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PUNDIT

Connecticut College

Volume 63, Number 11, 18 November 1976

Inside This Issue:

Jimmy Cliff at Conn.

Super Bowl Spread

Annual Knowlton Debate



The American Dance Festival — Where have all the dancers gone?

Photo by Powell

Conn. College To Lose American Dance Festival

by Tracy Duhamel

The management of the American Dance Festival, in its thirtieth year at Conn College, announced this week that they are presently seeking a new site for the festival's activities because they are unable to accept the proposed terms of their 1977 contract.

The American Dance Festival was first formed at Bennington College in 1934 and moved to Conn. in 1948 with a commitment to serve dance as an art form and to provide a place where student and artist could collaborate in an active working relationship for study and new production of student and professional works. Many major dance artists including Martha Graham, Doris Humphrey, Charles Weidman, Jose Limon, Alvin Ailey, Paul Taylor, Twyla Tharp, Alwin Nikolais, and Murray Louis have participated in the Festival.

The disagreement between the college administration and the

Festival involves the expense of operating the campus during the six-week summer session. During this past summer, the operating costs were reported to be about \$50,000. Of this, the Festival paid \$5,000 while the college subsidized the remaining \$45,000.

Festival students paid room, board, and tuition, which was used to pay faculty salaries and to help meet performing artists fees. In the past the Festival has paid neither rent, nor overhead costs. The college is now asking for a net rent of \$15,000 for 1977, but would continue supporting the Festival with its subsidy of \$35,000.

The Festival, in previous years, has been required to pay up to \$5,000 of their profit; some years the college absorbed any costs which they could not afford, and yearly has paid full overhead. This includes hiring custodians, safety patrol, technical staff and also the cost of

utilities and switchboard. Last month, the college initially requested that the Festival contribute \$27,400 but the figure was then lowered to \$15,000.

In a recent news release President Ames stated that, "Given our current financial limitations, we feel we must ask everyone using the campus to share in its operational expense. We cannot expect the tuition income from our regular undergraduates to bear the extra cost of the summer Festival. At the same time we recognize the value of the dance program to our students and to the community at large and are willing to contribute significantly to insure its continuation."

Last year the dance Festival became a private, nonprofit corporation in New York, thus becoming an independent body from Conn's department of dance and requiring that a new contract be drawn up with the school.

Charles Reinhart, the festival

director, was cited in the New York Times as saying, "Although the immediate issue was whether the festival will pay the college \$15,000 in rent next summer, the whole disagreement is based on a change in the college's priorities. The question is, where does the college stand vis-a-vis the arts? The administration felt the festival should be run as a department of the college. But there has been a tremendous change in the growth of the arts. Obviously, there is a change in priorities."

Reinhart did not dispute the college's proposed figures, but said that, "The truth is that it hasn't cost the college more to have us than in recent years. A comptroller can make figures come out as you want them. If they say it costs them \$50,000 for the square feet we use, I can say we give them \$500,000 worth of advertising and public relations around the world."

The festival's programming is

funded by such national foundations as the Ford Foundation, Andrew W. Mellon Foundation, Rockefeller Foundation, National Endowment for the Arts, Conn. Commission of the Arts and the Rhode Island State Arts Council. These organizations give particularly to the artist, and it is therefore difficult to receive support for overhead or rent.

In his announcement, President Ames said, "We have made every possible effort to accommodate the needs of the Festival within the constraints of our budget, and view their apparent decision to seek a new home with a sincere sense of loss. This College has always demonstrated a clear commitment to the arts, and to dance in particular, from both educational and budgetary viewpoints."

He also said, "For several months, we have sought to find a

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Bring Back The ADF

Letters To The Editors

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Because of recent disagreements between the management of the American Dance Festival and the College Administration, Conn. is in immediate jeopardy of losing one of the major assets of the school. Charles Reinhart, director of the Festival, says that the Festival is searching out a new location because they cannot accept the College's proposal that they contribute an additional \$10,000 in rent to the school in 1977.

