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**Eclipse Weekend Is Here**

By Aron Abrams

"Eclipse VII Weekend" is here. Sponsored by Unity and Genesis, the Coast Guard Minority Cadet Cultural organization. The weekend will celebrate the importance of minority students at Connecticut College. The event is also called "Expressions of a Proud People."

Eclipse Weekend is an opportunity for students to express something which they do not have the chance to do otherwise," says Richard McEllan, the Director of Unity House. "It gives us a chance for reaffirmation; to see how we envision ourselves at Conn."

According to McEllan, this year's Eclipse Weekend differs from the past for now, a deliberate attempt is being made to include the whole campus in the activities. "Eclipse Weekend" is not just for minority students," says McEllan. "There's something for everybody."

The Eclipse Weekend Schedule of Events supports McEllan's claim. There will be a variety show, an all-campus party, a panel discussion about post-college employment and a one-woman musical drama, "Still I Rise."

"Still I Rise" promises to be one of the weekend's highlights. The star is Jennifer Cover who has appeared in many television shows, plays and films. "Still I Rise" is an interpretation of Black Heritage as expressed through the language of the poets and the music of the slaves: the past and present are merged in a cultural celebration. This show has been seen nationally, and well as in England.

Organizers of the weekend include Marvin Terry, Danni Lee, Donna Davenport, Leon Kinlock, Joan Smith, Michael Beasal, Robyn Wilson, Carlos Smith and Cathy Adams. The people involved hope that all interested students will attend whatever events they can.

**Eclipse Weekend Schedule**

April 16 5:00 p.m.-Soul Food Dinner!

Saturday

5:00 p.m.-Eclipse Weekend Barbecue served and lunch and will have this opportunity to meet and get reaquainted with one another. College House. 1:00 p.m.-Alumni Panel Discussion-Alumni, representing various fields of employment and post graduate study will discuss "Careers After Conn", Oliva Hall

Continued on Page 2
Earth Day

Continued from Page 1

future generations could enjoy nature's beauty and diversity.

According to the Earth Day organizers, these goals are as viable today as they were in 1970. The 1970's founders felt that if students are presented with enough information, they can logically decide what the problems that face the environment are, and then they can work out ways to solve those problems.

To accomplish this goal of educating the public, Connecticut College will feature an educational display at Cro, an information booth at the Sophomore Class Fair, and a series of outdoor and indoor panel discussions and an early morning Arbor Day breakfast at Dana Hall, hosted by Sally Taylor of the Botany Department.

Although much of Earth Day is geared toward educational endeavors, there will also be paid to celebrating the environment. This can be seen by the schedule of events for Thursday. An early morning sunrise service with David Robb in the Arboretum (time to be announced); two campus-wide cleanups, starting at 9:00 a.m. and 1:00; the panel discussion with Don Little and Ron Murphy in Library Assembly, 4:00; and a film, The Last Use them (our nuclear weapons) before we lose them." The Counterforce doctrine advocates the use of high yield weapons, "silo busters," along the military sites of the enemy. More importantly, Counterforce makes nuclear war more likely. Dr. McMahon spoke of the probable effects of the explosion of a one megaton bomb underneath the Gold Star Bridge in Grotton. In an area up to 1.7 miles from ground zero, or the center of the explosion, there would be a shock wave of twelve pounds per square inch of ground, with winds up to 300 mph. In an area of one mile from ground zero, or the center of the explosion, there would be radiation sickness for at least fourteen days in the area and food and water supplies would be contaminated. A one Megaton bomb is comparative- ly small by military standards. One could probably imagine the effects of a larger bomb dropped in the middle of the United States; it would destroy more than ten million lives instantly, but there would still be enough medical help to treat the scores of injured. But the U.S. policy of the country would be covered with fallout from the explosion. There would be epidemics, starvation, and a great deal of destruction and environmental damage, and possibly the destruction of the nuclear power plants.

The psychological effects of a possible nuclear explosion depend on the stage of the process. One obvious response would be fear. There would be fear, for nuclear war escalates the more primitive individual judgment would become. People would be so concerned with death that they would concentrate only on short-term problems and would begin to make stereotypic judgments of the enemy.

