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College Voice Vol. 5 No. 15

Connecticut College

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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 McLellan, the Director of Unity House. "It gives us a chance for reaffirmation; to see how we envision ourselves at Conn."

According to McLellan, 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 McLellan. "There's something for everybody."

The Eclipse Weekend Schedule of Events supports McLellan'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 Marten Terry, Dawn Lee, Donna Davenport, Leon Kinlock, Joan Smith, Michael Braswell, Robyn Wilson, Cindi Smith and Cathy Alston. The people involved hope that all interested students will attend whatever events they can.

Eclipse Weekend Schedule

April 16 Friday 5:00 p.m.-Soul Food Dinner/Fashion Show-a rib-tickling meal, followed by a dazzling

display of the latest in fashion, modeled by students and cadets. In Hamilton Dining Room.

April 17 Saturday 11:30 a.m.-Alumni Luncheon returning alumni will be served lunch and will have this opportunity to meet and get reacquainted 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

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THE COLLEGE VOICE

Connecticut College's Weekly Newspaper

April 16, 1982

Vol. V, No. 15



Earth Day

By Aron Abrams and Jennifer Lourey

"Earth Day" is coming. Actually, "Earth Days" is a more accurate title, for this program, which is designed to get people to think about their environment, will last from Thursday, April 22 to Sunday, April 25. The events featured will include organized arboretum walks, morning plantings, campus clean-ups and panel discussions on the environment.

Connecticut College Earth Day is being sponsored by the Human Ecology Advisory Board, Students for Safe Energy and Connecticut PIRG. Beth Brown, Chairwoman of the Human Ecology Advisory Board is organizing the event.

"The goal of Earth Day is to keep people aware of our relationship with the environment," says Brown. "We can do this by having things on campus, like plantings and clean-ups, things that peo-

ple can get involved in. Don Little, Director of Physical Plant, will be talking about what Connecticut College is doing as an Energy Efficient model. Ron Murphy, from the Clamshell Alliance, will also speak about what the relationship between students and nature should be. Some students at Conn. are very concerned about the environment, others are apathetic. The goal of Earth Day is to allow people to learn as well as have fun."

The first Earth Day occurred on April 22, 1970. According to Mike McCabe, (Earth Day '80) the demands made on that day were later translated into goals that now stand as a legacy to our nation. We set goals to make our air cleaner; to make our water purer; to free workplaces from hazards that threaten the safety of the worker . . . ; to preserve wilderness and wildlife so that

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El Salvador Teach-In

By Lee Ann Christiano

On Sunday, April 4th, the El Salvador teach-in was held in Oliva Hall. Hosted by senior Joseph Sternlieb, the symposium attracted a large crowd, filling nearly all of the seats in Oliva. A film entitled "El Salvador, Another Viet Nam" was shown as the first segment of the five part teach-in. The recent film, nominated for an Academy Award for Best Documentary Film of 1981, covered the military activities in that country between 1980 and 1981. Analogies to Viet Nam were made in the film, particularly the similarity in the strategies employed in repressing guerillas. A history of the social and economic condition of El Salvador was reviewed, revealing the oligarchy's history as a repressive body.

The history of U.S. military aid to El Salvador was also covered. Over the last fifty years, the military, united with the oligarchy, has controlled El Salvador, repressing reforms of those thought to be subversives. The violent repression of the formation of the FDR (Federal Democratic Revolution) was also revealed in the film. In the U.S. today, there is protest against the resumption of military aid to the El Salvadoran Junta. Under President Carter, the U.S. had cut off economic and military aid upon and investigation into the killing of four Maryknoll Sisters, who were U.S. missionaries to El Salvador; but aid was later restored by the U.S. despite the fact that no investigation was being conducted, and in 1981, military aid was escalated to include lethal weaponry.

The second segment of the teach-in was a talk given by Mr. Jim Harney, of Overview Latin America, who recently returned from three weeks with the guerillas in El Salvador. Having been to El Salvador three times since 1979, Mr. Harney related some of his personal

experiences. While in El Salvador, Harney witnessed high school students on hunger strikes, military invasions of factories where prisoners were taken, and general desperation of people dying of hunger. He explained that the Cathedral is the most political building in El Salvador, a building truly dedicated to the people. In 1980, he was at the Cathedral the day that Bishop Romero was buried. Bishop Romero, who in 1967 was a conservative, became the principal spokesman for the people of El Salvador in 1980, denouncing the repression in that country. According to Harney, "He died because he identified with his people." Having had the chance to seek safety in Nicaragua, Bishop Romero refused protection and chose to stay in El Salvador, where he was assassinated in March of 1980.

On Palm Sunday, in March of 1980, the military opened fire outside of the Cathedral in El Salvador. Harney related his experience of the emotional impact the incident had on him as he watched masses of people run for their lives. He claimed that the subversives, who are considered to be communists and terrorists, "are truly Christians." He made it a point of saying that in spite of the desperate situation, where the opposition controls about forty percent of the countryside, the people there are hopeful.

Harney concluded by saying that the solidarity movement in the U.S. in resisting the Reagan administration's economic and military aid to El Salvador.

A series of questions and answers followed Mr. Harney's talk. When asked for his view of the recent elections in El Salvador, Harney responded in saying that more terror will follow in El Salvador, and that there aren't any real

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CAMPUS NEWS

Nuclear War:

"The Only Answer Is Prevention"

By Michael Schoenwald

"Nuclear war would result in death, injury, and disease on a scale that has no precedence in the history of human existence." These are the words of Dr. David McMahon, speaking at a lecture entitled "The Psychological and Medical Aspects of the Arms Race and Nuclear War." Dr. McMahon is the Chief of Psychiatry at William Backus Hospital in Norwich and a member of the Physicians for Social Responsibility, a group formed in 1961 to educate the public about the medical consequences of nuclear war. The lecture was co-sponsored by the Psychology Department Advisory Board and the Harkness Chapel Board.

There have been, said Dr. McMahon in his April 8th lecture in Hale Lab Auditorium, four basic doctrines for the usage of nuclear weapons made by the United States. The first doctrine, implemented from 1945 to the early 1950's, was one of Massive Retaliation, as evidenced by the bombings of Hiroshima and Nagasaki. In the 1950's the United States embarked on a second doctrine, that of Damage Limitation. This period saw the detonation of the first hydrogen bomb—equivalent to more than five million tons of TNT. The third doctrine, one of Mutual Assured Destruction (MAD), was United States policy from 1960 to 1980. M.A.D. called for the use of defensive weapons aimed at cities. These weapons were not very accurate or maneuverable but the point stressed was that nuclear war would be unthinkable because both sides would probably destroy one another in combat. This policy assumed that all world leaders were rational, reasonable individuals.

