

Connecticut College

Digital Commons @ Connecticut College

1984-1985

Student Newspapers

2-26-1985

College Voice Vol. 8 No. 10

Connecticut College

Follow this and additional works at: https://digitalcommons.conncoll.edu/ccnews_1984_1985

Recommended Citation

Connecticut College, "College Voice Vol. 8 No. 10" (1985). *1984-1985*. 6.
https://digitalcommons.conncoll.edu/ccnews_1984_1985/6

This Newspaper is brought to you for free and open access by the Student Newspapers at Digital Commons @ Connecticut College. It has been accepted for inclusion in 1984-1985 by an authorized administrator of Digital Commons @ Connecticut College. For more information, please contact bpancier@conncoll.edu.
The views expressed in this paper are solely those of the author.

THE COLLEGE VOICE



VOLUME VIII, NO. 10

CONNECTICUT COLLEGE, NEW LONDON, CT.

FEBRUARY 26, 1985

SGA in Review

by Sally Jones

The constitution of Student Government is being reviewed and revisions of its structure are being discussed by the SGA Review Committee. Headed by Ann Babcock, '85 President of SGA, this committee consists of various students each representing different aspects of Connecticut College. Together they are, as Fernando Espuelas, '88 *The College Voice* representative of this group said, "looking into ways of making student government more democratic and more efficient."

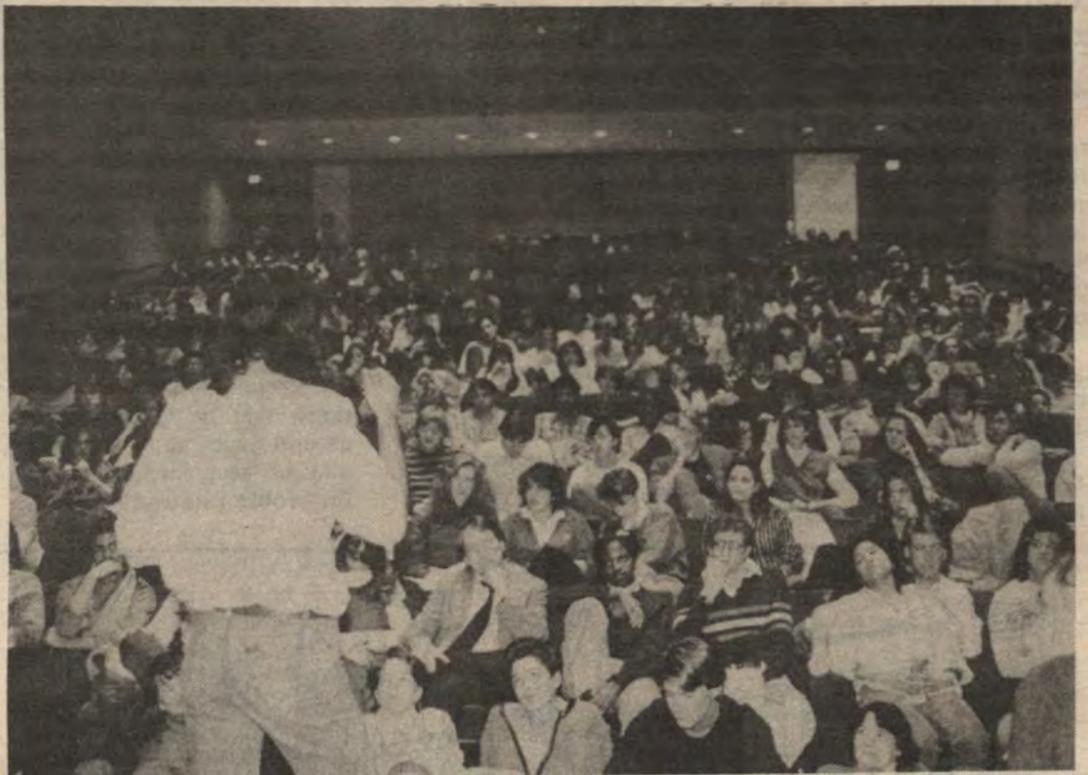
"In the past several years, there have been increasing complaints that SGA was ineffective and inefficient," said Babcock. The result of a recent survey designed by the committee "confirmed our suspicions that most people cared but that there are also problems with the means of representation." Espuelas

said, "All the structure of SGA received a poor to mediocre rating from students. In light of this we are proceeding with some fundamental changes."

Peter Steinfeld, '88 the house President of Smith said, "There are a lot of kinks in the system that need to be ironed out. We are doing as much as we can to benefit the campus as a whole."

After examining 11 constitutions from comparable schools and the questionnaires, the committee has come up with a proposal to change the system of dorm representatives to one of class/region. The campus would be divided into three sections: North (K.B., Larabee, and the Plex); Central (Windham, Lazrus, Smith-Burdick, Plant, Blackstone and Branford); South

See SGA, page 5



Intrigued audience listens to Jacob Holdt describe 'American Pictures.'

Photo by: Dean Zingus

'American Pictures' Harsh Reality Revealed

by Andrew Rosenstein

Nearly 700 students and faculty viewed the harsh realities of America's oppression of minorities during the multi-media presentation of "American Pictures" on Thursday evening, Feb. 14.

"American Pictures" was presented in two parts separated by a short break and discussion; altogether the event lasted almost five hours. It is composed of slides and narration collected by Jacob Holdt from over five years of travel through the United States. A self described vagabond, Holdt arrived in this country from Denmark in 1969 with only \$40 in his pocket. During his stay he hitch-hiked extensively through the Deep South, the Southwest and the Northeast. He says he survived by staying with people he describes as "having a need to meet him."

Holdt, a large man in his mid to late thirties with long, flowing hair and a stringy braided beard, introduced the presentation by speaking emotionally about the difficulties he encountered during his often terrifying journey.

He was arrested twice (once by the F.B.I.), physically attacked numerous times (once almost beaten to death), shot at repeatedly and threatened by many of this country's intolerable racist organizations such as the K.K.K. and The American Nazi Party. When his journey was completed in 1974, twelve of the closest friends he made in this country were dead.

These facts did little to prepare the audience for the event which followed. In the first part, Holdt showed scenes of poor black farmers in the South and the overt

form of racism they experience, while the second part concentrated on the subtle racism that occurs in the Northeast. Holdt used a dual projection system accompanied by his own narration, folk and rock music mostly from black musicians and interviews conducted with the people he encountered on his trip.

The first part of the event began dramatically as drawings of slave ships and slave auctions flashed on the screen. Holdt spoke with a 134 year old man who remembered being captured in Africa when he was twelve years old and shipped to the United States to be sold as a slave.

The terror of being taken away from his family and sold was still apparent in this man's trembling voice as he spoke about his childhood. Although Holdt, as a white person, found it difficult to gain the trust of many of the black families, when he succeeded he was rewarded with strong loving relationships.

Most families he stayed with lived in dilapidated shacks which did not differ much from those in the poorest third world nations. These shacks were often showed on the screen in contrast to the luxurious houses of the rich white landowners of the South. The blacks in these areas are paid

below the minimum wage and live in shacks owned by the rich, white land owners.

Holdt commented that they are often in debt to the land owners and can not leave their jobs until they have paid them off, which usually never occurs. He showed one group of slides of a highly guarded town in the South in which black workers and their families were prevented from leaving the town until they had paid off their loans.

They lived in shacks in the shadow of a white land owner's huge mansion, the situation exactly replicated the master-slave relationship of the Confederate South. This master-slave relationship has been internalized into the consciousness of both blacks and whites and Holdt shows evidence of its destructiveness through racism in our society. It became clear that this relationship can only lead to violence and hatred as Holdt described a Florida town in which during his stay no evening passed when he did not hear gun fire in the streets.

In the second part Holdt continued the presentation as he examined the subtle racism encountered in the North and on the West Coast. In his slides taken in New York one

See American, page 5



Dr. Charles E. Shain President Emeritus Connecticut College.
Photo courtesy of Conn. College News Office

Library Named

by Ellen Bailey

After nine years of anonymity, Connecticut College's "New Library" has been named. The College Library announced its decision to name the library for former President Charles E. Shain whose presidency lasted for twelve years during the often turbulent years of 1962 to 1974.

President Ames named the "many accomplishments of President Shain's administration" and "his outstanding leadership" as reason for the Trustees' decision. Former President Shain commissioned the study for a new library, had architectural plans prepared, and he with the Board of Trustees launched the fundraising campaign which raised nearly half of the funds for the library by the summer of 1974. The library was officially opened in 1976.

Some of Shain's other accomplishments include the initiation of Anthropology, Chinese and Dance and the Return to College Program. He will be, however, perhaps best remembered for his innovation of coeducation at Conn. College in 1969.

The Dedication Ceremony is planned for June 1 during Alumni Reunion Weekend, and perhaps students will have nicknamed the library by then.

INDEX

The Candid Camel	p. 3
Reactions to 'American Pictures'	p. 4
Sprotters Abduct Hens	p. 5
A Soldier's Play	p. 8
Athletic Recruiting at Conn	p. 12

King Brings Racial Awareness

by Sally Jones

"Whites cannot perceive their racism because racism is, by definition, the normal practices, customs and habits of a majority group that tend to disadvantage a minority group," writes Dr. Charles H. King, Jr. in his book *Fire in My Bones*.

In this autobiography King traces the journey and the struggles he has confronted in an attempt to "define the elusive element that erodes the black man's attempts to become whole in this country."

As well as an author, King is a Baptist pastor who for 10 years served at Liberty Baptist Church in Evansville, Indiana.

He is a former staff member of the President's Commission on Civil Disorders, former

Chairman of the International Association of Human Rights Agencies and former Director, Civil Rights Commission of Gary, Indiana.

King was a professor of black history at Wittenburg University and was the 1970 recipient of the annual Louis Bronlow Award, awarded by the American League of Cities.

He is also the founder and president of the Urban Crisis Center in Atlanta.

On February 28th in Dana at 6:30 p.m. Charles King will be conducting the "encounter" workshop that he has become renowned for.

Students will be able to witness the abusive, hostile but effective ways in which he makes whites "feel" what it is like to be a black person.

Using the method of shock therapy and role reversal, he helps people understand the problem of racism by placing them on the receiving end of oppression.

As King asserts, "The only way to understand oppression is to live through it."

The intense workshop has been the subject of many television programs including the Phil Donahue Show. Michele Greppi, a columnist for *Journal Magazine* wrote, "It is hard not to listen when he says he brings no gun and no violence to these confrontations, that he brings only a natural anger and frustration that we keep intellectualizing the problem instead of feeling it."

Minority Scholarships

by Susan Czepiel

"One or two" minority students will receive a "\$1,000 or \$2,000" scholarship beginning next year as a result of a \$50,000 endowment grant to Connecticut College from Pitney Bowes, Inc., according to Associate Director of Development Jennifer Sims.

Two minority students who live in Connecticut will be the most likely recipients of the scholarship, Sims said, but the aid would not be restricted to Connecticut residents.