There are additional psychological aspects. McMahon feels that one probable reaction would be for people to become "psychologically numb." The experience of a nuclear war would be so frightening that everything normal would become numb and unresponsive to suffering going on around them. There would be a sense of dehumanization, as people would probably see themselves as less or more than human. The point is that once the world is at war, there are many things we can do to save the world, but once it becomes a nuclear war, we are probably past the point of saving the world.

El Salvador

film revealed the plight of the poor and the inhuman treatment that was inflicted upon them by the military when they organized themselves for higher wages. Also a part of the film was a portrayal of the political life of Salvadorans, some of whom were actual survivors of brutal torture, and others some of the sexual atrocities inflicted upon loved ones.

Mr. Bob Ostertag from the Committee in Solidarity with the People of El Salvador followed the film. He addressed three main issues regarding El Salvador. The first issue concerned the recent elections, about which he asserted there was "massive vote fraud." He stated that the result of the elections was a double setback - in terms of democracy and in terms of the outcome itself. He addressed the military situation prevailing in El Salvador, paralleling the situation in South America with that of Viet Nam. He also stated that the intervention of the U.S. in El Salvador has not stopped the people from moving forward to win their liberation. Mr. Ostertag claimed that the U.S. is slipping aid to Guatemala in a "sneaky, indirect way." He made an analogy, claiming that Honduras is rapidly becoming the Cambodia of Central America. He then went on to speak on behalf of the solidarity movement in the U.S. about the intentions and the accomplish- ments of the movement of the U.S. in El Salvador. In finishing, he stated that the U.S. has two choices: one is to fight to win in El Salvador or defeat ourselves in a people's victory in El Salvador.

The teach-in on El Salvador was concluded with a discussion with a panel composed of faculty members and the two speakers, Mr. Jim Harney and Mr. Bob Ostertag.

Eclipse Weekend Schedule

Continued from Page 1

11:00 a.m.-Chapel Service-our guest preacher will be Jef- frey Ingram. Musical-performed by service par- taking students and cadets. Haskell Chapel. 3:00 p.m.-College President Rev. Richard G. Buxton, S.J., will speak at a luncheon meeting in the Academy Gymnasium. Admission is FREE.

April 18 Sunday

3:00 p.m.-Various Show- Music, dance, poetry reading, comedy and more will be presented for your entertain- ment. Featuring the talents of UNITY and GENESIS members and hopefully some of our talented and willing alumni. Admission is FREE.

7:30 p.m.-"Still I Rise" starr- ing Alfre Woodard, with a win- ming and dramatic musical portrayal of human growth. Russell Sage College. The program is assisted by accompanist/ back-up singer/manager hus- band, B. Ray Payne, and a professor at Howard Univer- sity. Dana Hall. Admission $1.00.

9:30 p.m.-All Campus Party- back by popular demand The Groove makers, three talented local disc jockeys. Hamilton Basement. Admis- sion $1.75.
Belushi.

"What about him?"

"He's bad too."

"Yeah, but..."

"But what?"

"Get behind Belushi. He was a jerk. He killed himself. I don't feel sorry for him at all."

Bobby and I were in the bar, watching "Animal House" on T.V., drinking beer in rapid procession. I'd known Bobby since freshman year. Usually he was a steady laugher; tonight he seemed pissed.

"That's kind of harsh," I said. "The man is dead, after all."

"Big deal," Bobby said. "Really big deal. You know what it's like bein' someone like that who kills himself? Belushi had money, friends, a great car and he decided to die. It makes you wonder—if he killed himself, all with that going for him, what do I have for going?"

"He didn't kills himself on purpose," I said. "It was just an overwrought sort of thing."

"You don't fool around with heroin unless you've got a death wish," Bobby said. "Hell with Belushi. Just kill him with a beer.

Bobby was pretty drunk by now himself.

