Dick Gregory:
Apocalypse With a Smile

By ARON ABRAMS

Hearing Dick Gregory's speech on November 17 was like going to the circus to find the clown holding a gun, telling jokes but making sure you take his message seriously: the world is in trouble.

"You all play your little Rosenbergs," Gregory told the crowd of 800 students and guests. "But you better hurry up cause recess is over, the sooner you wake up, the safer you'll be. If you don't think you're in trouble, just check out what happened at Kent State. They're fixing to roll on you."

The black activist-humanitarian began his lecture like the nightclub comic he used to be. Explaining his two hour delay, which was due to car trouble, Gregory sounded like Richard Pryor, playing on the white man's fear and hatred of blacks.

"You know what it was like for me? A black guy, sleeping in the back of an abandoned car, woken up by a Norwich cop."

Shortly afterwards, Gregory joked about wanting to win the Nobel Prize.

"There's a group of white Nobel Prize winners in this country who've put up a sperm bank. I think it's time to integrate that bank," he said, illustrating his point with appropriate hand gestures.

"Those scientists and their new improvements. Someday, they'll make a baby that will have twelve feet. The mother leaves..."

The humor served as a prelude to Gregory's point in coming. He aimed at convincing the audience they were being duped. Among the points Gregory made were:

- The 1980 Presidential elections had been rigged; Ronald Reagan will be incapacitated by the CIA so that George Bush will succeed him in office; the Mafia, and American businesses were featured in his examples.
- Gregory sees the CIA as a malignant force with powers superceding those of the President. The speaker stated that Carter did not choose to concede the election, but was forced to.
- Gregory mentioned an example of the Government's evil and the public's naivete. According to Gregory, in 1982, one million Americans were given cancer causing drugs. They thought they were getting a cure for polio.
- Gregory wrote to President Carter, demanding clarification on this issue and received a letter from a Governmental department which both denied and accepted the blame for this event. Gregory stated that the memo contradicted itself: On the one hand, the memo said that this was an experiment, and those who were given the drugs had agreed to participate. This point was contradicted in a later part of the letter when the event was termed an "accident" which the officials didn't discover until later.
- Gregory's skill as a speaker throughout the evening was that there are many untold stories which, if brought to the American public's attention, would shake their faith in the country. The CIA, the Mafia, and American businesswhoreses were featured in his examples.

"It's over for you, punk. Enjoy these last few days."

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"It's over for you, punk. Enjoy these last few days."
CAMPUS NEWS

Apocalypse With A Smile

by Sara Barrett

For those who were taken by surprise by the presidential results or who were unsure as to what to expect from a Reagan administration, the Government department sponsored "A Retrospective Look at the Election." The lecture, which took place on Wednesday, November 18, focused on Reagan's victory and its meaning, as viewed by four professors: Wayne Swanson and William Frausre, both CBC professors; and William Frasure, professor of political science at the University of Colorado; and Jeff Berry, associate professor of political science at Tufts University. Each instructor is a renowned political scientist with publishing credits on books or manuals in their respective specialties. Though the lecture was meant to center around a question and answer format, the opening remarks made by the professors were the most informative and interesting part of the discussion. This was due to the fact that the professors generally agreed with each other on all the answers. Thus none of the answers were challenged by a different professional point of view, leaving them a little dry.

With William Frausre monitoring the tape, Jeff Berry made his opening remarks. He said that there were "several deadly mistakes" made by Carter in the 1980 election. I think Ronald Reagan ran a lousy campaign; his landslide victory came in spite of his campaign." He thought that it was too cautious, and didn't come forth with any new ideas, rejecting the myth that Reagan ran a great campaign. Frausre said that he was not shocked by the result. He said that they were accurate up to the last week before the election, and at that time showed a mood moment towards Reagan. "Conservative PAC did a great amount of damage to liberal candidates in the Senate, raising people's awareness of their liberal stands." Frausre went on to express the myth that PAC's "weren't all that important." Carter was far more liberal than Anderson, incorporating a "presidential" view, which Frausre does not agree with. He said that at this election campaign and reinforcing the negative attitudes Americans had towards Reagan. Finally, he said that this election is a classic example of a rearing election. Many have described it that way. But, he stressed that the election market was the "education of liberalism," and that liberalism in its present form has to be redefined. Anne Costain then made her opening remarks, focusing on the popularization in American politics that are emerging from the teen's lack of the emotional political maturity. She defined the Bob Dylan's "principle; how to choose a dress using the principle; how to navigate in the frozen ice."

At this point, a voice from the audience yelled "So what if they look alike?" This was followed, at first, Gregory quickly turned defensive. "So what?" he asked rhetorically. "So what? The day is over when a handful of people like me got to back up millions like you and make you see the truth. Fine...you can go, play your little tricks, but they're fixing to roll on you, not me...When the last building is run down, I'll still be here. I'll be here, 24 hours a day, telling you the truth...All of you that are scared and frightened, that's the sad thing. But we can turn it around...Don't go saying 'So what?" Later, during his speech, Gregory apologized to the person who asked the question, saying that at least that person wasn't scared.