This request marks a change in the administration's attitude toward the Festival which last year became a private, non-profit corporation in New York. Upon incorporation, it was made an independent body from the school's dance department and thus required that the school reevaluate it's financial priorities.

In the past, the school has generously supported the Festival and still offers to subsidize the costs of the six-week summer program with a \$35,000 grant.

During the twenty-nine years of residence here at Conn., the Festival has built a reputation of excellence and devotion to the arts which is inseparable from the College. President Ames claims that if the festival leaves, a new program will be initiated in its place. Emphasizing not only dance but music and drama as well. It is hard to conceive of a possible replacement within the school that could attain the quality and cultural expanse of the Festival without co-opting into another college department.

By supporting the American Dance Festival, the school may have to sacrifice a considerable sum each year, yet the dispute over the budget seems immaterial considering the amount of advertising and public relations the Festival has given to the College.

Losing the Festival is a loss to both parties and we urge the administration to reconsider their proposal.

Pundit would much rather see artists dancing around campus this summer than see Le Roy Knight dancing to the bank.

TICKETS FOR THE JIMMY CLIFF CONCERT ARE ONLY AVAILABLE IN THE BOX OFFICE OF PALMER AUDITORIUM.

Cars or Dancers

Letter to the Editors,

How can this college afford to lease a brand new Pinkymobile — excuse me, a Campus Safety Patrol Car — and not afford to keep the American Dance Festival at Connecticut College? How many students will be encouraged to apply to Conn by the fact that we now have a super-charged, red-lighted police car on campus? Or, getting down to the nitty-gritty, how many prospective freshmen will be turned off by the fact that we no longer want the Dance Festival as a part of our community?

The Festival attracts hundreds of new applicants to this school each year, not to mention the free advertising the college receives every week of the summer in the New York Times by way of American Dance Festival ads.

Does anyone know what is wrong with the old Pinky wagon? The last time I looked, it was moving under its own power.

Alan Goodwin '78

Return the ADF

To the Editor:

The American Dance Festival is about to be forced to leave Connecticut College because of financial pressure from the college's administration. The ADF has brought great prestige and recognition to Conn. Surely the fact that we are forcing it to leave for purely financial reasons paints a very sorry picture of our present goals and priorities. The news of our pending loss of the festival and the reasons for it have already been prominently displayed in the N.Y. Times. Is this the kind of face we want to show to potential students; one of callous expediency?

Our college's drift away from the ideals of a liberal arts education is now clearer than ever. We close this letter by making a direct plea to the administration to reverse its decision about the ADF and to rethink its misguided priorities.

Eric Feinberg
Louis Fine

Urbanization?

Dear Editor,

I wanted to publicly congratulate Walter Palmer for his article, "Crozier-Williams Next Exit?" And to register my own concerns about the proliferation of urban landscaping now going on around campus.

I would agree that certain kinds of campus urbanization are an unavoidable part of the age in which we live. Accordingly, although it bothers me that the environmental consciousness is as low as it seems, I applaud the recent appearance of greater numbers of garbage cans for recycling paper.

After 65 years of Conn's existence however, I find it hard to believe that it is necessary to

now have staff signs, stop signs, fire zone signs (and maybe street signs?), appearing all over campus.

Having worked on Physical Plant, I will admit that the old system of fewer and less obtrusive signs wasn't foolproof nor 'drunk' proof. And as a result cars got parked in the wrong places and many of the signs were pulled out of the ground. To me however, there seemed something human about the whole thing; and to now allow the automobile to intrude upon our campus any more than is necessary, is to invite needless urbanization.

I would advocate that we return to the old system of urban landscaping—with the same number, size and location of signs as we had before Campus Safety and the Parking Appeals Committee went to work. And that the College 'write off' the financial loss of the signs and sign posts, as simply a bad idea. Anyway, at least Campus Safety will have salvaged a new toy with a flashing red light out of the entire bad episode.

