Conn. College Announces Campaign Drive

by College News Service

New London, Conn., February 26

by College News Service

Connecticut College President Ames announced the start of a major capital and annual giving campaign drive to raise $30 million over the next four years for new endowment, additions and improvements to the physical plant, and for current operations at the four-year coeducational liberal arts college.

Target date for raising the new funds is July, 1986, the 75th anniversary of the College founded.

Ames outlined the plans for the use of the campaign funds as follows: $11.4 million for new endowment resources, $9.1 million for campus renewal and development, and $9 million for support of current operations.

Continued on Page 2

First Party in Hamilton

By Mag McClellan

To an outsider, the spilled beer and scattered coats of last Friday's all-campus party wouldn't seem different from the spilled beer and scattered coats of any other party. But last Friday's party was different because it was the first party in the Hamilton basement.

The turnout was very good at the party given by Park dorm, but the general responses and reactions to the evening were mixed.

The use of the Hamilton basement for parties has become an important issue on campus; consequently, the large turnout was not surprising. There was ample room in the low-ceiling, cement room, but some people felt it was "a cold atmosphere for a party" and would be more appropriate for "beer bashes" than for semi-formal affairs.

Of principle concern to most people was the reaction of the people in Hamilton dorm. One person seemed to sum up the general feelings of the members of the first floor when she said the party was "pretty damn loud." Jenny Laurye ('85) lives in a room that was right above the band, and she said the party was "pretty obnoxious" and her room was shaking when the band played.

However, the party seemed to go better than many people had anticipated. The bathrooms on the first floor weren't trashed, and someone was sent to clean them at 7:30 the next morning. There also wasn't any reported vandalism to the rest of the dorm. One person on the second floor said he was upstairs and "didn't really hear anything" in the basement.

One problem that residents of the first floor mentioned was the lack of security on their floor. They said there were quite a few "townies" walking around their halls and that in the future a security guard should be on the first floor.

The extent to which the Hamilton basement will be used for parties in the future is yet to be determined. It seems unfair to make it the new "Cro" if doing so jeopardizes residents of Hamilton, but at the moment there doesn't seem to be another alternative.

Hopes For A Labor Movement In South Africa

By Steve Lau

On February 24th and 25th, Mr. Nana Motho Motho, the producer of both these films, is a Black South African who has been living in exile since his involvement in the Sharpville demonstrations in 1960. He is currently co-ordinator of AFL-CIO Program of Action in Support of Black Trade Unions in South Africa.

The movies showed the following: the Blacks are ethnically separated and placed in homelands called Bantustans; the homelands are supposed to allow ethnic self-determination and account for about 13 percent of the land in South Africa; they look set aside for the whites; the land is economically unviable, possessing insufficient amounts of natural resources to support the population. As a result, a large number of inhabitants live in absolute squalor and are prone to disease, malnutrition, and premature adult and infant death.

According to the films, white South Africans derive their migrant labor to work in their agricultural and industrial sectors from the Bantustans, the working conditions and wages are just enough to keep them alive. Black labor unions are unregistered under the Industrial Conciliation Act and have minimal bargaining power to obtain working benefits and wage increases.

South Africa is extremely dependent on Black labor which provides the majority of the South Africa's work force. Without this source of cheap labor, the South African economy as well as foreign multinational corporations would suffer tremendous

Continued on Page 2
Fire in New London

By Sandra Matos

Students of Unity House and OVCS (Office of Volunteers for Community Services) organized a relief effort for the victims of Tuesday morning’s fire on Franklin Street that left approximately fifty persons injured or homeless. The Post Office and Unity House were designated areas where students could bring clothing, furniture, canned goods, household items, etc. The monetary donations were combined with the church offerings collected from Harkness Chapel and donated to the Soup Kitchen that provided meals for the victims. There will be a follow-up report of the progress of the victims in the next Voice.

I would like to take this opportunity to sincerely thank everyone for the contributions of time and energy. It was clear to see that the relief effort caused an excitement that swept throughout the community. The eager and immediate response of all made it a success.

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The Hopes For A Labor Movement in South Africa

To the Editor:

By Maria Wyckoff

Momo is aware that creating a labor movement is a “slow job dealing with a slow situation.” Momo believes that there are many obstacles preventing the rise of labor unions in South Africa, other than the lack of trained leaders and skilled labor, the homeland policy in South Africa complicates the act of unionization. Workers in the homeland are employed and returned to their homeland according to the availability of vacancies. This would help allay the fears of losing their jobs and income which their families depend on for survival.