Gregory supported his credibility with documents and photos which he waved to the audience. According to Gregory, one photo showed three Government men, dressed as vagrants in Dallas the day of John Kennedy's assassination. He also claimed to have documents proving that both Lee Harvey Oswald and James Earl Ray were on the FBI payroll.

Gregory also tried to prove his validity by telling how dangerous some groups he thought he was. According to Gregory, both the Mafia and the FBI wanted him dead. Gregory said he was told this by a Mafia leader. "Your mama will die before you touch a hair on my head," was Gregory's reply.

The speaker ended his speech by praising the human body. "We can turn all this craziness around," Gregory said. "Just look at your-
This is the last issue of The College Voice that will be published this semester. We regret that many important events coloring the campus in these last two weeks will not receive coverage. The staff would like to wish luck to the various upcoming theatre, dance, and music productions, to all the sports teams, and to all students about to dive into exams. The College Voice will resume publication in 1981 under the editorship of Sara Barrett ('83) and Rich Vancil ('82) will be taking over as Business Manager.

Class Ratios...

Dear Julia,

There have been inaccurate rumors fall about the relative numbers of men and women enrolled. I would like to set the record straight. The Registrar's report of September 30 shows that 37 percent of the full-time undergraduate students are male, and that in the first two weeks of the semester, 36 percent of the students are male. Only 14 more men in that class would have brought the percentage up to 37. The decrease that occurred, accidental, and reflects the fact that we can predict exactly how many male applicants will accept the College's letter of admission. For the class of 1983, 780 men and 1980 women applied. For the class of 1984, 940 men and 2120 women applied. We hope that before many more years the number of male applicants will have grown to become approximately equal to the number of women who apply, and that this will be reflected in the enrollments. Finally, I would like to make a correction in the letter you wrote to Mr. Littlefield in the November 11 issue of The College Voice. In that letter you say that I attributed the "decline in male population" to the fact that admissions is no longer lowering their acceptance standards for men." I did not intend to leave that impression. Connecticut has always set equally high admission standards for men and women.

Thank you for clarifying, earlier in your letter, that the College is indeed taking steps to achieve a more nearly balanced ratio of men to women.

Sincerely,

Oakes Ames
President

Julie

Good Luck in England !!!!!

Love,

The Staff

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The College Voice, December 9, 1980

THE COLLEGE VOICE

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Learned House:
Some Things Never Change

By MICHAEL SLADDEN

Robin Brown behind his sputtering Buick down to Shaw Street, down the Hill, down Williams Street and Bank Street, in to the midst of a city many students know little about; he sputters up to the Billings P. Learned Mission, known hereabout as Learned House. Robin, a man with a religious atmosphere. He meets a small group of girls. They go upstairs to one of the play rooms, maybe to play chess. In the pool room, ten year old sharks practice, probably one of their new friends games. Robin, a man who dedicates his time to the children of all ages and builds, Mr. Lehmann's manner of speaking is slow, careful, persuasive, but also both warm and direct. His activities here include visiting the classroom, and giving two sermons and informal talks. In his formal lecture, entitled "The Liberal Arts and the Human Future," however, his words were strikingly profound and in a stimulating way. By the end of it, the audience was parently too overwhelmed and deep in thought to question. After, a few approached him individually after the talk. Mr. Lehmann was a hit.

If a "hit" is a smash success, then, Mr. Lehmann did not have his audience's applause roaring in his ears for minutes on end. He was a hit, actually, because his words hit—hard, at times, but also in funny ways, and ultimately, at least pertinent.

Paul Lehmann is a deep, conscientious thinker. He is creative, liberal, and open to challenges. What he adores to do for discussion is to point firmly, but also open-mindedly. He suggests that others adhere to, pleasantly enough, a commitment to flexibility, humanity, and self, simultaneously and necessarily in that order. "It's not my business to solve the problem," he said in the lecture, referring to a liberal arts education and how "research without limit is the limit of research." He proposed, then to state the problem in such a way that others can formulate and eventually implement a "plan of attack." And that is exactly what he did.

In the "The Liberal Arts and The Human Future," Mr. Lehmann began by defining his terms. To each standard definition, though, he added his own. Broader and yet somewhat more specific, these not-so-descriptive definitions did more than clarify. In fact, all of them fit the large part of what found its way to the audience as a whole. At first seemed to have nothing to do with that motif. For example, Robin decided that--the "educate people." "The kids," he said roughly. "We don't talk to Connecticut College students someday. If Learned House is working, if the sign is true and Robin Brown is anywhere, fewer of them will have to.

The crux of his lecture returned him time and again to these very words. After identifying, the link between community, learning, and a human future, one not political, the other socio-psychological. People, in tradition, towards one another through the medium of mystery and meaning of the future is both disclosed and discovered.

That is, the professor warns, if and only if one "prays not with both eyes shut," but with at least one eye open.