Something's Missing

Connecticut College is looking good, according to The New York Times. In a recent guide to colleges, Conn picked up four (out of a possible five) stars for academics, three for social aspects and four for the quality of life. University of Connecticut had three stars in each area; Wesleyan had, respectively, five, three and one; and Yale had five, three and four—they beat us by one star. So much for the myth of the Connecticut College inferiority complex.


Location Small City
Total Enrollment 2,030
Male Female 35/65
SAT V/M 550/575
Financial Aid 30%
Part-time Jobs 45%
Expenses Fr 5585
Applicants 3,000
Accepted 1,200
Enrolled 433
Academics ****
Social ** Q of L ***

To the Editor:

I am writing to call your attention to the performance of Jennifer Cover, on Tuesday, April 17, 5:30 p.m. in Dana Hall. Ms. Cover's presentation of Still I Rise at the Dartmouth Conference I attended last fall, and it was one of the most moving and electrifying theatrical experiences I have ever had. I am delighted to be able to hear her again, and I think many of you would enjoy her as I did.

Tickets are available now at Unity House (ext. 7629), or they can be pur- chased at the Physical Education Department office on the day of the performance. 

Sincerely,

Sara Lee Silverman
Associate Professor of History

Contrary to what many think, Connecticut College is neither an all-women's school nor an offshoot of the University of Connecticut. It is a highly selective, private, coeducational college that holds one step below the Ivy League on the academic ziggurat. For many students here, Ivy League college is a first choice, and they come here for the same reasons they wanted to go to Harvard or Yale, to work hard, get respectable grades, and go on to a decent graduate or professional school.

Connecticut College is dedicated to the liberal arts. There are broad general-education requirements (though none for a foreign language). Art, music, dance, and theater are superb. Talented dance students often take few seminars to study with professional companies, and theater majors have the chance to work with the Eugene O'Neill Theater Institute, named for New London's favorite literary son. Connecticut offers an unusual program in Chinese that "is not just a major but an intense way of life." Botany and zoology majors make use of the college's arboretum for field work. Internships are encouraged, and about half the students leave for their junior year. Some stay in New England through the Twelve-College Exchange Program, while others head for more offshore places like Kyoto, Japan. There are also teaching assistants at Connecticut College, and junior and seniors can take one course a semester on a pass/fail basis. The library was completed in 1976. The college operates under an honor system.

The student body at Conn College is a curious mixture of preppies and arties, crafty types. Eighty percent of the students come from New England or the Middle Atlantic states. Forty percent come out of private or parochial schools, but contrary to what one might imagine from wandering around the quite lovely campus "not all shop at 'B-squared' (Brooks Brothers) or 'Tai-lots.'" However tempting the nuclear submarine base across the river at Groton might seem, Conn College is definitely not a campus geared to political activism.

The living conditions are among the finest to be found anywhere, a fact that some attribute to the fact that Connecticut is an all-women's college. Ninety-five percent of students choose to live on campus. There are ten beautiful and well-kept dorms. Each dorm has its own janitor and housekeeper. There are living rooms with baby-grand pianos, fireplaces, and comfortable furniture. Except on weekends, when everyone eats in a dining room, meals are served in dormitory dining rooms. Freshmen live with a roommate, but after that everyone gets a good-size single room. Students rather than the administration run the dorms, and most activities, including coed intramural sports, revolve around them. There is no need for fraternities or sororities, and there are none on campus. The most serious of the school's varsity sports are soccer, tennis, and football (in a spankin' new ring) and crew (the last for both sexes).

Connecticut is notable among the high schools for its Eastern campuses for being located on the coast. There are gorgeous beaches within easy reach of the campus, and they make ideal playgrounds in the warmer months. The campus is also an easy bus ride from Boston, New York, Hartford, and New Haven. Despite its preppy trappings, Connecticut is by no means a party school. Students have to work hard to stay.