This campus has always struck me as a pleasant oasis in the midst of what has become rather concrete surroundings. It would be a shame to go the urban way unnecessarily.

Tom Julius '77

Weaving as Art

Dear Editors:

Since "day one" freshman year I have been trying to convince people that weaving is a legitimate art form. I thought I was making headway when the art department granted me permission to pursue independently, my interest in weaving. However, when I read the review of the student art exhibit in last week's Pundit, I winced when I read that my "woven" piece (in the show) had been referred to as "the beautiful knitting."

Don't get me wrong, I'm not acting defensively. It simply made me realize once again that people are still ignorant about the art form. Weaving is no longer part of home economics. Although when Conn. was a nice finishing school for young ladies it did have weaving — and yes, it was part of the home economics department. But that was a dog's age ago.

Perhaps, then, I should take this opportune time to explain what weaving is. The piece is worked out on a wooden loom. The threads running vertically are the "warp" and those running horizontally are the "weft." + It is the manipulation of these two sets of threads that creates a "woven" piece. Knitting needles never make the scene.

Once again disappointed,
Barbie Benner
+A shuttle is used to send the "weft" through the "warp."

PUNDIT

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OP-ED

A Summer of Tongues

Vivre La Knowlton Libre!

by William D. Beuscher

A controversy has arisen concerning the Language Dorm (or International House) on campus, and it is clear that most of the opinions and ideas concerning what Knowlton is all about are not founded on correct information. Objections are perpetrated on the basis of a small number of negative emotions and rumors, and, as is often the case, the benefits and the positive aspects remain obscured by the quite successful day-to-day routine of the institution in question.

The purpose of the Language Dorm is to approach as closely as possible the total environment of a foreign language. To use a foreign language for 150 minutes a week in a classroom and at no other time does not permit a continuity of thought and habit which are necessary to learn a language well. Those students who are seriously interested in developing utility with their second or third language are aided immeasurably by the extensive and continuous environment found in a Language Dorm. At Middlebury College Summer School, if a student is caught speaking English instead of his or her foreign language, they are asked to leave. This extreme example serves to illustrate the academic importance of immersion in a subject to learn it as well as possible.

Because Connecticut College is not specifically a language school, there is only one language dorm for as many languages as are taught here. French, Spanish, German, Russian, and Chinese speaking students share thirty-seven rooms on three corridors, and are grouped together so that there are several foreign environments side by side. Although this variety is a step down from the purist ideal, the common goal of learning a foreign language is in everybody's mind, and creates the desired International atmosphere.

Each language is represented in the dining room by a table of its own. In addition, there are two "English" tables so that guests, friends, and visitors who choose to practice speaking English may do so, in which case a Knowlton resident may join these people to keep them company in English. Students who study a language but live elsewhere on campus come to Knowlton to eat with those who can speak the foreign language with them. For these people, the International House opportunities and atmosphere are particularly valuable because they are the only foreign language experiences offered outside the classroom. They depend on mealtime and social visits for a relaxed immersion in the use of their second tongue; and the unity of Knowlton - all of the elements of foreign life brought together under one roof - offers them the opportunity.

It is particularly important to note that this integration of academic life with personal and social life creates an ideal situation for getting acquainted with professors outside of the classroom. In their own home, students become the hosts for their teachers (it is the reverse in class); thus they each can escape any academic pressures which might be found in class and cultivate a relaxed and enjoyable acquaintance from the starting point of their common interest - the foreign language. Professors (as well as students) find this situation very appealing and academically quite productive.

This unified atmosphere is a good background for the several foreign language clubs on campus, and makes it possible for language students (as well as others in the community) to participate in events such as International Dinner, foreign film showings, classes in a home environment, etc.

Despite administrative difficulties (which result from a misunderstanding of the purposes and success of the Language Dorm), Knowlton is

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The following piece is an excerpt from Lauren Kingsley's novel-in-progress, A Summer of Tongues.