Referring to everyone to E.E. Cummings to colleague Anna Ulanov, to de Tocqueville, Paul Lehmann concluded with an agenda for the liberal arts: the nurture of intelligence by dedicated, imaginative, ceaseless—probing of the range of humankind. "Conflicts are: how can we reconcile our religious independence with the need for national security? With the main tenance of corporate power? Can we reconcile complete religious independence with total democratic freedom? Mr. Lehmann is a catalyst for those receptive to his words.

Learned House:
Some Things Never Change

By PATRICIA DADDONA

Armed only with intelligence, pluck, humor, and a realistic but strong belief that humanity, theologian and professor Paul Lehmann came to live and talk with the Connecticut College community on November 16-23. "Only?" you wonder. Mr. Lehmann has to his credit other prestigious qualifications. He served on the faculties of Williams, Cornell, Harvard, and Union Theological Seminary. He has published essays and lectures often. An older man, he sputters up to the directors John Kashanski and James Monford, the last of whom looks up quickly, his audience was apparent. That is, the professor warns, if and only if one "prays not with both eyes shut," but with at least one eye open.

Revealing to everyone E.E. Cummings to colleague Anna Ulanov, to de Tocqueville, Paul Lehmann concluded with an agenda for the liberal arts: the nurture of intelligence by dedicated, imaginative, ceaseless—probing of the range of humankind. "Conflicts are: how can we reconcile our religious independence with the need for national security? With the main tenance of corporate power? Can we reconcile complete religious independence with total democratic freedom? Mr. Lehmann is a catalyst for those receptive to his words;
Anne Costain: The Future of Women in Politics

BY KATHRYN BONN

Women's issues, and specifically, women's roles in Congress, are in the political process, have been the subject of some attention in the wake of the 1980 election. The National Organization for Women (NOW) and other women's groups were active in their efforts to support the Reagan candidacy. Certain aspects of the women's movement have also been subjected to criticism from these groups. The platform did not endorse the ERA, and implied a "pessimistic" view of superfluous Court Justices; the inference that the abortion issue would be the basis of Reagan's choice of Justices caused various representatives of the women's movement to oppose Reagan's candidacy. The recent activities of NOW, and other groups, may also have increased the likelihood of a new political power of "Right to Life" and "Moral Majority" interest groups, which oppose ERA and support a constitutional amendment for banning abortion.

A recent speaker at the Women's Studies class at Connecticut mentioned the surrounding women and politics. Anne Costain, a government professor at the State Univ. of Colorado, lectured on the current political situation involving the effectiveness of women's lobby groups, at the Congressional level. She worked with NOW at one time, and is currently researching the relationship between social movements, political parties, and women's movement. She focused her talk on the tactics employed by these lobbies, and on her perceptions as to the effectiveness of their efforts. She believes that there is a correlation between the advent of these organizations and the effectiveness of their efforts, in the early seventies, and the legislation that is passed in the late and mid 60's. She believes that those women who are advocates for the ERA believe that they have a position in government, and that their views are accepted in the electorate.

The major part of her talk revolved around the problem of the effectiveness of these pressure groups. She attributes the failures of women's lobbies to a lack of unity among women's movement. This lack of political identification, she said, convinced Congressmen that the lobby represented an insubstantiality of the electorate. "A huge level of centralization and the necessity if a lobbying effort is to be successful. In order to be convincing on the need for legislation, a pressure group must have a "central direction." Costain implied that the more radical factions of the women's movement are in part responsible for the de-centralized and diffused efforts of the women's movement in general.

Costain discussed the ERA in relation to her theories about the limited success of women's groups in their efforts to influence members of Congress. Congressmen must be convinced, she said, that there is a consensus about the ERA. One problem is that "sex, like race, is a "suspicious classification" in terms of proposed legislation. Questions and comments from the class resulted from Costain's claim that the ERA would not be passed within her own lifetime. One older student was surprised at Costain's pessimism, and another commented that "women are our own worst enemies." Costain responded by saying that the three state margins needed for ratification of ERA seem unbreakable, and that this would run out in terms of possible extension of amendment. The prospects for increased success in other areas of women's lobbying efforts were viewed with hope by Costain. She described the general attitudes of Congressmen as being unsupportive of women's interest groups. She discussed the results of a survey she conducted in 1973, of twelve senators that had voted in favor of legislation on women's equality issues in committees. The question she posed AS: "Do you think that there is a women's voice?" Three responded negatively, six said "maybe" and three said they didn't know. When I spoke to her after the lecture, she told me that women lobbyists usually travel in pairs when dealing with Congressmen. She believes this is because of the generally intimidating at-titudes of some Congressmen towards proponents of issues concerning women's equality. Costain's conclusion as to the status of women's interest groups in Congress were pessimistic on the whole. She did not refer specifically to the prospects under a Reagan administration. She did not hold hope for the future as to women holding powerful governmental positions and of her own experience, she said, that working in political science education was preferable to attempting to directly influence the Legislature. However, her talk did reveal some hope for women's lobbying efforts, if these groups could successfully unify and convince Congressmen that a consen-sus of voters shared their views. This, claims Costain, in the measure of any interest group's power and ability to influence Congressional enactment of legislation favorable to their political position.

