

Connecticut College

Digital Commons @ Connecticut College

1980-1981

Student Newspapers

3-27-1981

College Voice Vol. 4 No. 14

Connecticut College

Follow this and additional works at: https://digitalcommons.conncoll.edu/ccnews_1980_1981

Recommended Citation

Connecticut College, "College Voice Vol. 4 No. 14" (1981). *1980-1981*. 11.
https://digitalcommons.conncoll.edu/ccnews_1980_1981/11

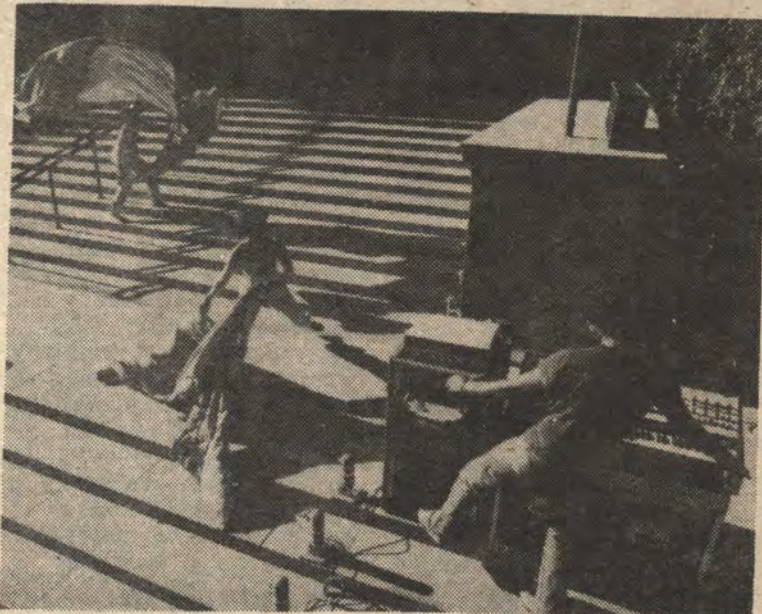
This Newspaper is brought to you for free and open access by the Student Newspapers at Digital Commons @ Connecticut College. It has been accepted for inclusion in 1980-1981 by an authorized administrator of Digital Commons @ Connecticut College. For more information, please contact bpancier@conncoll.edu.
The views expressed in this paper are solely those of the author.

THE COLLEGE VOICE

March 27, 1981

Vol. IV, No. 14

Connecticut College's Weekly Newspaper



"Soundstair," a musical stairway created by Christopher Janney.

Collaborations One

By BUDDY HARRIS

To label Collaborations One as merely a celebration of the arts would be like labelling the Super Bowl as just another football game.

The five-day festival of performances, workshops, panel discussions, exhibitions, and lectures featuring choreographers, directors, designers, performers, architects, painters, urban planners, writers, and sculptors will most likely cross the boundaries of what is normally considered art. Collaborations One will begin on March 31 and continue through April 5.

"This is not your typical Mona Lisa sitting on the wall exhibit," says Betsy Brininger '75, administrative assistant for Collaborations One. The event is expected to be covered by "The New York Times," Time, and Newsweek.

Collaborations One was organized by a committee of 10 to 15 faculty members and humanists under the guidance of project directors Linda Herr, chairman of the theater department, and sculptor David Smalley, professor of art. Thomas Stoner, chairman of the music department, and Martha Myers, chairman of the dance department were also highly influential in the organization of the project. The events are intended to explore the collaborations between the arts and the humanities, sciences, and social sciences.

"The main objective is to make accessible to students and community an art form, and by an art form I mean a working together of artists in

Photo by Anne Bray

various mediums, which is not normally understood," says Ms. Brininger.

Collaborations of artists in different fields have been going on for ages, but Collaborations One is providing the opportunity to focus on this unique art form. The workshops and panel discussions will provide the opportunity to meet and talk with the professionals and artists while performances and exhibitions will display actual collaborative works. Except for several performances, the events are free of charge.

The technology involved with much of the art will hopefully attract a crowd that has never paid much attention to art says Prof. Smalley. One of the highlights will be a musical stairway called "Soundstair." It was created by Christopher Janney, a Fellow of the Center for Advanced Visual Studies at M.I.T.

Janney arranges photocell triggers on stairways and interfaces movement and sound by means of a microprocessor. "Soundstair" can utilize informal movement patterns or choreographed dances and both aspects will be shown during the day-long presentation. Janney's invention makes possible the collaboration of music, dance, and architecture. The stairway can create the sounds of flutes, oboes, cellos, or whatever, and can be set up indoors or outdoors.

Other unique forms of art from the Center for Advanced Visual Studies will include outdoor steam generated

Continued on page 6

Troubles in the Oval Office

By STEWART GAMBLE

During the recent Spring vacation I was with a friend who graduated from Conn last year. I mentioned that I was writing an article about house presidents. She said, "What are you going to say? They don't do anything, do they?" or something to that effect. I wanted to say "Maybe so last year, but this year it's different," and to a certain extent it's true, but I wonder, and so do a lot of people. Including some house presidents I have talked to.

The house president is that megalomaniac who wants badly enough to sit through all those boring SGA meetings. Besides that, he/she desperately wants to go to law school, and, hey, it sure looks good on the transcript, right? The prerequisites include lacoste shirts and unbounding eloquence.

While all this has the ring of the familiar, it is not altogether true. There are some house presidents, a number of them, I think, who have the desire, however pointed, to co-operate with the faculty and administration when they can, and to try to change what they think needs changing. And are willing to put up with all those boring meetings to do so.

It's easy to be a house president. All you have to do is hold a dorm meeting, raise a few issues, take a few votes, then go to SGA on Wednesday and vote as your constituents have indicated you should. The house president is the voice of the dorm, so to speak. There are, however, just a few problems. (1) Often, we are faced with an issue on Wednesday night, and have to vote on it on the spot. We are uninformed, and unable to bring the issue before our dorms. (This does not, I might add, in any way impede the flow of eloquence — rather, in most cases, it adds to it.) I feel strongly that we have on many occasions voted on issues that we were not sufficiently informed about to vote on. (2) When we do have a chance to have dorm meetings, it's hard to get enough people together to reach quorum. (I am told that a keg of decent beer helps.)

There is, at present, a committee looking into how to improve the house president. The first question they might raise is why, other than manic altruism, unegalomania, and law school would anyone in their right mind be a house president? A house president does nothing but take-give grief at dorm meetings and sit through SGA meetings. Residence chairpersons get a

room, housefellows get an even bigger room, and they get to talk to the deans and more! What do house presidents get? Grief, and a lot of paper in their mailboxes. (I'm not suggesting that residence or housefellowing is all cake, don't get me wrong. And besides, I did get a personalized "do it in the dark" button from Sue Jacobsen herself!)

More importantly, this committee might look into improving house presidents by helping them figure out what the office entails and how to cope with it. It's March now, and we have all but flung Parliamentary Procedure to the wind because we can't seem to make it work. What we have figured out we have done by trial and error. (Can we look that one up, Dan?) More often than not, chaos reigns. Anyone who has been to an SGA meeting will concur. We just don't work too well as a unit. I don't even know the names of most of my fellow house presidents, and if they know mine, it's because I talk a lot. Housefellows get together at the beginning of the year to get to know one another. They get together frequently to talk about problems. We all met once this fall to "get to know" each other. We meet every Wednesday, but Parliamentary Procedure doesn't lend itself to informal discussion.

But back to my original question. Does the house president do anything? Does SGA accomplish anything? Should people come to those dorm meetings because something is really going to happen? I suspect that quite a number of people would say no. Yes, we have a whole list of things that we have accomplished. But to what extent are we simply being placated by the faculty and administration?

Let me ask the question in the positive: to what extent are we able to cooperate with the faculty and the administration? (That is, it seems to me, the role of the house presidents and SGA. Or should be.) I mentioned that we are often ill-informed; it is not always because we haven't sought information, it is often because information is hard to obtain. Two examples that come to mind are (1) the ConnPirg issue, and (2) the issue of student-teacher evaluations. We, the house presidents and SGA, have sought information to help us cooperate with the faculty, the administration, and the board of directors on issues that strongly affect Connecticut College: the

faculty, the administration, and the students. Connecticut College still has no ConnPirg. Connecticut College no longer has course evaluations. I have yet to hear any significant number of people agree to why. Ask five people, and you will probably get as many answers.

So — enough "unbounding eloquence." There are some problems with the office of the house president. Yes, we "do something" — but we are limited. Some of the solutions are I think relatively simple. (1) Prepare the house presidents. Have someone knowledgeable explain Parliamentary Procedure and how to make it work. Maybe have some workshops dealing with dorm meetings. (2) Set up a framework for helping house presidents work as a group. Send 'em all out berry-picking for a weekend or something. I know we're all busy, but even a day-long "retreat" would help a lot. A group that can function as such is infinitely more effective.

There is one, however, other problem that no seminar or retreat is going to solve. The most effective group of house presidents will only be as effective as the administration of Connecticut College allows it to be. We can send proposals to the faculty, the administration, and-or the trustees of this school until our faces are blue, but only with their cooperation can we realize our goals as a school.

There is an alternative. Were the student body able and willing to cooperate, things could be accomplished the way they were in the sixties — regardless of the wishes of the administration. But this is not the sixties, and all with good reason.

I contend that the faculty, administration, and trustees of Connecticut College are unwilling to cooperate with the house presidents-SGA. This means that they are unwilling to consider the concerns of the student body. I'm not sure why, but one thing does occur to me: if students at Connecticut College care to have any say in the changes taking place — no evaluations, a forthcoming language requirement — and in the school's attitudes — why no ConnPirg after an eight to one student vote in favor thereof? — then the students at Connecticut College had better start cooperating. As inefficient and ineffective as the office of house president is, it is really our only say at this school. And we'd better start using it.

NEWS

No White Coats for These Interns!

By NANCY MINNICKS

First semester exams are over; Connecticut College students dash home to indulge in holiday pleasures. Flying to remote tropical islands, cruising up to daddy's ski lodge or accompanying the General Hospital crew with a P and J in hand are a few ways students sever themselves from academia.

A select group of students however, thrust themselves into the "real working world". The students? Conn College January interns. The worlds? Northeastern cities as well as Houston and Denver. The work? Previously arranged internships with Connecticut College alumni in fields ranging from law to art administration, government to science, communications to banking, business to social service.

The purpose of the internship is to "help clarify career ideas and expand options" said Rosanne Burt, director of the program. "It's a good preview, and you know you can get through it. Commuting, living in a city, working in a professional atmosphere, it's all enlightening" added Burt. The internships provide students one unique opportunity to share space and work with alumni. Students can also build a personal contact network. The internship is a way of becoming an integral part of the work and "there's no risk! It's a real chance to learn with nothing to lose, but a lot to gain!" added Burt. Interviews with interns confirmed her comment.

William Frankenstein, an economics major, worked in the human resources department of Central Bank of Denver. The Denver alumni club paid for all of his air fare and provided housing. William stressed the cordiality of the alumni host family and the people with whom he worked. One fellow employee gave William his ski condominium to use for the weekend. Others included him in a variety of social events. Although William had never been to Denver, he had an active social life due to friends and students at the University of Colorado.

The nature of William's job was research and writing for a newsletter. "I wasn't sure what I was getting into, but it all turned out alright," said William. When asked if the internship helped clarify his career goals, William responded positively, "It helped me a lot! It reversed my decision from going into banking to going into something more closely related to economics. I learned things that you just can't learn in a text book." William must have made a good impression, because he was offered a summer job at the bank.

After a successful internship in the Ct. Senator Christopher Dodd's office, Sue Rotatori was invited to return during her March vacation; which she enthusiastically did. Sue started work on the senator's inauguration day and "it was absolute chaos. All the interns were on top of each other. But, things were so great after that that I don't even remember that now!" said Sue. "I was overwhelmed at first, but I was able to handle the work once I got started."

Answering letters from constituents, researching the governmental transition in Israel, observing the Haig hearings, and taking notes for the legislative assistant on the secretary of energy. Edward's confirmation hearing were only some facets of Sue's work.

Sue especially liked the friendly staff and the bustle of press in and out of the office. The experience was quite enlightening for Sue. "I learned a lot about the workings of government: exactly what DOES happen. The experience furthered my interest. I would definitely go back to work in Washington."