The funds for the new scholarship will be the interest gathered from the school's investment of Pitney Bowes' original \$50,000 grant to the school.

Sims said the Pitney Bowes donation was the result of efforts by alumni groups to raise money for minority scholarships at Conn.

Pitney Bowes notified Conn at the end of January of its intent to donate to a minority scholarship. This notification

"Attracting minority students."

About nine percent of Connecticut College scholarship recipients are non-white, according to Marcia Gardiner, Director of Student Financial Aid.

Dean of Admissions Jeanette Hersey called the new scholarship "one more expression of our interest in attracting minority students," but she added that financial aid at Conn "does not favor one group over another, except possibly favoring students in need."

came after President Oakes Ames spoke to an official at Pitney Bowes, Sims said.

An effort last fall to elicit interest in Conn by Hartford businesses failed, according to Sims. She said the school wrote to various companies in Hartford trying to set up a Connecticut Business Endowed Scholarship Fund but no Hartford companies were interested because of Conn's distance from the city.

College Press Service



Winthrop Scholars Recognized

by Debby Carr

Thirteen members of the class of 1985 were recently designated as Winthrop Scholars, the highest academic distinction offered by Connecticut College.

This award was established by the faculty of the college on May 7, 1928 in recognition of high scholarship and promise.

Winthrop scholars are recognized for their superior scholarship in the first three undergraduate years, and are accorded early membership in the local chapter of Phi Beta Kappa.

The 1985 recipients of this distinction are Ann Kizanis, Jill Tarbox, Mary Ann Giordano, Elizabeth Wreczorek, Laurel MacDuffie, Deborah Whipple, Suzanne Fox, Edward Burger, Robert Buehler, James Baldwin, Patricia Clugish, Tina Libenson and Jennifer Roেকেlein.

Two of these students were available to comment on their appointment to this prestigious honor.

Ann Kizanis is a math major who grades homework for the math department and works at the math help center.

She is presently considering graduate school, and she would like a Ph.D. in pure

mathematics. Her involvement in the math help center has strengthened her interest in the teaching field.

Ann, however, is not narrowing herself to one discipline of math; she recently became aware of many new possibilities after attending a meeting which addressed the question, "What can you do with a math major?"

Because Ann's home is in Norwich, this is her first year living on campus, and she enjoys it so much that she regrets not having lived on campus earlier.

She feels that Conn's liberal arts requirements are its strongest attribute, because it has "opened up new doors to new things" that she may have otherwise overlooked.

She is enthusiastic about areas such as religion and art history, as well as math.

Ann was surprised to discover her appointment to the Winthrop scholars, as she was unaware of the award.

A fellow math major, Ed Burger was aware of the award but he was equally surprised to be chosen. Ed is a math major, who, like Ann, praises the quality and the "family-like concern" within the math department.

Although active in the newspaper, radio station, and Spanish club during his first three years at Conn, Ed presently serves as a lab instructor for Calculus classes.

He enjoys teaching because it allows him to interact with other people. Known for his sharp sense of humor, Ed stresses the importance of the ability to communicate and socialize with others, as this pursue a Ph.D. in mathematics, but his ultimate skill will eventually become more important than the ability to study a text book.

He continues that one should balance his time in order to have an enjoyable college experience -- there should be time for socializing as well as studying: "you can't lock out the world around you."

Ed would like to eventually goal is to be the "next host of the Tonight Show."

His reaction to his appointment to the Winthrop scholars must be shared by Ann, Jill, Mary Ann, Elizabeth, Laurel, Deborah, Suzanne, Robert, James, Patricia, Tina and Jennifer: "It's a great feeling to be recognized and appreciated by (your) school."

WE'RE GREAT IN BREAD

And we give good bagel.



4 Pearl St. Mystic, CT 536-1244
300 Captain's Walk, New London, CT

Greyhound gives you a break on Spring Break.



Round trip. Anywhere Greyhound goes.

This spring break, if you and your friends are thinking about heading to the slopes, the beach or just home for a visit, Greyhound can take you there. For only \$99 or less, round trip.

Just show us your college student I.D. card when you purchase your Greyhound ticket. Your ticket will then be good for travel for 15 days.

from the date of purchase. So this spring break, get a real break. Go anywhere Greyhound goes for \$99 or less. For more information, call:

GO GREYHOUND

And leave the driving to us.

GREYHOUND LINES 45 WATER ST. NEW LONDON 447-3841



Blaustein Renovations

by Sarah Webb

The Humanities have always been important at Connecticut College for prospective students and undergraduates.

With the completion of the new Blaustein Humanities Center in Palmer Library, the college stresses its commitment to the Humanities at this school.

On February 4 the long awaited renovations of Palmer Library commenced. The target date for completion is December 1, 1985 so that the center will be operational by the second semester. Chinese, Classics, English, French, German, History, Philosophy and Religious Studies will be taught in the Blaustein Center.

Classes will no longer be held in Thames whose future is unsure. Robert Hutton, Director of Operations, has high expectations for the renovations.

"The classrooms for the Humanities will be centralized in one location and they will be more accessible to the handicapped." On the first floor there will be a language lab, faculty lounge and dining room. Audio visual storage will be moved from Physical Plant and additional computer facilities will be in the center.

The second floor will have seven classrooms and five seminar rooms. Thirty faculty offices will also be located on the third floor. Skylights for the offices without windows will be installed. The entire project will cost about \$4.3 million.

The money was donated by friends of Connecticut College, alumni, parents, corporate gifts and other foundation grants. The Jacob and Hilda Braunstein Foundation of Baltimore, Maryland contributed a substantial grant and the Kresge Foundation gave an additional \$400,000.

Turner Construction will be in charge of the renovations and Graham Gund is the architect. To the casual observer the renovations will not be noticeable since the construction is primarily internal.

The surrounding landscaping will, however, be slightly altered. Julie Quinn, Director of Public Information, stated that the ideas to utilize Palmer originated in the early seventies. Ideas included converting the library into a central dining area and bookstore or an administrative building.

However, the school decided that a Humanities Center would be more beneficial to the academic reputation of the school.

The Blaustein Humanities Center in Palmer Library will be the last major renovation in the next few years, but the administration has plans for possible improvements of the Crozier-Williams Student Center.

A New Year - A New You!!

There's a slim new You hiding under those unwanted pounds.

You can lose 10-30 lbs. THIS MONTH!

Guaranteed results with safe, proven formula. Send only \$39. (check or money order) for 4 weeks supply, to:

CARTER ASSOCIATES, P.O. Box 697
Hermosa Beach, CA 90254

Candid Camel Competition in a Social Vacuum

by Paul V. Smith

It all started in 1969, when they let men on to the campus. Before that, the social scene was not strained. Before that, there was no social scene.

"It all happened suddenly," recalls '71 graduate Martha Stokes "One day it suddenly occurred to my friend and me, 'Hey! There's a guy! Let's go out with him.'" But almost as soon as the dating began, there appeared the competition.

New London, being a place where people lived, had homes. And homes, being places where people didn't like cold floors, had rugs. And rugs, being big, cumbersome things that collected a lot of dirt and grime, called for vacuum cleaners. And so, in the mid 60's, there was a great influx of Hoover Vacuum Cleaner salesmen into the greater New London area.

"It was crazy," recalls Mrs. Allen Greenburg, a long time resident. "All of a sudden there were all these guys from Hoover at my door. On a good day I'd have some twenty, thirty men trying to convince me I needed an upright."

"Some days," Mrs. Beverly Allen remembers, "the traffic would be horrendous. There'd be long lines out front. My sons set up a lemonade stand at the front step. They'd raise the price on hotter days."

When asked if she bought a Hoover, she admits, "A few. Three or four. Maybe six. You got to feel so guilty," she explains.

But with these salesmen came families of salesmen, and in these families were daughters. Or "Hoover daughters" or "Hoover girls" or "Hoovies." And the Hoovies were what concerned the girls back on campus.

"It was hopeless," mopes Elaine King, class of '74. "Getting a date was impossible. All the guys were going out with the Hoovies."

And it was true.

"All of us," agrees Dirk Bardenheister. "Every one of us. All 42 guys were dating Hoovies. Always."

When asked why, he shrugged his shoulders. "I don't remember, really. It was the thing to do. Saturday night, they'd always be at the parties. One of them might come over, ask you to dance. You just had to say yes. They were so..." He couldn't find the word.

"They were unlady-like, ill-mannered," explains Beatrice McCarthy, '76. "I couldn't believe any woman could do some of the things they did. One of them had the gall to ask my boyfriend out to dinner. He accepted." In tears, she adds, "I think they (the male students) felt forced to go with them. They feared the Hoovies would beat them up."

"They were always very kind and tender on a date," argues Jim Borne, '74. "But Hoovies weren't like all the girls at school. They were different, and it was relieving. It's nice, for a change, to go out with a girl who, for instance, slurps at the bottom of a milkshake. Real loud."

When asked what a typical date with a Hoovie might have been, Jay Mooney pulled out his photo albums. "There were a lot of Hoovie functions during the year, and it was a real treat to be invited to one," he explains. "Here I am with my date, Edna. This is her father, and some of the Hoover executives. You notice how casual they all were. We all tried to dress down for the occasion. Except for the Hoovie girls, everything was very casual."

The Hoovies themselves wore pink dresses in all the pictures.

"It was sort of a uniform for them," remarks Mark Weller, class of '73. "Hoovies always wore pink."

This statement, seemingly a generalization, is a fact. It dates back to December of '69, when, in order to boost sales, The Hoover Corporation suggested (and backed the suggestion with benefits) that its employees and their families wear official Hoover-marked shirts and blouses whenever possible. The clothes, to match the insignia at the time, were all pink. The idea didn't really catch for the salesmen themselves, or for their sons. But the wives, and especially the Hoover Daughters, took hold of the promotional stunt, and turned it into a fad. Or at least for themselves. And the Hoovies, as a result, owned entire wardrobes of pink.

"You could always spot them at parties," Edith Wopner remembers. "All of them standing in a group, all dressed in pink. They just looked out of place. And they were always so informal, and slouched all the time. We always thought, 'Who'd want to date one of them?' But the men always did. All of them. Always."

But, as we moved into the mid- and later-70's, the social trends moved away from dating Hoovies.

And until a few years back, the women in pink remained very lonely at campus parties.

But things are changing again.

And the comments of today's students sound very familiar.

Don Ellings, '85, has been seeing a Hoovie for two years. They are engaged to be married.

When asked about the social life on campus, he replies, "Well, I don't think it's as bad as some people make it out to be. Of course, I was lucky. I found Steph. She's just right for me, because she's a Hoovie, and I like that. I'm not sure that Hoovies are right for all guys, but I suppose since every last male on campus dates a Hoovie, that might mean something."

As for the recent increase in Hoovie popularity, Ellings points to the '82 Hollywood Hit, *A Girlfriend And A Slouch*, with Debra Winger as a Hoovie who, foolishly, falls for a Wall Street executive, played by Woody Allen.

"And the scene," he elaborates, "where she, in a filthy, pink tee shirt and jeans, and her hair a mess, barges into his office, punches his secretary, lifts him out of his padded, vinyl swivel, and carries him out..."