Though the male-female ratio is still not even, there is casual dating and lots of friendship between members of the opposite sex. Some days in the early days, some women students still date "Coasties" from the United States Coast Guard Academy across the street. Males who see the favorable ratio as a reason to come to Connecticut, are frequently advised to heed the words of one respondent. "Connecticut women are generally very well educated." Writing from its roots as a women's college, Conn gets a breed of women who can truly intimidate males. They are gutsy, strong-willed, and highly intelligent. Gentlemen beware.
CAMPUS NEWS

Cro Floor Update

By John T. McLaughlin

A few months ago Crozier-Williams' second floor was closed to dance parties due to complaints of a "swaying" floor from some students. Marilyn Conklin, counsel for Crozier-Williams, directed the complaints to the attention of College President, Oakes Ames and Treasurer, E. C. Stoughton. This was Knight's decision to actually close the floor to parties, and call in engineers to inspect the building over spring vacation.

Inspectors from the College's Insurance, A. M. Insurance Company of Hartford, reviewed the safety of the floor. "Their answer confirms our own findings," said Mr. Knight. "There has been no structural damage to the floor or building. The floor is safe for use as designed." ("The use of space on the second floor is designed for only a little over 200 people.")

A floor that proved to be found to all campus parties which were handled by Mr. Knight. Mr. Knight recognizes that Hamilton's floor is not a permanent solution, and because it has been set aside to renovate it. Hamilton has no lockout and the College has no lockout. Mr. Knight does have ideas about alternative locations, but Mr. Knight explained that the College has not yet decided on any action, and it is a little premature to discuss that at any length. Mr. Knight also says that a solution will soon be found that is acceptable to both the administration and student body. But until the plans solidify, it looks as if Hamilton basement and Harris refectory will have to do.

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PART ONE

By Michael Sladden

On March 31 and April 1 The College Voice interviewed Dr. Ames, President of the College since 1974. Part of the first two sessions is published this week, concerning President Ames' education, early career and views of liberal arts. Next week we will discuss Connecticut's 30$ million dollar campaign, the future committee, and some odds and ends.

VOICE: Your scholarly background is a little more ambiguous than your role as President. Could you construct a resume of your academic experience, and how you came into administration?

AMES: Well, I was an undergraduate at Harvard, in a chemistry course in my first two sessions. I was an undergraduate at Princeton, and there were some signs that I really was exciting. Physics had the range of phenomena; that was to me really a golden age. It was a very esoteric problem, dealing with what's called the Nuclear Structure Reaction. We had a small accelerator and the experiment I was doing involved firing the nuclei of deuterium atoms, which are called deuterons... a proton and a neutron you can envision as a dumbbell. In this reaction the proton got captured by the target nucleus, and the neutron flew off freely, and we were trying to understand the mechanism of this reaction. My thesis advisor had an interesting theory which I was essentially testing experimentally.

Coming back to Princeton: I also got onto a special curriculum committee that the president had formed to take a look at general education... so I was beginning to work into physics, a little more administration than the other members of the faculty were even then.

V: The Fifties were a time when physics was at the heart of America's science and space fixation.

AMES: Well, I got my Ph.D. in October of 37, which was either the month of Sputnik or the month after it and in those years science was getting a lot of attention from the federal government. There was a lot of money, there were a lot of positions in universities, and it was really a golden age.

V: What kept you out of the air force?

AMES: Well, I think that... (pauses)... I think that the basic philosophy of a liberal arts college is one which... should stay pretty constant with time, although the manner in which one teaches, and the nature of the interaction which goes very, very fast. I think of it in several different terms. I see one of our objectives is to really get new programs started. In this context man for years, and going back as far as we know, has been asking certain fundamental questions about himself, about the universe, its relationship to nature, his relationship to the other people. And so a lot of these goals... why are we here? These are the fundamental questions... every generation of students and scholars is asking them... trying to find answers in the study of history, literature, philosophy; through the study of other cultures. And the questions stay the same. This is what I mean by the underlying philosophy of liberal education staying the same. It's a tradition of answers we come up with, as we learn, and we come up with, as we learn about ourselves. We get answers to our questions, but then the answers raise new questions, so it's like now and always still asking, what's the nature of the universe, the nature of man, to which goals were coming in the 19th century were very different. We began to learn something about the world; we, as a tradition, in another instance, no idea of what a galaxy really was, until the work of Hubble in the there are courses on Islam, Judaism, Our curriculum is becoming more cosmopolitan; it should...