Costanza (Coco) Stein, a French and art history major, worked in the National Collection of Fine Arts in Washington, D.C. Coco was situated in the 20th century art department, yet the nature of her job kept her mobile. Coco was collecting and organizing information on the Matisse decoupage for a catalogue raisonne. The catalogue contains all necessary information about the origin and history of the

art work. Coco also translated some German notes on Kandinsky.

Since Coco was involved with research, she was allowed to use the library of Congress and the Museum library. The skills she learned have been very valuable to her in working for her senior seminars and will assist her as a graduate student.

The experience aided Coco's career decisions as well. "I never thought that the career placement center could help me. I only wish that I had started as a sophomore.

"I was dedicated. It was fascinating and demanding: not peaches and cream," said Coco.

"When I started I was in heaven. I had no disappointments. I was intrigued and content."

Julie Crossman, a sophomore English and government major, worked for a 1966 alumni in a New York City law firm. Like the other interns, Julie was actively involved in important work. "I summarized depositions I read in interrogatories and I had to develop a new filing system for information on an asbestos case," said Julie. She also ran errands and went to the Supreme, federal and civil courts to find out decisions and information.

Her work was diverse and she was always given work that was relevant to present cases. She wasn't handed work and told to re-appear when it was completed.

"I didn't have a clear idea of the law" said Julie when asked why she chose to work in a law firm. "I wanted to hear what goes on. I wanted to listen. I wanted to get an idea of the pressures. I was curious about it all." Julie said the internship gave her the incentive to consider law, but the "sharp, perceptive minds" of the lawyers was the part of law that she was intrigued with. She also added that "The bureaucracy is mind boggling!"

In retrospect, Julie remarked, "I have more confidence in myself because I was in a situation where I had to be responsible. Most importantly, they don't underestimate what you can do; they challenge you. They expect more from you than you expect from yourself. I respect them." Apparently, her employer respected her too, for according to her sponsor, "We would be more than delighted to welcome Julie back again."

The January internship program was initiated in the Spring of 1973 and not only has it changed from March to January, the number of interns increases every year.

According to Rosanne Burt, "there have been no major changes. We have had something solid and workable." The program enables alumni to work for the college in a new and interesting way. "To insure quality" said Burt, "we work through alumni and contacts we've made through them. We cooperate with what they want." The program accepts from sponsors only jobs that are potentially educationally rewarding for students.

Burt stressed the importance in applying early in the semester. "We ask students to apply early in September. We force students to clarify what they want. Knowing interests enables students to come to grips with what they want. We can then set up specialized programs." Even though potential interns must fill out an application requesting a job in one or two areas of interest; students may select jobs in fields unrelated to their initial request.

When asked if the matching process or the internship program as a whole could be improved, none of the interns thought it could be. All the experiences were excellent and all interns planned on another adventure next January.

Model U.N.

By MARK W. HALL

It was a curious assortment of acts and actors that gathered at the Park Plaza Hotel in Boston, Feb. 26-March 1. Normally subdued Wheaton College girls were inflamed with communistic doctrine, while U. of Baltimore spewed South African venom. Short-haired, polyester garbed, engineering disciples from Rochester Polytechnic represented Vietnam. Everywhere the talk rang of Third World injustice and Big Power wrangling. The occasion: Harvard's Model United Nations attracting schools from across the country and across the political spectrum. Greg Taylor headed up our college's delegation of eleven from Nicaragua and Zimbabwe.

The most urgent task facing the Conn. collection in the months preceding was how to learn about our assigned societies in order to adequately represent them. To this end, newspaper articles were clipped for reserve reading, and embassies contacted for information. Snarls arose with S.G.A. over pecuniary matters, i.e. they weren't going to put us up for the last night, and tabulations over the amount going had to keep being revised, as many dropped out due to conflicts. Additionally, the majority of the Final Eleven, this writer included, had never attended such an affair, and so were constrained to learn the rules of the game. Needless to say, the blustery Thursday saw us off, packed in small cars for a weekend in Boston.

Zimbabwe and Nicaragua posed two interesting cases in that both have relatively young regimes, and as such, fairly supple policies towards the outside world. Although the former leans Westward and the latter more to the left, neither is as yet boxed into a rigid category. Our policies thus had to be geared around the larger political region, Third World needs, and Cold War neutrality. Each Conn. delegate, serving for one of the two countries, sat on a commission that drew up resolutions on issues. Ideally, personal views were to be supplanted as much as possible by those of the

nation. Emisaaries from our ivy-hung hillock included: A. Leach, N. Martin, C. Mahony, N. Gaines, E. Epstein, E. van Brimmer, J. Wickstrom, L. Hirsch, and R. Teiterbaum.

The perspective here must be limited to that of the Nicaraguan seat on the important Political-Security Committee (which the good delegate suspects he got, mainly because of his invaluable automobile providing transportation for one and all.) Members, elegantly clad, some with briefcases, met in a gilded conference chamber of the hotel and, one afternoon, in a Harvard Law School hall. The

Continued on page 4

J.B. Report

By PAIGE COTTINGHAM

Since the Judiciary Board has heard very few cases this past month, they will not be reported until the next Judiciary Board Report. This is done again, to ensure confidentiality.

Ordinarily I would be pleased that there has been a drastic decline of cases heard by the Judiciary Board. However, within this past month I have been approached by students who have expressed a concern that vandalism and other infractions were being committed but those responsible were not being held accountable for their actions.

The Honor Code which we students at Connecticut College are governed by puts the responsibility on not only the person who has com-

mitted an infraction to turn him or herself in, but also on the student who witnessed or suspects an infraction has been committed.

The Judiciary Board is here as a part of the Honor System whose function is "to support the Honor Code of the College... by providing the framework for handling cases of suspected infractions of the Honor Code." As matriculated students we are all "expected to participate in upholding the Honor Code in order to maintain an atmosphere of fair academic competition and mutual respect of individual rights." Complaining to a friend or neighbor does not solve the problem. Connecticut College has a good system which works best when the student body works with it.

Help Wanted

part time during school year,
full time during summer and
Christmas break. Background with
music helpful.

Apply Roberts, The Music People.

ROBERTS

NEW LONDON 90 Bank Street New London, CT 06320

Opinion

Analysis: The New Right

By ARON ABRAMS

The New Right is here. A group of evangelists, politicians, and concerned laymen have joined forces to change America. According to Christian Century Magazine, members of the New Right feel that "the United States has fallen from a position of world power into decadence and our society is collapsing under the weight of its own immorality. They call for a return to America's God inspired foundation of morality, free enterprise, and patriotism."

Christian Century Magazine reports that the New Right consists of five groups: The Christian Voice; The Moral Majority; The Christian Voters Victory Fund; The Religious Roundtable; and the National Christian Action Coalition. The members of these groups, plus the regular viewers of religious television shows, are estimated by the New York Times to number between 35 and 65 million. The potential power of such a group is considerable. As an article in MacLean's Magazine says, "A solid block of several million voters would be able to determine the outcome of elections."

The leaders of the New Right are confident that their voices will be heard. "If Christians unite, we can do anything," says Reverend Robert Grant of "The Christian Voice." "We can pass any law or any amendments and that is exactly what we intend to do." Says Paul Billings, the President of the National Action Coalition, "You will find that anytime America was on its

knees, our economy, our security, and our spiritual temperature rose at the same time. And whenever we got off our knees, all three deteriorated... This nation is a chosen instrument of God, and it carries the major responsibility of implementing God's will in the world."

The New Right differs from "the Old Right" in both power and visibility. The New Right is not content to rely on the unspoken consent of the "silent majority." According to Reverend Jerry Falwell, founder of "The Moral Majority," failure to register to vote is a sin, for if Christians do not act to throw out of office the officials who perpetrated an unchristian, liberal program, the United States will crumble and the cause of God's kingdom shall be frustrated."

Many issues concern the New Right. According to Pat Robertson, host of the daily religious show, "The 700 Club," the New Right is concerned with "Family issues, for everything that happens in the world affects man and his family."

Christian Century Magazine feels that if members of the New Right garner the power to change laws, many situations will change. Abortion will be illegal, except when the mother's life is in danger. Gay rights shall be restricted. Each state will have the power to make its own judgements on what constitutes pornography. Feminists will not have active support from the government, nor will drug-law reformers. Many forms of contraception will be illegal. Prayer in schools will

be supported. Taiwan will also be supported for, according to a spokesman for the New Right, "communism is Godless." In addition to these topics, issues that are considered "anti-family" or "anti-God" will also be opposed.

The followers of the New Right grows when allies are made with single-interest groups. The efficacy of uniting single interest groups with the New Right was seen during the November 1980 campaign of George McGovern. United in an effort to defend the senator South Dakota were, according to The Christian Century, no less than fifteen single-issue groups. Among the organizations involved were the Citizens Committee; the Right to Life Committee; the National Rifle Association; the Save the Panama Canal Group; Committee for the Survival of a Free Congress; and the Fund for a Conservative Majority.

The efforts of these groups were not in vain, for McGovern blamed them for his defeat as well as that of six other liberal senators who were voted out of office and replaced by conservative candidates. Spurred on by the success of the 1980 campaign the New Right has drawn up a list of liberal politicians, "the Deadly Dozen" who they would like to see defeated in 1982.

Senator Daniel Moynihan (New York) is one of the "Deadly Dozen" and he feels that the power of the New Right is considerable. In an article in New York Magazine, Moynihan states that "the right wing in Congress may seek to trade its support of the President's economic programs for Reagan's active support for banning abortions once and for all. And Reagan may feel that this is a small price to pay to soften right-wing criticism of his administration for not having employed enough of her early supporters." (According to the New York Times, many Reagan loyalists are concerned that they are not better represented in the new administration.)

Abortion is a major concern of the New Right. Some members of the group feel that abortions should be illegal in any circumstances, even when the life of the mother is threatened. A member of the Right to Life group said, in New York Magazine, "Saving the mother's life at the expense of the fetus is choosing between two people."

The Helms - Dornan Constitutional Amendment is the most powerful tool the New Right has to fight abortion. If this Amendment is passed, according to New York Magazine, it would not only make abortion illegal, except when the mother's life is threatened, but also outlaw birth control devices such as the Pill and the IUD. The claim of the supporters of this amendment is that "a person is born when sperm enters the egg from the moment of fertilization, not from the

moment of implementation which occurs six to ten days after fertilization." Thus, say supporters of this amendment, certain birth control devices are "killing people."

This amendment is the latest tool used by conservatives to fight abortion.

Many people feel that the Helms-Dornan Constitutional Amendment will be passed through the strength of the conservatives in Congress. According to Karen Mulhauser, the Executive Director of National Abortion Rights Action League, "When the Amendment is introduced in Congress, there is an ex-

cellent chance that it will pass and be sent to the states for ratification."

In November, the Supreme Court passed the Hyde Amendment, which said that Medicaid could not be used to fund abortions; the effect being that poor women who can't afford abortions will not be able to have them legally. In Utah, a law was passed which makes it mandatory for women considering abortions to view pictures of aborted fetuses. The new Secretary of Health and Human Services, Richard Schweiker, has pledged support of the Helms - Dornan

Continued on page 4

Racing Towards Destruction

By TERRY GREENE and SUSAN ARNOTT

When the arms race began it was estimated that 400 missiles on three Poseidon submarines would be more than adequate to annihilate all Soviet cities. At this time the U.S. and the U.S.S.R. possess 50,000 nuclear warheads, with plans to build 20,000 more over the next decade. This continuation of the build-up of arms serves to threaten our national security more than it helps protect us.

The original strategy behind the buildup of arms by the United States was to develop the capability to destroy the Soviet cities. In this way the threat of counterattack deterred the Soviets from launching a nuclear attack on the U.S.

A recent reassessment of the U.S. strategy places our priority on the ability to destroy Soviet missile silos rather than cities. While this approach may seem more humane, it is actually a very frightening new twist. The purpose of aiming at missile silos is to strike first, destroying the Soviet's missiles before they are able to be launched. Our new strategy is therefore offensive, no longer one of deterrence, and therefore brings us much closer to the actual occurrence of nuclear war. In 1974 Defense Secretary Schlesinger described to the Senate Foreign Relations subcommittee how the ability to accurately target missiles would enable the U.S. to fight a "limited" nuclear war. A "limited nuclear exchange" would result in an estimated 22.7 million American deaths.