Soon the heat will overtake us all; the summer heat which obscures every afternoon and wakes us in late mornings with nightmares. The summer is an ointment which cannot be wiped away; the voluptuous overhanging greens outside steaming windows, the listless pets who breathe with effort,

even in their shady sleep coves, under a shrub, a lawn chair, or on cool kitchen tile. At night the attic fan whirrs us into a bass sleep and in the morning we reopen to tenor insects among last night's drinking glasses on the night-table.

The tennis hats, with strategically located air grommets, the light colognes and body talcs, the menthol cigarettes half smoked: another morning. It lies before me like a schedule when I

wake, roll over and groan at the east side of my room. The sun leers back. Outside the window the crazy monster bees are working over the screaming-bright slate roof. The house is cooking.

Perry covered an exposed breast and pushed to remember the previous night, but a black and greasy cloud loomed up before her and hovered in her pounding brains. Where had she been? No, no one answered. Instead that cloud opened up and she was looking at the scene she had just woken up from dreaming. She was sweating.

It was houses. Company milled in hers, but as she looked out the windows into the worlds where the neighbors' houses stood, she saw that the houses were all on fire, or about to be. Some windows in some houses stared back at her with great black eyes until they could see no longer and soon, they too coughed up timid quids of flame. The smoke poured out in snake-like tears which dissolved and fouled the air. The air was being sucked out of everything, and suddenly it occurred to her that they were under nuclear attack. She ran into the street, a city street which was constipated with market carts, trolleys, buses, horse and buggies, people, taxis, everything. It looked like the Chicago fire. But it was the end of the world. There were lots of suitcases and hats, hats popping along on a breeze like runaway dogs. She stopped a man wearing a derby, and asked him what to do. He pleaded with Perry for the sum of eighty-seven dollars and seventy cents, and she promptly reached into her pocket and handed it over. But then she realized that she had to get to Dallas to be with her father, who was away on a business trip. She had to be with him when they all croaked, so she asked the man with the derby for five dollars of it back. He gave it to her. The five-spot in her hand, she turned and looked for transportation. It was Albany. This wasn't home in Rye. No, it was Brewster. It was any semi-rural suburb of New York. She realized then how impossible it was to get from there to Dallas before the end. She knew she could not get to him, but she began her journey anyway, waving madly at every

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ConnSpeak

by Seth Greenland

A: Wanna go to 'Cean's for some 'za?

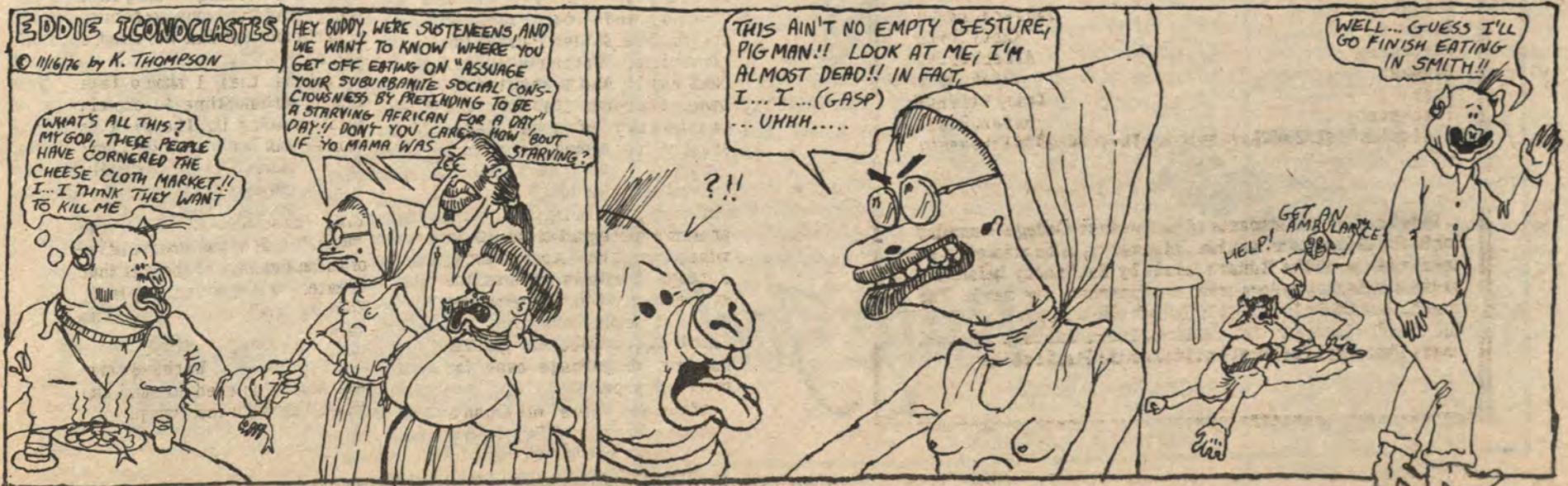
B: Can't, spent my last buke on blowrods.