V: Are we closer to answering the "fundamental questions" because of this cosmopolitanism? Is this the educational process fulfilling, or... are there some absolute truths out there? As a physicist you're... you've had to address this issue. Are you trying to get a better understanding of the human condition, and you can't do that by limiting yourself to one people or one time. We're going to be adding Japanese instruction here next year, as a new language. That's building on one thing we do very well at the College. Asia and the Near East are the traditions of languages here. Any strong language instruction, from the very first day, is going to be an expansion into the culture and the country whose language they're studying.

V: So... you're turning out world citizens instead of simply Americans. A world citizen... and the basic problem that face man today are global. Look at the problem of strategic arms limitation; look at the energy problem.
Student Health Service

By Ken Gotlib

The 1981-1982 Student Health Service Advisory Committee is composed of student representatives from each class. Their primary function is to act as an intermediary between students and the health service. Any health-related comments, positive or negative are welcomed. Members are glad to bring the matter up through the proper channels. The committee members are as follows, and you may contact them:

- Tracey Ahrens, '82
- Karyn Barsa, '83
- Dale Dearn, '84
- Christina Hamrick, '84
- Ken Gotlib, '85

Oakes Ames

Continued from Page 4

environmental problems. All of them are global; even our own economic problems are obviously very closely related to the economies of other nations... Japan.

The second is more on liberal education, and then we can move on if you want. Another thing very central to this position is education, and then we can move on to the rest of the program.

By Ken Gotlib

- A: Well, I think liberal arts are extremely useful. I want to emphasize that it is not only education to students that is a function of the whole. If you look at it as a whole, it is very, very basic. You're trying to analyze problems... the ability to order information; to weigh evidence, to analyze problems. The strength of the position is much like that of the student body in that it is determined by the other students' perceptions. But I think it's a little different than I was last year and yet many people perceive it differently... in that they feel compelled to see me out in conversation... I've enjoyed the attention, as someone would... It's a good time to be a floor party I am there for fun, yet must stop other students from "having fun" and so forth.

- V: If I hadn't been a housefellow, I think I would have had to live off campus. I couldn't have taken another year just living in a dorm. I needed something more and this worked for me. There are other things that do have its frustrations, but I knew that before I took it.

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By Ken Gotlib
Personal Best

By Charley Taylor

Personal Best is a beautiful, exhilarating poem of a movie in set in the world of women's track competition. The Director Robert Towne uses this world of "purity, pain, and pleasure" (in his words) as an idealized mirror of society. Personal Best is about what it means to be the best you can be at something.

Robert Towne is one of Hollywood's best screenwriters. His past work includes The Last Detail, Chinatown, Shampoo, and uncredited rewrites of Bonnie and Clyde and The Godfather. Personal Best is his first film as a director and it is an auspicious debut.

Personal Best is a moral film but Towne refuses to moralize. Some critics have accused Towne of being a small-scale soap opera, but that is not true. This film is no more about homosexuality than sexuality, but it is a good time for those who are interested in those subjects.

Robert Towne has gotten mad at people who have said Personal Best is about homosexuality. He has a good reason to get mad. Not only is the sexual aspect of Personal Best a small part of the movie, but female athletes who were one of the three finalists in the trials, offers to take her home. They have a way with actors, and the actress who played the female athlete, who was one of the two finalists, has me convinced that he can do anything. The world of Personal Best and his films approach the idea of excellence. Beauty here is defined as each person doing what they do best. When the woman in white is not between standards, but as each do what they have trained to do, each attains a certain grace. In an early scene, while Chris and Tory watch TV, an ad for hair color comes on showing a willowy blonde painting a watercolor in a wheatfield. We laugh because we realize how fake and programmed our cultural notions of beauty are.

Towne's past scripts have been models of tight, clear storytelling. The dialogue in Personal Best is loose and flexible, suited to the rhythms of each particular actor. Although the film has a loose structure, Towne no longer has to de-arrange nothing in the athlete's back. Some scenes are playful, almost childlike. The film achieves poetry by overlapping images, and using slow motion—not for easy cinematic effect, but to suggest something.