The most dangerous aspect of this new policy is that once the U.S. and the U.S.S.R. have first-strike capability, each will be tempted to make the first strike before its missiles are destroyed by the other. The instability of this situation is increased by the possibility of an accident or misunderstanding. In such circumstances, one country might be led to believe that it is imminently vulnerable to attack.

On three occasions last year, computer malfunctions led the U.S. to believe that the Soviets had launched an attack. The U.S. had 14 minutes — the time that it would take for Soviet missiles to reach the States — to discover that the 'attack' was only a computer error. Fortunately, they discovered

the errors before it was too late.

The time is now, before either country has sufficiently developed first-strike capability, to impose a moratorium on building any additional nuclear weapons. Over the past five years the Soviets have made five proposals to initiate such a halt on armament build-up. A nuclear moratorium is agreeable to them because they are behind the U.S. in the development of first-strike capability. Therefore, if the U.S. were to develop first-strike capability the Soviets would be particularly vulnerable to attack during the time it takes for them to catch up. The arms race is also an enormous drain on their economy.

A moratorium on nuclear arms would not only be in Russia's self-interest, it would be to our benefit well. First of all, our development of first-strike capability would not make us less vulnerable to Soviet attack. As already mentioned, first-strike capability will place both countries, and the world, in a precarious position. Secondly, ending the arms race will help our economy also, by removing the inflationary burden of nuclear arms productions, and by releasing money that could be spent on products which improve our standard of living.

In order for our government to make any serious efforts towards halting the arms race, government officials must know they have the support of a strong constituency. A group of concerned students, in accordance with nationwide efforts being made, will be petitioning on campus and in town for a halt to the arms race. The petition will help give support to members of Congress, including New London's Representative Sam Gadjenson, who sits on the House Foreign Affairs Committee. If you would like to help, read the communication for meeting announcements or contact Emily Bloch, Box 131.

AUTHOR'S NOTE: For verification of the material presented here or more information write to the Department of Defense for their annual report and contact the American Friends Service Committee, R.D. No. 1, Box 494, Voluntown, CT 06354, Telephone: 376-4098.

THE COLLEGE VOICE

EDITOR
Sara Barrett

BUSINESS MANAGER
Rich Vancil

SENIOR EDITOR
Michael Sladden

SENIOR WRITER
Seth Stone

NEWS EDITOR
Aron Abrams

SPORTS EDITOR
Matthew Martin

OFF THE TRACK EDITOR
Allen Moore

PHOTOGRAPHY EDITOR
Carolyn Blackmar

ART EDITOR
Karen Bachelder

ENTERTAINMENT EDITOR
Buddy Harris

TYPIST
Lee Brock

LAYOUT DIRECTORS
Randy Bangs
Liddy Rich

LAYOUT ASSISTANTS
Lucinda Decoster
Robin Waxenberg

BUSINESS STAFF
Denise Eschenbrenner
Janet Baker

CIRCULATION
Mary Keating

The College Voice is an editorially independent newspaper 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. Editorial offices are located in Room 212, Crozier Williams Student Center. Mailing address: Box 135, Connecticut College, New London, CT. 06320. Phone: (203) 447-1911, Ext. 236 or 237.

New Right CONT.

amendment, has claimed to be against the teaching of sex education in schools, and feels that doctors treating poor unmarried teenagers under Medicaid should not be permitted to prescribe contraceptives. President Reagan campaigned on a platform favoring a constitutional amendment to ban abortion.

President Reagan also has doubts about another issue that concerns the New Right — the teaching of evolution. *Time Magazine* reported Reagan as saying that "Evolution is a scientific theory only, and is not believed in the scientific community to be as infallible as it was once believed. But if it is going to be taught in the schools, then I think the Biblical story of creation should also be taught."

The *Time Magazine* article indicates the efforts made by educators to comply with the urges of the anti-evolutionists and the New Right. The methods used by teachers and textbook publishers to deal with this now-sensitive issue range from not discussing the concept of evolution to decreasing the amount of space given to the findings of evolutionist Charles Darwin. *Time Magazine* referred to this issue as "a revival of the Scopes Monkey Trial."

The sentiments of one anti-evolutionist is similar to the complaints of many members of the New Right about the issues they are striving to correct. Says Georgia Judge, Braswell Deen, "This monkey mythology of Darwin is the cause of premissiveness, promiscuity, pills, prophylactics, perversions, pregnancies, abortions, porno-therapy, pollution, poisoning, and proliferation of crimes of all types..." This concept, that the blights of American society can be traced to certain failings of modern man is a staple of New Right theory. Pat Robertson blames the Robertson of "secular humanism" for the problems of current society. According to Robertson, secular humanism is the belief that the pursuit of pleasure is more important than belief in God and, this has thrown American values off-center.

The Family Protection Act will, according to members of the New Right, fight secular humanism. According to *Ms. Magazine*, the FPA is composed of "35 major provisions, ranging from banning food stamps for students to prohibiting federal efforts to stop child abuse." Among the provisions of this bill, which *Ms. Magazine* calls "the brainchild of the Moral Majority" are: the denial of federal funds to states that forbid voluntary prayer in public buildings; exempting homosexuals from the protection of the Civil Rights Act of 1964 and prohibiting federal funds to any individual or group that considers homo-sexuality an acceptable lifestyle; forcing parents to show proof of parental notification before receiving health care in the areas of contraception, abortion, and venereal disease; and exempting hospitals from the

jurisdiction of the National Labor Relations Board, meaning that hospitals will not need unions.

The labeling of this platform as the Family Protection Act gives opponents extra difficulty. A congressional aide cited in *Ms. Magazine* said that "A lot of moderates in Congress are going to lay back on this one. They're afraid to come out and say this law is terrible. They don't want to be seen as anti-family."

The New Right has several methods of influencing politicians. *Christian Century* states that one method is called the "React Program" whereon controversial issues, one member of each congregation will call fellow parishioners to trigger "spontaneous" mail campaigns on important Congressional votes. Falwell has stated that the ultimate goal of the Moral Majority is to "have an organization in every county and precinct in the country within the decade. At that point, the groups will broaden their activities beyond election contests and use the networks of Christians to contact their legislators before important votes are cast in Congress." The "React" system is used by the Moral Majority.

Another method of influencing politicians is the publication of Morality Ratings. According to *Christian Century Magazine*, "The Christian Voice" and "The Christian Voters Victory Fund" reports on congressmen's records and, depending on how the congressman voted on issues ranging from abortion to legalized spanking, decide how "moral" he is. In an article in "The Christian Century Magazine," the CVVF morality rating was compared with a similar rating from the "Bread for the World," a charity group.

Senator McGovern was given a 100 percent by the Bread for the World Poll and zero from the CVVF. Strom Thurmond received 14 from the Bread for the World Poll and 90 from the CVVF. Ironically, the Christian Voice gave its lowest morality ratings to a baptist minister, William Gray, and a Catholic priest, Robert Drinan. The highest morality rating went to congressman Richard Kelly who was indicted in Abscam.

On one occasion, the Morality Rating was used for harassment. According to *Macleans Magazine*, an organizer of a "Washington for Jesus" rally phoned Donald Steward, a Democrat from Alabama. He told Steward that he had scored only a 23 in the morality rating and "besought him to fall on his knees and pray for his sins. The senator refused and was targeted for defeat by evangelists in the election of 1980."

Although the New Right seems to be gaining support and new members, the growth might be curtailed. The Federal Communications Commission is investigating television shows such as "The 700 Club" (referred to as "the electric church" by its host) to see if the instructing of political thought violates the stipulations of the show's tax-exempt status.

Complaints are also coming from within the church community. An article in *The Christian Century*, states that "we must admit that we don't always understand G-d's word and that we don't fathom the complexities of these policy issues. Every group of Christians... must refrain from the arrogance and must adopt an attitude of humility befitting our sinful nature."

Finally, though the New Right has been cited for encouraging people to become involved in politics, many people are curious about the motives involved. Harry Hollis, director of Christian Life Committee, says "I saw a television show the other day that epitomized my fear about these types of religious broadcasts. The preacher put two phone numbers on the television screen. One was toll-free — for contributors. The number for people who wanted counseling was not toll-free."

U.N. CONT.

Harvard organizers, naturally naive and idealistic, desired a supreme comprehensive solution for each matter, and hence wanted little less than unanimous votes signaling world co-operation. For many though, this "consensus" push ill-fit their roles. One Cuban delegate especially (U. C. Berkely) voiced a vociferous complaint, and threatened a walkout if the chair did not adopt a more realistic attitude. The committee manager remained unmoved however, the clamour subsided, and members took up business as usual.

Meanwhile, other activities were planned, and delegates sought to profit from Boston. Some Harvard classes were opened to observers, and a debate on South Africa staged, the latter none the less deficient for the pro-side's absence. The former Foreign Minister of Nigeria addressed the full General Assembly with genuine Third World rhetoric. Somewhere, simulations of Camp David and Security Council were going on. And, of course, on the lighter side, one always had the Delegate Ball and local bars to bolster international goodwill. A favorite passtime Friday evening as "party-hopping" from floor to floor as rumor spread like wildfire; in fact, there seemed to be few others in the elevators that night besides delegates and distraught security men. Eating however was another matter. As we were playing at being diplomat, unfortunately few earned a diplomat's salary, meaning the neighborhood McDonald's saw its business soar. Great fun and chatter were passed in meeting those from other schools. As always, those from Conn. replied repeatedly that, no, we're not an offshoot of Storrs, and, yes, our school accepted men ten years ago.

All this was overshadowed in many delegates' minds however by the pressing matters in committee. Here, at least in Political-Security,

The Truth in Testing

By JEROME TURTOLA

Have you experienced one or more of the following during your encounter with standardized testing: scoring errors, wrong scores sent to the right school, abuse or misuse of the tests by admissions officials, etc.? If so, you are urged to call 247-2735 and let your voice be heard. The "Truth-in-Testing" group of Trinity College's ConnPIRG have established this "Testing Hotline" for students to voice the grievances on their experiences with standardized testing. The information gathered from this hotline will be used to compile fact sheets for legislators reviewing "An Act Concerning Admissions Testing," a bill pending in the Education Committee of the Connecticut General Assembly. This bill has often been referred to as "Truth-in-Testing" legislation since it is similar to "truth-in-advertising" and "truth-in-labelling" legislation in its disclosure policies. These policies will require the testing agencies to do the following:

1.) File a copy of the test questions and acceptable answers with the State. Students could then, upon request, receive a copy of the test and the acceptable answers, along with their individual answer sheets. This enables the student to check his or her own test for possible scoring mistakes, in addition to helping the student identify his or her own academic strengths and weaknesses.

2.) Disclose all internal studies and data on the tests, which cover such issues as test validity and the effects of

coaching. This would enable independent researchers to study and compare their own research with that of the test companies, perhaps revealing possible cases of class and cultural bias in the tests. Disclosure would also aid admissions personnel in determining how much weight they should place on an individual's test performance.

3.) Disclose the rules for transferring raw scores into final scores, an explanation of these rules, the purpose for which the test was constructed, the intention for the tests use, etc. This information provides the students as well as researchers with a greater understanding of the limits and capabilities of the tests, thus keeping them in perspective.

The "Truth-in-Testing" group of Connecticut College's ConnPIRG feels this bill is extremely beneficial to both students and educators alike. The students of this group are taking a number of steps to consolidate support for this bill. The first of these is to conduct a letter-writing campaign to legislators to show support for this bill. A reference file on Truth-in-Testing is also being compiled.

Students in favor of this bill are encouraged to write to their legislators. The success of these efforts depends primarily upon student support. Anyone desiring more information on this issue, a copy of the proposed bill, or the names and addresses of legislators to write to, please contact Jerome Turtola, Box 1736, or Marie-Louise Gold, Box 616.

meetings were ruptured continuously by the need for caucusing and lobbying. Several potential resolutions were circulating on Namibia; the one from Vietnam seemed likely to be considered. Latin America, thinking it too inflammatory, then sought to mediate between the West and Africa, using its power as a bloc to effect compromise. Finally, a Canadian-Mozambique resolution gained ground, to be nearly dashed as someone had forgotten to type it up in legal form. Supporters quickly staged delaying tactics to prevent a Vietnamese victory before the alternative could be heard. This worked; and the moderate Canadian-Mozambiquan proposal won, calling for elections and troop withdrawal. Little passion was spent on the Iran-Iraq War, however the Afghan affair did generate renewed fervor. Acitivity rose to a settlement palatable to both East and West. The compromise was voted down however, much to the consternation of the committee manager and his "consensus rule." Tallying was done by raising of nation placards.