The fourth United States doctrine for nuclear weapons usage, and by far the most dangerous, is known as Counterforce. Counterforce, mandated as official U.S. doctrine in 1980 by President Carter, is an offensive, first strike policy. The purpose behind this policy is that nuclear weapons must be deployed as quickly as possible because just twenty to thirty minutes would be available to decide if the country was under attack. In other words, we must

"use them [our nuclear weapons] before we lose them." The Counterforce doctrine advocates the use of high accuracy "silo busters" aimed at the military sites of the enemy. More importantly, Counterforce makes nuclear war *thinkable*.

Dr. McMahon spoke of the probable effects of the explosion of a one megaton bomb underneath the Gold Star Bridge in Groton. 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 miles per hour. All persons in this region would perish and no buildings would be left standing. In an area from 1.7 to 2.7 miles from ground zero, the intense heat radiation would ignite all flammable structures and there would be a shock wave of five pounds per square inch of ground. Fifty percent of the population in this region would probably perish and many others blinded by the bright light 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 comparatively small by today's standards so one could probably imagine the effects of a larger bomb dropped in the middle of the United States. Not only would millions die instantly, but there would be insufficient medical help to treat the scores of injured. Large areas of the country would be covered with fallout from the explosion. There would be epidemics, starvation, soil erosion, enormous economic destruction and disruption, ecological damage and possible destruction of the ozone layer.

The psychological effects of a possible nuclear attack are by-products of this process. One obvious response would be fear. There would be fear, for as 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 eventually everyone 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. There might also be partial or complete denial of the situation.

Dr. McMahon outlined two reasons for continued arms build-up. The first is known as the Worst Case Analysis. Pentagon planners are paid to assume the worst and must therefore keep the United States at the head of the nuclear arms race. The second reason, Dr. McMahon believes, is that the Air Force wants to remain the top branch of the

"Triad" which constitutes the United States Armed Forces. If its weapons are not superior, the Air Force would have a second class system behind those of the Army and Navy.

Dr. McMahon asserts that we must stop nuclear war because "There are no winners in a nuclear war, and no one can wage nuclear war rationally." We can, he says, write letters opposing nuclear arms build-up, and support arms negotiations so as to discover the true motives of our enemies; do they really want to wipe us from the face of the earth? We can call radio talk shows with our views, and we can press for arms limitation treaties which are *bilateral* and *verifiable*. We must, in conclusion, educate ourselves, or we can die.

El Salvador

Continued from Page 1

alternatives for the people. He stated that the morale of the El Salvadoran army is very low and that the FMLN (Farabundo Marti Front for National Front for National Liberation) is very hopeful in fighting for their liberation. He stated that the government of El Salvador is "a government without the people." He also mentioned the fact that there is a young population in El Salvador, a country where the people are politicized at an early age. When asked what he thought U.S. policy in El Salvador should be, Harney answered by saying that the U.S. should stop military aid to El Salvador, and let the people of El Salvador define their own reality, without U.S. intervention. He stated that at the present time, El Salvador is controlled by the U.S., and that most of the economic policy for El Salvador is formulated in Washington. In regard to the agrarian reforms, Harney said that it was Bishop Romero's belief that it is a way to militarize the countryside, dislocating thousands of peasants in El Salvador.

Following Jim Harney, a film made for Dutch TV, entitled "Revolution or Death" was shown. The film was made in 1980 by a Dutch film crew and was produced by the same man who sent a crew of four men to El Salvador who were killed there while filming a sequel. "Revolution or Death", also nominated for an academy award, covered the political movement up through 1980. It focused on the repressive system of the oligarchy and how the landholding "Fourteen Families" suppressed all social change. El Salvador is a small, densely populated, coffee producing country; because of its small size, military, police, and spies are everywhere. The

film revealed the plight of the poor and the inhumane treatment that was inflicted upon them by the military when they organized themselves for higher wages. Also a part of the film was interviews with various Salvadorans, some of whom were actual survivors of brutal torture, and others who witnessed 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 his belief that the sum result of the elections was a double setback—a setback in terms of democracy and in the process of peace. Secondly, he addressed the military situation prevailing in El Salvador, paralleling the Americanization of Central American world 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, indiscreet way". He made an analogy, claiming that Honduras is rapidly becoming the Cambodia of Central America.

Lastly, Ostertag spoke on behalf of the solidarity movement in the U.S. about the intentions and the accomplishments of the movement opposed to U.S. intervention. In finishing, he stated that the U.S. has two choices: one is to fight when the time comes, or to accept a people's victory in El Salvador.

The teach-in on El Salvador was concluded after an open 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

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

7:30 p.m.-"Still I Rise" starring Jennifer A. Cover-a stunning and dramatic musical portrayal of human growth through song. Ms. Cover is assisted by accompanist/back-up singer/manager/husband Dr. Wardell Payne a professor at Howard University. 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. Admission \$1.75.

April 18
Sunday

11:00 a.m.-Chapel Service-our guest preacher will be Jeffrey Ingrahm. Musical performers and service participants will be students and cadets. Harkness Chapel.

2:00 p.m.-U.S. Coast Guard Academy vs. Connecticut College-annual basketball game. U.S. Coast Guard Academy Gymnasium. Admission is FREE.

4:00 p.m.-Gospel Extravaganza-hosted by our own Black Voices of Pride and featuring soloists, church, community and other college choirs. U.S. Coast Guard Academy Chapel. Admission is FREE.

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 valid today as they were in 1970. The organizers feel that if students are presented with enough information, they can logically decide what the problems that face the environment are, and then they can think about ways to solve those problems.

To accomplish this goal of educating the public, Conn. Earth Day will feature an educational display at Cro, an information booth at the Sophomore Class Fair, the afore-mentioned environmental panel discussions and an early morning Arboretum Walk led by Sally Taylor of the Botany Department.

Although much of Earth Day is geared towards education, attention will also be paid to celebrating the environment. This can be seen by the schedule of events for Thursday, April 22; a sunrise service with David Robb in the Arboretum (time to be announced); two campus-wide cleanups, starting at 9:00 and 1:00; the panel discussion with Don Little and Ron Murphy (library Amphitheatre, 4:00); and a film "The Last

Epidemic" about the dangers of nuclear war, which will be shown at 8:00 in Bill 106.

"New Games" will also be featured on Thursday. "New Games" refers to a type of sport in which there are no winners or losers; the main goal is to have fun, not to compete. Typical "new games" include a team effort to punch a giant soccer ball; a type of "tag" which moves at a furious pace; and the building of human pyramids. To the uninitiated, "new games" are very interesting diversions from the normal daily routine; for the veteran "new gamers", they are excellent ways to have fun and get exercise without getting hurt or exhausted. The "new games" will be played on the Library Green on Thursday at 4:00.