A: That's harsh.

The English language, perhaps more than any other, has been subjected to gross misuse by those who claim to speak it. G.B. Shaw once remarked 'The English and the Americans are two peoples separated by a common language.' The journalist Edwin Newman recently published a book entitled 'Strictly Speaking' in which he lambasts his fellow Americans for contributing to what he views as the degeneration of the English language. Throughout our collective history, we Americans have exhibited a tendency to wreak havoc on our chosen language. Despite the technological onslaught of television and radio, regional dialects and accents are still quite pervasive and as widely varying as they ever were. What is a grinder in Connecticut is a hero in New York and a hoagy in Pennsylvania.

Connecticut College is a microcosm of this linguistic variation found throughout the United States. There are a number of differing word usages and speech patterns very evident in our own backyard. I am bored sick by the overuse of certain words or phrases. To wit - when one is calm, relaxed, peaceful, tranquil or serene, none of these words is employed around here to describe that particular state of mind. The word, friends, is Mellow.

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Announcements

SENIORS — NOTICE OF SPECIAL LSAT SESSION
Students planning to take the December 4 LSAT will be glad to know that Mr. Frasure will offer a special practice session THIS Saturday, November 20, at 8:45 A.M. SHARP, in Winthrop 103. The test will start promptly at 9:00 and end at 11:00.

BILLY JOEL TICKETS

Tickets are on sale in Palmer Box Office daily from 1-5 p.m. The discount for Connecticut College students is still in effect. Tickets are going fast, so get yours soon!!

More Summer Of Tongues

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passing vehicle and screaming for them to stop.

She couldn't move or turn to see the clock or anything which would prevent her from falling back into the horror of that dream. So she lay there, clenching the lids of her eyes wide open, drooling on her pillow.

It was a while before she moved, and when she did she had to drop back onto the pillow, her head felt like a Civil War monument. Yes, she supposed she had gotten pretty drunk last night. She dimly recalled the drive back, the grating of the wheels in the freshly graveled road, the missing yellow line. She must have been going around fifty on Highland Ridge Road. That road she knew like a book, though, the car seemed to swallow it up undirected, instinctively, it had been over it so many times. At least a million.

Back more, Perry could picture leaving the bar, whenever that had been. It must not have been too late, because she remembered having a hard time finding her car among all those still in the parking lot. She remembered standing in the middle of the road right out front there, the main route, which trafficked only other people coming back from obscure bars at that time of night, guess it must've been two. She was standing there, magnificently drunk, swaying like one of those poles upon which those guys spin and balance a dish, talking to Jeffrey Kaylan. Jeffrey never drank, but even so, he was the nicest and kindest of them all. Perry could talk to him when she was drunk and understand everything, because, even though he was funny, he never pulled anything.

"Why do you come here so much, Perry. There must be some reason, although I can't see as there's any attraction for anyone here."

She had squinted up into his face. It was smiling, as she had expected. He never was 100 per cent serious, and most of the time you couldn't even be sure if he wanted to know the answer to his question.

"Jeff, even though you may not approve, I come here to drink with my friends."