A newcomer to the sessions would be initially struck with how much many participants immersed themselves in their roles. Although some had

come to Boston for class or credit, many were armed only with interest.

The query: "How are you from?" implied not home nor school, but U.N. country; one knew a person's foreign policy before his or her character. On the Political-Security Committee, South Africa was especially good with parliamentary obstruction, frequently objecting to such insults as being labelled the "indisious apartheid hydra." Israel, too, had much to be upset about. At one point, its representative complained of "a massive headach" caused by a Guineau-Bissau discours, to which the chair recommended a good drugstore on Harvard Square. Another problem lay with the P.L.O. observer, headress, sunglasses, and all, who kept trying to vote when forbidden. The Israeli delegate especially took issue when he started sending pictures through the page system of P.L.O. troops stomping Hebrew children. After all, what would be a U.N. session without such mania? Although oldtimers said years past were better, this session proved interesting enough. Whether Conn. College will be there next year depends on student interest: the bigger the delegation, the more nations represented.

'Dances' of the Masters

By LESLIE PEDLER

On February 27th and 28th, masters candidates David Dorfman and Richard Rose presented their pieces to the Connecticut College community in Palmer Auditorium. Of the five dances presented, Richard Rose choreographed the following four: "Too Much Gin in Jake", "Sensorium", "Pandora's Box", and "Chronos"; and David Dorfman choreographed the rather lengthy piece "The Feast of Famine."

The concert began with "Too Much Gin in Jake", in which Richard Rose presented his rendition of a drunk. Richard Rose opens this piece by singing the lyrics of Randy Newman accompanied by a display of his agile, flexible and athletic talents. He then collapses into a chair and the music by Al De Meola begins. The next phase of the dance begins with a leap over the chair. This was followed by a series of body twists and interesting namuevers using the chair as a baton among other things. The energy builds into a chaotic frenzy and climaxed at the end with a dive roll over the chair. Richard Rose was successful in portraying the lace of body control noted in drunks with his use of loose and relaxed movements. The light and comic qualities in this piece make it one of the best dances in the performances.

"Sensorium" can best be described as a dance of contrasts. The five dancers were dressed in costumes of earthy colors accompanied



by the music of Fred Koch. The dance began with the group sitting on the floor making littel animal-like noises. The movements at first were slow, flowing and delicate and then the music began and the action picked up. The movements were rigid and much faster which contrasted the soft quality of the beginning. The discord and static in the music paralleled the chaos on the stage. The dancers twirled each other around, somersaulted across the floor and the music stopped and all except one fo the dancers sat back down on the floor. The piece was an attempt to represent the many emotions of man, such as love, hate, and anger.

"The Feast of Famine" had a much more complicated theme than the previous two

previous two pieces. It was representational of society following a Jesus Christ or Hitler figure without really thinking, just mimcking. The dancers in this piece ranged in ages from young to old which is representative of society itself. The piece was accompanied by the music of Brian Eno and Jan Steele. The dance opened with the shirtless Christ figure standing under the spotlight rocking back and forth with the rest of the dancers sitting in front of him to either side. The light reflecting off of David Dorfman's muscles was effective in producing this Christ-like or leader quality. The next phase of this piece consisted of the individual dancers venturing forth to get a closer look at the Christ figure followed by a series of uniformed and discordant movements some of which mimicked the leader. David Dorfman was successful in representing his theme; however, the length and lack of energy at some points seemed to detract from the overall performance.

"Pandora's Box" was an illustration of the Greek myth in which the Gods sent a box with Pandora as a gift to Epimetheus. Pandora was forbidden to open the box; however, curiosity got the better of her and she set loose a swarm of evils upon mankind. The two dancers were accompanied with the music by the Beatles. The dance began with the opening of the box which contained a black hat. When the box was opened the music began and the dancer struggled to put the hat on his head. After several unsuccessful attempts he collapsed on the floor. A series of convulsive fits followed and somehow he managed to get the lid back on the box and the music stopped. Looking very relieved he sits on top of the box and rests after his ordeal. At this point the second dancer intervenes, opened up the box, thus starting the music all over again and the first dancer began his convulsing once again... The piece ends with a tug of war over the box and hat with the one dancer ending up with the hat and the other ending up with the box on his head. This particular performance combined the dancing and acting talents of the dancers and was full of energy, humor, and animation. It was

by far the best piece in the concert as well as the best recieved by the audience.

"Chronos", the last dance of the concert, was another adaptation of a Greek myth. According to the myth Chronos castated his father and created the world by scattering the semen around the world. The dance opened with Richard Rose dressed in a tunic, white hair and beard, carrying a sickle, moving slowly across the back of the stage. He then proceeds to take off his clothing and hair. Dressed in diapers he then picked up the energy of the piece in a series of athletic

movements. At this point he spied the pot of flowers sitting on the stage. He lets the audience know that he is intrigued with the flowers with a few exclamations of "Oh", and after eating one of the petals he put his clothing back on. He then picked up his sickle and proceeded to cut off the tops of the flowers, symbolic of the castration. The piece concludes with the dancer taking his clothes off once again, picking up the petals and scattering them around the stage.

David Dorfman has his B.S. in Business Administration from Washington University. He began dancing in his last year there and after recieving his M.F.A. here in May he will pursue his interests in dance in New York. He currently teaches classes at Connecticut College and the Alternative Dance Space. Richard Rose has his B.A. in Speech and Theater from Baldwin-Wallace College. He is currently teaching classes at Connecticut College in both the credit program as well as the community program. He also teaches at the Alternative Dance Space, and will be choreographing "Pippin" for the Connecticut Theater Department which will open in April. It was disappointing to see such a small turnout at the Saturday night performance.

American Piano Trio

By LISA CHERNIN

The love of music is the inspiration behind the American Piano Trio. The three fine musicians of the Trio brought that love with them to their recent concert in Dana Hall. For instance, it is common to open Trio concerts with Haydn, but it is uncommon to hear such music, which is meant to warm up the performers and the audience, receive any more than perfunctory dismissal. For their thoroughly enjoyable performance of the Haydn alone, the Trio deserves praise.

Not only does this group play the classics with enthusiastic familiarity, but they also explore little known repertoire for Trio. Such were the two pieces which followed the Haydn. Vincent Persichetti, whom many Americans have never heard of, is a native son whose music is an engaging combination of dissonance and strong rhythms. The performance of the Persichetti Serenade introduced many people to an unfamiliar work. It was also well placed in the program, for its semi-dissonance helped smooth the transition to the more dissonant trio by Aaron Copland which followed.

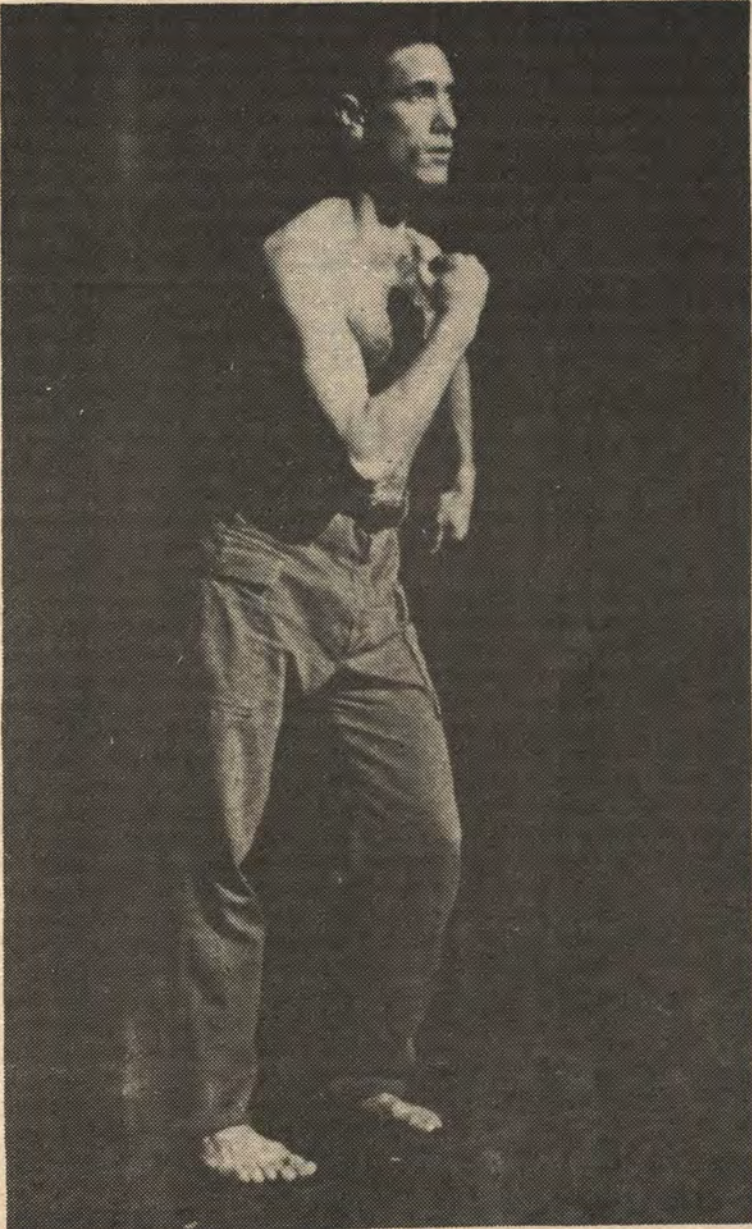
This year, the musical world is celebrating the 80th birthday of Mr. Copland, who is possibly the most eminent American composer alive today. Many performances of his works are being given all over the country; most of

these performances include his most famous "American" works, such as *Appalachian Spring*, *Rodeo*, and *Billy the Kid*.

In the shadow of these immensely popular works stand many other compositions by Copland, often called his "serious" works. In these pieces, Copland has explored different systems of composition, including twelve tone composition. Most of these pieces are unknown to the general public.

Vitebsk, "Study on a Jewish Theme," is named for the city in Eastern Russia where the theme is said to have originated. In the opening introduction, as violinist Peter Sacco pointed out, Copland used quarter tones, which (so that we should not accuse the performers of playing out of tune) he demonstrated with cellist Clark. The work as a whole is rather harshly dissonant, but it retains an element of lyricism. The Trio's performance of the exquisite ending, and indeed of the entire piece, proved that it understands the work in depth.

The Mendelssohn Trio which followed the Copland might have been anticlimatic were it not for the Trio's superb performance of this very difficult work. It demands as much of the individual performers as it does of the ensemble as a whole, and the American Piano Trio met those demands very successfully.



David Dorfman, one of the two choreographers.

ENTERTAINMENT

More Collaborations...

solar powered sculpture, inflatable sculpture reaching from the floor to the ceiling of Cummings Art Center, and holography which is a three-dimensional projected image created from a plate with a laser behind it. Prof. Smalley says the effect is truly three-dimensional. "It's the most elaborate thing we've ever done," he adds in reference to the entire festival.

The most famous guests include Meredith Monk, John Cage, Alvin Lucier, and Richard Schechner. All are known for their innovation and individuality.

Choreographer Meredith Monk, who is also a singer, dancer, and director, is one of the most important and successful collaborating artists working today. Miss Monk calls her productions "composite theater" or "nonverbal opera," "blendings of music, movement, voice, costumes, lights, film, objects, and environment." Miss Monk will give a performance Sat. April 4 at 8 p.m. in Palmer Auditorium, a workshop on Fri. April 3 at 10:30 a.m. in the East Studio, and will be part of a panel on Tue. April 2 at 2:30 p.m. in Dana Hall.

"There are insights and discoveries about your own art and someone else's art," says Carolyn Coles, assistant professor of dance, in referring to a collaborative work. She is organizing many of the student-faculty collaborative works. There will also be an ongoing coffee house in Cummings for local and student performances, and for informal discussion between speakers-performers and audience.

"He has a wide vision of what music is. His music is not as important as his ideas," says Thomas Stoner in reference to avant-garde composer John Cage. According to Prof. Stoner, Cage

is the innovator of chance music — composing where elements are not completely planned. He has been known to throw dice to determine what to play and in what order. Cage has a strong background in eastern religion and philosophy, and does a great deal of work with dance.