When asked if the U.S. government could influence change in South Africa, Mr. Momo claimed that “anything done by the American government will be mistrusted since they do not recognize the Black problem in South Africa. It is paramount that they recognize this.” Thus, his film was one way of informing the American people of the South African situation to create a more concerned constituency which might pressure the government into influencing change in South Africa.

Mr. Momo is pessimistic about the future of the South African situation, the dialogue between the Whites and the Blacks continues to prove violent confrontation is increasing on both sides. The possibility of an increased Black labor support and sees Black labor unions as a vital step in the fight for liberation. However, Mr. Momo sees this as an exaggerated number.

It indicates that the outlook in South Africa is pointing to a violent confrontation as Black demands are being frustrated by the white minority. In the search for a solution, the Black labor movement is seen by many as a critical factor in creating change. Mr. Momo is optimistic about American labor support and sees Black labor unions as a vital step in the fight for liberation. However, Mr. Momo sees this as an exaggerated number.

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EDITORIALS

Housefellow Election Process Inadequate

By Rachel Jacobson
Housefellow, Emily Abbey

The Housefellow selection process, as it is now, is biased and unfair. In fact, it is the fact that 20 Housefellows are appointed by Dean Johnson, a Housefellow, and an appointed or elected junior on the Selection Committee. The following year the Deans decided that the faculty members, those elected juniors on the Selection Committee. This change was instated by Alice Johnson and Joan King. The Deans feel they cannot share with students why a particular candidate is unsuitable. The need for this is understandable. However, there are ways to keep confidentiality, while having greater student input.

One alternative is to include two or three Housefellows or elected juniors on the Selection Committee. If the rare case comes up that the Deans claim confidentiality, then the students must respect this claim. The result will be that such a candidate will not be selected. What the students gain from being on the Selection Committee, is to be also able to disqualify those applicants whom we feel are unsuitable.

Another option is to have the Selection Committee choose only from the Housefellow’s recommended list. As it is now, the Deans may select candidates from the entire pool of Housefellows. If the Housefellow were to recommend 35-40 candidates this would provide adequate student screening as well as leave room for the Deans discretion.

This year Housefellow selection may be biased and will result so until the selection process assures more student input.

A Conversation About the Draft

"You’re saying a lot of people don’t like war, I won’t argue with you there. You’re probably right, I’m sure a lot of people don’t like war, BUT, a lot of people don’t grow apples anymore because some people don’t like them! It’s the same thing with war, Sure, you don’t like it, but a lot of people do, and in a democracy, it’s majority rule.

I’m saying the bottom line is this: Your country is asking you to do something, you might die in a war, sure, but the President can’t say ‘Sorry, farmers, Don’t grow apples anymore because some people don’t like them!’

"A conversation with El Salvador..."

"Yes, I don’t get it... is something happening over there or something?"

"It was supposed to say ‘Sorry, farmers’. Don’t grow apples anymore because some people don’t like them!’"
The Ties That Bind

By Charley Taylor

I used to write about Alan Parker's Shoot the Moon. In all of our lives, there are deeply emotional experiences that we believe cannot talk about because words cannot capture the essence of what we felt. The same thing happens with Shoot the Moon. Yet it seems more like a testimonial than a review, and the simple truth is that Shoot the Moon is a masterpiece. Parker and screenwriter Bo Goldman have achieved such emotion without getting heavy-handed or going soft.

The movie follows the 14-year-old Sherry (Dana Hill), Sherry is hurt and feels betrayed by George's infidelity. She is a housewife and mother. Shortly after George discovers Sherry's affair, she is divorced and her mother takes her away to a science fiction novel or life on another planet. The movie is rich with precious moments: Faith sitting in the bathtub, George and Faith arriving for an awards banquet in a station wagon, and countless others. Shoot the Moon's message does come across hazily in parts, but when it's clear it doesn't just say it, it screams it.

Ev Chilton, a junior dance major and a major focus in the piece, plays a movie starach figure manipulated by society's grasp and cruelty towards her. At one point, really balking in a black and purple cape, she says "Everybody thinks I'm a rock". She is wonderful, as is the singing chorus and the rest of the dancers. Banch brings out the best and the strongest in each character. The suspended bed frame and an oversized box-like platform remain on stage and stationary throughout the piece. These props, combined with films and slides of the dancers projected in back, dramatic lighting technique, and striking black and white floor length costumes with humorous accessories, often give the piece a dreamlike, sometimes nightmarish atmosphere.