He looked away. "And if they aren't around, then I come here to drink, and sometimes I stay and sometimes I don't, and sometimes I bring other friends with me."

"Yea, but ... Well, I guess that's your business. I just wonder what you're up to, but don't ... I dunno, look here comes Matthew."

"Oh God," she muttered, looking at the door through which Matty was stepping with several goodbyes behind him.

"Oh, it's you two," he said with a wide and dimply smile. "I've been looking for you, Kaylan." "You wanna leave?" said Jeffrey.

"Yea, there's some girl in there who I knew from last semester who I once made an awful fool of by pretending that I had given her the clap. She's ready to kill me."

They started off across the street, Perry taking a few steps with them until she stopped. "You guys gonna be around?" They stopped and looked at her. "I mean this weekend and all?" Pause. "Or are you going into New York or something?" She heard her own voice die out. She looked at her feet. She was standing right in the middle of Route 119, on the double yellow line.

"I'll be here and there," she heard Jeffrey say in a quiet voice. "But Matty, aren't you going to ..."

"No, I'm going away, Perry, for the weekend."

"Oh yeah? Where?"

"Tokyo."

She saw their backs disappear among the cars up somewhere in the parking lot, and then waved to them dryly some moments later when they drove right past her. She stayed for a long time, playing tightrope on the double yellow line, and singing to herself with the distant and muffled juke box back in the bar.

Copywrite 1976 Lauren Kingsley

Knowlton Debate Cont.

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functioning quite well, as a living illustration of the goals and principles discussed above. There are students who study foreign languages who came to Connecticut College specifically because there was a Language Dorm, and who would have to consider leaving if it was terminated or made meaningless by being split up and spread across campus (the crucial aspect of a unified International atmosphere would thus be destroyed).

Those who live in Knowlton do not entertain elitist feelings or notions. Indeed, that there is a feeling in the rest of the community which isolates Knowlton makes "Knowltonites" wonder why others look down on them (if that is actually the case). Knowlton residents would be glad to have visitors from the rest of the campus. It is ridiculous to say that the rules about speaking certain languages at certain dining tables (including English) are of an elitist nature. If Knowlton has slightly bigger rooms or higher ceilings, other dorms have pleasantly large rooms, more central location, higher dorm-dues income because of more people (making social dorm functions easier to arrange) or any number of

unique attributes. Such things are precisely what give each dorm its character, and provide a variety of living experiences at Connecticut College. If the Knowlton character is mysterious, it is only because it is smaller and because some people are unwilling to accept a group of people united for academic reasons instead of just social ones. Isn't this a school of learning, and not just a resort?

Concerning financial and administrative objections: Of Knowlton's thirty-seven rooms, twelve are doubles. There are six upper-class students who volunteered to share a room so that the demands of the Housing Office could be met. These facts show that the most economical use of room space is being made, more so than in any other dorm on campus. It is a tribute to the unity of purpose in the International House that upper-class persons would volunteer to live in a double. The percentage of Freshmen in Knowlton is 36 per cent, higher than any other dorm on campus. As far as dining space is concerned, Knowlton dining room is always well-attended, with an average of 75 diners at each evening meal, with only 49 dorm residents. (And as

previously mentioned, anyone is welcome at any time).

If the complaint is that Knowlton, as a language dorm, is a "special case," SO WHAT? How can a Liberal Arts College, one which is proud of its reputation as such, object to the encouragement and development of individuality? It is the opportunity to pursue individual interests which attracts students to Connecticut College, which makes it more appealing, socially as well as academically, than larger and - or more reputable schools.

This year Conn lost one of these appealing characteristics when the residential dining program was cut back, and the result is more congestion at mealtime, fewer satisfied diners, and virtually no financial savings. It seems unnecessary that we put up with these officious attempts at administrative streamlining and centralization advantages, and which in fact create problems by depersonalizing the community and stimulating apathy if not discontent. Let us not forget that this college is for the people who live in it, and we must respect every individual here if we are to keep it that way.