GENERAL HOSPITAL

UPDATE

By L. DECODER

T'was a month before Christmas and all through the town
Lake was looking for aghsahs
But they were not to be found
Leslie told Rick that she has to be free
But Monica told Leslie, "Rick only wants me!"
And all through the town
Lake was looking for aghsahs.

But the later she appeared, she had been "washing her hair"
When she heard about Heather, Diane had quite a reaction
She immediately told Howard to take legal action
And we heard Allen tell Sue as he started out the door
"I'm an unloved mail, and I really need more!"

Please join us again in the new year '81
We will be back with more G.H. fun!!

A Cosmopolitan Mix

By BARBARA H. HIRSCHLER

As one looks around campus, it becomes clear that there are very few minority students, and there seems to be little interest in foreign cultures. However, we do have a very successful foreign culture center found on the Connecticut College campus. The wide variety of backgrounds gives one a chance to learn about different cultures without ever having to leave the Connecticut College campus. After living in Knowlton many students decide to learn more about other cultures by studying abroad.

Knowlton students have been stigmatized as stuffy intellectuals, and I must admit that I was apprehensive about living there. However, after living in Knowlton for one semester I can honestly say that this stereotype is unfair. Life in Knowlton is no more constrained than in other dorms. Our discussions reflect the diversity of our students. Knowlton all-campus events have included a broad spectrum from Minecraft to music and art. Many students are involved in activities such as dressing up as movie characters, to music programs, and to New Waves parties. As one student said, "Knowlton adds a welcome alternative, and is also encouraging diversity."
ENTERTAINMENT

Venturing and Sharing in the East Studio

By JULIA STAHLGREN

Dance 339 is a session in choreography and composition for Junior and Senior Dance Majors. The class meets once a week, and is something of a fringe class. One doesn't even have to be a particular class to run for six hours with only a short break between them. The research, presentation, and critique were all a part of the one-class, ultimate goal toward a final concert of original students' dances in the spring. Ms. Gutwirth, a very deliberate and efficient teacher, often detected a large gap between intent and realization in Ann Goode's piece, Choice in the Wood. Dance by Monica Dale to a 1926 ragtime medley of Reels was the piece I attended and played by Larry Batter, the piece seemed to be about love, but it couldn't be. The dancer kept changing direction toward Mr. Batter, (or was it the piano?), then pulling away, then reaching out and putting it around with herself. The yearning was real, and it was strongly cliche, literate, and unconvincing. If it was Ma. Batter, it was more convincing, but kept her from him was not clear as he was right there on stage with her. If it was the piano, the music, and the style, it was a genuine, beautiful, danceable, inviting. I did believe the frantic, pulling apart, contracting, throwing, shaking movements of the dancer's struggle with each other, and how they understood their cause and origin.

The presence of the piano both saved and sentenced the piece. While the style was more genuine, theatrically magnetic addition, it was too literal and predictable, and thus directed towards a very tangible, animate object. I suspect Ms. Goode needed to leave more to the imagination of the audience and her dancer in order for her piece to have room to bloom into its intended state.

Cool Wave was a startling dramatic piece about the punk rock attitude and energy. Choreographed by Lynn Lothian to music by Edgar Varese, The Police, and the B-52's, the dance opened with a circle of light, and the silhouette of a dead horse, followed by an awkwardly toughly overtop. Dancers came from the sides of the audience, pulled in, tearing at, and shoving each other. They climbed on the huge, multi-light scaffold against the back of the stage, and draped themselves over the bar and platforms. When the dance started with its ruthless, jetting beat, the six dancers, Diane Gozumba, Bob Newbrough, Tina Marshall, Carrie Crosson, Lila Putala in "Illustrations of the Seasonal Kind." Photo by David Dodge everything that could go wrong with the lighting cues did. But as expected of the performers, the rehearsal and on stage, the dancer kept dancing. Obviously put together, the piece played off the unexpected and was not only wonderfully funny but wildly unconventional. The amazing thing was that if one shut out the conventional, deliberate business and chaos that were ever-present in a very strong, colorful piece, choreography that tightly characterized the accompanying ragtime music with class and style, the dancers' performance was characterized by undaunted control, and a certain grace. The movement was driven in a straightforward manner, with the music, and the music worked. When the dancers went off into the corner to the imagination of the performer, and realization in Ann Goode's piece, Choice in the Wood. Dance by Monica Dale to a 1926 ragtime medley of Reels was the piece I attended and played by Larry Batter, the piece seemed to be about love, but it couldn't be. The dancer kept changing direction toward Mr. Batter, (or was it the piano?), then pulling away, then reaching out and putting it around with herself. The yearning was real, and it was strongly cliche, literate, and unconvincing. If it was Ma. Batter, it was more convincing, but kept her from him was not clear as he was right there on stage with her. If it was the piano, the music, and the style, it was a genuine, beautiful, danceable, inviting. I did believe the frantic, pulling apart, contracting, throwing, shaking movements of the dancer's struggle with each other, and how they understood their cause and origin.