Although Conn. College Earth Day looks to be a great deal of fun, the organizers hope that the events will not be forgotten quickly. Indeed, as written in Earth Day '80, people should remember that "the spirit and goals of Earth Day reach far beyond one day or week in April. Now is the time to write the agenda for a new decade of even greater achievement. The possibilities for innovative action and creative change are limitless. Seek out needs and follow your imagination."

THE COLLEGE VOICE

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Editorial offices are located in Room 212, Crozier-Williams Student Center. Mailing address: Box 1351, Connecticut College, New London, CT 06320. Phone: (203) 447-1911, Ext. 7236 or 7397.

The College Voice needs a new staff for next year. If you are able to read this, you can qualify. Positions are open for Editor-in-Chief, News Editor, Arts and Leisure Editor, Sports Editor, Off The Track Editor, Photography Editor, Business Manager, Art Editor—all kinds of jobs. If you are interested in becoming at all involved with next year's Voice, please drop a note in Box 1351 or come to a Voice meeting at 5:00 Sundays, second floor Cro.

Do Something—
Write for The College Voice

The Physical Education Department recently held an open meeting to discuss the proposed Athletic Center. Another meeting will be held on April 23 at 7:30 p.m. in the Meyer Room of the library. All interested students are urged to attend.

"Belushi."

"What about him?"

"Too bad he's dead."

"Yeah, but..."

"But what?"

"To hell with 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 beers 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 when someone like that kills himself? Belushi had money, friends, a great career and he decides to die. It makes you wonder—if he killed himself, with all that going for him, what do I have going for me?"

"He didn't kill himself on purpose," I said. "It was just an overdose."

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

Bobby was pretty drunk by now himself.

"Belushi was just bored," I said. "He was just looking for something interesting..."

"You don't do heroin unless you want to die. You don't smoke pot regularly unless you're so bored with life that you need an escape. You don't take valium or do mushrooms on a regular basis—there's really nothing wrong with trying them; I'm talking about regularly—you don't do drugs unless you really hate your life and you want to escape. And..."

Bobby looked at his beer mug which he'd filled and drained ten times in the last two hours. Then he said softly, "And you don't get drunk every night unless something's missing."

We looked around at the regulars in the bar. The majority of the people there were in good shape, but there were a few who regularly pass out on the green, or go to classes hung-over or vomit on the front steps of the dorm. People who were smiling a lot now, but, in a couple of hours, you wouldn't be able to talk to them at all.

Filling his mug, Bobby said, "This is the fourth time I've been like this this week. Like I said, you don't do this unless something's missing."

"What's missing?" I asked.

"Don't know," he said, raising his glass. "I don't know."

—A.A.

What THE NEW YORK TIMES Says About Conn.

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 three. Yale had five, three and four—they beat us by one star. So much for the myth of the Connecticut College inferiority complex.

The critique of Conn as printed in *The New York Times Selective Guide to Colleges* (1982-1983) by Edward Fiske (published in 1982 by Times Books), is reprinted in entirety.

★ ☆ ★ ☆ ★ ☆ ★ ☆ ★

Location Small City
Total Enrollment 2,030
Undergraduates 1,970
Male/Female 35/65
SAT V/M 550/575
Financial Aid 30%
Part-time Jobs 45%
Expense Pr \$\$\$\$
Applicants 3,000
Accepted 1,200
Enrolled 450
Academics ****
Social ***
Q of L ****

To the Editor:

I am writing to call your attention to the performance of Jennifer Cover, on April 17, 1982, at 7:30 p.m. Dana Hall.

I heard Ms. Cover's presentation of *Still I Rise* at the Danforth 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 purchased at the box office on the day of the performance.

Sincerely,

Sara Lee Silberman
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 falls one step below the Ivy League on the academic ziggurat. For many students here Ivy League schools were 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 a few semesters off 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 offbeat places like Kyoto, Japan. There are no 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 artsy-craftsy 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 assume from walking around the quite lovely campus "not all shop at 'B-squared' (Brooks Brothers) or Talbots." 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 Connecticut's previous incarnation as an all-women's college. Ninety-five percent of students choose to live in the beautiful, old stone campus buildings. 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 commons, 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, lacrosse, and hockey for men (the last in a spanking new rink) and crew for both sexes.

Connecticut is notable among the high-quality Eastern colleges 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 preppie 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 sexes. As in the olden 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, though, might be well advised to heed the words of one respondent. "Connecticut women are generally highly directed individuals," she writes. "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."

Cro Floor Update



Michael Sladden

President of Connecticut College, Oakes Ames

Oakes Ames: Alive and Well and Real

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 he will discuss Connecticut's 30-million dollar campaign, the Future committee, and some odds and ends.

—Ed

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 freshman year, thinking that I wanted to be a chemist because I had a very inspiring high school chemistry teacher. I think this often happens... you have a teacher at some point who makes a big difference; and I had one, at Milton Academy before going to Harvard. I took freshman chemistry and found it very difficult, lots of memorization, very hard to hold together, and I wasn't quite so enthusiastic when I got through with the course as when I went in. So I decided to try physics, because my grandfather was a physics professor at Trinity. So I had some sense of it from listening to him talk about it, and that really was exciting. Physics had the beauty which I've always been impressed by, that with a very small number of basic laws you could understand so much. Certain basic principles in physics could explain a tremendous range of phenomena; that was to me very exciting.

So I went to graduate school, hoping that I could take my technical knowledge and become an officer in the air force; because I was pretty sure that sooner or later I would have to serve. I graduated in June of '53 and that was the month that the Korean War ended. I'd also applied to graduate school, so I went on to Johns Hopkins, got my Ph.D. in the fall of '57 in nuclear physics; had my first job at Princeton. I began in research and then moved into an academic appointment.

Toward the end of my stay at Princeton I began to get into administra-

tion. I was what they call the departmental representative in the physics department, the one faculty member who was in charge of overseeing the undergraduate program.

V: What was your thesis topic?

A: Oh, it was a very esoteric problem, dealing with what's called the Nuclear Stripping 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 perhaps 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...

A: Well, I got my Ph.D. in October of '57, 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?

A: The program that I had applied for in the air force was closed down right with the end of the Korean War in June of '53, and with the end of the war I realized too that I probably would not get drafted. What I really wanted to do was to go on studying physics, so it was in that way fortuitous, and I went right into graduate school.

I was in Princeton from '57 to '66, those were the years when science was getting a lot of support... by '66 the support was beginning to slow up, it was harder for us to get what we wanted in our research grants at Princeton, and there were some signs then that there were harder times ahead.