This sense of possibilities is why the movie is so good. Not only is the sexual aspect of Personal Best a small part of the movie, but female athletes who were one of the three finalists in the trials, offers to take her home. They have a way with actors, and the actress who played the female athlete, who was one of the two finalists, has me convinced that he can do anything. The world of Personal Best and his films approach the idea of excellence. Beauty here is defined as each person doing what they do best. When the woman in white is not between standards, but as each do what they have trained to do, each attains a certain grace. In an early scene, while Chris and Tory watch TV, an ad for hair color comes on showing a willowy blonde painting a watercolor in a wheatfield. We laugh because we realize how fake and programmed our cultural notions of beauty are.

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The Firebugs"

By Alan Cohen

"The Firebugs," by Max Frisch (with translation of Monocoro Goriell), will be presented by the Connecticut College Theatre Department, April 21-24, at 8 p.m. in Palmer Auditorium.

Frisch, a Swiss playwright, is regarded as one of Europe's most important writers. In "The Firebugs," a satirical tour de force, he attacks the forces of complacency, anachronism, and avarice, and those who are addicted to reading Frisch's works, students in the class participate in the actual production, serving as actors as well as crew members. Auditions for the production were open to all Connecticut College students.

The production will be presented on four consecutive evenings, April 21-24. General admission is $2.50; students with I.D. can get in for $1.50. Reservations may be made by calling the Palmer Box Office at 447-7851. "The Firebugs" is sponsored by the Theatre Department in conjunction with Theater One.

Prisms"

By Julia Stahlgren

Prisms have many faces and dimensions. They seem to split neatly and cleanly on each different plane. Held in front of a light source, a crystal prism reflects reds, yellows, blues, and all the colors in between. Because of these different characteristics, a prism seemed a fitting symbol for this spring's Dance Club concert, and "Prisms of Dance" it became.

This semester's production is split into three different performances. Each performance will be rich with diverse, individual dances choreographed and performed by members of the Dance Club. With pieces varying in style from jazz to ballet to ethnic folk dance, the concert promises to reflect a wide range of colorful and unique work. "Prisms of Dance" will present eighteen dances, all told, including a comic fantasy, choreographed by Callie Hoffman; a political piece incorporating video, created by crew members; and a masque dance choreographed by Robin Wilson. Punk, robotic, theatrical, and swing-time jazz works will also be included. The "split performance" is a rotation system whereby each piece will have the opportunity to be performed two of the three concert nights. The eighteen dances have been grouped into three casts of six. Each night two casts will perform. The system was organized so that pieces would not have to be cut from the concert, for the group would have been far too enormous for a single program.

New Dance Club president, Sandy Matos, was inundated with choreographers and dancers eager to be involved in this semester's concert. Apparently, many of the choreographers this spring performed in the Dance Club concert this winter, and there are few dance majors involved in the concert this time around. This is one of the most exciting aspects of Dance Club productions. It gives all kinds of people the opportunity to use or test out, and gain confidence in, their creativity and movement talents. Everyone is involved because of a desire to create, move, and perform. The desire might be extra-curricular, but it is no less enthusiastic.

See "Prisms of Dance" April 15, 16, and 17 at 8:00 p.m. in the Crozier-Williams East Studio. Admission will be charged.
"Personal Best"

In a recent interview, Towne said: "I just love the way women do just about everything that is trivial. I guess the movie has it just about...trivial. I guess the movie has it so well."

Continued from Page 6

first, with her cotton candy voice, she seems too much like a little girl, but in an early scene something startling happens. Tory echoes Christ's father telling her she has no "killer instinct" and Chris, miffed, challenges Tory to arm wrestle, fixing her with a look of such fierce determination that we are pinned to our seats. With one look, Hemingway suggests untold depths of character. She etches a subtle portrait of Chris' rite of passage, putting her through definite yet almost imperceptible changes—such as slowly shifting her voice into a lower register as the film goes on. Hemingway is beautiful, touching, and completely natural on screen. She is one half of the soul of Personal Best.