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By JAN PARKER

Mel Cobb, the director of the recent theatre department production of Euripides' Alcestis, says in his notes about their interpretation, "We are attempting to find a common meeting ground. On the one hand, we want to suggest what some of the ancient poets and dramatists think Greek theatre in the Fifth Century B.C. was like. On the other hand, we want to show the reaction of a contemporary young man to the plays, directors, technicians and production person to a classic text." The two ideas are difficult to mesh conceptually, but stage manager Dave Carley managed to combine them. Unfortunately, as a result of trying to modernize the ancient play, he had to sacrifice some of the excitement and flow that Euripides' play contains.

The play began on a powerful note. Phoebus, played by Matthew Hoffman, addressed the audience from the top of the stage. Bellowing from the heavens, he related the history of the events in the play, thereby explaining the plot he told us that Alcestis would give up her own life so that her husband, Admetus, King of Thebess, could live. The comic scene with Death personified, Phoebus assured us that Alcestis would be saved from Death by a visitor to Admetus' house. But Death, himself, was reluctant to give in, so we were left to watch the play unfold, uncertain about Alcestis' future. All of the leading actors gave strong performances. Michael Sheridan, as Admetus interpreted the changing state of the King in a mind and a clear and credible way. The most tragic scene in the play was Alcestis' dying scene. Rebecca Schneider captured the selfless, spirit of Alcestis and gave her dying words the tragic expression they deserved. In this scene, Sheridan and Schneider brought the tragedy to its highest point.

Randi Chuadnow, as Alcestis' maid, gave a good, grief-striken performance, when she described to her master, the chorus Alcestis' sorrow at her approaching death. She effectively portrayed the servants love for her mistress.

The quarrel scene between Admetus and Pheres, her father, was outstanding. Throughout the play we question why Admetus can morally allow something to die for him. Phereas, played by Max Langstaff, expressed all our frustration at Admetus' selfishness. Langstaff gained our sympathy.

Coming Soon...

A Renaissance of Renaissance

By LISA CHERNIN

"A Renaissance of Renaissance" said Newsweek about the Waverly Consort's group of ten brilliant young singers and players, based on the music of the 12th through the 18th centuries. The Waverly Consort will bring The Christmas Story to Connecticut December 9 at 8:00 p.m. in Palmer Auditorium.

Founded in 1964 by a small group of graduate students at New York University, the Waverly Consort made its debut at Carnegie Hall in 1965. Following its debut, the Waverly Consort expanded its personnel and its collection of instruments. In April 1971, the group presented its first staged and costumed production, Las Cantigas de Santa Maria, on a thirteenth century collection of Marian songs compiled by the Spanish King Alfonso "the Wise." The 104th performance of Las Cantigas de Santa Maria for Christmas, was held in 1979. A second staged production, Les Travaux de France, was premiered in New York in 1976. The Christmas Story promises to be a well-seasoned performance.

The Consort extends their audience far beyond the concert hall. A new recording, entitled Italia mia, features Renaissance music from Italy, is scheduled for release this season.

Waverly Consort extend their audience far beyond the concert hall. A new recording, entitled Italia mia, features Renaissance music from Italy, is scheduled for release this season. Student ticket prices for the Waverly Consort's The Christmas Story are $8, $6, and $2. For information about what promises to be a well-seasoned performance contact the Consort at 442-9131, or extension 384.
It was a beautiful day for the Super Sunday Classic. The fans came by the thousands, 1,456 were backed up till exit 6, Horrible Cosell and Brent Hamburger were interviewing the two opposing Q.B.'s before the game, and the building was overcrowded. There were some fine aerial photos of Harkness field. The stage was set, the two stingiest defenses in the league and the two most powerful offenses were to meet. Burdick vs Smith. The dream confrontation. The two pre-season favorites survived 7 grueling games, a playoff, and were now geared up for the Super Bowl. As the two referees, Scott Heffer and Scott Bauer, blew their whistles, the game began. Burdick received the Jeff Hilford kick and ran it back to the 32. Burdick was forced to punt after 3 unsuccessful plays. Now it was the Machine's turn. The pressure was obvious as Smith'skicking team was forced to punt. Now the tone of the game became apparent. Burdick could not run over the Smith defense. Gerald Shantz would break a few runs (which he would probably do even against the Patriots), but Hilford and Joyce were always there. Every fan will remember to tell his grand-children about the diving grab that Joyce was to make this day. The Smith defensive line of Neil McLaughlin and Chris Gallianto harrassed Shantz all day. They forced the waiting arms of linebackers Tom Seelow, Hilford and Joyce. On offense, Smith began to move and finally Hilford broke loose on one of his patented long, hip twisting runs. During the next set of downs Smith drove down to the Burdick 11 and fumbled. In came the kicking team and pro prospect Hilford booted one through the uprights for three points. Burdick came close and eventually scored from the 16, but the play was called back on an illegal procedure penalty. Eventually "the little kid," Ben Ford, scored on a beautiful pass from Hefter, and the game was out of reach. The speed of Hilford and Joyce, and the muscle and bulk of the rest of the squad was too much for Burdick.