He will be involved in three events on Thurs. April 2. At 11:00 he will give a workshop in Oliva Hall, at 2:30 p.m. he will be part of a panel in Dana Hall, and at 8:00 p.m. in Dana Hall duo-pianists Aki Takahashi and Yvar Mikhashoff will perform the works of John Cage and Eric Satie.

Alvin Lucier, a contemporary musician from Wesleyan University, is known for his work outside of traditional instruments in the "unexplored area of sound," according to Prof. Stoner. Lucier explores scientific phenomena pointing to the beauty of things that are around us, especially those of a natural phenomenon.

"Music for a long wire" is a scientific phenomenon that has brought him much acclaim. He has explored the sounds that a wire can make with the use of amplification and an oscillator. Prof. Stoner sees Lucier's work as "...expanding our idea of what we think something should be or is. By assuming certain things we limit. He's showing us we don't have to be limited in our assumptions." Alvin Lucier will perform his works on Sat. April 4 at 4:00 p.m. in Dana Hall, and will be part of a panel on Sat. April 4 at 11:00 a.m. in Dana Hall.

Avant-garde director Richard Schechner is the former editor of "The Drama Review," and is founder and director of The Performance Group. He was on campus for Summerscene '79 and did a production of *The Balcony* by

Jean Genet. He has also written several books on performance aesthetic and production.

Richard Richter, producer of documentaries at ABC, Nancy Savin, also a television producer, Michael Kirby of the theater world, and Otto Piene of the Center for Advanced Visual Studies will also be present.

An ongoing exhibit entitled "T.V.: America's Super Symbols" will be presented by Gregor Goethals who is an associate professor of art history at Rhode Island School of Design. This unique exhibit depicts television as popular contemporary art illustrating the extraordinary influence of television on modern life. Art, sociology, and television are combined to explore the concept of television as ritual in modern American society. By drawing upon the traditional theological concepts of ritual, icon, and iconoclasm, Goethals suggests that television answers the needs of the viewing public in all three areas.

On March 31 at 4 p.m. the opening exhibit entitled "Collaborations of the Ballet Russe" will present documentary materials illustrating the collaborations between Picasso (costumes), Diaghilev (dance), Eric Satie (music), and Cocteau (direction). These materials focus on *Parade*, one of the most famous collaborative events that took place in the early 20th century. The event will take place in the Lyman Allyn Museum.

"The idea of the conference ultimately is to visualize and create in new ways, to envision unique combinations, and to explore the process of creativity," says Prof. Herr.

The planning of the event was a collaboration in itself since the music, theater, art, and dance departments all got together to discuss the possibilities. With the termination of the American Dance Festival after the summer of '77, and the termination of the summer arts program due to financial difficulty, the art departments saw the need for some sort of arts program. It seemed most feasible for a project to take place during the school year, thus reaching the largest community possible.

"I don't think of it as artsy, I think of it as supporting the arts," says Jane Bredeson, assistant to the president for college relations, reflecting the administration's support of Collaborations One.

Collaborations One is financially supported by grants from the Connecticut Commission of the Arts, the Bodenwein Foundation, the Meet the Composer Foundation, and the Conn. College Lectures and Discussions Committee.

Collaborations One will provide a look at the potential of future art forms, and will hopefully inspire students to attempt collaborative works of their own, thus bringing the art departments closer together.



Pianist Murray Perahia.

Murry Perahia to Play

By LISA CHERNIN

Pianist Murray Perahia will perform a solo recital in Palmer Auditorium on Tuesday, March 31 at 8:00 p.m., as part of the 1980-81 Concert and Artist Series. In 1972 Perahia became the first American to win the Leeds International Pianoforte Competition. In December, 1972, he became the first pianist signed by Columbia Records to an exclusive contract in almost ten years. His initial recording, released in 1973, was selected best solo piano record of the year by *TIME* magazine and *RECORD WORLD*.

Prior to his victory at Leeds, Perahia had already established himself in the United States, having performed with the New York Philharmonic and other leading orchestras, in major recitals, and at the noted Marlboro Music Festival. In January of 1975, he received further recognition for his artistic achievements when he was selected as the first recipient of the Avery Fisher Prize.

Perahia, who studied conducting at the Mannes College of Music, continued to study piano alone during his student years. He won the Young Concert Artists Award

and the Kosciusko Chopin Prize, and played many recitals in New York.

Since 1972, Mr. Perahia has established himself as one of the leading pianists before the public today. He has performed in all the major music capitals of the United States, Europe, Israel, and Japan with such conductors as Abbado, Bernstein, Haitink, Jochum Ozawa and Solti, earning re-engagements and consistent rave reviews.

He is presently engaged in a continuing project to perform and conduct the complete Mozart Piano Concertos with the English Chamber Orchestra for Columbia Records. He has already recorded thirteen concertos in this series and his third album was the recipient of the Edison Prize — one of Europe's most prestigious awards.

Mr. Perahia's busy schedule for the next few seasons will include his fifth appearance with the New York Philharmonic, recording the Chopin e minor Concerto with Zubin Mehta, and re-engagements with the Boston and Chicago Symphonies, the Cleveland Orchestra, and the Los Angeles Philharmonic.



WRITE SOMETHING
BRASSY, BRAZEN,
BANDY, LEWD,
CRUDE, RUDE,

OR

SIMPLY FUNNY AND
SUBMIT IT FOR THE
APRIL FOOL'S ISSUE,
TO THE VOICE OFFICE BY
SUNDAY NIGHT —

3/29/81

A Beginner's Guide to Bonnie Raitt

By PUTNAM GOODWIN

Ms. Bonnie Raitt holds a peculiar position within the world of popular music. She's popular enough to sell out halls consistently when she tours, yet as a recording artist she receives very little radio airplay. Her albums sell comfortably, but she does not belong to that group of artists who instantly acquires a gold album on every release. In short, she lies inbetween obscurity and the success of major popular artists. For those who have heard only limited amounts of Bonnie's music, or who saw her performance at Conn. College on February 15 and are interested in knowing more about her, here is the beginners guide to Bonnie Raitt, created by (I think its safe to say) a Bonnie Raitt fanatic.

Bonnie came out in 1970, after two years at Radcliffe. The daughter of Broadway actor John Raitt, she emerged herself in the famous late-60's and early 70's Cambridge folk culture (Dylan and everybody) and hooked up with manager Dick Waterman. Waterman was in charge of several blues artists, and Bonnie was booked to open for a lot of these blues acts. Folk and blues are the basis for her earlier works 'especially the blues of Miss Sippie Wallace. In fact, Bonnie recorded two Wallace tunes, has toured with Wallace as recently as last summer, and is now trying to raise money to make a movie about Sippie's life.

It was a combination of blues and folk that Bonnie brought into the recording studio on her first three albums. Her first effort, "Bonnie Raitt", was recorded at a summer camp in Minnesota. The engineers, Dave and Sylvia Ray, were experimenting with more basic recording techniques. All the cuts were done live with everybody performing at once, as opposed to the new technique of taking each individual player, recording him separately, and then mixing the separate tracks together.

The recording was done in a barn, and the sound is very different from than what you hear on today's state-of-the-art recordings. It is distant. You can tell that the band is playing together. The sound is raw. The tunes are either straight blues, or mellow folk. Highlights of the album are Stephen Stills' "Bluebird", the classic blues song "Since I Fell", and Bonnie's own "Thank You". The album as a whole is, like many debut albums, energetic and exciting. Although Bonnie's voice isn't emphasized, due to the recording technique, it stands out as versatile. Able to sing sweetly or to belt it out, a distinction is one that Bonnie holds onto in all of her albums.

On her next two albums Bonnie maintained her folk-and-blues based style. She abandoned the "live" sound, though, and moved toward a slightly more sophisticated sound. Although the albums have the immediacy, spontaneity, and energy of a live performance, her voice is put in the forefront. The material

on these albums is moving more toward rock n' roll, and she is beginning to establish a band, some of whom are still touring with her.

"Give it up," is the second album, written in an attempt to get back a lover. This is the most emotional, and powerful album she has done, and for most Raitt fanatics, it is the quint essential album. Parts of it are hard to get into on the first listen, but once you realize the amazing qualities of this album, you'll become a devout Bonnie fan.

Bonnie pushed her own composing talents to their absolute maximum on two tunes, "Told You Baby", and "Nothing Seems to matter". Each song is filled with complex rhythms and chord progressions. They are beautifully performed by a group of musicians that were obviously a tight-knit group. "Nothing Seems to Matter" is my nomination for the best Bonnie Raitt tune, and one of the best tunes of all time.

The first side of the album is more blues based, and harder to break into than the second side, which features tremendous versions of Jackson Browne's "Under a Falling Sky" and Eric Kaz's "Love has no pride."

"Taking My Time" follows the pattern of the first two albums. Produced by John Hall, instrumentalist on "Give It Up," Bonnie again draws from Jackson Browne with "I thought I was a Child," as well as from Randy Newman, Mose Allison, and Eric Kaz. "You've been in Love Too Long" becomes a minor hit, and establishes Bonnie's tough, cool woman image. It's an amazingly tight, fast moving tune, and although the backing musicians play flawlessly, again it's Bonnie's voice that stands out.

Part II of the story is Bonnie (Raitt's) move to California for good, and the encroachment of a more polished sound. Bonnie began to move away from blues. "Streetlights" is a collaboration with soul producer Jerry Ragavoy, and it is indeed a departure. For those who are partial to the California sound, typified by the Karla Bonoff style, this is where you should start with Bonnie. Some of the old fans of the blues days were disgusted by this effort. Fanatics remained faithful. It's slick, but not a sell-out. Bonnie's voice, sensitivity, and "musicality" prevail. Although it seems like an effort to produce a star, it is tempered by the integrity that Bonnie has to this day. Her remake of Joni Mitchell's "That Song about the Midway," James Taylor's "Rainy Day Man", and John Prine's "Angel From Montgomery" equal or surpass the quality of the original versions. "Got you on My Mind" is another highlight from a solid album.

The polish is continued more energetically in "Homeplate". "What Do You Want The Boy to Do", "Fool Yourself", "Sugar Mama", and "Good Enough" are all on the high energy side. "Run Like a Thief", and "Blowin' Away" are the highlights of the ballad side. "Streetlights



Bonnie Raitt during the No Nukes concert at Connecticut College.

and "Home Plate" are not as good as the earlier works, but they can be seen as a period of transition. Bonnie seems to be trying to reconcile the idea of moving to a more popular sound in order to make things easier for herself. Throughout her career she has made more money on tour than through records. Because of her ambitions (to be discussed here later), she is trying to change that trend. "Home Plate" and "Streetlights" seem to be half-hearted efforts at becoming more popular. Scared to sell out, but trying to broaden the audience.

Well, "self-popularization," to coin a word, didn't work very well so Bonnie figured out another direction to go in: Rock n' Roll. "Sweet Forgiveness" features several Rock n' Roll cuts, most notably a remake of Del Shannon's "Runaway". This is perhaps Bonnie's best-known cut. The title cut, as well as "Gambler Man", "Three-Time Loser", and "About to Make Me Leave Home" are all pretty hard rockers. These are balanced out by Jackson Browne's "Opening Farewell", Karla Bonoff's "Home", and two other ballads.

The latest Bonnie Raitt album caused some scares among hardcore Bonnie fans. The news came out that she was collaborating with Peter Asher, who has been shaping up the super-polished performances of the likes of James Taylor, and Linda Ronstadt. Although his style was not inappropriate for these artists, fanatics thought that Bonnie had finally sold out all the way. "The Glow" was a pleasant surprise. Asher emphasized Bonnie's voice, insisting on using her first take on most of the tunes. The album offers some of the best vocal work in contemporary music. This is not to say that the album is faultless. The musicians are not Bonnie's regulars, but a band that plays for James Taylor and Jackson Browne called "The Section". They're good, but they aren't band whom she has a special

rapport with. They aren't Bonnie's band.

Nevertheless "The Glow", and "Goin' Wild for You Baby" are beautiful cuts. Bonnie's improve at the close of "Goin' Wild" is provocative, and as gentle as you'll ever hear her. When she moves on this album her sound has an even harder edge than it does on "Sweet Forgiveness". "I thank You", an old Sam and Dave tune, and "Bye Bye Baby" are some of the most hard-edged signing that you'll hear.