From King to King The Dream Continues

A Human Relations Seminar
with Dr. Charles King, Jr.
Author of *Fire in my Bones*
And President of the
National Urban Crisis Center
in Atlanta, Georgia.

Dana Hall, 6:30

Feb. 28, 1985

'American Pictures'

'It is impossible in America not to be a racist.'

"If we don't bring racism to the surface we can't avoid hurting them minorities, women, homosexuals with our master race vibrations."

by Neil Porter and Jennifer Marshall

The presentation addresses racism, the American system, and the individual's reaction to the oppressive system in conjunction with their socio-economic status.

Our country developed around the master-slave relationship, a relationship which necessitates superior and inferior positions. Holdt maintains that because slaves have always existed in America, the master-slave relationship has cultivated by the United States.

Our values, folkways and attitudes are all instilled with the fear that we will become someone's "slave." The master-slave relationship is seen still existing slave camps. As individuals, we are terrified of feeling inadequate, poor, and inferior—undesirable qualities which are tied to the role of the "slave" within society. The master, on the other hand, which is a role we aspire to, is assumed to be consistently satisfied—secure.

At a gymnastic meet a friend saw a girl fall during her performance. At first he felt sorry for her pain and her embarrassment; however, once he was informed that she was wealthy he lost compassion and became almost hostile towards her. What is wrong with us when we assume that just because someone has money they are less human, more resilient, and immune to instability?

The oppressive system provides often inescapable social roles, such as those of the wealthy heirs and the dependent generations in slave camps. To climb out (up or down—rich afraid to climb down, poor afraid to climb

up) of one's assigned social role is to climb a ladder without rungs.

It is a frightening experience to emerge into a foreign status because it is a position of instability and loneliness often shunned by present society's standards and labels. Anytime a role is juggled or threatened, we are vulnerable.

In "American Pictures" a woman struggling to rehabilitate herself from a heroine addiction, relapsed into her former role, which resulted in a six year jail sentence for armed robbery. Just when she was closest to changing her status, she was unable to improve her situation; it seems she was afraid of such a deviance.

This is a prime example of the power of our ingrained master-slave relationship within the United States.

Holdt was asked, in essence, "Weren't you scared to go into the issues and places you did?" His answer was that he did not think about his fear. To ignore fear is a new concept to us because so often we allow fear to inhibit and control our actions; it is part of our socialization process. Holdt was able to transcend fear because he was at a point where he had nothing to lose—no aspirations to crunch, no possessions to steal, and no standards or labels to erase.

Holdt transcended fear in order to understand and accept the humanity he saw, thus reaching the point where he did not hate. He did not hate the Ku Klux Klan, the Rockefellers, or the Pabst family because he realized they were reacting to the oppressive system; they were playing out the master role.

Fear breeds ignorance, prejudice, apathy, and distrust. Transcendence of that traditional fear within the individual is therefore the key to changing our moral system. Children are not born know-

ing fear, but it is one of the first protective defenses. They are taught by parents and teachers: "Don't talk to strangers." "Don't open the door to anyone you don't know." Fear is a learned response to the prospect of los-

A member of the audience asked Holdt where he saw the hope. Holdt shrugged and gestured to us. "You are all here." Thus, perhaps in some glorified, idealistic way we have the potential to be like the child and to bring hope

"Liberal racism is the most dangerous. They are not the ones that have the power. You are the ones who have the power!"

ing stability in any form: children do not have anything to lose.

"Be not afraid; for behold, I bring you good news of a great joy, which will come to all people; for with you is born this day in the sign of David a savior, who is Christ the Lord."

Luke 2:10-11

In the Bible, the angel who asks us not to fear her claims that the child is born for humanity -- for all people. The child is seen as a perfect being -- someone who can save us; a symbol of pure goodness and hope both of which others should not fear.

without fear to change the system. At the same time, the fact remains that we are victims of the system. Walking out of Dana that night we felt compassionate, concerned, overwhelmed, burdened and helpless—hesitant to give up our privileges, perceived rights, comforts and securities in order to help others. On the other hand we felt the experience was a catharsis—a beginning was made in our ability to perhaps purge ourselves of fear.

We became aware of the core problem of racism, but at the same time the guilt of contributing to and being a victim of the oppressive system was overwhelming and frightening.

We began the process of transcending our fear—to recognize the omnipresence of the master—slave relationship and isolate its power within the individual.

In order to reshape our socialization system, we must begin at the elementary educational level. (Holdt shows his presentation in elementary schools.) For us it is an entirely individual process encouraged by education and exposure to the effects of our harmful system. We all must learn most importantly that it is not just "me" in the world—it is me and humanity. The individual is part of humanity and therefore responsible in part for its well-being. Holdt through his presentation asks one thing of us, "Help us to become more human."

AMERICAN PICTURES

And yet another view.....

by Ellen Bailey

"We don't need some guy from Denmark telling us how to run our country," said the sophomore. I disagree—we Americans need an outsider's perspective on our country.

Jacob Holdt exposed a side of America that I'd never seen, or perhaps that I'd chosen to ignore. When I left Dana Thursday night I felt overwhelmed and numbed by America's ugliness—its blatant racism, its poverty and violence. Ironically, it was a foreigner, "some guy from Denmark" who had to show me what was in my own backyard.

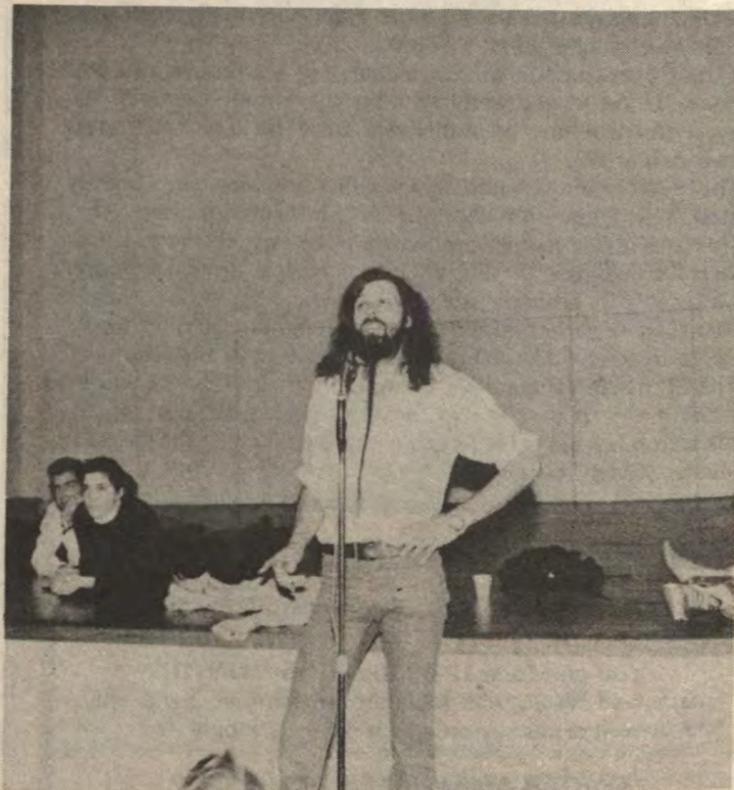
During the program's intermission, I overheard a student say, "Shacks like that were right near my house when I lived in South Carolina. I couldn't believe that people actually lived in them." Such poverty exists, but it is so much easier to not think about it.

Holdt forced us to face the unsightly, threatening underside of America that we have ignored so well for so long. I found it difficult but I felt compelled to look at slide after slide of desperate, unhappy people who were victimized by their poverty, "the American system," and their own fear.

I could declare that drastic changes in our attitudes be made and that the government and "the system" be immediately changed, but what would it truly accomplish? It is very simple sitting in this ivory tower with all its privileges to condemn racism (or any other problem) and yet do nothing about it. It is apathy of the worst kind because of its hypocrisy.

"American Pictures" was a different kind of documentary because of the uniqueness of its narrator Jacob Holdt and his vagabond journey through the U.S. Although it was marred by its lengthiness, rough edges and Holdt's exploitation of his friend "Popeye" Jackson's death, it was extremely powerful. I couldn't just walk away and forget about American Pictures and the problems it addressed.

Can we simply ignore racism and the fear and guilt we have because of it? I think not; we haven't the time. The faces portrayed in "American Pictures" will not be easy to forget, but perhaps these images will ward off my own "ivory tower apathy" and as Holdt said, begin to "make us a little more human."



(Freeman, JA, Harkness and Knowlton). Abbey, Unity RTC and off campus students would be included into one of these areas according to the number of people in each area. From each region two members of each class would be elected to make up the body of 24 assembly members.

In addition, the assembly would consist of four class presidents and a representative from **The College Voice**, UMOJA, WCNI, the Board of Advisory Chairman and the Sports Club Council Chairman.

A Council of House Presidents would be created and its Chairman would be another member of the assembly. This committee would meet bi-weekly to

discuss dorm problems.

Finally, the Executive Board would only consist of six members eliminating the position of Parliamentarian. Parliamentary procedure would be implemented at the discretion of the President. The VP would become the Chairman of The Constitution Committee and along with the responsibility of allotting funds to clubs he/she would not also check club constitutions.

One final provision would allow a special interest group to elect a member to the assembly for a year by getting a petition with at least 100 signatures. Over all the assembly would consist of 40 plus members rather than the 32 that it is now.

Babcock said that "this plan

covers more aspects of college life and is more representative." Although she said "there might be a little hesitancy" towards the proposal, "I would hope that after thinking it out they (the assembly) would support the proposal." As Espuelas said, "It is very exciting for us to have the opportunity to introduce wide ranging democratic reforms. This will truly be a student government." Babcock added that "I am excited about it because everyone has been working really hard and there have been some great ideas. I think we are coming up with a better system that is needed."

On February 27th the proposal will be presented to the Student Assembly. On March 3rd there will be a special open assembly meeting for all students.

The SGA Review Committee.
Ann Babcock '85, President SGA
Russell Anderson '88, JB rep.
Brian Crawford, '85 House President of Windham
Fernando Espuelas, '88, **The College Voice** representative
Randall Lucas, '86, Student at large.
David Santacrose, '86, WCNI representative
John Sharon, '86, Student at large
John Shea, '86, Class president
David Socolof, '86, House President of Marshall
Peter Steinfeld, '88, House President of Smith

could see the racist way police dealt with blacks and Hispanics in Harlem. Traveling to California he showed the contrasts between the home of the wealthy owner of the Pabst brewery and the temporary shelters of Mexican migrant workers.

Holdt showed that the subtle racism in the North and West can be just as harmful as it is in its overt form in the South. Although we often deny it, Holdt's slides and comments show its existence clearly. Holdt's journey finally concluded in San Francisco, where he worked with Popeye Jackson, a civil rights leader and the publisher of an underground newspaper. Jackson was murdered in 1974 (possibly by the F.B.I.) Holdt became so angry and depressed that he left the country and returned to Denmark. He later realized that he had to leave because he was becoming influenced by this country's racism.