Connspcak Cont.

continued from page three

8:00, 'za at 'Ceans, 'chers in the bar. Time marches on. Oh well.

From the ashes of this language, however, a phoenix is rising. The practitioners of this new language are adherents of the principle of vowel substitution. As a friend of mine remarked, "When you talk this way, you change the vowels." That smoked substance from Asia Minor becomes heesh. That sax player from off-campus becomes Keesh. The New York Times becomes the Teems. When someone goes to an all-campus party he can puke for a buke. Get the idea?

What does this linguistic salad portend for the inmates of our institution? The overuse of the particular words I cited (along with many others) is an unfortunate circumstance. The willingness and ease with which people pick up these words (I too am guilty) and the excessiveness with which we use them makes for some rather dull conversations. After all, one can hear the word harsh just so many times before one becomes

completely harshed-out.

The individuals who are playing around with language and word structure, however, are doing some interesting things. A completely homogenous language would be a boring one. Reader's Digest uses 'good' English. No thanks.

The English language is the most advanced in the world because it is the most abstract. Words are continually abstracted out of experience. The epistemological implications of such a hypothesis would bring one to conclude that the children of this SAT-television society are not becoming lazy but just more abstract. Get it?



WCNI presents

an evening with

Connecticut College

Palmer Auditorium



Billy Joel

Sunday, December 5, 8pm.

Knowlton Debate Re-opened

By Rose Ellen Sanfilippo

The Student Assembly has sent a letter to President Ames urging him to present a final policy statement on the future of the language dorm before Christmas break, so as to 'encourage and leave time for thoughtful discussion and compromise' on the issue.

According to Student Government President Leslie Margolin this early administrative decision would avoid 'the crisis situation' which occurs in the spring because issues such as the continuation of the language dorm and co-ops traditionally come up when students are either taking exams, or there is a change in the membership of SG's executive board.

Almost all of the residents of the present International house, Knowlton, attended the SG meeting and endorsed the letter which calls for a final solution to the annual question of whether or

not such specialized housing be continued at Connecticut College.

Specifically the letter, which also was endorsed by College Council, states that the college maintain both a language dorm and restricted language dining; though the two do not have to occur in the same building.

The issue was decided upon only temporarily last year when Dean of Student Activities Margaret Watson turned the responsibility of Knowlton's housing arrangements over to the house president Allison Davis.

Ms. Margolin said the issue was still alive because a member of the administration had expressed feelings against specialized housing. According to Ms. Margolin's information it was difficult to find enough interested students to fill the dorm each year, and that the space in Knowlton may be more efficiently used if it were a regular dorm.

Although only financial considerations were discussed, the

feeling that Knowlton had excluded itself from the rest of the campus was mentioned.

Students living in Knowlton said that they couldn't understand what the problem is because all of the available space in Knowlton is being used. They claim they already have a waiting list of students wanting to live there.

Knowlton has 37 rooms and now houses 50 people; it has 12 doubles including three which upper-classmen live in.

The students also said that a language dorm is a vital part of the community because 'to use a foreign language for 150 minutes a week in a classroom and at no other time does not permit a continuity of thought and habit which are necessary to learn a language well.'

They said that the feeling that Knowlton was exclusive is unfounded and that 'those who live in Knowlton do not entertain elitist feelings or notions.'

They said that 'those who live to be reached for comment at the time this article was printed, will be given an opportunity to clarify the problem in the Pundit issue following Thanksgiving break.

New London Shorts

Near Accident at Millstone
An accidental start-up of the Millstone I nuclear power reactor during a refueling process has been termed "extremely regrettable." The start-up was triggered when an employee simply "pushed the wrong button," according to the New London Day. Although no one was injured and no harm to the public occurred, the incident is under investigation by the Nuclear Regulatory Commission. The Commission plans to examine the plant's refueling process and insure that employees are totally familiar with it.