The B-Dicks have nothing to be ashamed of. On this Sunday, Smith was truly super and no one could have taken those titles. In the first half Burdick tried an emotional ploy by wearing their old jerseys from such power houses as S&M and the POW's, but on this Sunday nothing was going to deny Smith their title. The final score was 31-7 but the battle was exciting to the end.

The Smith Machine will go down as maybe the finest team ever at Conn. College. With a fine blend of speed, skill, and strength it is up to the arm chair quarterbacks to decide if this team could have defeated the old Larrabee dynasty teams. After the game, a party was held in Smith and both teams drank their bumps and bruises away. Players exchanged battle stories and congratulated each other. Hundreds of girls showed up with the hope of touching just one of these superstars. It was nice to see the compliments flowing back and forth between the two teams. When the 1kegs were finished and people began to leave, one could hear Revas and Robinson muttering, "if we had only done....." Hilford, Joyce, and Seelow just smiled.
The 1981 Women's Basketball Team

By LISA TROPPI

Although the women's basketball team is a relatively new one, Coach Connie Clabby is optimistic about a good season. According to Coach Clabby, the outlook for the team looks good and she believes that the Camels will be very competitive.

Returning from last year's team are Junior Rita MacInnis, (1980's Most Valuable Player and this year's captain) and Sophomores Beth Leuchten and Kris Frascarelli. Leuchten also participated on this year's Women's volleyball team and earned herself the Most Improved Player Award. Frascarelli, a hard worker, returns to the team with much improvement, hoping to add a lot to the team this year. The Camels are awaiting the return of Senior Hilary Chittenden, (1980's Most Improved Player) who has spent first semester at Trinity College in Hartford, Connecticut.

New to the Camel squad this year are Sophomore Holly Golden, also a key player on the field hockey team and who is very quick on her feet, and Freshmen Becky Carver, Mary Jean Kanabis, and Cindy Stein. Carver, a lefthanded player is quite an asset to the team especially since she stands five feet, six inches, the tallest Camel player. Kanabis, who is from New London, should be a strong and effective player for the Camels. Stein also has a lot to offer to the team. She proves herself to be a very hard worker.

The Camels open up their 1981 season on Monday December 8th with a game at Salve Regina and then play their first home game on Wednesday the 10th against Trinity College. Following these two openers, the women begin their busy schedule after Christmas vacation with a game on Wednesday January 1st at the Coast Guard Academy. Other teams on the Camel's schedule include Amherst, Wesleyan, Clark, Nichols, Bridgport, Barrington, Hartford, MIT, and Western Conn.

A highlight of the women's basketball team this year will be a tournament that will be held right here at Connecticut College at the end of the season. The Camels hope that you will all come out and support them this season, one which they hopes to be very successful.

Victorious Aquacamels
Do It Again!

They said they were píeched ... and the Aquacamels certainly meant it last Wednesday night (Dec. 1), as they outswam the Wesleyan University Women's Swim Team by a score of 63-59 at a dual meet in the opponents own pool. Wednesday night's victory brings the Swim Team's current record to a winning 6-1.

The competition was tough, but Connecticut remained on top, winning 7 out of the 14 events. The 200 yard Medley Relay Team of Jenny Burns, Liz Sargent, Linn Speers, and Anne Sayne opened the meet with the first Conn. win. Double first place finishes were Liz Sargent in the 50 and 100 yard breaststroke events and Jenny Burns in the 50 and 100 yard backstroke events. Linn Speers nabbed a first in the 100 yard butterfly and second in the 50 yard fly; though she and the Wesleyan flyer touched the wall simultaneously in the 50 yard fly, event, the judge gave the winning points to Wesleyan. Sandy Willilson also did well in the 50 yard fly event, winning the third place points for Conn. In this meet, every single point was vital to the Aquacamels victory and Sandy managed to earn third place points in the 100 and 200 yard individual Medley events as well.

Ellen Hennessy captured the third place in the 500 yard freestyle. All of Conn's first place winners were against some rough competition, but looked great as they pulled in second and third place finishes. Second place finishes were Sue Caskley in the 200 yard breaststroke, Anne Sayne in the 200 yard Backstroke, and Jenny Burns in the 50 yard Freestyle. When the going got really tough, these swimmers showed their strength in the final event, which was crucial to the meet victory. The 200 yard freestyle relay team of Burns, Sargent, Speers and Sayne left the Wesleyan team in the waves in doing so, put the 200 yard freestyle points in Conn's tally.

Before Thanksgiving break, the Aquacamels showed their great swimming abilities to the home crowds as they won their second and third home swim meets. On Nov. 19th, they swam the Brandeis University team by a score of 86-52. School personal times were improved by most of the swimmers.