The piece is by no means always dismal. Some dancers dance as actors, and really hum up. Satirical one liners abound—to which the audience res-

By Caroline Crosson

Anyone who attended the Master of Fine Arts dancers in dance concert on February 26th or 27th for in a jam-packed evening of entertainment. The audience didn't get just pure modern dance either, but a multi-faceted extravaganza combining slides, film, a singing and speaking chorus, and even a hanger bed.

Michelle Bach's forty-minute piece, "Trimalcion", incorporates all of the above, and says a lot at the same time. The piece deals with society, narcissism, "I", experiencing art, and causes. How can one choreographer and just over a dozen dancers/performers cover all that in forty minutes you may ask. "Trimalcion" message does come across hazily in parts, but when it's clear it doesn't just say it, it screams it.

Dancers perform Michelle Bach's "Trimalcion".

Offering an appreciated charge of pace is Cynthia J. Williams' three shorter pieces, beginning with "Spindrift", a flowing work with six dancers. Williams included. They slowly spin and arc their way across stage in lucidious and green costumes (all made by the choreographer), sweeping from one side of the stage to the other like waves forming, cresting, and rolling onto a beach. The summertime ocean mood is reflected in blue-green lighting. At one point, all dancers join hands and float in a semi-circle, breaking the last dancer off at the end. The striking effect is that of an underwater sea world, enhanced perfectly by Wall Matthews' wind chime music.

Although lighting and music are similar in Williams' "Eclipse", the feeling of the piece is quite different from "Spindrift". It is stark, cold, and dense, with over a dozen dancers filling the stage, at times dragging inert bodies on and abandoning them on stage. The lighting is so dark that dancers' faces aren't visible, and bodies become distorted. The eeriness carries over into some frantic walking and running sequences that use no real interaction or feeling between dancers. Some hold silver globes in front of them, and the whole piece looks like something out of a science fiction novel, or life on another planet.

"Physical Choss", Williams' last work on the program, is a duet with Peter DiMuro, a first year MFA student, and Pam Kelsey, a sophomore dance major. The two look wonderful together, and dance Williams' choreography beautifully. They are polished and controlled, yet spontaneous when the piece demands. There is some difficult pas de deux material, lifts, jumps, carries, and drags, that are all executed smoothly. DiMuro and Kelsey make it look effortless to boot.

The concert as a whole was entertaining, varied, stimulating, and successful. The College Voice, and Connecticut College in general, wish Ms. Williams and Ms. Bach continued success in all future endeavors.
by Peter Loureiro

I recently received The Innocents debut album. Along with it came some nice promo material, some pretty pictures, and a letter advising me to watch for a TV special on the band. Dick Clark produced a special entitled "Rock and Roll Dreams Come True", aired last Sunday and was billed as "a unique television event." After watching the show I wondered whose rock and roll dream this was. A middle-aged rock and roll producer's dream, maybe? What I saw was a band being packaged, marketed, and manipulated. The head of Boardwalk records, Neil Bogart (the man who brought you Kiss) is the man responsible (or criminally liable) for this bunch. We watched as the band had its name changed, windblown glossy pictures taken, were yelled at by their producer, and said really profound things like "we just want to make good music...we'd like to make a lot of people happy." What I learned from watching this show is not that rock n roll dreams (whatever they are) come true, but that relatively nice young men (or women) lacking in character can be easily controlled by music business "pros". I've listened to the album a few times. It's rather well produced, inoffensive, and not at all threatening. I've heard. They're reliable and clean, financially...uh. artistically successful). They are certainly not the worst band put so much effort into making them records (especially after Dick and Neil in Innocents, I hope they do sell some now. In a way I feel sorry for The Innocents, just what we need now. In a way I feel sorry for The Innocents, I hope they do sell some records (especially after Dick and Neil put so much effort into making them financially...uh. artistically successful). They are certainly not the worst band I've heard. They're reliable and clean, and not at all threatening. A well calculated innocence.