As Holdt lived with poor Blacks, Mexicans, American Indians, Whites and occasionally wealthy white families (when he needed to solicit money for film) he was horrified by the hatred that permeated every level of American society.

Sometimes it was shown as self-hatred, but it usually was evident through the hatred of other races. He felt that this hatred was just another manifestation of the master-slave relationship, which is in the process of destroying this country. Holdt tries to desperately understand the reasons for racism and oppression in America and throughout the world. The tremendous emotional content and length of the event is overwhelming and forces the viewer to break down their defenses so they can begin to reach an understanding of the situation. Many students were obviously shocked by the brutal and graphic nature of Holdt's presentation, but some students choose to mask their shock with minor complaints as to the event's length or content. At intermission almost half the audience left without realizing that the event must be considered in its entirety to understand its constructive criticisms of American society. Holdt did not offer any quick solutions. When one student asked what we could do about this situation, he simply remarked that we can only find a solution to racism through acknowledging its existence and understanding why it occurs.

A Poultry Prize Sprotters Display Strange Fetish

by J.T. Sinclair Alver

"At once scary and weird," is how Mary Wayne Pfeiser of Harris Refectory described the bizarre incident. According to her, 103 cornish hens were robbed by persons unknown. The hens were taken from the Harris pantry February 23.

The birds in question were part of the February 29, 30, and the April 4 menu.

The official Campus Safety report on the incident filed by Officer Millard T. Fillmore reads, in part:

"Called by Harris personnel regarding hens and chickens. Proceed to investigate at 11:03. Hens were indeed missing. The chickens were mysteriously left behind. Only clue found which may identify the thief was a spray painted message. The message was painted on the chickens; it read as follows, 'FREE THE SPROTTERS NOW! THE SPROTTERS LIBERATION FRONT.'

Campus Safety and certain units of the F.B.I. are conducting a full investigation.

COLLEGE
SPRING
BREAK

FLORIDA
\$99⁰⁰

PLUS \$20 TAX & SERVICE

ROUND TRIP MOTORCOACH TRANSPORTATION



9 Days • 7 Nights

**DAYTONA
BEACH**

FORT LAUDERDALE

★ TRIP DATES ★

March 2 - March 9
March 9 - March 16
March 16 - March 23
March 23 - March 30
March 30 - April 6
April 6 - April 13

**TOUR RATE
INCLUDES**

- Round Trip Transportation via air conditioned-lavatory equipped motorcoach to Daytona Beach and Ft. Lauderdale.
- Convenient Departure Points.

BOOK EARLY!

Limited Hotel Space in
Ft. Lauderdale and
Daytona Beach

TRANSPORTATION: Round trip transportation is available on our coaches. Motorcoaches depart from main bus terminals in major cities. Services is express making only food stops. (Departure times and dates have been carefully planned to coincide with the check-in-time of the hotels. Coaches depart on Friday and arrive back the following Sunday. Departure dates are: Mar. 1 return Mar. 10, Mar. 8 return Mar. 17, Mar. 15 return Mar. 24, Mar. 22 return Mar. 31, Mar. 29 return Apr. 7, Apr. 5 return Apr. 14. Coaches are the most modern up-to-date models with reclining seats and are fully air conditioned and lavatory equipped for your comfort.

Active

TOUR

252-02 Northern Boulevard • Little Neck, New York 11363

New York City 718-631-3800 Long Island 516-222-0155 Westchester 914-997-0140 New Jersey 201-623-4868

FORUM

Judiciary Board
Explanation of
Honor Code

in

Conn Cave

Saturday, March 2
at 2:00

All are Welcome

Personals

Raoul and Puka, get outta da street, damn it!—your Momma

Point A,—I was right. The shortest distance between two points is a B-line— Heh, Heh.

The Be-Bopping wonder:—One step gone and another begun.

Three more months of midnite madness...keep taking those vitamins!—your cohort

T.M.:—Short people shouldn't.—Moe, Larry & Curly.

SAL GAL:—Your concern and support are appreciated. Lets keep our fingers crossed and hope I don't need to make a trip to the drug-store!—your Careless Friend.

WANTED: Attractive Sprotting partner for Cornish Game Hen fondling. Please send photo to: The Sprotter's Liberation Committee.

"I'll have fifty styrofoam cups of Coffee Ice Cream and a straw, please."

Where, oh mailman, can you be; I wait impatiently for thee...—Troubled and Inquite

Kuut Kuut—Kuut!!!

There once was a man from Pelham. They called him T.M. We just called him 'O Short One—Curly

Moe & Larry:—Why?—Curly

T.M.—You were naughty friday night.—Curly

Because,—Curly

David—Sos un bobo,—Curly



End of Winter Sale

T-Shirts Reg. \$12.95 Now \$8.95, 2/\$15

Plus Other In-House Specials

15 Water St., Historic Downtown Mystic 536-3891
Open Mon.-Sat. 10-6; Sun. 11-5

Viewpoint

Our Great Black American Heritage

by Archie Dunbar

The role of blacks in American history has been overlooked, yet their involvement in the true chronicles of our country must be observed.

The contributions of the blacks to many phases of American life have resulted in great accomplishments, all of which cannot be mentioned here.

We present, then, a brief survey of how God has blessed America, and consequently, the world through his endowments of immeasurable wisdom to the blacks in America.

God has blessed black Americans as well as white Americans with the ability to think, develop, shape and fashion.

Lewis Latimer, a black inventor, worked with Thomas Edison and Alexander Graham Bell in designing plans for the first telephone, not to mention Jan E. Matzeliger, inventor of the lasting machine which actually revolutionized the shoemaking industry.

Granville T. Woods, inventor, made major contributions in the fields of electricity, automatic airbrakes and steamboilers. Dr. Daniel Hal Williams, the pioneer black surgeon, performed the world's first open heart surgery in 1893.

In 1895, educator, Booker T. Washington began to arrest the

attention of the nation with his speeches.

In 1941, Dr. Charles Drew developed the blood bank system. Nine years later Dr. Ralph Bunche was awarded the Nobel Peace Prize for his part in bringing peace to the Middle East.

The course of blacks in America was further blessed by God, working through human institutions, when the United States Supreme Court ruled segregated schools inherently unequal, thus reversing a half century of separation.

One year later, Dr. Martin Luther King, Jr., led a successful bus boycott in Montgomery, Alabama. Prior to these momentous events, blacks were praying and working, sacrificing to win equality and recognition as citizens with full rights in America.

Men and women of stalwart character and determination would rise to the call of leadership and take America's blacks closer and still closer to their great dreams of equality.

America's blacks felt that God was on their side and that right would eventually triumph, even through sweat, blood and tears.

Without the medium of prayer and song, many would have lost hope, but God was in the plan. Today's blacks enjoy privileges hard fought for by their forefathers.

A "Who's Who" among

black Americans would include Hiram R. Revels, first black U.S. Senator (1875-1881); P.B.S. Pinchback, black governor of Louisiana.

Seven blacks served in the U.S. Congress during the Reconstruction Period. Frederick Douglas proved to be a strong leader and spokesman for the black cause.

With the creation of the NAACP and Urban League there was hope of better days to millions of praying blacks in America, under the leadership of Walter White and the legal guidance of Charles H. Houston.

Today, the NAACP is directed by Benjamin Hooks.

Contemporary blacks in America who have worked to make this nation strong are many.

Space does not permit the names of thousands of outstanding black leaders who have and are giving great service to America.

So let black Americans remember that it is God who has blessed them thus far. Let us build upon the great foundation stones laid in this nation by our black ancestors, so their sufferings, sacrifices, works of genius, and their tears, and hopes need not have been rendered in vain.

Archie Dunbar is a former commuting student who worked in the Crozier Williams cafeteria for two and half years.

Editorial

Last December, S.G.A. President Ann Babcock created the S.G.A. Review Committee to "Institute any changes that could be made to increase the effectiveness of the S.G.A."

In order to obtain input from the student body, the committee formulated an evaluation questionnaire. It asked, among other things, how effective students perceived the S.G.A. to be. Not surprisingly, SGA received mediocre to dismal ratings from the student body. [to obtain the full results of the evaluation see last weeks issue of *The College Voice*, p. 2]

The results, however, should be a lesson. The students are dissatisfied with their student government, but this lesson did not, in fact, go to waste. The committee responsibly sought to correct S.G.A.'s problems.

The Committee proposes a series of intelligent alterations [see page 1], to redesign S.G.A.—for the better. The proposal, if approved by the S.G.A. assembly, would increase the effectiveness and democratize S.G.A.

We applaud the committee for its actions. Finally our student government is taking steps to reform itself in order to serve us, the students.

Connecticut College deserves the best student government possible. The S.G.A. review committee's proposals, if implemented, will make this ideal government a reality.

The College Voice

"Colleges... can only highly serve us, when they aim not to drill, but to create; when they gather from far every ray of genius to their hospitable halls, and, by the concentrated fires, set the hearts of their youth on flame."

—Emerson

What Ever Happened to Revolutions?

by John Kelley

I was sitting at home last weekend enjoying my Washington's Birthday respite from work when I decided to go to the movies. My family and I, after a little consideration, opted for "The Killing Fields." All of us had heard good things about it and we were glad we finally had a chance to see it.

We were not let down. It was one of the most powerful movies I have ever seen. However, after viewing the film I felt a vague unease that I just could not pin down. Finally, at dinner I was able to figure out the source of my discomfort. I looked about me and remembered that we were celebrating the birthday of the military leader of our own revolution, George Washington. Could he or his fellow revolutionaries (Jefferson, Adams, Paine, etc.) have ever understood their twentieth century counterparts?

The French Revolution conjures up visions of guillotines and bloodthirsty sans-culottes. Yet, the Terror of the Committee of Public Safety with its 20,000 victims from a population of 26 million was nothing compared to the terror of the Khmer Rouge bloodbath (3 million Cambodians—one-half the population!). Many who

have studied French history point to the flight of the nobility to England and other nations as evidence of the ferocity of the revolution. But according to Professor R.R. Palmer only 5 persons out of every 1,000 emigrated, and many of them later returned.

How does this compare to the teaming refugee camps of Thailand, Pakistan, Somalia, Sudan, and other nations that border on "revolutionary" countries. Furthermore, there is no record of torture ever being employed in the French revolution. How many twentieth century revolutions can make that claim?

Looking at the movie I was reminded of Haiti, a country where I lived for two months. The physical beauty of the two lands was different and yet somehow there was a savage similarity. But what brought Haiti to my mind was the revolution there. It was the only successful slave revolt in the history of the world and yet its bloodiness pales when it is compared to the revolutions of the twentieth century.