The 200 yard medley relay team of Burns, Sargent, Speers, and Sayne was not only victorious, but also broke the old school record by 3 seconds (2:01.74). Linn Speers was unbeatable in the 50 and 100 yard butterfly events. She broke the school record for the 100 fly (1:06.17), which she set two events previously at the Holy Cross meet. Jenny Burns took the 50 and 100 yard backstroke events, and Anne Sayne showed her spritling talent by winning the 50 yard free relay.

NEW LONDON — Sparked by the flawless shutdown goal-tending of Junior netminder John "Jack" Brayton (2-1) and two goal performances by freshman Craig Bower, Chip Orcutt, and Byron White, the College hockey team skated to an 11-8 win over Roger Williams College before a near-capacity fan at the College Arena Saturday night.

A highlight of the 1981 Women's basketball team this year will be a tournament that will be held right here at Connecticut College at the end of the season. The Camels hope that you will all come out and support them this season, one which they hopes to be very successful.

Camels Skate to 11-0 Opening Victory

Camels Skate to 11-0 Opening Victory

Continued on page 11

Opening Victory

Continued on page 11

Sophomore sensation Nigel Bentley is one of the main reasons for the hockey team's early season success. The team's record stands at 5-1.
BURNING QUESTIONS

By G.P. GOODWIN

The following questions have been burning in the soul of this undergraduate for some time. Anyone who can answer them, please contact me.

(1) Why hasn't someone begun to protest against the wanton killing of turtles simply for their necks? It seems to me that they could use some synthetic material to create an article of clothing that is so popular today.

(2) A friend of mine would like to know what ever happened to Patty Duke's twin cousin after "The Patty Duke Show" was cancelled?

(3) Is it true that Minnie the waitress in "Lunch-Lady" is a Hungarian princess?

(4) How does Ronald Reagan expect to create this piece of valuable work of art.

(5) What about Naomi?

(6) Does the light in his head.

The Sorry State of Love on the Air Waves

By BUDDY HARRIS

At least I know what is being referred to when I hear "Push, push in the bush." and "Feel that electricity, your love is right there in the socket." These are not made up folks, I call 'em as I hear 'em.

Prince makes strict demands when he tells his girlfriend, "I wanna be the only one you come for," and Alice Cooper is even more demanding when he sings, "I wanna take you to heaven, that would make my day complete."

Rod Stewart thinks love is a "bitch." Bette Midler thinks love is like a "rose." Michael Franks thinks that "Love is just like baseball." But everybody knows that "Love is like oxygen," and that "Love is the drug and I need to score." Christopher Cross asks: "What do you think about love - Is it a way to be saved?" and "What do you think about love - Is it a game to be played?" As the title of the song says, "I Really Don't Know Anymore."

Dionne Warwick is in love with love: "I love to love ya babe." Barry White is never satisfied with love: "Can't never be satisfied with love: "Can't" and Barry Gibb tell us that "We've got nothing to be guilty of." Certainly not of love.

I turned off the radio and called up one of my good friends on the phone. "What's the song saying, "I Really Don't Know Anymore.""

Donna Summer is in love with love: "I love to love ya baby." Barry White is never satisfied with love: "Can't never be satisfied with love: "Can't" and Barry Gibb tell us that "We've got nothing to be guilty of." Certainly not of love.

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Diana Ross appears to be the most confused. First she says that she's "coming out," and then she says that she's "inside out and upside down." Come on Diana, straighten yourself out. And Pure Prairie League is still "Falling in an' out of love." Paul McCartney tells us that "It's coming up, like a flower," but I'm not sure what "it" is. I'm still not sure what "it" is when Kenny Loggins sings, "This is it," or what "that" is when Toni Tennille sings, "Do that to me one more time," although I do have a pretty good idea.

Peaches and Herb tell me to "Shake my groove thing," but I'm not sure what that is either, although I know according to Michael Jackson that "When the groove is dead and gone, love survives," which brings us back to love. Or did we get the "Love" and "groove" also mean love, but in a form so dirty that they could not be referred to as simply love?

Listening to the radio leaves me with the impression that love is in a state of confusion. But Scaggs is a puppet to the strings of love when he sings, "Love, look what you've done to me." Johnny Lee is not as lucky since he cannot even find love. He is "Looking for love in all the wrong places." Get this guy a map, or maybe a double martini. Air Supply is so in love that they cannot find it either: "Lost in love and I don't know much." Barbara Streisand is "a woman in love," and Stephanie Mills "never knew love like this before," while Dionne Warwick knows that she will "never love this way again," and "It's coming up, like a flower," but I'm not sure what "it" is. I'm still not sure what "it" is when Kenny Loggins sings, "This is it," or what "that" is when Toni Tennille sings, "Do that to me one more time," although I do have a pretty good idea.

Untitled

You sit in the cool grass skimming your hand against the wet lips, humming... Your legs — bare to the thigh — are folded, shaved, delicate and smooth. In your dreams they take you everywhere.