Some of my colleagues on the faculty

By John T. McLoughlin

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, coordinator for Crozier-Williams, directed the complaints to the attention of College President, Oakes Ames and Treasurer, E. Leroy Knight. It 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 insurer, Aetna 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

knew John Toll, who was president of the State University of New York, Stony Brook, and he called me one day and asked if I wanted to come to Stony Brook and work on a split appointment, part time as an assistant to him, and part time as an associate professor in the physics department.

The campus was only four years old when I went there, John Toll is a very persuasive man, and his vision of what he wanted to do at Stony Brook was something I liked, so we found ourselves on Long Island in the fall of '66. I think I'm correct in remembering that there were 300 faculty when we got there, and when we left to come here in 1974, eight years later, there were over a thousand. We were hiring at almost a rate of one hundred faculty a year... it was an unusual span of years, not only for the growth of an institution, but it was also the time, you know, of great unrest and tension at colleges and universities.

V: So administration wasn't a foregone conclusion when you left Princeton?

A: No, that was quite a choice to be made there, whether to move into administration that much. It was very exciting working for him, and helping to get new programs started.

I left that job after three years to go back into the physics department, and then in 1970 became its chairman. It was a big department, over 35 members; it was a considerable administrative job doing that, and I was really trying to decide what was in my future: should I go back to teaching and research fulltime, or perhaps move over into administration fulltime, because keeping both balls in the air at the same time was hard, you sometimes felt that neither of these tasks was getting enough attention. And as I was thinking about that I heard about this job here and came up to look into it... and really became captivated when I got here by the prospect... by the way the place felt, by the whole atmosphere of the college.

V: Was it, as at Stony Brook, the 'newness' of coeducation here?

A: That was part of it. I've always liked the idea of a liberal arts college... what it's trying to do, and the size of it. I had come to know a little about Haverford when I was at Princeton down here, and know some of the people... and have been enormously impressed by that college. So that the philosophy and the idea appeal to me very much. I think that had the most to do with it. And the people I met here in the winter of '73-'74... it just looked to me like a very exciting opportunity and a very fine college... and so my mind was made up for me as to which way I was going to go.

V: I wondered if you had dreamt of a college presidency as a boy, rather than a fireman or doctor...

A: (laughs) I didn't, I don't think many

designed." (The use of space on the second floor is designated for only a little over 200 people.)

A space must be found to have all-campus parties which were handled by Cro. Mr. Knight recognizes that Hamilton basement is not a permanent solution, and since no money has been set aside to renovate it, Hamilton has no long-term importance. The administration does have ideas about alternative locations, but Mr. Knight explained that these plans are not yet complete, and it is a little premature to discuss them at any length.

Hopefully 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.

people do. I think you move into it or toward it by degrees.

V: What is it about a liberal arts experience that you find exciting?

A: 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 questions, is going to change. But I think of it in several different terms. I see one of our objectives is to really open students' minds to new ideas. In this context man for years and years, 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 his fellow man, moral questions; of goals... why are we here? These are very fundamental, perplexing questions... every generation of students and scholars is asking them, and trying to find answers through the study of history, literature, philosophy; through the study of other cultures. And the questions stay the same. This is what I meant by the underlying philosophy of liberal education staying the same. But of course the kinds of answers we come up with keep changing, as we learn more about ourselves and the institutions of our society. We get answers to our questions, but then the answers raise new ones. If you're a scientist, you're still asking 'what's the nature of the universe? The kind of answers that were coming in the 19th century were very different. We began to learn something about the physical world; we had, for 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 the educational process self-fulfilling, or are there some absolute truths out there? As a physicist you've had to address this issue.

A: It's 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, Asian studies, and it's building on a tradition of languages here. Any strong language instruction, from the very first day, is getting students into the culture of the country whose language they're studying.

V: So, we're turning out world citizens instead of simply Americans...

A: World citizens, yes, and the basic problem that face man today are global. Look at the problem of strategic arms limitation; look at the energy problem,

Thoughts About Being Housefellows

KB

The strength of the position is much like that of Judiciary Board in that it is determined by the *other* students' perception. I'm no different than I was last year and yet many people perceive me differently, with more respect/distance or the reverse, where they feel compelled to seek me out in conversation. I've enjoyed the attention, as anyone would, and am flattered by the respect. It strikes me as humorous that perceptions are so maleable. I don't mean to sound highbrow at all—in fact, I'm pretty humble about the whole thing.

It is a difficult job in that there is no training period—you're learning on the job from the first day to the last. There is no way to prepare or to prepare next year's lot because you just don't know what you're going to do until you're doing it. Another difficulty is wearing two hats at one time. I'm just another student who likes to carry on and have a good time but am required to divorce myself from myself to see that things don't get out of hand—at a floor party I am there for fun, yet must stop other students from "having fun" breaking windows or trashing bathrooms. So, as I do that, I alienate myself from the other students and may just as well paint my face bright blue because then everyone remembers that I'm "different". If I sound it's-lonely-at-the-top-ish, it's true to an extent.

One of the most difficult aspects of the job is finding time for yourself. If you are one that looks for ways of helping other people then the job is perfect. There are many opportunities for that. However, the most important priority for anyone to have is to find time for themselves and get some peace of mind. In order to go out and help others it is pretty essential that you have your own head together. In this respect, a housefellow who knows his or herself and recognizes their limitations is better for the job than someone who simply has their door open 24 hours a day.

I've enjoyed the year as housefellow like I would a canoe trip. It's hard and sometimes a drag, but it takes you places (personally), that you may never see otherwise. If I did it again it would be as a fulltime job because that's what it is. I enjoy leading others and it has given me the opportunity but I know there have been others better at the job.

Robin Brown, Housefellow
K.B.

Blackstone

Yes, I've enjoyed the position a lot—it's certainly met any expectations I had. I've had the opportunity to meet lots of students, and also lots of faculty and administrators through the job.

No major problems, as long as I've kept open the communication lines.

I find everyone—inside and outside the dorm, as well as 2nd floor Fanning—all helpful and receptive. I've never been turned away, though I've certainly seen the limitations of my power and influence.

Privacy hasn't really been a problem for me. I open my door whenever possible. As long as I know when I need time to be alone, I'm OK. People in Blackstone really respect that closed door (in general anyway). Sure, a lot of people come by, but I could discourage it if I wanted to—and I don't want to.

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 new, and this worked for me. The job does have its frustrations, but I knew that before I took it.

I really feel that being a housefellow has added a lot to my senior year. It's helped me find out how CC works—what makes it tick, and what doesn't. And I find myself making some interesting friendships with the other housefellows—people I probably otherwise wouldn't have known.