The other half of the soul is Patrice Donnelly who plays Tory Skinner in perfect balance to Hemingway. This is the first time that Donnelly has acted. She was in the '76 Olympics and was at one time the third ranked pentathlete in the world. While Hemingway is light and fleshy, Donnelly is dark and lean. Her beautifully defined face and her grace make her a beautiful camera subject, and she is a natural yet intense actress. Even for a remarkable, inner strength that makes Tory immensely appealing and likable.

Donnelly and Hemingway create a tangible, moving relationship that draws us in and makes us care deeply about these people.
By Ken Larkin

On March 15, 1982, the survival of Connecticut College was en确保 by the overwhelming victory of Conn force over the Trinleyans under the inspiring leadership of Bruce 'Little Hobbes' Kirmmse and his loyal adjutant, Thomas "Gung-Ho" Havens. Earlier that same day, as the fierce competition among small New England colleges grew even fiercer, Trinity and Wesleyan developed their own strategy for survival. They diverted money for financial aid, hired private armies, and entered a military alliance with the Trinleyan Pact of 1982. The intent of this alliance became clear in late February when the Trinleyan commander issued an ultimatum to President Ames demanding that Connectic College must peacefully surrender all its properties, buildings, and equipment by March 14, or else the Trinleyans would be compelled to use "forceful means."

For the most part, Fanning Hall did not regard the ultimatum seriously. In fact, President Ames reportedly folded the document into a paper airplane and threw it out of a fourth floor Fanning Hall window. Through some quirk of fate however, the plane sailed into a classroom below where it poked Mr. Kirmmse in the right eye, who was the midst of giving a lecture on the Avignon papacy. After the plane was surgically removed at the Lawvere Memorial Hospitals, Mr. Kirmmse was able to read the ultimatum with his remaining good eye and concluded that something must indeed be done.

The first step was to rally support and quash internal dissention, Kirmmse later revealed. Neighborhood bullies, thieves, thugs, machos, midday psychopaths, unemployed alcoholics, and drug addicts were gathered together and sent from dorm to dorm recruiting for the cause. Since the alternative to joining was dancing through gunfire, most people happily cooperated. At precisely 12th an impressive army of nearly 2,500 students, faculty, and local residents was ready for action, but enough to fight on your own turf."

By Susan Baldwin

Increasingly, in the past few decades, America has become a nation of abbre viators. One word may replace an idea, phrase, or an entire sentence; it often carries a multitude of hidden as well as obvious meanings. Thus, the mere utterance of such a word may cause some confusion. Consider the word "bag."

While dining in a Floridian restaurant this past break, I decided against ordering the last drink, and thus desired to cancel my final order. I politely asked the waiter if he would "bag" my drink. Since the restaurant was informal, and the waiter was youthful, I thought the young man would "catch my drift" and "carp the drink. Instead, the waiter gave me a puzzled look and replied that he couldn't "bag" a drink. I suddenly became "the old bag" instead of the usual surname found in the catalogue. She may not be a day over 35, but unnecessary severity ages her a good deal. When Kirmmse was asked how he came to be commander of the Connecticut forces, he replied, "Once more I refer to Machiavelli. 'In the land of the blind the one-eyed man is lord.' Well, that's me isn't it?"

Next week Mr. and Mrs. Ames will be sponsoring a wine and cheese reception in the college House to honor Kirmmse, Havens, Niering and the victorious forces, for their effort in saving Connecticut College.

If You Can't Fight 'Em, Bag 'Em

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Joe the Midget

By Aron Abrams

Joe the midget was having a rather trying time with things. My friend Bernie, who worked at the Dascumb Cinema, told me that Joe's favorite hobby was acting like a pervert.

What the midget would do would be, on a Friday night, ask Mrs. Janners, the manager, if he could take the tickets. Friday was the night that all the Dascumb jocks would take their cheerleader girlfriends to see "Bruce Lee Fights Back From The Grave" or "Jersey Maladjustama." Anyway, what Joe would do would be to tell the jock that his girlfriend looked like a whore. He'd say that in front of everyone. The girl would get embarrassed and the jock would get pissed, but what could he do? Could a high school jock actually punch a sixty-year-old midget? Of course not. So the jock and the cheerleader would walk into the theater, red-faced, embarrassed, humiliated. Then Joe would ask the next couple in line when was the last time either of them brushed their teeth.