Once you get into one aspect of Bonnie, you'll eventually get into another. Just take your choice. If you like gutsy folk and blues, try her first three albums. If you're into polish, pick albums four and five. For Rock n' Roll and sweetness,

grab the last two. Through all of the transitions, Bonnie has kept her integrity. When she's on tour, she is usually booked by the underdog manager. For instance when she goes to Boston, Don Law, who presents practically every popular act in Boston, does not present Bonnie Raitt. She is an executive member of the Musicians United for Safe Energy (MUSE), performs in the MUSE movie, "No Nukes", and does benefit tours. Her other ambitions include funding a Sippie Wallace movie, and starting a record company to promote struggling popular artists. Those who have not seen her are missing something special. The rapport that she has with an audience is magnetic, and she always gives her all.

Friday Night till 8

Mystic's Celebrated
Retail Palace



Sun. 12-5

Mon.-Sat 10-6

SPORTS



Hockey Team Has Rewarding Season

By BRIAN ELOWE

With a 12 win, 10 loss record behind them, the Connecticut College hockey team not only has something to smile about, but also has surprised both the spectators and opposing teams.

Memories of last year's 2-17-1 record lingered in everyone's minds except those of the Freshmen rookies. Those thoughts were soon abolished however, as the Camels posted a 5-2 record before Christmas, including a startling 5-4 upset over Iona. Iona later advanced to the playoffs; their record marred only by the Conn. defeat.

Returning early after Christmas, the Camels squad prepared for the most grueling part of the season. Unfortunately, they came up with a string of six losses and an \$88.00 infirmary bill. Thanks a lot Byron. Much to

their demise, the team posted an embarrassing loss to the Cardinals of Wesleyan by a score of 11-1. Returning to the Conn.-Dome, the little red birds from Middletown could not find much to chirp about. Although the Camels fell 3-2 in overtime, they played with the kind of determination, speed and ability that coach Doug Roberts waited for all season.

Moving in the last part of the season, the Camels posted wins over Clark (10-5), and in their final game, they blasted Ramapo 8-3. Freshman Craig Bower came out of his shell to plant four goals in the opposing team's net. Standout winger Chip Orcutt pumped in another goal, assisted by his line-mate from high school, Nigel Bentley. Seniors Bob Parsons and Brian Elowe each added another goal, rounding out fine seasons for both of them (no bias in-

tended).

Another season is over. It would be ridiculous for me to mention individual standouts, for as the cliché goes, "it was a team effort." Coach Doug Roberts, pleased with the season, wrapped it up by saying at the winter sports banquet, "We may not have blown everyone's doors down, but we're knocking very hard."

As a senior, I'm speaking for all the seniors when I say that hockey has been one of the best things about our four years here. When goalie Duncan Dayton was asked by athletic director Charles Luce if he wouldn't mind paying another \$9,300 to come back for another year, Dunc sadly replied, "I'd pay twice that." All I can say is good luck in the years to come and "Thanks for the memories."

Winning: The Start of a Tradition

By SETH STONE

In defeating Babson 65-55, the Camels finished the year like they began it -- as INNERS. Appropriately, the same players who led Conn to a fine 16-8 season were leaders in the well-played victory at Babson. Wayne Malinowski and Peter Dorfman were the offensive leaders, Chris Bergan and Bill Malinowski provided strength on the offensive boards, while Doug Kirk and Tom Barry provided offensive spurts, and Jim Santaniello did his valuable stint at point guard.

It may have been a game Conn could have done without. Conn had been shallacked by Coast Guard the previous Tuesday, 66-43. Conn then had to wait to Saturday and a two-hour road trip to Wellesley, Mass. to redeem themselves. It was hard to get motivated for this game. To add insult to injury, the bus broke down enroute, stranding the team for 40 minutes at a gas station in Attleboro, Mass. Instead of getting upset at the delay, the team took it in stride, arriving for the game relaxed, none the worse for the experience.

Conn plays best when they start quickly and jump out to a lead. Following a three-point play by Dorfman and a bucket by Wayne Mal, the Camels held a 15-8 lead with 10:43 left in the first half, and the Camels held their lead.

Led by the inside penetration of Phil Colletta (4 points) Babson ran off 8 straight points to take a 16-15 lead at 8:45. From this point, the Camels defense, led by the imposing Peter Dorfman and Chris Bergan, took the offensive. With Conn up 18-16, Dan Fitzgerald hit a free throw at 6:56 to lower Conn's lead to one. The next Babson points came 6:45 later.

Over the last 7 minutes, the Camels went on a streak, both offensively and defensively, outscoring the Beavers 11-2. Tom Barry scored 4 key points during this stretch. The Camels 29-19 halftime lead would have been much bigger if Conn had not been prone to a plethora of turnovers, their biggest problem this season. The strong defense made Babson shoot from the outside, and they were a poor 8 for 31 from the floor. This situation was not helped by only 3 for 9 from the line.

The Camels were able to maintain their 8-10 point lead for the first six minutes of the half, and led 41-32 with 14:12 left. But then, Jay Johnson, (who scored all 10 of his points in the second half) converted a three-point play, to lower the margin to 41-35 with 13:34 left. A 6 point lead was much more tenuous than a 9 point lead. Babson took another point off the scoreboard, and the score stood 46-41 with 8:16 left.

Coach Dennis Wolff, as he had been able to do all year, was able to use a timeout to pull his charges together. Coming out of this timeout, the Camels outscored the Beavers 13-8 over the next 5 minutes to lead 59-69 with 3:34 left. Everybody got into the scoring act, including Peter Dorfman (7 points), Wayne Mal (4 points), and Tom Barry (2 points).

Babson was not through, and Conn found itself in a dogfight over the last 3½ minutes. Two quick hoops by Johnson brought Babson back to 59-54 with only 2:12 left. After a Conn turnover, the Beavers got the ball back, with a chance to cut the lead to 3. Things indeed looked bleak when Babson's Gene Gustafson was fouled with 1:08 left, and stepped to the

Continued on page 9

The Guiding Force

By KIP HASHAGEN

Who is the single most effective force on the Connecticut College Women's Tennis team? This fall, freshmen Kris and Cici Kossman distinguished themselves as tough singles competitors, and the doubles team of Taryl Johnson and Joanne Knowlton surprised the skeptics with their strong tournament showings. Meanwhile, Libby Christie is returning to the spring lineup and the advance work is very good on two second semester freshmen, Ledlie and Cathy Leeming. But with all of this talent in evidence, the most impressive element of the team may be coach Sheryl Yeary.

Some of the most prominent members of the team echoed the opinion that Yeary has an influence that extends beyond the typical coach-player relationship. Senior Nancy Garlock, who has played three winning seasons with Yeary, said that she is "very supportive and caring. She is an outstanding

coach because her own skill and attitude on the court serves as an excellent example to the team." Cathy Leeming added that she is very easy to get along with, "a great change from my high school coaches." Freshman Sally Susman said that "although we often play larger schools where there is more emphasis and money put into athletics, Miss Yeary prepares us to meet these teams confidently."

To say that Yeary is skillful on the court is something of an understatement. She is ranked second among New England women 35 and over, was ranked number one last year, and has national ranking as well. Just recently she won a major championship at the Woburn Raquet Club, defeating her final opponent in straight sets. In high school, she was state champion and was State Intercollegiate Champ while at the University of Texas.

Yeary has been with Connecticut College for

eleven years and in that time has been promoted to assistant director of the athletic department, where her duties involve scheduling and working with sports officials. She also teaches classes in tennis, paddle tennis, badminton, and squash. Obviously, all of this leaves her with little free time, but it has yet to slow her down. She is excited about the upcoming spring season and the many talented freshmen who will play such an important part in it.

The team is currently holding a series of tryouts for new players, and then Yeary will begin the long, arduous process of pitting players against each other to establish team rankings and double combinations. Yeary hopes that they will continue to build their reputation as a highly competitive division team in matches against UConn, Providence College, Manhattanville, Simmons, and other top schools.



Sheryl Yeary, Women's Tennis Coach.



B-Ball

CONT.

line for two shots.

Babson was plagued by poor foul shooting (5 for 16 for the game) and Gustafson missed both shots, and Chris Bergan cleared the rebound. With exactly 1:00 left, Jim Santaniello was fouled and shot 1 and 1. As he did against MIT and Trinity, "Saints" calmly sank both clutch free throws, and Conn had a safe 61-54 lead. Sants sank two more free throws, and Bergan hit a hoop with 16 seconds left, and Conn won 65-55. The Beavers were held scoreless over the last 2:12 as the Camels looked strong both offensively and defensively.

It was a fitting way to end a winning season -- with a total team effort. The ride back to New London was a happy, relaxed one, as the team celebrated its first winning season. To add a crowning touch to the season, the Camels apparently set an NCAA record this season. Last year they limped home with a 4-19 record, 15 games under .500. This year, the rejuvenated Camels finished 16-8, 8 games over .500. This is a turnaround of 23 games, the biggest turnaround in NCAA history.

What can this complete turnaround be attributed to? First, there are the reserves, who always provided enthusiasm to the rest of the squad. Steve Goldstein, Hap Waters, Rich Wolff, and John Miller all made their contributions.

Jim Santaniello and Chris Bergan each played vital roles on the Camels. After a year away, Bergan played himself back into a starting role. His size (6'7") and his surprising speed make him a valuable big man. Santaniello joined the team late, following the soccer season, and always gave 100 percent.

Tom Barry is probably the best pure shooter on the team. He provided a key offensive threat, and could change the flow of a game virtually singlehandedly.

Senior tri-captains Wayne Malinowski, Bill Malinowski, and Barry Hyman's contributions were self-evident to any who appreciated four years of leadership and hard-nosed basketball. Their contributions were responsible for and led directly to Conn's biggest winning season.

Conn will be led in the future by the freshmen who played so well this season. Doug Kirk is guard who can play both the point and shooting position. Tom Fleming's value was realized when he was in the line-up, and perhaps more so when he went down with a shoulder injury. He is the most physical player to ever wear the Camel uniform, and despite the fact that he is only 6'2", Fleming was the second leading rebounder on the team.

Perhaps the first name mentioned by Camel fans this season was Peter Dorfman. Nobody who appreciates basketball can forget his impressive game against Trinity, scoring 30 points and hauling down 15 rebounds. His show-stopping jam against MIT in the last home game is still mentioned. He broke in this year with 18 points, 9 rebounds, and 4 blocked shots against Gordon, and finished with 22 points, 16 rebounds, and 8 blocks against Babson. Not a

bad way to finish.

These recruits were lured to Conn by first year coach Dennis Wolff. Wolff came to Conn with impressive credentials. He played two years at LSU and two years at UConn. He was an assistant for two years at Trinity, and led the Trinity JV to an undefeated year. He brought a winning attitude to Conn and he has made Conn a name to be reckoned with in New England. He took the foundation built by Charles Luce, and expanded upon it.

There was no post-season play for Conn this year, but hell, there has to be something to aim for next year. After all, the Camels achieved their goal for this year. They finished at .500... and then some.

Postscript; right before deadline, the ECAC named Conn the "Most Improved Team" in New England Division III basketball. Perhaps this recognition is the true start of a winning tradition.