Linda Garant, Housefellow
Blackstone

Knowlton

I'm housefellow of Knowlton House. As you know my residence is the language dormitory and this place may (and does) entail some different responsibilities. All in all, I've enjoyed being in this position. In my case, one must *feel* like a Knowltonite in order to

deal with and care for Knowltonites. The students here may tend to regard themselves as apart from the college community in the sense that our languages and our living/studying abroad have given us an outlook on life that may be broader or simply different from that of the other students on campus. People in Knowlton are very much individuals and, at times, it appears difficult to integrate the variety of personalities into one house. I myself have dealt with rather personal, intimate situations involving small numbers of students. People here might seem generally closer than in other dorms, perhaps because we know each other that much more—Knowlton being rather tight-knit and "exclusive" in a sense that we are here for specific purposes, i.e. for languages, for peace, for getting to know the professors who stop by. There are many functions held in Knowlton's living and dining rooms because the students and faculty prefer the related atmosphere of the place. It is an attractive dorm and many people desire to live here, I find. If I may often cater to personal (rather than group) interests in Knowlton, I usually don't mind because I feel I have a good rapport with most students here and would want to perform favors for my friends. People do respect the times when I close my door but I find that if it's closed a little too frequently, they'll remark on it—I guess because I'm missed at times, as a friend or peer, and that's a good, warm feeling. That's it, I get a warm feeling here in Knowlton—a knowledge that you don't have to play a role or live a facade; just be yourself and people will more than often respect and admire you for that. Gossip may at times run rampant in Knowlton but of course that's to be expected in a small, close dorm with special interests. I myself am sure that I'm a victim of gossip too—being the housefellow. You simply can't please everyone at the same time and I know the housefellow position has taught me patience, and given me a little more self-discipline and initiative, and I hope, a better sense of humor. All in all, I feel that the job is treating me well and I hope and pray that I'm treating my fellow Knowltonites as well as I can. I thank God that He's helped me through all my adventures and misadventures as housefellow.

Fred Kahl, Housefellow
Knowlton



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:

	Box
Tracey Ahrens, '82	024
Karyn Barsa, '83	134
Duff Dean, '84	318
Christina Hamrick, '84	551
Ken Gotlib, '85	494

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.

Just one more comment on liberal education, and then we can move on if you want. Another thing very central to it is the development of students' intellectual skills and habits of thought... developing a respect for facts, being able to go out and gather information; to weigh evidence, to analyze problems... the ability to order your thoughts and put together an argument, to take a position; all of these intellectual disciplines, if you will, are being developed in all parts of the curriculum, whatever you're studying.

V: *What are the consequences in America of our progression toward a separation of the liberal arts tradition and 'utilitarian' education?*

A: Well, I think liberal arts are extremely useful, I want to emphasize that, I think liberal education is utilitarian. I know what you're saying, but I believe very strongly that the kind of thinking the history major does, for example, is very, very basic. You're trying to analyze a complex situation, to see what has happened... and you can't get an answer without first getting a great deal of facts. You have to weigh them; you have to make judgments based on what you know. Sometimes the evidence isn't all there, and you have to make some inferences and suppositions... you have to test your suppositions. This is using one's mind in a very fundamental way, and I can't think of anything more utilitarian than that.

1920's. We're still asking questions, and that's the constant, if you will, but we're becoming more and more sophisticated. I think very closely connected to it is the

whole matter for students to begin to develop their own values to live by, and here I think something very important happens in liberal education: we are often looking at the very finest that man has thought, produced creatively in the arts and public affairs; a great deal of what you study... and this is one important way in which people begin to develop their own senses and values.

V: *Why doesn't a more nationalistic, or 'American', attitude prevail at our liberal arts universities? Why isn't American*

studies our biggest department?

A: The world is a smaller place and a much more interconnected one than we thought of it as being, say in the '50's. We realize now that what happens in other parts of the world affects us, and perhaps that America as a nation can't quite have its way in the world the way we once thought we could. There was a feeling that we could achieve almost anything we wanted to in the '50's and '60's; and then we found what we can achieve is a little more dependent upon

the wishes and goals of other nations, and their ideas. Liberal education would be failing if it didn't expose students to other people, to other cultures and countries, to their value systems, to their political philosophies, problems. We would be educating students too narrowly if we emphasized American studies too exclusively. The Western traditions were very much a part of the curriculum here, I think more so than they are now.

Housefellows—1982-1983

ABBAY.....Andrew Roffman	HAMILTON.....Cynthia Susla	MORRISSON.....B. Steven Goldstein
ADDAMS.....Altrezza Cox	HARKNESS.....Katherine Armstrong	PARK.....Kambrah Garland
BLACKSTONE.....Bertrand Czuchra	KNOWLTON.....Francis McGurk	PLANT.....Greta Davenport
BLUNT.....Joanne Segal	LAMBDIN.....Tracy Auer	
BRANFORD.....Sara Barrett	LARRABEE.....Karyn Barsa	SMITH.....Maarten Terry
BURDICK.....Kenneth Cadigan	LAZRUS.....Mark Finnegan	WINDHAM.....Megan Vosburg
FREEMAN.....Robert Gibb	MARSHALL.....Guy DeFrancis	WRIGHT.....Kathrine Hartman

"Personal Best"

By Charley Taylor

Personal Best is a beautiful, exhilarating poem of a movie set in the world of women's track competition. Director Robert Towne uses this world of "purity, pain, and pleasure" (in his words) as an idealized microcosm 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* achieves a sort of greatness, it is one of the few movies that deserves to be called original.

Mariel Hemingway plays Chris Cahill, a young runner coached by her never satisfied father who she nervously tries to please. The film opens during the 1976 Olympic Trials in Eugene, Oregon where Chris has an attack of nerves during her event and comes in last. That night at a local tavern, Chris gets sick and Tory Skinner (Patrice Donnelly) a female athlete who was one of the three finalists in the trials, offers to take her home. There, we watch their friendship begin as they get to know each other. They get stoned, joke, bullshit, challenge each other, arm wrestle to prove who's stronger, and then they make love.

Robert Towne has gotten mad at people who have said *Personal Best* is about homosexuality, and he has a good reason to get mad. Not only is the sexual aspect of *Personal Best* a small part of the movie, but homosexuality is a label, and labels, mores and preconceptions are what *Personal Best* spends two hours getting rid of.

Towne refuses to turn this movie into *The Phil Donahue Show*. He does not care whether or not homosexuality is "normal," he simply says it exists, as another form of human intimacy. *Personal Best* is a moral film but Towne refuses to moralize. Some critics have complained that Towne does not treat homosexuality, but that is not the subject here. Besides, by simply presenting homosexuality, instead of "treating" it, Towne makes sure we look at these people as people, and not as stereotypes or case histories held up for our inspection.