The black Haitians exercised restraint despite the fact that fully forty percent of the slaves had been born in Africa and, unlike the United States, slaves in Haiti were worked to death

or brutally killed because it was cheaper to replace them than to break them in or breed them. Amazingly the George Washington of the Haitian Revolution, Toussaint L'Ouverture, saved the life of his own master and throughout his life he sent money to help his former owner. His was the method of humanity and compassion, not the modern day bullet in the back of the head. But what self-proclaimed revolutionary has the twentieth century brought to Haiti? Papa Doc Duvalier and his henchmen. Where Toussaint brought freedom from slavery, Papa Doc brought the Ton-Ton Macoute (the dreaded Haitian secret police). Where Toussaint pardoned those who wished to enslave him, Duvalier murdered all who might potentially oppose him. Where Toussaint gave money and aid to his people, the Duvaliers rob Haiti of half of its Gross National Product each year.

I say at this time of remembrance of the father of our revolution, give me George Washington over Pol Pot. Give me the Committee of Public Safety over the Khmer Rouge.

But still my question remains unanswered. What ever happened to revolutions?

THE COLLEGE VOICE

Editor-in-Chief.....	William F. Walter
Assistant Editor.....	Leslie S. Lamkin
Managing Editor.....	Fernando Espuelas
Business Editor.....	Alison Lowe, Sally Jones
News Editor.....	David Tyler
Assistant News Editor.....	Ellen Bailey
Arts & Entertainment.....	Karen Menzies
Assistant Arts & Entertainment.....	Popli Khalatbari
Features.....	Eleonora Riesenman
Sports.....	Leigh Larsen
Photography.....	Alison Cornyn
Assistant Photography.....	Betsy Cottrell
Art.....	Kimberly Knutson
Senior Writer.....	Michael Schoenwald
Secretary.....	
Distribution.....	Barbara Neu
Layout Staff.....	Barbara Neu, Susan Zuckerman, Jennifer Marshall

Distribution..... Garry Bliss, Louis Brown, Susan Czepiel, Pune Dracker, Cynthia Fazzari, Ken Jockers, Randall Lucas, Sarah Napier, Kathy Paxton, Anna Raff, Andy Skeen, Anne-Marie Theriault.

Publication Policy: All articles and letters submitted for publication must be typed, double spaced, have a word count, and be signed. Neither solicited nor unsolicited articles and letters can be returned to the author. The deadline for all submissions is 5:00 Monday evenings, Room 212 in Crozier-Williams.

'Unethically Legal': The Controversy Continues

Dear Editor:

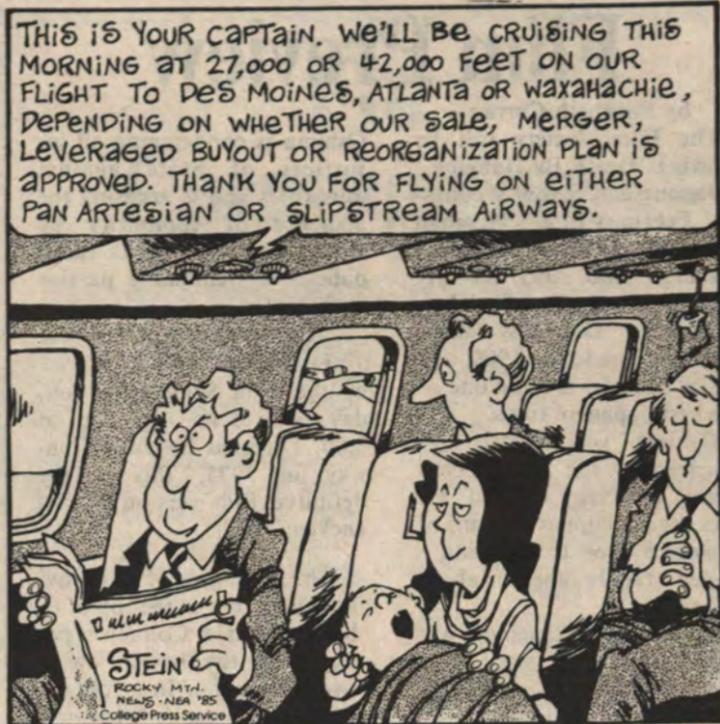
I would like to comment on your recent article entitled "Unethically Legal" in the February 12 issue of "The College Voice." The first point that comes to mind is whether the search was unethical. The accused students and the rest of the student body do have a right to privacy. Certainly, random room searches for stolen or illegal items would not be acceptable ethical conduct. However there is a grey area over what sort of "due process" should be followed. In my opinion, the actions preceding the searches discussed constitutes "due process." Campus safety, the Housefellows and the Coordinator of Residential Life all believed they were acting in the best interests of the College Community and took steps to ensure the maintenance of an orderly, safe environment. More formal guidelines might be established, yet it seems that this search with the evidence as presented was not "unethical." More over, it can simply be termed necessary.

What, if I may ask a question which will not receive an appropriate answer, would the author propose to have done in an effort to

regain possession of the tap? Would that solution have been as effective in putting the "fear of God" into the "thief" as the room is a clear indication that the "thief" as the room search? The speed with which the tap was returned after the searches is a clear indication that the "thief" felt detection was imminent. Does the author propose that the tap would have been returned without a room search? I recognize that asking for the beliefs of the author is attaching an editorial nature to the article but no other interpretation is possible.

I would like to mention a final criticism. Why did the author use the terms "hockey player(s)/team" approximately fifteen times in the article and never referred to them as students? Are hockey players students? Do they form a class/group unto themselves? Would the author have used the label "government majors" if that was the only unifying identification? A bias indeed: One hopes the author will not always slant "news stories" toward his own personal prejudices and friendships.

Sincerely,
Paul Stueck, '85



Heavy Metal Reaction

To the Editor:

As a fan of heavy metal music I took exception to the following line from the article "Gothic Punk: Reaction" in the February 12, 1985 issue of the Voice - "the vocalist belongs in a heavy metal group, but the band (especially the bassist) is pretty good."

I do not understand why the author of the article feels a need to insult an entire genre of music. Has he ever really listened to the music of Led Zeppelin, Iron Maiden, Blue Oyster Cult, Michael Schenker or Black Sabbath? These are just a few of the Heavy Metal bands that will be listened to long after the music the author reviews fades into anonymity.

If the author provided any reasons why he thought Heavy Metal vocalists were inferior to Punk vocalists then his statement would be excusable. But he presupposes that his readers share his blind prejudice.

Lars Dittersen

The High Price of Learning

To The Editor:

After reading the comments of Mr. Milliken I spoke to a Ms. Barbara Miller-Heron, manager of the Skidmore Shop, the bookstore on that campus. She has asked me to quote her:

"Students at Skidmore pay exactly the same price for text books that students of Connecticut College pay since both bookshops use the same system of pricing, a standard system used by most colleges throughout the country. Neither school has yet found it necessary to increase the list price due to high freight costs as several schools have done."

May I add that Brown University started adding an additional 5% to the price of text discounted books several years ago while Yale added 25 to 50 cents to the price of each of their textbooks. UConn prices their books using the same system as Conn College and Skidmore but they increase the price of non-returnable texts to compensate for unsold books.

Dorothy S. Riley,
Bookshop Manager



Lawn Party outside of Smith-Burdick

Photo by: Allison Cornyn

Rite of Spring

To the Editor:

Today, as I rounded the rhododendron on my way to have lunch with a student in Smith-Burdick, I discovered a splendid expression of spring.

There on the lawn before me were the essentials of a student's room, complete with blue rug, easy chairs, bed with innocent blue and white cover, desk, bureau, neatly stacked milk cases filled with clothes, refrigerator, television set, stereo, tape recorder, nest of dishes. Inside, as it were, were the student and freuds, enjoying the music and each other.

For rue, did that was missing were the books.

Yours Faithfully,
George Willauer



Arts & Entertainment

Film Preview

by Elizabeth Curran

The Film Society will be showing 'Death By Hanging,' a Japanese film on Wednesday, February 27 at 8:00 pm in Oliva Hall. Directed by Nagisa Oshima, who also recently directed 'Merry Christmas Mr. Lawrence,' 'Death By Hanging' was made in 1968 and critics consider it to be one of the best Japanese films.

Oshima was greatly influenced by the French New Wave, especially Godard. He uses the medium as a means of exploring how to renovate a society fatally unclear about its motives.

'Death By Hanging' was based on a true story of a Korean resident imprisoned for the rape and murder of two Japanese girls. Oshima explores the psychological makeup of a Korean in Japan to find out why he would become a criminal.

The movie begins with a botched hanging of the prisoner by the authorities. The accused, called R, suffers amnesia because of it. The police then attempt to re-enact his crime and to explain what 'Korean,' 'justice' and 'murder' mean to the prisoner, thereby revealing their own prejudices and the racism and injustice inherent in their legal system.

The film moves interchangeably on the levels of fantasy, allegory and symbol in Oshima's psychic exploration of R's consciousness and condemnation of Japan's treatment of Koreans. His political cinema assaults the injustice of the Japanese system and the prejudices of the Japanese people towards Koreans.

But on a more general level,

Oshima is condemning all injustices of State against minorities and is accusing the audience of complicity by aiding the State in its racist policies by remaining passive to them.

The all-time classic 'A Tale of Two Cities' will be shown by the Film Society on Sunday, Mar. 3 in Dana Hall at 8:00. Directed by Jack Conway in 1935, this is the definitive film version of the Dickens classic.

The highlights of this movie are many, but at the top of the list in Ronald Colman's portrayal of the heroic wastrel Sydney Carton. In a role that could have easily become a pathetic character, Colman makes Carton's sacrifice a noble, believable and utterly moving one. As a comic counterpoint is the wonderful Edna May Oliver as the fiercely loyal Miss Pros.

Other superb performances include Basil Rathbone as the odious Marquis de St. Evremonde, Blanche Yurka as the disturbingly vengeful Madame DeFarge and Donald Woods as Charles Darnay.

Moreover, the producer David O. Selznick (of 'Gone with the Wind' fame) went to enormous lengths to achieve both historical and literary accuracy. The sets are stupendous and the cast large. In the storming of the Bastille scene, supposedly over 17,000 extras were used.

In the end, this version of 'A Tale of Two Cities,' although over 40 years old, stands the test of time and is more than worth one's while: English majors, Dickens lovers and film buffs alike. Admission is \$1.50.

A Soldier's Play

by Popli Khalatbari

The Negro Ensemble Company performed for the college its award winning production of Charles Fuller's "A Soldier's Play" on February 20. In a week that brought us the powerful commentary of "American Pictures," this play once again confronted us with the issue of racism in American society. In addition to the moral issues, the play's other strengths were its excellent script and high dramatic tension.

The award-winning play was premiered by the Negro Ensemble Company (NEC) in 1981 to great acclaim. Charles Fuller, the playwright, has received a string of awards for this work, including the prestigious Pulitzer Prize. Recently he adapted this script for the Academy-Award nominated movie, "A Soldier's Story."

Reaction to the play was mixed. Some thought it had an interesting idea, but for some reason felt something missing. They left not knowing what to make of it. Others enjoyed it immensely and felt it deserved much of the acclaim it has received.

I myself liked it very much. However that may be because I became more in tune with the underlying concept by talking with members of the company about their interpretations.

I'm also used to the restrictions that go along with the theatre. For many who are part of the T.V. and movie generation, it can be difficult to sit back and look at an unchanging stage and try to grasp the point of a play's rather artificial setting.