Promising Future for Women's Basketball

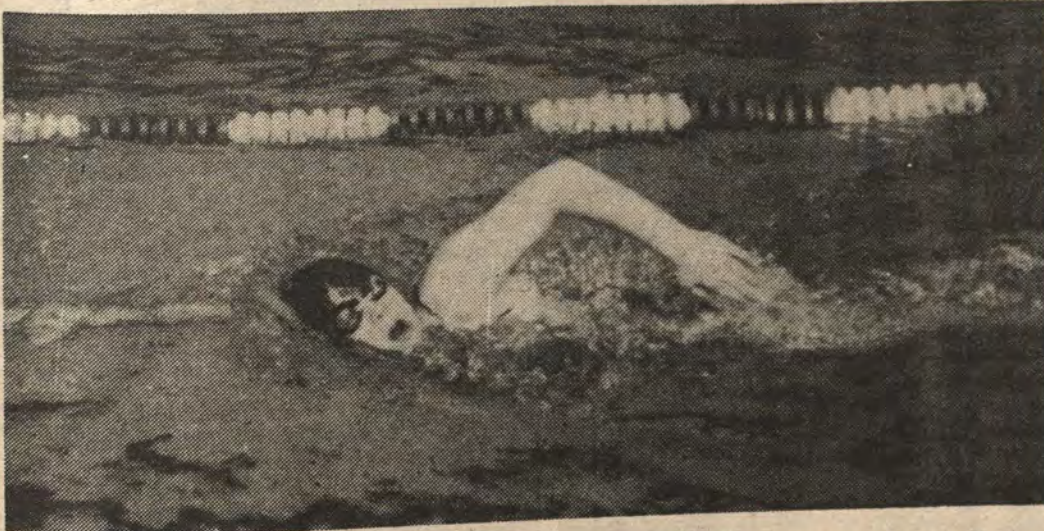
The Women's Basketball team ended four months of exciting competition with a record of 8-7. The highlight of the season included victories over division rivals Wesleyan, Trinity, and Amherst. Because of their regular season success, the Conn. women gained a birth in the NIAC (Northeast Intercollegiate Athletic Conference) Tournament. Ranked number five, the hoopsters tipped off against a frigid Wesleyan squad. The game was nip and tuck all the way with Wesleyan eventually finishing on top by a score of 56-52. After the heartbreaking loss, the Camels fell to an aggressive Bates College 75-62.

During the tournament, Rita MacInnis led the way for the Camels with 36 total points. The scoring attack was balanced as Mary Jean Kanabis, Becky Carver and

Beth Leuchten each contributed 19 points. Leuchten also grabbed down 17 total rebounds.

Captain Rita MacInnis feels that "This year's exciting season has been indicative of the developing women's basketball program at Conn. Two years ago the women's team suffered severe losses with a short schedule and next year we look forward to two tournaments and a 17 game winning season."

The team, which is composed mostly of Freshmen and Sophomores, is eagerly awaiting next year's season. According to Coach Conni Clabby, "With the loss of only one Senior, Hillary Chittenden, and the return of two starting Freshmen, Becky Carver and Mary Jean Kanabis and Veteran Rita MacInnis, we look forward to a successful season next year."



The Women's Swim Team competed in the New England Swimming and Diving Championships over spring break. Lynn Spears (shown above) placed 8th in the 50 butterfly. The team placed 6th overall.

Photos by Carolyn Blackmar

Summer Employment Guide to Martha's Vineyard and Nantucket

16 page guide list over 250 employers, detailed maps, info on how to find housing, and much more. Send \$2.95 to Martha '72 Inc. Box 1224 Edgartown, MA 02539.

TYPING SERVICE
\$1 Per Page
Call 536-4370
Ask for Doria

OFF THE TRACK

Spit and Spam

By ARON ABRAMS

We were watching television. On the television, they were interviewing a photographer who took the last picture of Rusty Cups, the singer who died in the plane crash.

"This picture," said the photographer, holding up a glossy glossy, "was a real pain. I had to get so close to the plane that some of the flames almost hit me lens. I could even hear Rusty Cups yelling."

"Well," said the announcer, who rarely got rude, "If you were so close that you could take his picture, couldn't you have done something to help him?"

The photographer paused for a while, then said "Yes, but we wouldn't have had much to talk about on today's show, would we?"

Then they broke for a commercial.

Skeezax and Volos were watching the show with me. They were moved by the photographers description of the crash, how the plane made a right angle with the ground and seemed to penetrate the surface the way a pencil enters a sharpener. But what moved them most of all was the photographer's following proclamation:

"One thing I noticed," said the photographer, holding up a close up of Rusty Cups battered face. "I don't know if you can see it here, but he's missing an ear."

"You're kidding," said the announcer. He took the picture from the photographer and held it to the camera.

"Can you get that Frank?" asked the announcer. Frank, the cameraman told the announcer to hold it closer.

"Now we got it," said Frank the cameraman.

"My theory is that the ear was sliced off by the window when it broke. It's probably still lying around there on the potatoe field where the plane crashed."

After a few seconds worth of haste, the TV was shut off, the car was started, and me, Skeezax, and Volos were off to find the missing ear of Rusty Cups, the singer.

I'm going to pretend I'm a camera and fast-forward to the car accident, which happened when Skeezax swerved to miss a telephone pole and ramrodded straight into a truck. After hitting the truck, somehow we would up going over a ramp and into the bushes and I could feel the Grand Wazool of the Grim Reaper striking me against my forehead.

I pulled myself out of the car. Before I did, I asked Skeezax and Volos how they were doing. Skeezax looked like an upside-down ostrich, with his head stuck in the back seat. Volos was pretty much dead as well.

I got out of the car and flagged down this young couple. Actually, they stopped before I flagged them down. They looked at me and at the about-to-be-burning car, and asked me if I knew when Huntington and Central Street connected.

"I'm sorry," I said. "I don't live here. But could you call the cops? I was just in an accident and my prognosis is slim."

"Where's the phone?" asked the young man.

"I don't know," I said. "I don't live here."

We looked down the highway and there was not a phone in sight.

"We'd take you to a hospital," said the girl, "But we really don't know where one is and, by the time we finally find one, what with all the blood you would have lost by our wandering around, it might be fatal. You better wait for an ambulance."

"If we pass an ambulance, we'll tell them where you are," said the young man, getting into his car. The ignition started and they were off to find the connection between Huntington and

Central.

The really strange thing is I didn't even like Rusty Cups.

After a while, the police came. Two cops. One of them was beefy-looking, the other looked like a spermatozoid.

"What happened?" asked Beefy.

"We were driving and were about to hit this telephone pole, so we swerved and hit a truck instead and both the truck and our car went over the side."

Spermy walked to the other side of the road where the railing had been broken.

"The railing's broken alright," he said. "Did you try mouth to mouth resuscitation?"

"Whaaa?" I said. It was cold and I was tired.

"Mouth to mouth," he said. Beefy had been through this whole procedure, grilling the witnesses, before. He was bored. Beefy lifted up and looked at the bottom of his shoe as if he found a spy novel written on it.

"Their heads are split open," I said, begging to differ. "Mouth to mouth wouldn't have done any good, would it have?"

Beefy and Spermy looked at each other. They could make a collar.

"Could we bring him in on that?" asked Spermy.

"Nah," said Beefy. Still bored, he lifted up his other shoe.

"Next time you ought to try mouth-to-mouth," warned Spermy. "You probably could have saved their lives by giving them mouth to mouth."

In the time it would have taken me to find Skeezax and Volos's mouths I could have walked to Aruba and made a fortune selling rugs.

After a longer while, we were still there.

"Can I leave?" I asked. I was still cold and tired.

"We're supposed to wait for Spermys," said Beefy. Spermys was doing something to the car. It looked like he

was dusting it for fingerprints.

"How long do we have to wait?"

"Usually not this long," Beefy said. "It's been about 45 minutes, hasn't it?"

There's a coffee shop around here. Maybe we could meet the reporters at the coffee shop, give them the story, then come back here and have your picture taken with your two compatriots."

"My wallet and money is in the car, somewhere," I said. "Why isn't the ambulance here?"

"Energy crisis," said Spermy. "If they're already dead, it's our job to bring them back to the morgue."

"But shouldn't the ambulance make sure they're dead and all?" I asked.

Spermy and Beefy looked at me. Suddenly, the kid knew the meaning of the word fear.

"I thought you did that," said Beefy.

"You told us they were dead," said Spermy.

"It was just a guess," I said. "I assumed they were dead, but I wouldn't swear to it."

Spermy and Beefy looked at each other.

"Shit," they said.

Spermy crawled into the back seat of the car with a flashlight and asked Skeezax if he could talk. The fact that Skeezax didn't answer, plus having his head still imbedded in the seat, tipped off Spermy.

"He's pretty much dead," said Spermy.

Spermy went to the front of the car and saw parts of Volos.

"He's not going to be taking out any new magazine subscriptions either," said Spermy. "Now we know."

"Now we know," said Beefy, who was scanning the sky as if there was going to be writing on it from some future civilization. Finally a reporter and photographer showed up. The photographer started taking pictures of the car. Beefy told the reporter who I was and the reporter began to interview me.

"Are you gay?" asked the reporter.

"No," I said.

"Thanks," he said. "I didn't really want to ask, but, as a reporter, you've got to ask all types of questions. The people in the car...were they gay?"

"No," I said.

"Thanks," said the reporter. "I'll get the rest from the officers files."

The photographer followed the reporter.

"Can I have a picture of you standing next to the car crying?" asked the photographer.

"I'll stand next to the car, but I won't cry," I said. "We weren't really that close."

"Oh..." said the photographer. "How about a picture of you smiling like you just solved a puzzle or committed a perfect crime."

"I don't think so," I said. "I don't smile a lot."

The photographer deeped himself in thought then he said he had an idea. He went to his car and brought back a snow shovel.

"Hold it like you're about to hit me with it," said the photographer, handing me the shovel.

"Why?"

"It will make a good picture."

I held the shovel like it was a bat and the camera was a baseball four feet away.

"Super," said the photographer.

Then I heard yelling.

"I'm not a faggot," yelled Beefy. The reporter was taking notes.

"Just asking," said the reporter.

"Everytime I see you on a story, your first question, no matter what the crime, is 'Are you gay?' I'm not."

"No problem," said the reporter. The reporter paused, then, pointing to Spermy, said "How about your partner?"

Beefy did something real strange after that. He went to the cop car and started talking to something that was in the back seat. The back door opened and this seven foot tall guy walked out.

His name was Pete and he was big. Real big. He looked like he's taken somebody three months to build.

Beefy didn't say anything. He just pointed to the reporter and Pete broke the reporter's face with one punch.

"Okay," said Beefy. And Pete went back to the cop car, leaving no more trace than a wave does when it leaves the beach.

The reporter was on the ground, tending to his face, and the photographer was taking pictures.

I looked quizzically at Beefy.

"Oh, Pete," said Beefy in an explanatory tone of voice. "He's kind of like a mascot."

I was still tired and cold. Later on, in the cop station, the captain showed a picture of Pete to Beefy.

"I swear, I don't even know the guy," said Beefy.

"Besides, what about him?"

"You know him damn well," said the reporter. The reporter looked like he had had an explosion on his face and tried to put it out with a shutput. "His name's Pete. He was in the back seat of your car and you called him out to assail me."

"I don't know anything about it," said Beefy. Spermy offered the hypothesis that the incident might have taken place in a different time and a different place.

"No," said the photographer. "This photograph is conclusive proof."

The picture of Pete hitting the reporter with Beefy smiling in the background seemed as good evidence as anyone had a right to expect.

A few hours later me, Spermy, Beefy, and the captain were in the office.