Towards the end of the movie, Chris falls for a male athlete named Denny (*Sports Illustrated* writer Kenny Moore) but Towne is not saying Chris has been "cured." She has simply entered a relationship with a human being who happens to be male, she could easily fall for a woman again.

This sense of possibilities is why the sex in *Personal Best* is no more erotic than anything else in the film. This movie is filled with the physical; it is an examination into the physical that uncovers the psychic as well. Watching *Personal Best* we become intoxicated by the capabilities of our bodies and we realize how unfamiliar they are to us.

Towne is totally unselfconscious about displaying the body. That is why the charges that this movie is exploitative or leering are nothing more than moralistic sniping. Frank DeFord's review in *Sports Illustrated* is typical. DeFord chides Towne for excessive nudity and profanity. But none of these charges would be made if *Personal Best* were about male athletes. Some people want to preserve a fairy tale image of female athletes. It is as if they feel that if female athletes behaved like human

beings, they wouldn't be thought feminine anymore. The truth is that women do swear, and women athletes do sit around steam rooms without any clothes on. The steam room scenes in *Personal Best* have a bracing camaraderie and good spirit. The girls joke and tease each other, and Towne photographs them shrouded in fog, reclining like Roman senators. The sex scenes are playful, almost childlike. You'd have to be a puritan to get offended by *Personal Best*.

Tory and Chris' friendship is complex. Tory loves Chris and sees potential in her that no one else has. Chris is insecure and wants not only Tory's affection, but also her encouragement, advice, and approval. The girl's coach Terry Tingloff (Scott Glenn in a tough, witty performance) realizes Chris' potential and decides to have her train for the Pentathlon forcing Chris and Tory to do what they do not want to do: compete against each other. The movie follows Chris' rite of passage, which becomes ours, as she learns that it is possible to compete and retain your humanity.

The movie's idea of beauty goes hand in hand with its idea of excellence. Beauty here is defined as each person doing what they do best. When towards the end of the movie, Tory asks Chris why she has to run a race, Chris tells her "because it's what you are." Many of the women here are not beautiful by traditional standards, but as each does 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 false 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 *Personal Best* has a structure, Towne no longer has to depend entirely on a script for story or meaning. Towne has an instinctive sense of how to use the camera. As Pauline Kael wrote of Steven Spielberg, Towne thinks "entirely in terms of the camera lens, not the proscenium arch." Towne overlaps images, and uses slow motion—not for easy cinematic "poetry" but to let us see the muscles at work, and to put us inside the athlete's experience. Towne focuses on arms or backs or crotches or thighs and turns them into dream objects in a rhapsody of movement. He achieves poetry by letting the camera observe and waiting with us to see what will be revealed. Credit should also go to Bud Smith and his fine editing team. The cinematography, by the great Michael Chapman has me convinced that he can do anything. The world of *Personal Best* is different from the lurid, neon, nether worlds he created in *Taxi Driver* and *Invasion of the Body Snatchers*. This movie is sunny and light-filled—you can smell the air from scene to scene. In the darker scenes, bodies emit a warm, golden-brown glow. Towne's assurance is amazing. He has a movie sense that many experienced directors lack. He also has a way with actors. Apart from Hemingway and Glenn, most of the cast are athletes making their acting debut, and they are relaxed and convincing.

Mariel Hemingway is physically perfect for the role of Chris Cahill. At



Sally Barrett

Rick Zieff

"The Firebugs" Are Coming

By Alan Cohen

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

Frisch, a Swiss playwright, is regarded as one of Europe's most original writers. In "The Firebugs," a satirical tour de force, he attacks the forces of complacency through allegory, farce, and Theater of the Absurd techniques. The firebugs are two arsonists who are given shelter, food and matches by Herr Gottlieb Biedermann and his wife. The two men have already destroyed much of the town, and the kindness shown them by Herr Biedermann only postpones the inevitable holocaust.

Director of the play is Linda Herr, assistant professor of theater. The cast includes seniors Chris Gifford and Susan Kemp, juniors Richard Zieff and Matthew Martin, and sophomores Peter Mendelsohn, Julie Osborn, and Martha Chowning. There is also a mock-tragic chorus of firemen.

Technicians include Jim Lee, set designer; Jacob Handelman and Jonathan Belcher, light designers; Virginia Aldous, costumes; Marshall Greene, technical director; Jean Williams, stage manager; Loretta Scheer, props; Chris Fascione, sound; and Deirdre McGill, make-up.

The production is an outgrowth of a seminar on Max Frisch, the playwright and diarist, taught as a special topics course by Linda Herr. In addition to their literary analysis of Frisch's life and 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 447-7610.

"The Firebugs" is sponsored by the Theater Department in conjunction with Theater One.

"Prisms"

By Julia Stahlgren

Prisms have many faces and dimensions. They seem to be 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 Drew Sanders; and a masque dance choreographed by Robin Wilson. Punk, robotic, theatrical, and swing-time jazz works will also fill the potpourri.

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 entertain. 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 fewer 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.

Continued on Page 7

The Music and Art Departments

By Maria Wyckoff

An effective way to analyze a department is through student reaction. Sam Rush and Lisa Chernin are, respectively, senior majors in the Theater and Music Departments. Their comments on each provide insights into these two academic areas.

Rush, who recently co-starred in a school production of Tennessee Williams' *I Can't Imagine Tomorrow*, feels that a major strength of the Theater Department is its small size. Because of this factor, Rush says, "There's always room for someone to take a responsible position in the department."

Faculty members are, of course, another important factor in an evaluation. About Theater Department Chairman, Linda Herr, Rush comments: "If it weren't for her, it wouldn't be the kind of department that it is. Also, we have Morris Carnovsky this semester who is teaching Advanced Shakespearean Acting." Rush adds, "He is a real inspiration."

Unfortunately, what the Theater Department has in the faculty area, it lacks in the administrative area. As of yet, they have no fulltime secretary, only one who works a few mornings a week. Thus, according to Rush, "Secretarial work is done by Linda Herr, who shouldn't have to bother with it."

The emphasis of the Theater Department is placed more on acting, rather than on the development of the design or technical side of production. However, according to Rush, during his years at Conn there has been a strengthening of the production end, due to the efforts of Jim Lee, technical director and Assistant Professor of Theater.

Lisa Chernin, a senior major in the Music Department, also sees small size as a strength of her department. "Most of my classes were very small, with ten or twelve people," says Chernin. This arrangement, in turn, leads to "a great deal of contact with the departmental

professors.

"I think that it is a strength of the department that there is no requirement for instrumental study as a major, but it's also a strength that performance is encouraged."