He wasn't the nicest guy you'd ever meet, Joe the midget. When we were kids, we thought that being a midget was something that happens like blindness—a gradual disintegration. We heard that Joe used to be 6'5" but then gradually got smaller and, sooner or later, he'd be able to fit inside a medium-sized popcorn bucket. But, after a while, we figured out that Joe was just plain born short.

Rosalianne D'Abbracio didn't like Joe the midget at all. She sold candy at the counter, Rosalianne did, and Joe the midget always used to say "My stick's a lot sweeter than that licorice." One time, when the movie was going on and everyone, including Mrs. Janners, was inside the theater and no one was in the lobby, Rosalianne; Bernie and Joe; the midget chased Rosalianne around the candy counter and cardboard movie displays and pushed her against the wall. Then Joe reached up, grabbed her shoulders and made Rosalianne jiggle from side to side. "Shimmy, shimmy, shimmy" Joe said.

I asked Bernie why he didn't stop Joe from doing this. "It was fun to watch," said Bernie, who's a nice guy but not the most moral fellow around.

Anyway, Rosalianne quit and there was a big hullabaloo about the "shimmying" incident in Dascumb. Some mothers wouldn't let their daughters go to the Dascumb Cinema until the midget was fired. Mrs. Janners stood to lose a great deal of money. But she wouldn't fire the midget. After twenty-thirty-forty years of looking, she finally found someone he loved and she was killed by a car jumping up on the curb. His son has brain damage and he's a permanent resident at the Bergen Pines Mental Hospital where they keep the mentals in dark rooms and give them clay to play with.

Mrs. Janners had this little room built for him in the upstairs of the theater. The room's the size of two dining tables and there's a window the size of a postcard. Joe lives there every week of every year, except during the last week of February when he visits his brother in Florida.

There was talk of boycotting the theater. The Mayor's wife told people that they shouldn't go to the Dascumb Cinema unless the midget was fired. Mrs. Janners stood to lose a great deal of money. But she wouldn't fire the midget. Even though he kept acting up, little boys would ask him for change and he'd pull out his knife and say, "Get out of here." And sometimes... firing him would be like throwing rocks at a nasty sparrow.

Like my friend Bernie, Mrs. Janners was a very nice person. Unlike him and practically everyone else I know, especially including Joe the midget, she was always moral.

— LETTER 

Dear Editor:

I am an inmate at the infamous Attica State Prison and have been incarcerated for quite some time. Due to this situation, the individuals I knew best and loved most have abandoned me, making my existence here lonely and meaningless.

In order to remedy this predicament, I was wondering perhaps you would be kind enough to print a small request in your school paper.

I am male, 25 years old, brown hair, hazel eyes, 5'8", 160 lbs.

Confidential: I am here because I was selfishly arrested for possession of two grams of cocaine while on probation for possession of marijuana.

Thank you for your time and understanding, and may all your dreams and goals remain within your reach.

Very truly yours,

Frank Dellolio

111 Bank St.
New London, CT 06320

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P.O. Box 149

Attica, NY 14011

"And he could very well be dangerous, despite his diminutive stature," said the Mayor's wife in an open letter printed in The Dascumb Reporter. "Hitler was not a tall man, nor was the noted rapist, Jack the Ripper. Similarly, Napoleon's lack of height was one of the distinguishing features of that most-badged French despot."

But Mrs. Janners never fired him. Her reason was, basically, that there was no reason. He probably should have been fired, for there's no telling how dangerous he could have been. Joe the midget always carried around a Swiss army knife which he said he'd use on anyone who cut in line. But, well, face it: Joe's a midget. He's always been a midget and he'll always be a midget.

After thirty years of looking, he finally found someone he loved and she was killed by a car jumping up on the curb. His son has brain damage and he's a permanent resident at the Bergen Pines Mental Hospital where they keep the mentals in dark rooms and give them clay to play with.

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