The plot is a simple one. It is set in the South during World War II (1944). Sergeant Waters, a black drill master, was murdered outside his base. He was in charge of a black platoon in the segregated arms services whose only tasks were always petty and sometimes degrading. It was instantly assumed that the murderer was a local white racist, probably belonging to the Ku Klux Klan.

Captain Davenport, a military attorney, is sent south to find out the murderer's identity. To the amazement of the white commanding officer, Captain Taylor, Davenport turns out to be a coloured officer. Taylor is certain that a black lawyer will never get a white man convicted in such a town. He feels, "being in charge just doesn't look right on Negroes."

Davenport's fair and unbiased mind allows him to look at the situation without the prejudices of either a white or a black viewpoint. He is a black man living and succeeding in a white man's world without conforming or losing sight of who he is.

The murder, the victim's personality, and relations in the platoon are all reconstructed using a series of flashbacks which for the most part work well.

We finally find out the identity of the murderer. This is even more shocking and disturbing than the murder itself, for the murderer turns out to be one of the black soldiers.

The more involved you become in the play, the more it becomes apparent that the real issue isn't who killed Waters, but rather why. We are introduced to racial problems that go beyond just black/white prejudices.

Fuller doesn't have in mind a who-done-it type play. Rather he wants to convey through the characters some of his views on racism and its causes. He does this by unraveling the complex personality of the victim, and other characters.

Both this play and "American Pictures" assert an important point. If blacks feel they cannot be proud of their heritage they may be drawn to self-hatred and self-destruction.

Fuller sees currents of self-hatred or self-doubt in portions of black communities. In "A Soldier's Play" he suggests that as long as this self-abasement and feeling of inferiority continues, blacks can not reach their full potential.

The opening scene shows a drunken Waters shouting "They still hate you! They still hate you," whilst "Tie a Yellow Ribbon" plays in the background. Shots are fired, and he is killed. These last words are crucial to the play's theme. For he is talking of the whites he so tries to emulate.

Through his relationship with C.J. Memphis, one of the soldiers, he realizes that he is out of place in both black and white society. C.J. is a simple, sensitive and kind farm boy. Because of his forgiving nature and innocence, he is remnant of the Christ figure. It is he who says of Waters, "Any man ain't sure where he belongs must be in a whole lotta pain."

C.J. is imprisoned because he inadvertently talked back to Waters. There he commits suicide. This is the point of revelation for



by Popli Khalatbari

What we see of Cummings art centre today isn't quite what was meant to be seen. For one thing, it's in the wrong place. And most of it is obscured from the view anyway. Yet the building which is named after a former art major turned donor, does have something quaint about it.

By the time it was finished, nearly \$4,000,000 had been spent on it, and that was in 1969. Skidmore, Owings, and Myrill, one of the top New York architectural firms, had been paid a generous amount to design the building. Their design was centered around the concept that north light is the purest and most artistically desirable light. It is for this reason that much of the northern facade is dominated by windows.

The design was approved but many people found its site objectionable; for Cummings was originally meant to be at the end of the green, next to J.A. This would totally block the view of the Sound, but would show off the entire building, as well as capture the light. The campus swelled with protest and petitions were circulated. Finally it was decided to change the site.

Cummings was then moved to its present site. No one seemed to mind that when in this position much of the light into the studios wasn't pure northern light, but second hand southern light reflecting off Palmer auditorium. Thus the purpose of the huge windows was defeated. They made the studios glary rather than well lit. Such large windows loose a lot of heat, therefore keeping the building heated requires a great deal of fuel.

Senior Expressionist

by Elizabeth Curran

At the end of February theatre major Marleine Hofmann's production of George Kaiser's "One Day in October" will be brought to Palmer stage. This is a play which came out of the later years of German expressionism. It has a small cast, featuring Sheila Davis, Steven Tunnell, Eric Mathre, Mark Frattaroli, Stephanie Stone and Elizabeth Breyer.

The plot seems somewhat strange at first glance. A young woman (Davis) bears a child out of wedlock and claims the father is a lieutenant in the army. When the lieutenant (Tunnell) is brought back to face the woman, it is revealed that in the truth he is not the father. And yet, somehow by the play's end, the lieutenant is convinced that he is the child's father.

While talking with Marleine, she acknowledged that the play was a difficult one to explain. Furthermore, she said, expressionism is a little-known genre that is usually hard to stage.

Marleine, a senior, became interested in the style when she studied avant-garde theatre with Linda Herr last year. She was so intrigued, she made expressionism the basis for her major thesis.

Expressionism evolved in Germany in the early 20th century. The movement, which went beyond just drama, was greatly influenced by contemporaries Freud and Jung. It was a highly stylized and subjective art form, which often used elements of distortion and seeming illogicality. Some of the later plays had large casts and impractical set directions, where, for example, a bed had to be transformed into a tent right on stage. In theory, this was revolutionary, in practice a set designer's nightmare. Thus may expressionistic plays were unwieldy and difficult to translate onto stage.

What's more these plays are not easy to direct. The director must be sure exactly whose viewpoint is being dramatized. Every director's interpreta-

tion, therefore, can drastically affect the play's meaning. When asked how she deals with these problems, Marleine replied that, in fact, she has taken a different approach from what Kaiser intended and that Kaiser was "probably rolling in his grave." Through her different approach she would like to achieve a more farcical effect, because the play has not aged well and she fears that if played straight, the play could lapse into self-parody.

Despite the apparent difficulty of this project, Marleine was visibly enthusiastic, often praising her cast and crew. She agreed that there had been a few problems in conveying to the actors her intentions for the play. However, she felt they stemmed more from her inexperience as a director than from the actors' ability to understand the expressionistic form. She considered these problems to be negligible and temporary.

She mentioned her all-female crew: Stage Manager, Loretta Scheer; Ass't Stage

Arts & Entertainment



The cast of "A Soldiers Play" making themselves comfortable in their palmer auditorium changing room. Photo by: Allison Cornyn

Waters. He realizes that his pursuit of white ideals and his distaste for his black heritage had only alienated him from both sides.

This play is meant to make the audience, especially the blacks, re-evaluate their situation. The only way forward is by knowing where you come from and being proud of it.

The performance we saw managed to retain some of the dynamic tension and character portrayal the play potentially contains. However, no one actor was strong enough to totally grab our attention.

I could feel the power in characters such as

had known little about the work market for black artists. The fact that I could only come up with three major serious black actors says a lot about their situation.

There are a number of good black artists who find it difficult to find outlets for their creativity. Until now not many good roles were being written in which it didn't matter that the color of your skin was black. Fuller and others are beginning to change things.

In 1966 Douglas Ward Turner wrote an article in the New York Times, highlighting the problems that faced black artists. The Ford

"Any man ain't sure where he belongs must be in a whole lotta pain."

Waters and Davenport. They were portrayed well, but I felt there was something missing. Cedric Turner is effective as C.J. His acting and singing made him quite authentic.

Overall, the actors did manage to give the play enough impetus to make it work. Ideally there could have been more. Some of the roles were quite stereotypical, but this was necessary in order to put the play's point across.

"A Soldier's Play" seems to have been something of a god send to the NEC. The non profit making company has been on a tight budget since its inception. The late 70's and early 80's were difficult for them. But the success of "A Soldier's Play" could help change things. They still have jurisdiction over the play for one more year and plan on touring it nationally and abroad.

Before talking to members of the company, I

Foundation contacted Turner. He was given a grant which helped start the Negro Ensemble Company get started. Its aims were to give black artists the power to "promote and oversee their own destiny."

Ten years has since passed and the NEC continues to be the only such organization. The barriers facing black artists will be totally dissolved one day, and the Negro Ensemble Company will be remembered as a milestone in American theatre. Then we can say, "Oh yeah, I saw them when I was at college."

The College Voice would like to thank the Negro Ensemble Company for their help and cooperation. Special thanks to Larry Walden, Janice Lane and Geoffrey Haberer.

For Caravaggians

by Francis de Montebello

I find the most fascinating thing about a great exhibition is to know how to come up with something even greater the next time.

The Van Gogh show was the spectacular event you all know about. However, the new "big" show at the Metropolitan Museum of Art does actually manage to surpass it, in quality if not in quantity, although probably not in popularity -- Michelangelo Merisi da Caravaggio (1571-1610) hardly being a household name.

First of all, the paintings here are far superior. Don't forget the Arles years were by no means Van Gogh's best period.

Also, Caravaggio is a great innovator; the artist is usually referred to as being the founder of Baroque art -- a breath of fresh air in an epoch filled with more or less redundant mannerist art.

The viewer here is struck by the overwhelming power emanating from these paintings.

Born and raised in Northern Italy, the artist moved to Rome in 1592 where he quickly developed his own style, reaching his maturity in the early 1600's.

The dramatic use of lights and darks, the daring compositions, the remarkable handling of space, the ease at which people and objects stand and interact spacially make Caravaggio one of the greatest painters of all times.

Towards his last few years,

his realism attained an extraordinary dramatic degree of power.

The use of simple, every day people, their unidealized features, their sincerity, were a novelty for Italian art, particularly in religious paintings.

Caravaggio was the first painter to depict things as they truly were, to catch their essence instead of merely representing them.

Yet, the set up of the show makes it somewhat difficult to perceive the importance of his legacy, due to the fact that both his predecessors and followers have been placed at the beginning of the show.

The sensible thing to do because of this would be to walk back and forth in the exhibit, something that would be necessary anyhow since it is impossible to assimilate all those masterpieces at once.

It would also have been a good idea to include something by Velasquez.

He was an artist who picked up a great deal from Caravaggio, but by adding his own mark -- a more humanistic and somewhat less dramatic approach -- seemed to have brought art to its apex.

Nearly 400 years later, Caravaggio's art and impact still remain intact, even though poor conservation of some paintings, particularly those from Italian museums, does not always do justice to the artist.

However, I strongly recommend this exhibit to anyone interested, it alone is definitely worth the trip to New York.

Manager, Laura Kelly; Set Designer, Diane Drayse; Lighting, Suzanne Lowell; and Costumes, Veronica Venture, speaking of them highly.

Marleine obviously loves the theatre. I asked about her ambitions in the field-post-college. Although she has enjoyed her onstage work while at school, she would like to focus more on directing in the future. Marleine is also interested in arts administration, backstage work and production.

In the end she admitted, "I would even be happy sweeping the stage, as long as I'm in the theater!"

"One Day in October" will go up as a workshop production on Thursday, February 28 at 8:00 p.m. and play through that weekend in Palmer Auditorium.

Coming this Friday
March 1

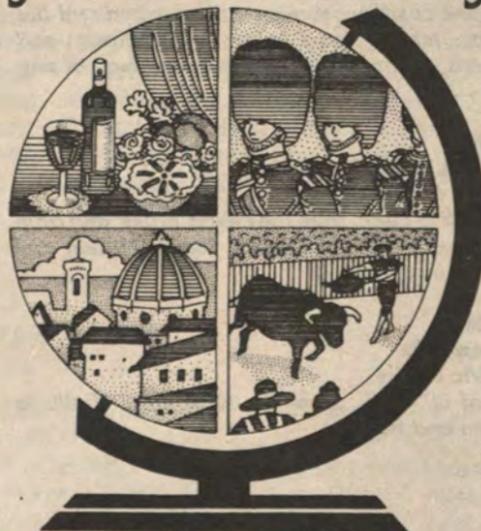
by invitation only

BEAUX ARTS
BALL

Swing band

Neon sculptures

Study Abroad Through Syracuse University.