The disadvantages which arise from the small Music Department include a limited number of courses that can be offered. Also, says Chernin, "One of the greatest weaknesses is the lack of jazz, especially jazz performance. However, jazz history is included in the American Music course."

The facilities in which the department is housed are, according to Chernin, "Fantastic." Cummings Art Center houses the faculty offices, several practice rooms, and the Greer Music Library. Says Chernin: "A Music Department needs a good library, and ours does very well."

Many Conn students are concerned about the proposed budget cuts. It is no secret that the arts will probably be affected a great deal by the new plans. Rush comments: "I have a feeling that cuts will stifle the growth of the department, but will not necessarily make it smaller. It can't become any smaller."

"I hope the school continues to support the arts the way they do now," Chernin says. The school wants to bolster the sciences in particular, and I'm all for that. But, I'd like to see them do it without cutting back on what they already have."

As for advice for potential music majors, Chernin says, "Get started early. Speak with the professors—they are always very willing to talk. They don't even post office hours; they are so available that they don't need to."

Rush advises potential theater majors to "Take advantage of everything the department has to offer. Go to the National Theater Institute—our association with it is one of the better offerings of the department. Also," Rush adds, "don't do it for the money."

"Personal Best"

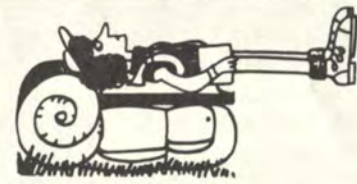
Continued from Page 6
first, with her cotton candy voice, she seems too much like a little girl, but in an early scene something startling happens. Tory echoes Chris' father telling her she has no "killer instinct" and Chris, miffed, challenges Tory to arm wrestle, fixing her with a look of such fierce 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 when vulnerable, she radiates an 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.

In a recent interview, Towne said: "I just love the way women do just about everything that is trivial, and not so trivial. I guess the movie has in it everything that I was ever demented about in women, which is just about everything." *Personal Best* is Robert Towne's love poem to women. Of the athletes in the film, Towne has said, "... I admire these ladies. I admire no people more. I consider no people that I've ever known less corrupt. More pure..." After seeing *Personal Best*, you know Robert Towne agrees with Camus that "women are all we shall know of heaven on this earth." To Towne, as to artists (and men) through the ages, women are sustaining, inspiring, comforting.

This movie is about growing up and learning. Tingloff instills in Chris the desire to compete: he puts her in touch with her "killer instinct." Tory teaches Chris that she can compete and still give of herself to another person; she tempers the killer instinct with compassion and humanity, teaching her, in Denny's words, "You don't have to whip everybody else's ass, you only have to whip your own ass."

With its sensuality, humor, and good spirit, *Personal Best* is refreshing. Its optimism does not seem glib; it seems earned. Robert Towne has achieved something rare. He inquires into the nature of beauty, but instead of imposing standards, he allows us to discover our own.



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OFF THE TRACK

War On Harris Green: Kirmmse and Havens Defend Conn From Hostile Aliens

By Ken Lankin

On March 15, 1982, the survival of Connecticut College was ensured by the overwhelming victory of Conn forces over the Trinleyans under the inspiring leadership of Bruce "Little Hobbes" Kirmmse and his loyal adjutant, Thomas "Gung-Ho" Havens.

Earlier in the year, 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 known as 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 Connecticut College must peacefully surrender all its property, 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 in the midst of giving a lecture on the Avingon papacy. After the plane was surgically removed at Lawrence and 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, misfits, psychopaths, unemployed alcoholics, and drug addicts were banded together and sent dorm to dorm recruiting for the cause. Since the alternative to joining was dancing through gunfire, most people happily cooperated. By March 12th an impressive army of nearly 2,500 students, faculty, and local residents was ready for action, but Kirmmse decided to wait for the invasion. "It's always easier to fight on your own turf."

Rather annoyingly, at 7:29 a.m. on March 15th, the Trinleyans did attack using a three-pronged offensive: one division marched up Williams Street, the second strove toward Fanning via the Llyman Allan Museum and Harkness Green, and the third came up Route 32.

The first battle was won under the direction of Assistant Commander T.R.H. Havens. At first Havens tried to

avoid armed conflict by meeting with the Trinleyan leader. Gung-Ho warned the Trinleyans, "You better watch out. I know judo, jujitsu, and...20,000 other Japanese words," although he mumbled the latter part in an inaudible whisper. The enemy heeded the warning but soon began advancing again. At this point Havens and his troops whipped out their Sushi knives and really went "gung-ho"

chopping, slicing, and dicing the Trinleyans in a hundred different ways that Ronco never even thought of.

On the second front, it was Dr. "Wild Bill" Niering of the Botany Department whose leadership was essential. When the Trinleyans marched forward trampling not only the grass but rhododendrons as well, Niering flew into an outrage, "I'll teach you to upset our ecosystem!" He then ran into New London Hall and armed each member of his unit with a ten-foot long cattail and proceeded to literally whip the opponents and thus won the Battle of Harkness Green.

The final battle and victory was won by Commander Bruce Kirmmse himself. When the Trinleyans approached the front gates of the College, Commander Kirmmse stood on his brief case and waved a white flag rather than fight. In an apparently solemn mood, he signed the unconditional surrender of Connecticut College to the Trinleyans. Later this document became known as the "Bruce Truce." However, the whole thing was a fraud. No sooner was the ink dry on the Bruce Truce than a hailstorm of custom-made 35mm potato puffs was fired at the Trinleyans by Kirmmsian commandos who had been hiding in the Pinkey shack and nearby Scotch pines (*pinus sylvatica*). Within minutes the Trinleyans were totally covered in grease and were forced to retreat.

Kirmmse summed up his success at a press conference the following day:

"Morality and all that mamby-pamby peace loving stuff is fine under normal conditions but in war...Machiavelli had the right idea: 'force and fraud are the two cardinal virtues.' It's not nice. But let's face it, that's what won this war." 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 troops for their effort in saving Connecticut College.



Karen Bachelder

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

By Susan Baldwin

Increasingly, in the past few decades, America has become a nation of abbreviators. 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 one 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"—I didn't want the drink. Instead, the waiter gave me a puzzled look and replied that he couldn't possibly allow any drink outside the premises (i.e. he thought I wanted the vodka and grapefruit "to go"). Apparently, he was accustomed to serving a somewhat geriatric crowd who often asked him to "bag" their meal, so they could take it home to Peaches, or whomever.

This incident made me wonder about the word "bag", and its wide range of possible interpretations. As a child, a "bag" was synonymous with "baggie". Remember the thing your mom packed

your peanut butter and jelly sandwich into? This was before the pleated model, so she just shoved it in and hoped it fit; it usually didn't. By lunchtime, the sandwich was purplish-brown in color—not much good for eating, but great for throwing across the room. It would stick to anything.