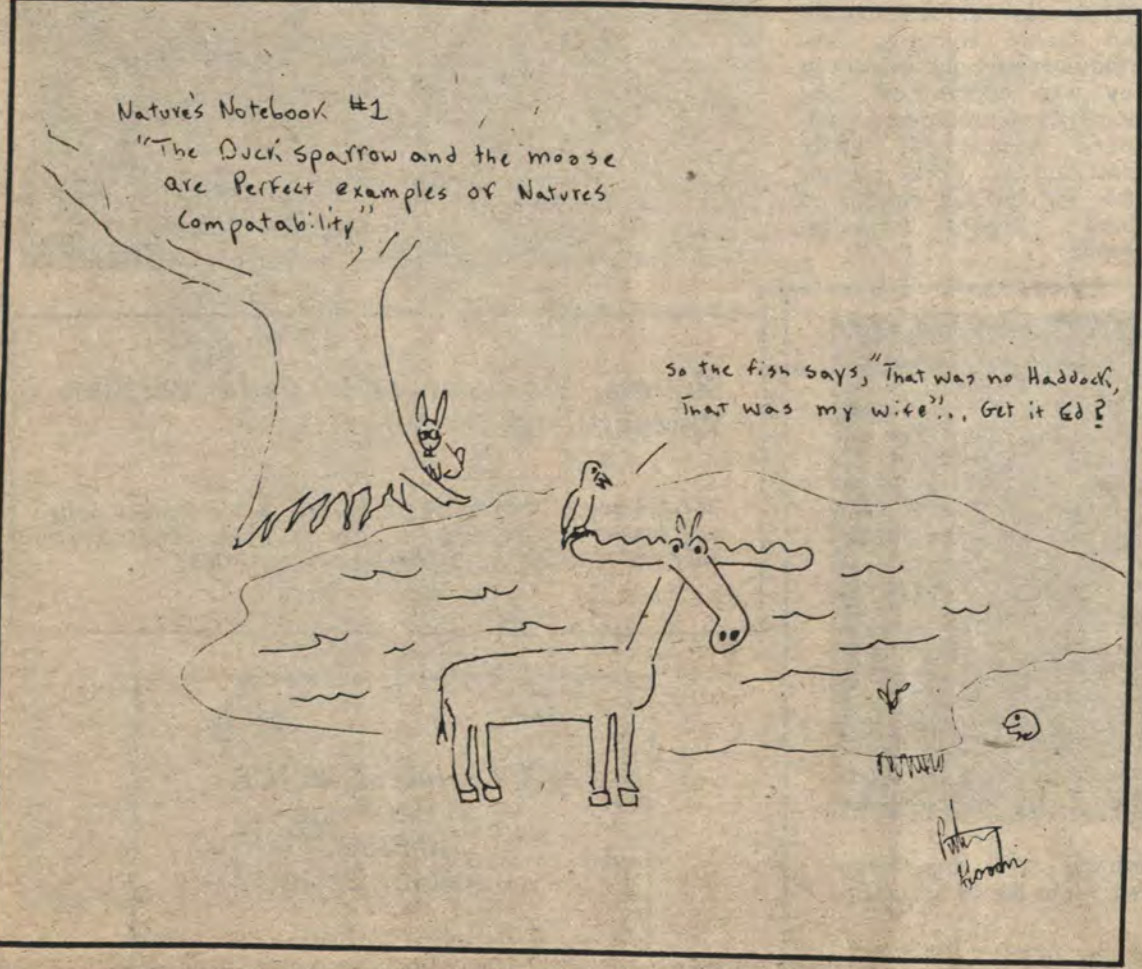
"Is it possible," asked the captain. "That the accident didn't happen when you said it happened? Maybe it happened a few days earlier, and you were just waiting for a convenient time to tell the authorities..."

I wondered why the Captain hypothesized that situation. If I had been in the accident a few days earlier, why would I have waited? And how would I have kept the car hidden? And how would that free Beefy and Spermy and Pete from prosecution?

Beefy said "No, captain. It happened late last night."

"Oh," said the captain. He grimaced in a knowing way, than said "so much for that hypothesis." He looked down at his shirt in deep

Continued on page 11



Tanning for Credit

Hi There, I Just Spent
Two Weeks In The Sun
Don't I Look Wonderful?



Illustration by Nat Cohen

By BUDDY HARRIS

I almost attended Florida State University. What fun it would have been to golf everyday after class, and to lay around under the sun soaking up all the rays. I wanted to watch the girls glide by with their copper tans and string bikinis. I wanted to have sand kicked in my face, and be able to get up and punch out the stiff who did it.

But I'm tall, thin, and fair-skinned. I would have had trouble getting a tan, and I would have stuck out like a sore thumb. It wouldn't have been until maybe my senior year that my tan would have been dark enough to avoid being called "whitey" or "paleface" by other white people.

But I couldn't wait that long. You see I needed to blend in with the crowd. I wanted my sooty city complexion to match the New London fog. So I packed up and headed north.

Well, I thought I had what I wanted until I returned from spring break. For a while I figured I had driven the wrong way on I-95. In the faded pallor of New London, I was sticking out like a sore thumb. I wanted to personally peel the face off the next person I saw wearing a tan and a white sweater.

I tried Q-Tan, but it ran in the rain. I tried wearing dark shirts, but that didn't camouflage me either.

At Florida State University, at least in my senior year I would have received credit for my four years of hard work at tanning. They have courses there in tanning, Introduction to tanning

meets twice a week for an hour. Requirements for the course are a bottle of Sun-Shade, "It tans, doesn't burn," and *The Beginner's Guide to Tanning* by Ray Sharp. Intermediate tanning requires one-hour and fifteen minutes classes three times a week, and a bottle of Coppertone number 2. Then for the serious tanning majors there is a seminar. This meets five times a week for three-hour sessions. A reflector and a bottle of Hawaiian Tropic are required for this course.

If you're late for class, or forget to turn the other cheek, the Dean (Roscoe Tanner), will make you stay after class. There's no extra credit for sun poisoning though. When I visited the school three years ago I remember seeing a student coming in from a final exam. "I really got burned on that exam," he said. I still don't know if that meant that he had passed or not. It's all a matter of first degree anyway.

Tanning for credit doesn't exist at Connecticut College if you're just counting credits. Otherwise, it's a full time major. I often wonder whether those lucky souls who ventured south had any fun, or whether they just got tan so that when all their friends asked them, "Did you have a good time?" they could say, "Look for yourself." Or maybe they would say, "I don't know. I fell asleep out in the sun for two weeks." The bronzed student body looks wonderfully healthy, but luckily for my sake, at Connecticut College the dean only regards tanning as an extra-curricular activity.

thought. Suddenly, in a fit of something resembling epiphany, the captain shot his heat up.

"It's all spit and spam," he proclaimed. "You..." he pointed at me. "You didn't give the victims mouth to mouth, did you?"

"I know I didn't." "Why?" he asked. "They were dead."

Then, in a voice so solemn I could almost hear music in the background, the Captain said "What chance of survival would they have, without mouth to mouth. You killed them."

I felt like a bicycle tire being pelted by rocks. I wanted to go home and I told the captain so.

"Tell you what we're going

Spit and Spam CONT.

to do," he said. "If you say that you saw Pete but saw him NOT hitting anyone, we'll wipe the record clean and I'll say you didn't kill your friends."

"So," I said, struggling for comprehension. "All I have to say is that I saw Pete NOT hitting anyone...?"

"Right," said the Captain. "And it will be spit and spam."

"But I saw Pete hit the reporter," I said.

"There are many levels of reality," the Captain said.

I saw he was right.

I told the court that my back must have been turned or something, for I saw Pete not hitting the reporter. The prosecutor showed me a picture of me staring at Pete hitting the reporter.

"That must have been before I turned by back," I offered.

The newspapers printed a story about my lying and my harrassment of a civilian mascot. They also mentioned a few times that I denied being gay. Beefy and Sperry were reprimanded and the Photographer and reporter did a full color Sunday Supplement about the event.

I didn't have to go to jail, but I did have to pay a \$500 dollar fine for either perjury or lying and I had to take a CPR course. I imagine that someone, somewhere along the line, found the ear of Rusty Cups and someday, I'll find the significance in that as well.

At the Windowsill

My warm breath fogs
the cool glass window pane
and my elbows grow cold
where I lean against
the drafty windowsill

It is not a deserted place
out there. There are houses
stone cold an inner warmth
frosting their windows
There are other tepid breaths
and tired hearts beating beating

The night is full of deep
suspended silences
It is dark star-lit
and the trees are burdened
with snow

But I am the one at the windowsill
draped in curtains
who watches watches
until the squares of light
at each house go out
and only the street lights
gleam.

Alone a young dog
prowls the street
and barks. A muffled
howl reaches me
delayed seconds afterward

Patricia Daddona

ATTENTION SENIORS!

Let's give the best gift a class can give: A percentage-of-giving that future classes will try to surpass.

Help meet challenge grants!

Support increased faculty salaries and student financial aid!

Give early, and avoid next year's appeals.

But...Most important is the number of us who give!

Give or pledge early and please return your pledge card to your senior rep.

If you live off campus, submit pledge cards to Scott Williamson, Box 1845.

30 YEARS AGO, WE
PIONEERED LOW FARES
TO EUROPE. TODAY WE'RE
STILL AT IT.

\$189
ONEWAY, STANDBY
NY TO LUXEMBOURG

Luxembourg to New York return ticket, with confirmed reservation: \$249.50 (1/2 normal round trip fare) when purchased with standby fare. Free wine with dinner, cognac after. Prices effective through May 14, 1981, subject to change and government approval. Purchase tickets in the U.S.A. See your travel agent or call Icelandair. In New York City 757-8585; elsewhere call 800-555-1212 for the toll free number in your area.

ICELANDAIR
NOW MORE THAN EVER YOUR
BEST VALUE TO EUROPE

LIFE
ISN'T
CHEAP.

SHARE
THE
COST
OF
LIVING.

GIVE TO THE
AMERICAN
CANCER SOCIETY.



A&M SPIRITS SHOPPE

FREE DELIVERY

443-6371

Domestic and Imported Beers
Keg Beer Available
Liquors and Wines for most appetites

469 WILLIAMS STREET
NEW LONDON, CONNECTICUT 06320

WE KEEP YOUR SPIRITS ALIVE.

RIGHT DOWN THE HILL.



framing
wallpaper
art supplies

WATERFORD CENTER
106
BOSTON POST RD.
WATERFORD
442-0626

10% Student Discount

MONDAY THRU SATURDAY
9 A.M.-5:30 P.M.

FOR SOPHOMORES OR JUNIORS

An American Studies Semester in Boston

Interdisciplinary courses in American Culture (architecture, the decorative arts, history, literature, material culture, and painting), and Urban Affairs (social history, political science, and sociology) . . . Practical experience through an internship in a civic or cultural institution . . .

Apply now for next semester: **The New England Program**
226 Bay State Rd.
Boston University, Boston, MA 02215
Phone: 617-353-2948

10 MINUTES OF YOUR TIME COULD SAVE A FRIEND'S LIFE.

For free information, write to:
DRUNK DRIVER, Box 2345
Rockville, Maryland 20852



OCEAN PIZZA PALACE

COMPLETE DINNERS SERVED
SEAFOOD — SPAGHETTI — HOT OVEN GRINDERS
PIZZA — WE GIVE 1 FREE WITH EVERY ORDER OF 4



88 OCEAN AVE.
NEW LONDON

WE NOW SERVE YOUR FAVORITE WINE AND BEER



Mon-Sat. 8:30-6:30
Friday 8:30-9:00

Over 75,000 in Stock

Nike
Puma
Brooks
Tiger
Pony
Converse
All Star

SIZES FOR GUYS, GALS, KIDS, BIG & TALL



MARCUS IS THE JEAN STORE!



Marcus saves you dollars not pennies!

"Nobody has more!"

Designer Jeans

Bonjour-Jordache-Sasson-Chic
Calvin Klein-Gloria Vanderbilt

LOWEST PRICES AROUND

HARVARD

this summer

The nation's oldest summer session today blends tradition with cosmopolitan diversity, offering a full range of open enrollment, day and evening liberal arts courses and pre-professional programs. The varied curriculum includes courses appropriate for fulfilling college degree requirements along with programs designed for career development and professional advancement. The Summer School's international student body has access to the University's outstanding libraries, museums, athletic facilities and calendar of cultural activities, and may live in Harvard's historic residences.



Liberal Arts and Education

Undergraduate and graduate courses in more than 30 liberal arts fields, including intensive foreign language programs. Specialized expository and creative writing training at all levels. Four and eight-week graduate courses in education.

Pre-Professional Offerings

Harvard Summer School offers all basic courses necessary for pre-medical preparation. Of interest to pre-law students are classes in government and economics. Business courses include computer programming, financial accounting, statistics and a business writing workshop.

Special Programs

Six-week Dance Center and Career Strategies Workshop.

Academic Calendar
June 22-August 14, 1981

For further information

Return the coupon below or contact
Harvard Summer School, Department 11
20 Garden Street, Cambridge, MA 02138.
Telephone: (617) 495-2921

Please send Harvard Summer School catalogue and application for:


- Arts & Sciences and Education
- English as a Foreign Language
- Secondary School Student Program
- Dance Center

Name _____

Address _____

City _____ State _____ Zip _____

Return to:
Harvard Summer School
Department 11
20 Garden Street
Cambridge, MA 02138

 **Harvard**
Summer School
of Arts and Sciences and
of Education



YELLOW LUSTRIUM

New, space-age alloy that looks as good as gold,

wears as good as gold, costs about half as much.
SPECIAL INTRODUCTORY OFFER: Save \$10 off the regular price.

Yellow Lustrium rings by Josten's available daily at your bookstore. Or

SEE YOUR JOSTEN'S REPRESENTATIVE

Tuesday, March 31 Wednesday, April 1
10 am — 2:30 p.m.

P.O. Area \$15 Deposit Required