Study in one of SU's 27 academic programs conducted in England, France, Italy, Spain, and other locations. Grants are available for a semester, a year, or a summer of study abroad.

SEND TODAY FOR OUR CATALOG!

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____

School _____

SYRACUSE UNIVERSITY DIVISION OF INTERNATIONAL PROGRAMS ABROAD
119 Euclid Avenue, Syracuse, New York 13210 (315) 423-3471 015

WCNI SPRING SCHEDULE

SUNDAY

6-9 AM

Le Matin Fart de Ski Show
Madge Rossi and Margie Bennett
A time to congeal your brain to some good ole home grown tunes.

9-12 AM

Faded Love Show
Louwanda Wills
The show that dares to play southern, rural, redneck music without blushing.

12-3 PM

An Afternoon of Jazz with Mr. "B"
Brian Crawford
A pleasant mixture of jazz (contemporary and classic) with a touch of R&B for mature audiences only!

3-6 PM

Marginal Music
Sean Lee
Music for people who were born strange and grew up physically stunted.

6-9 PM

Peter on the Radio
"If you don't know by now, there's no hope for you!"

9-12 PM

Blithering Idiots
Richard Brukner and Ben Russell
More than just a rock 'n' roll radio show-but a reason for living. Without Blithering Idiots life itself would be impossible.

12-3 PM

Jazz for Insomniacs
Tom Throop
Fusion to Frustrate the Elderly.

MONDAY

6-9 AM

Gardner Bradlee
Music to ease you out of bed and into the week. Starts out slow and ends upbeat.

9-12 AM

A lonelier guy from the greater NY area
Marc Agnifilo
New-wave, old-new-wave, new-new-wave, and a DJ as confused as this show description.

12-3 PM

The "Roots" of Rock-n-Roll
Ted Root
Pure 60's rock and rhythm and blues—the sounds and people of today in The Old Guard Style.

3-6 PM

Bill Winstead
All sorts of fast and interesting stuff.

6-9 PM

Housebroken Pop
Chapman Todd
This music combines romantic illusion and real-life tension, fantasy and play, tunefulness and mysticism, the ingredients of a happy leap of pop faith.

9-12 PM

"Voices in the Spectrum"
Tim McDonough
From funk to punk, from the new to blues, and from old to soul it's all here and if you don't hear it, I probably won't play it!

12-3 PM

Crossroads
Eric Peters
Blues of all kinds, from the Mississippi Delta to Chicago and Beyond.

TUESDAY

6-9 PM

Willoughby and the Wombaroo Show
It should be banned, but after playing the night people, they'll let me play my music and games.

9-12 AM

"Blues and other colors"
Rick Unruh and Chris Tierney
We'll get you motivated for those old Tuesday blues with a fine blend of colors and some other miscellaneous adventures.

12-3 PM

Music for Chameleons
Jennifer Halloran
New and progressive music for new and progressive reptiles (and people).

3-6 PM

"Loco Lopez and The Pina Colada Show"
Thomas Montgomery
Salsa (Latin American music), jazz, Spanish music and all presented in Spanish.

6-9 PM

Ernestine rides the Pony Express
Rebecca Gates
Jangly woman plays most types of good tunes.

9-12 PM

Dead Air Radio Show
The Reducers
The Rock & Roll Avengers Return! Zap! Pow! Kaboom!

12-3 AM

Somb Lose
Julie Kelman and Jason Grear
We'll play some Blues, and then... We'll play some more Blues.

WEDNESDAY

6-9 AM

Vapor Drawings
Dean Zingus
Windham Hill, Pat Metheny, Elements—"The music is not meant to be an escape, but a place to regroup before reentering the fray" W. Ackerman.

9-12 AM

Sibling Rivalry Radio Show
To and Jen Benoit
Old & New Rock with a didactic emphasis

12-12:30 PM

Almost Everything
Randall Lucas and Becca Roggemann
A show of comment, conversation, and stimulation.

12:30-3 PM

Andrew Harkins
Work your way through "hump day" with a variety of tunes ranging from reggae to funk with stops in between.

3-6 PM

Marc Martin
Action packed fun and adventure for the whole family.

6-9 PM

Plebian Rock
Tino Sonora
Bread and circus... pacified (?)

9-12 PM

Doug Evans
"Listen to that Rock and Roll Music!"

12-3 AM

Peter Moor
I will play mostly classical music. Some Broadway. Also, 2-3 am-music for sleep.

THURSDAY

6-9 AM

Kim Newby
Finally, a good reason to wake up early. Whether you need to get up or plan on staying in bed, CNI will help start each Thursday off right.

9-12 AM

Mark Newman
Soul and Motown to start your morning-off on the right foot!

12-3 PM

Reggae Bloodline
Scott Lawrence and Paul Chiesa
"Reggae music is the key to my heart..." "The Key. UB40.

3-6 PM

Parallel Universe
Bruce Rutledge
Music for the Eclectic Tendencies in all of us!

6-9 PM

Rebellious Jukebox
David Sugeno
A wide assortment of unpleasant punk and punk-influenced tunes.

9-12 PM

Loyal Opposition
Wiff Stenger
Featuring the Difficult Listening Hour and lotsa local stuff.

12-3 AM

JFJ - Communist Censorship
John and Steve Howard
Psychedelic music for you to trip to.

FRIDAY

6-9 AM

"Keepin' the faith"
Tim Joseph
Wake up in a time warp. Your favorites from the 50's, 60's, and 70's.

9-12 AM

Talk Normal
Scott Brenner
Music to start your weekend. Hear Laurie Anderson to Thomas Dolby. Peter Gabriel to Elvis Costello. The Insect Surfers to the B-52's. The music is unique; only the talk is normal.

12-3 PM

No Stone Unturned Radio Show
Jim Sachs
"Neo classical rock and roll" you figure it out!

3-6 PM

Eddy Castell
Crazy Eddy playing the most danceable variety of new-wave and progressive rock! Sure to get your hips moving on a Friday afternoon.

6-9 PM

Terrice V. Powell
Tune into "T.P. Fresh" every week for the freshest funk and dance mixes plus a weekly "master mix" guaranteed to make you sit up and notice! Check it out!

9-12 PM

Reed Thompson
Roots reggae extending up to the latest sounds and D.J.'s coming out of Jamaica.

12-3 AM

Tom Recht
A mixture of the best in the blues, sure to fit any sort of mood!

SATURDAY

6-9 AM

John Whiting
Mostly jazz sprinkled with witty anecdotes which will put your day in the right perspective.

9-12 AM

Camel Food
Doug Kneeland
Bluegrass and folk (traditional and acoustic music).

12-3 PM

Chip Miller
Mainstream and older jazz, ranging from the music of the 20's and 30's through big bands and bebop to the current interpreters of the tradition.

3-6 PM

Perpetual Movement
Francis deMontchello
New Underground, Neo-Psychedelic, Avant-Funk/violent and romantic/uncompromising and hypnotic-take it or leave it!

6-9 PM

Eric Rosado
Now I have my own show! So be sure to check it out!

9-12 PM

The Block Party
D.J. Frankie T.
Funk, and some disco

12-3 AM

Eric Davies and Jodi Kelber
New and progressive synth-oriented music with a European flavor, perfect for those nite-owls who just don't know when to go to bed!



Conn gymnast Vicky Johnson performs on balance beam.
Photo by: Betsy Cottrell

Gymnasts Victorious

by Leigh Larsen

The Women's Gymnastics Team grabbed three victories this past week posting a 153.1 win over Bridgewater State (146.25) on the 13th and a 150.8 mark in a tri-meet with Div III M.I.T. (119.95) and Div I Harvard (54.75) on the 16th.

The Camels shattered more records in their meet with Bridgewater. The overall team tally of 153.1 is the new team record for home competition. Freshman Kim Ellsasser took all-around honors posting a new record of 32.65.

The rookie placed in every event scoring an 8.7 on the vault, the highest mark ever received by a Conn College gymnast. Ellsasser also captured first, second, third in the floor (8.35), bar (7.95) and beam (7.65) events.

Frosh Frederika Frey took second all-around honors with a 31.2 and placed first and third on the beam and floor exercise respectively, with an 8.05 and 8.1.

Laura Fefee took third in the bar event (7.8) while teammates Caroline Samsen and Maria Leet tied for second on the vault with an 8.1.

In Saturday's tri-meet versus the Crimson and Engineers, the Camels placed in all events but one. The all-around positions were captured by a freshmen trio: Ellsasser (32.25), Frey (30.5) and Fefee (29.2), while Leet followed in fourth with 27.4.

On the floor Ellsasser, Denise Llewellyn and Leet were awarded first, second and third respectively, posting marks of 8.4, 8.0 and 7.95.

Ellsasser and Frey tied for first on the bars scoring 8.2's, followed by Fefee in second with a 7.9. Freshman Ellsasser took first place finishes on the beam (7.6) and floor (8.05) while teammate Frey was awarded third place finishes on the same events, (7.0 and 7.5).

Squash Victory

The men's squash club redeemed itself in its second outing of the season defeating the Wesleyan J.V. squad 9-0. Representing Conn were Tim Richards, Nick Stark, Jim Sachs, Jon Nichols, Tod Oliva, Cushing Anderson, Charlie Kernan, Dan Craft and Sprague Simonds.

The women's club played a combination of Wesleyan varsity and j.v. players, posting a 5-4 record overall. Amey Schenck lost to Wesleyan's #1 varsity player but defeated the team's #2 starter.

Betsy Rider eliminated the Cardinals #5 and #3 varsity members, while Ripley Greppin beat their #6 varsity player.

Others representing Conn were Robin Canton, Laurie Fleishman, Meg McClellan and Anne Valenti.

Men's Hockey Winners

by Dan Collin

On Saturday, February 16, the Men's Ice Hockey team surprised everybody, winning their fourth in a row in a thrilling 5-4 upset of Division powerhouse Iona.

In the Iona game, the Camels jumped ahead to a 2-0 lead in the first period on goals by Dave Talanian and Tom Scala before Iona scored with only seconds remaining to enter the second period down only 2-1.

In the second period Craig Bower and Greg Bertschmann scored and the Camels carried a surprising 4-2 lead into the third and final session.

When Phil Mara flicked a loose puck behind the Iona goalie the Camels had a three goal lead which was reduced to only one late in the game by Iona, but the Camels, behind the goaltending of Steve Barriere, held on to take a 5-4 decision.

The Iona victory was the Camels third of the week and fourth in a row. On Tuesday, February 12, Conn crushed Western New England College, 9-2.