The next "bag" stumbled upon was the chore "bag". Everyone in our house had a job to perform, which usually included taking out the garbage. The sanitation men always came on the rainy days, and your mom always conveniently placed coffee grounds and grapefruit rinds on the bottom of the brown bag. You limped out the side door about five feet from the pail when a whole week's worth of trash would land on the deck, not to mention all over you. Damn.

Another "bag" chore involved bringing in the groceries. When you're old enough to carry two bags at once and still open the door, your little brother is just tall enough to reach the locking latch on that very door. He stands inside and cackles; you stand outside with the weight of each bag increasing in direct proportion to the passing of each second.

In high school, "bags" became illegal.

If you wanted to purchase some marijuana, you would buy it in a "bag". As a matter of fact, it was the same kind of "bag" that you carried your "PB and J" in ten years ago; but that's history. You'd lick the open end of the "bag" to seal it (instead of folding it over), and you'd conceal it in your breast pocket (instead of your lunch box). It was cool to have a "bag".

The "bag" was also used as a beer disguise. The local liquor proprietor would give you and your four friends a six-pack to keep you out of trouble on a Friday night—even though you were only 17 at the time. Of course this was a very big deal, so he'd put the six into a brown "bag" for safety. Then you could wave to Mrs. Smith on the way out and casually explain the contents of the "bag": to be "a few items mom needed". You were then free to sally forth to the beach and drink the beers as fast as you could and—if anyone came close enough to find out your actions—another smaller brown "bag" to hide the individual bottle of liquid gold. Those were the days.

In college, the "bag" may refer to the appearance of the human eye after three days of intensive studying, or whatever, combined with very little sleep. This

syndrome is appropriately called "bags under the eyes", and can be used as a quick answer to any wisecracker who doubts your ability to hit the books. A simple "check out the bags" usually shuts the inquisitor right up.

A "bag" often takes on human characteristics. The professor who gave you a "D" for your fine efforts on her midterm may turn into a bag overnight, without the slightest notice. In discussing her class with a friend, she suddenly becomes "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 50 years.

However, getting back to my Southern waiter, one of the most popular "bags" is no "bag" at all—in other words "bag it." This expression can be used in a variety of situations. You don't want to go to class, so you "bag it" and sit in the sun. You don't want to wait for a ride, so you "bag it" and walk to A&M. Or, you don't want that last drink you ordered, so you "bag it". It's a fun thing to say. Don't worry, you may raise a few eyebrows at first, but it's nothing the average person can't eventually accept. So, go ahead—say it, and remember, when in doubt, "bag it".

Joe the Midget

By Aron Abrams

Joe the midget was having a rather tough 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 Melodrama." 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 DeFabrizio 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 except 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 back and forth. "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, let alone work there. And more than a few prominent townspeople said that Joe the midget should be fired, for shortness was no excuse for perversion.

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, white, 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
#81-A-2875
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-hated 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 twenty-thirty-four 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.

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 Joe kept acting up: little boys would ask him for change and he'd pull his knife out.

"When he dies," said Mrs. Janners, "I'll get someone nice to take the tickets, close and open the theater, do all of Joseph's functions. But, until then... 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.



Nat Cohen

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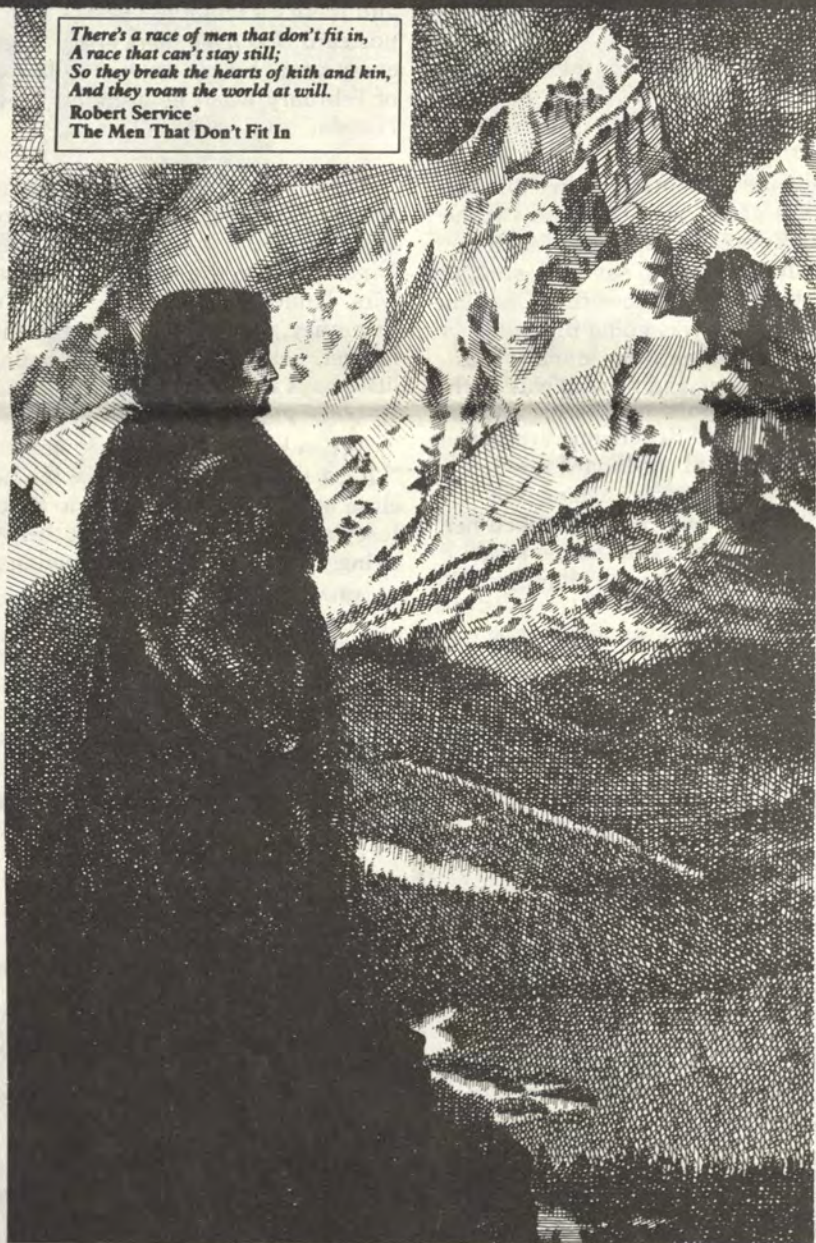


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