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Coming Soon: I Can't Imagine Tomorrow

by Phyllis Chatfield

Rehearsals are now in progress for I Can't Imagine Tomorrow, a one act play by Tennessee Williams, to be presented April 2 & 3 at 8 p.m. in Palmer 202. The play is the first directorial effort of Charles Taylor, and stars Julia Stathigren and Sam Ruah. Joann Coppola is the stage manager; Cinery Aldous is the costume designer, and the lighting design is by Kenney Abrams. The play, which Williams wrote in 1970, concerns two middle-aged people, a man and a woman, each the other's only friend in the world. The woman is dying and, because he loves her, the man cannot accept life without her and is resigned to dying. The woman, however refuses to accept his desire to die with her. The action of the play arises from the conflict between the two. In a recent interview, Taylor said he chose the play because of its "physical simplicity yet emotional depth..." I was very moved when I first read the play and I saw Julie and Sam as the two characters." He added that he is very pleased with the job they have been doing. Taylor went on to say "it's become very fashionable to knock Williams in the past fifteen or twenty years because of the failure of some of his recent plays, but I think that attitude is too easy. He is still a brilliant and moving playwright and a force to be reckoned with in the American theater."
The Song Is Over

By Seth Stone

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By Seth Stone
Echo
the pale white rose
willing in its vase
cast a shadow through the dust
onto the table
the ashtray was full of old cigarettes
with lipstick stains
on the tips
the tape on the mirror remained
without the pictures
it used to hold
she had packed her suitcase
early that morning
just before she left
the gray gauze curtains
softly moved in the breeze
from the half-open window
you could see the train station
from here
—Daisy Smith

She traced a long thin line through the dust
on the mantelpiece.
She blew some into the air
and watched it sparkle in the sun
that cracked through the broken shutters.
The floor creaked.
She swirled around.
The edge of her dress caught on a nail.
The gauze tore easily.
The dried petals of an old rose
floated to the table top.
"Just a breeze," she thought.
—Daisy Smith

Tintype
dance
dance again
re-dance
swirling on a huge checkered floor
grasping his ironed white shirt
fingerling his stiff collar
stroking the back of his neck
gently
his hair
familiarly soft
romance
romance again
re-romance
—Daisy Smith

Mice In A Maze
A mere pint of a chap was he,
Perched on a toadstool, looking about
At the many unreal happenings in his mind.
The beasts around him were doing so many
Phony things. He saw right through them.
They were like mice in a maze,
Trying to find their way out
But always stumbling into another blind alley;
For there is no way out.
He just leaned back
And smoked his rolled catnip and smiled.
—Peter Strand
Outward Bound

Anyone interested in the Hurricane Island program can write to the Hurricane Island Outward Bound School, P.O. Box 429, Rockland, Maine 04841. For those interested in the other Outward Bound schools in the U.S.A. you can call Toll Free (800) 243-8520 or write Outward Bound Inc., National Office, Field Point Road, Greenwich, Connecticut 06830 or call (203) 661-0797. Those interested about personal experiences at HOBS contacts Randy Scherago, Box 1213 or Andy Porter, Box 1026.

Outward Bound was founded on the major premise that individuals are often unexpectedly called upon to face, fight, and work with nature to survive. The program at Hurricane Island, Maine, was a blend of a wilderness mountain and sea program. I was part of a team of twelve "students" (called Calypso watch) which became eleven within a week when one student became sick. For those of us who remained in the group, the wilderness and the sea became a catalyst through which we all experienced and confronted fear, discomfort, loneliness, camaraderie, helplessness, competency, the unknown, success, failure, and a variety of other situations and emotions.

At Outward Bound one learns by doing and not by merely listening or watching. It is one of the aspects that makes Outward Bound unique. Every aspect of our "civilized" life (e.g., classroom situations) is governed by listening and watching. By custom, from generation to generation, we are a passive learning society. Listen, watch, and repeat what you heard it. This passive learning process atrophies the brain and body.

Learning by doing is forced upon everyone by the instructors at Outward Bound. They may suggest how to construct a shelter, but they do not partake with you in the actual building of it. If I would come back for me. This last mentioned teaching tool also gave me quite a lot of quiet and thinking time. I foraged for food: local fauna, snails, etc., which were truly not my dishes. Thus I sat a lot, slept a lot, and wrote in my daily log.

The Outward Bound Program gives you confidence in anything you are called upon to do and the ability to keep trying. It gives the ability to experience, adjust to and live with the worst discomforts. The Outward Bound program turns you inward to yourself; it makes you call upon your inner self to conquer the outward problems which we will all meet in life.

By Randy Scherago

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