In that game the Camels put

forth one of their most dominant performances, controlling the game from start to finish. The nine goal outburst was Conn's highest output since a 10-9 victory over St. Michael's last season.

Two days later the Camels traveled to Bentley where they picked up their third road victory of the season with an easy 6-2 win. The Camel's road record was thus improved to 3-6 with only one remaining road game, against Trinity, on the schedule before the E.C.A.C. playoffs in early March.

The four-game win streak was achieved despite the injuries to defensemen P.J. O'Sullivan and David Torrey and forward, Rick Olson, all of whom have played integral roles on the team earlier in the season.

Of those three, only Torrey expects to return before the end of the season.

The holes created by the absence of the above injured players were filled by a variety of utility players who had previously seen little ice time this season.

Phil Mara, Paul Chiesa,

Don Pasquarello and Chris Byrne all turned in strong performances at forward when called upon.

But perhaps the single biggest reason for the team's recent success has been the play of the four defensemen who have been working overtime to fill the gap left by injuries.

Sean Fagan has been the team's steadiest defenseman, working with Ted Wood-Prince who has also been very steady.

Also, the play of freshman Randy Berner, who leads the team in plus-minus with a 10.5 rating, has helped. The play of tri-captain Gaar Talanian, as always, has been invaluable to the Camels.

On the power play the Camels moved their conversion percentage closer to respectability with a 6 for 19 stretch, making their percentage 16.7. On penalty killing, Conn continued their success, posting an 85.3% mark -- an excellent percentage by anyone's standards.

The shorthanded success is attributable to the outstanding performance of Mark Munro and Dave Talanian, the Camel's top penalty killers.

Swim Team Ties

by Lauren Meltzer

From their first stroke to their last, the Women's Varsity Swim Team competed closely against Wesleyan on Tuesday the 12th. Until the last relay, no one knew who would win. However, the Camels' victory in the relay brought the final score to a 61-61 tie, indicating that there would be no winner at all.

Not only was this the first tie for the team, but it was also the most exciting meet. Coach Cliff Larrabee confirmed this enthusiasm, by observing that "the crowds were never silent."

Donna Peterson impressed the team and the coach with her spirit and commitment. Although injured in the previous meet, against Trinity, she placed first in the 1000 yard free and swam in the final deciding relay, although the coach claimed that her arm was "hurting like crazy." Her time in the 1000 yds. free, 11:50.69, not only qualified her for the New Englands, but also broke the second record.

Donna, however, humbly commented in

respect to her effort, "It was really the whole team that did it."

Co-Captain, Margaret Dougan also broke a record in the 100 yard free with a 1:07.03.

The team's season ended with a 7-3-1 record. However, ten of the Camels traveled to the New England meet at S.M.U. this past weekend. The swimmers who qualified were: Anne-Marie Parsons '85 in the 50 and 200 Butterfly; Margaret Dougan '86 in the 50 and 100 Butterfly, 50 and 100 free, 50 and 200 Back stroke, and the 100 Individual Medley; Donna Peterson '86 in the 200, 500 and 1650 Free and the 200 I.M.; Sarah Pitt '86, in the 50 and 500 free, the 50, 100 and 200 Breast Stroke and the 100 Butterfly

Patti Walsh '86 in the 100 Butterfly, 200 I.M. and the 50 Breast; Susan Bommer '87 in the 50 Back; Sarah Bork '87 in the 50, 100 and 200 Back; and Chris Bucco '87 in the 50 yard Backstroke. Beeky Kowall '88 and Kristi Rice '86 in the 200 free relay.

Recruiting

continued from page 12

and academics when recruiting someone. "What we're looking for is to bring athletically capable individuals into the program...it goes without saying that these people have to be capable academically," said coach Wolter.

Athletics complement other facilities Conn. has and plays only a minor role in a student's decision to attend Conn. "What we've done is expand the circle," said Luce.

And were the athletics who were "recruited," happy with the process? "The coach made me feel like I was it," said one junior lacrosse player. Soccer team member Mike Rosenberg said that while he didn't come here for the athletics he, "took it into consideration."

Basketball player Dave Benjack said he hadn't even heard of Conn. until (former) coach Dennis Wolfe sent him a letter

about academics and athletics at Conn. Several other varsity team members added that they were pleased with Conn.'s well-rounded, no-pressure approach.

"We hope that our recruiting process has made Connecticut College more attractive to better student athletes," said Mr. Luce. "There's nothing to be ashamed of because it's done right."

Sports Writers Needed
Please Contact Leigh -- Box 710

Sports

Athletic Recruiting Process

by Molly Goodyear

"We've added a dimension to the whole application process here at Connecticut College," said athletic director Charles Luce proudly. "It's a big support for the admissions office." Recruiting at Connecticut College. What is it? What does it really mean? As a reporter for the *Voice*, my job was to get the facts.

After talking with several coaches and athletes, what I found was nothing but facts and a general good feeling about the recruiting process at Conn.

Connecticut College is one of 11 members of the New England Small College Athletic Conference (NESCAC), which has specific rules about recruiting activity.

Included in these rules are: "The institution will pay only those traveling expenses for coaches incurred in carrying out regular coaching duties; neither the college nor its organized alumni-athletic associations may pay the travel costs of prospective students to the campus for the purpose of athletic recruitment," and "only officially appointed members of the Ad-

missions Staff are authorized to make promises or commitments to prospective students as to admissions..." "Competitiveness among all the schools serves to keep the colleges in line," Mr. Luce assured me. "These guidelines are the base from which the Conn. College athletic department works, with each individual coach employing his own techniques to find the players he/she needs."

In general, the coaches feel that the term "recruiting" carries with it negative connotations. "Recruiting is probably a bad way to describe what we do," said Mr. Luce for Bill Lessig, coach of the men's soccer and the women's basketball teams, the term connotes, "looking up athletes, offering them money and telling them they don't have to worry about grades," adding, "At Conn. we're just trying to help out the admissions office." Echoing Mr. Luce and Mr. Lessig, women's crew coach Claus Wolter emphasized, "It's a numbers game, a lot of times kids find out by chance about Conn."

So what is involved in the recruiting process? Coach Lessig finds that there is a difference in his recruiting methods for his men's and women's teams. While he doesn't put more emphasis on one than the other, his name is better known in soccer circles, so perhaps his job is a little

easier there.

Coaching acquaintances of his recommend soccer players who they feel would fit into Conn. student life and he pretty much stands by that. Because he's only been coaching women's basketball for a little over two years, he works more through the kids themselves in the search for players. In this area there is an obvious difference in division

tions, the Activity Cards which are sent to prospectives are reviewed. Then often a letter encouraging the student to consider Conn. and the athletic program is mailed. Depending on the sport, such as soccer, basketball or hockey, a coach may go watch a student play; (At his own expense and with the understanding that he will not talk to the student). If the athlete decides

"Depending on the sports, such as soccer, basketball or hockey, a coach may go watch a student play."

Camel's Scoreboard

Men's Basketball

Colby 79,	Conn 61
Bowdin 80,	Conn 67
Conn 39	CGA 37

Women's Basketball

Colby 64,	Conn 55
Conn 69,	Bowdin 56
Conn 82,	CGA 45

Gymnastics

Conn 153.1,	Bridgewater 146.25
Conn 150.8,	M.I.T. 119.95
	Harvard 54.75

levels and he finds it even more important to stress the academic and social life of Conn.

Coach Wolter also finds that he is often fighting the "prestige image" of other colleges. The pool of female high school rowers is not as big as basketball or field hockey; "my recruiting extends to not only those who have rowing experience, but also to athletically inclined girls who seem to have the right build for crew," he said. Wolter's mailing list is about 120 right now; over one-half of those women have not rowed.

How do the coaches go about promoting the college and their programs in particular? In addition to High school coaches recommenda-

to look at the college, the coach will try to set up an interview and a tour of the facilities.

Once the application is submitted, the decision to accept or reject the student is basically out of the hands of the Athletic Department. The communication between coaches and the Admissions office is in the form of a Priority List of students rated for talent and coaches interest. "We don't have any privileges over other departments," said Mr. Luce, "all we can do is sell somebody."

I found again and again among the coaches an emphasis on the good student athlete; the strong desire to pay attention to the athlete

Men's Basketball

by Carlos A. Garcia

It's not easy to take a road trip up to Maine and win basketball games while you're there.

The men's Varsity team discovered this in losing to Colby 79-61 and Bowdoin 80-67 this past weekend.

"It (Maine) is a difficult place to go up and play at," said coach Martin Schoepfer. "It's a tiring five or six hour bus ride, and the fans up there are tough, too. You have to go up there hoping for the best, but at the same time, you must expect the unexpected."

Friday's 79-61 loss to Colby was not exactly unexpected. However, the Camels had been hoping to have a better showing. Colby, ranked first in New England and second in the nation among Division III schools, basically manhandled the weaker Camel squad, winning by 18 points.

Although the Colby offense was not, by any means spectacular, it proved to be far more efficient than that of the Camel's; they shot 47% from the field as opposed to Conn's miserable 34% shooting.

Conn actually took more shots (70 to 68) but got few second chances due to poor rebounding. Led by first team

All-American forward Harland Storey, Colby out-rebounded Conn 50-37.

Storey finished up with 13 boards and 16 points. Teammate Ernie Perry led all scorers with 19 points. Senior Camel Jeff Wiener had a solid 10 point 6 rebound game.

John Bartolomei, a guard, led Conn with 16 points, but had an off night shooting, converting only 7 of 22 field goal attempts.

Coach Schoepfer explained that the Colby squad is a tough, seasoned group which greatly resembles last season's Conn College team.

"They are an excellent basketball squad," claimed Schoepfer. "They have four starting seniors who are very experienced. We caught them on a night they were playing good team ball."

Colby's not an incredibly exceptional team, but if you want to win against them, you have to go after them intensely; they're not going to beat themselves."

On Saturday, the next afternoon, Conn did what the top teams don't do: they beat themselves. The 80-67 loss to Bowdoin College comes as a surprise to the many who assumed that the Camels

would have little trouble putting away the Maine team.

Bowdoin entered the game with a winning percentage under .500 as opposed to Connecticut's .706 (before the game). No one expected that the Camels would hit only 39% of their shots.

Bowdoin shot 61% led by 11-16 shooting from center Joe Williams who finished with a game high of 23 points. Forward Rick Boyats was second in scoring with 18 points and dished off an impressive 14 assists to his Bowdoin teammates.

Bartolomei, Brennan Glasgow and Kevin McGann led Conn scorers with 16, 10 and 8 points respectively. Bartolomei also pulled a team high 7 rebounds.

Although coach Schoepfer is not pleased his team has lost 5 of its last 7 games, he is still optimistic and hopes the camels will gain a berth in the post-season E.C.A.C. tournament by playing well for the rest of the season.

Says Schoepfer, "We have in our hands the chance to determine our own fate. You couldn't ask for more. We have the chance to prove that we belong. It's time to roll up our sleeves and go play."



#50 Conn David Benjack and #33 CGA John Gallagher battle it out in Conn vs. Coast Guard basketball game. Photo by: William Burrow