The sun is almost up. The screen door (loosely fastened at the hinges) bangs... A half-dressed child runs toward you barefoot, laughing... and lands on his belly in the grass, laughing... Your eyes light up and sparkle like the dew drops on the lawn. You hold your arms out to him. Like dreams, the child takes you everywhere.

PATRICIA DADDONA

The Army moves in on

Billy The Bunny
"Alcestis" With a Contemporary Touch

Continued from page 7

Alcestis was known for his drunk routines (also known as the "ghosts") were related to a crime
whether the characters came to an end, excited the entire school and has generated an amazing enthusiasm in the sports program...Probably one of the people most indirectly responsible for the resurgence in the hockey program, athletic director Charles Luce, had a conflict in his schedule and was not able to attend, he was there in spirit...One person present at the game was one of the best college hockey fans on the east coast; treasurer Knight. Mr. Knight hadn't missed an NCAA Championship game in many winters...One of the keys to the support of the bench given by the fans...the Camels' back-up goalie. He was a definite plus for Brayton and the entire winning effort.

Burn ourselves out, and destroy the present "sociological illusion"?" The dancers exuded a terrifying lack of control through their individual complete control of the movement. They were so relaxed and so aware of every progression that they could give full force to every throw, collapse, fall, kick, grab, stride, arm swing, run and attack. The dance was a fascinatingly theatrical one and very well executed.

Illustrations of the Seasonal Kind, choreographed by Amy Condren, was just what the title suggests. The piece was founded on physical sketches and images which pinpointed the essence of the four seasons. It flowed naturally and worked easily, each vision precise and identifiable. Summer was hot and sticky and lazy. Fall was crisp, leafy, swift-images of apples and caterpillars dining. Winter was so cold, still, frantically playful—a sled, a snowman, a snowball. Spring, so bright, brought growth, thawing, sprouting.

Set to music of Stephen Grapelli, and danced with breath, the piece combined and complemented precision by Lisa Putala, Carrie Groson, and Tina Marshall, the piece risked being too literal, and, consequently, losing its charm, but was still, bright, Musikal. However, Ms. Condren's illustrations succeeded in being delicate sketches rather than heavy blueprints; the difference between Vivid watercolor, overflowing with mood, and a paint-by-numbers.

Lisa Putala created a tape of DJ's, commercials, and songs off that all-too-tinny, of hours of creating, trial and error, and a time-consuming process to get picked, recurring thought. I never quite figured out why the "ghosts" were: whether they were related to a crime or experienced, relatives deceased, mental turmoil, or some irrational vision. I do not know. But I'm not sure I am meant to know. Isn't the scariest thing about ghosts that we don't know what or where or why or how.

The concert was an exciting, vital, thought-provoking one—the people coming, thawing, something terrifying. Her suffering, whipping body, contracting and flinging, worked to fight off and erase the whatever it was. I'm picking, recurring thought. I never quite figured out what the "ghosts" were: whether they were related to a crime or experienced, relatives deceased, mental turmoil, or some irrational vision. I do not know. But I'm not sure I am meant to know. Isn't the scariest thing about ghosts that we don't know what or where or why or how.

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Swimming... Continued from page 9

Contemporary Touch

Dance Review Cont.

Sports

Fairfield by a score of 80-58 in their three meet. Liz Barry, a home winner for Conn, winning the 50 and 100 yd. breaststroke and the 50 yd. butterfly. Jenni Davis won the 100 and 200 yd. freestyle, and Linn Speers won the 100 butterfly and 100 yd. I.M. Anne Sayre captured the 50 yd. free. Both of Conn's Relay teams were also victorious. Second placers were Susan Cosakley in the 500 yd. free, Sandy Maxwell in the 200 yd. I.M., Gretchen Jacobs in the required diva and Anne Sargent in the 100 yd. free and Jenny Burns in the 50 yd. butterfly and the 50 and 100 yd. backstroke. Mary Medbery came in third in the 100 yd. breaststroke.

Congratulations go to all team members and to enthusiastic Coach Clifford Larrabee for their success at this point in their season. The team travels to Amherst Monday night. This is based on Thursday to finish their dual meet season. The last home swim meet is at 7 pm on Dec 11th against Trinity. This year is your last year to see the Aquacamels in action. BE THERE!!

Hockey... Continued from page 8

timously walking away from

CAMEL DROPPINGS — The big win, which never occurred last season except with the Camels on the short end, excited the entire school and has generated an amazing enthusiasm in the sports program...Probably one of the people most indirectly responsible for the resurgence in the hockey program, athletic director Charles Luce, had a conflict in his schedule and was not able to attend, he was there in spirit...One person present at the game was one of the best college hockey fans on the east coast; treasurer Knight. Mr. Knight hadn't missed an NCAA Championship game in many winters...One of the keys to the support of the bench given by the fans...the Camels' back-up goalie. He was a definite plus for Brayton and the entire winning effort.

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