Lexington in New London
Mayor Ruby Turner Morris of New London was quoted in the day as being "very optimistic" about the possibility of acquiring the aircraft carrier Lexington as a tourist attraction. The Lexington will be decommissioned by the Navy in about two years. By then Mayor Morris hopes to have ironed out the many details involved in procurement of the vessel and its eventual location. Potential sites for the 900 foot, 10 story tall

carrier stretch north from Ocean Beach to the Thames River.

Drug Ring busted
A major drug ring was smashed on Friday when State Police arrested 10 men, some of whom reside in Mystic and Groton. After a long investigation, state troopers raided and found 25 pounds of marijuana valued at approximately \$7,000. Police also found L.S.D., peyote, and hundreds of dollars in cash. Police say that the investigation is still under way, and that they plan on more arrests.

E.B. striker electrocuted
A worker at the General Dynamics Electric Boat Plant was electrocuted just before noon last Friday. Eugene Miller, 49, was working on an air circulating device when he evidently made contact with a bare wire. Mr. Miller was pronounced dead on arrival at Pequot Medical Out-patient treatment center. Miller had just returned to E.B. three weeks prior to his death after an extended period of absence following a strike in 1975. He is survived by his widow and two sons.

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JB Debates Fink Clause Dilemma

Picture yourself studying for finals with two close friends. One turns to the other and says, "Don't study Chapter Six. It wasn't on the exam." Would you tell them to report themselves to JB, and if they did not, turn them in yourself?

Judiciary Board had an open policy meeting to discuss whether to retain the "fink" clause in the Honor Code, on Sunday night Nov. 14. Under this clause any student witnessing an infraction of the academic, or social honor code is obligated to report the violator to JB.

The fundamental question this boils down to is whether observing an infraction and not reporting it should itself be a violation.

Consideration of this question is the result of a JB forum held a few weeks ago. There the prevailing sentiment was that although students generally support the Honor Code, they doubt their own willingness to turn someone in.

Arguments for dropping the clause include its actual ineffectiveness and the hypocrisy of retaining a clause students sign a pledge to, but do not really believe or follow.

An additional problem JB Chairman Tammy Kagan raised is that during matriculation students may sign the pledge without understanding its actual meaning, or realizing the responsibility behind it.

No one can attend Conn without signing the Honor Code. Therefore, theoretically, no one can be here without agreeing to turn in someone they suspect of cheating.

In turning to reasons for keeping the clause, JB stressed its primary purpose of protecting students. If students did not turn fellow students in, the watchdog burden would lie on the faculty's shoulders.

Elimination of the "fink" clause would show student unwillingness to handle the responsibility of reporting others. In this event, Kagan anticipates that the faculty would revoke the privilege of self-scheduled exams.

The benefits of dropping the clause and making the reporting of violations optional were also discussed. If students question their ability to report infractions when it is an obligation, it was felt there would be more reluctance if it was not a binding duty.

JB Rep. Michael Colnes pointed out the selfishness of not reporting the student, especially when dealing with a curved exam. Colnes said he realized how difficult turning in a student is, but by not reporting to JB, the witness takes the easy way out and puts his interests above his fellow students.

After the meeting, the Judiciary Board voted unanimously to keep the "fink" clause. Added to the list of advantages was this clause's contribution to Conn's ideal environment of mutual trust and cooperation.

Dialing For Dollars

by Nancy Singer

With one week of fund raising completed and one to go, the annual Connecticut College Telethon is rapidly accumulating alumni pledges.

During the past week members of the college community have been given the names of alumni living in the area whom they phone in request of donations.

According to Debbie Zilly, organizer of the Telethon, the turnout of volunteers has been excellent, with 22 student volunteers. The token faculty volunteer is Antoinette Wagner, assistant professor from the physical education department.

At this point in the Telethon 133

alumni have been phoned, 27 of them giving specific pledges which have amounted to \$770. The remaining 106 alumni have agreed to donate funds, but have not yet specified the amount of their contributions.

"The fund raising is not specifically for the library," Zilly said, but rather for "unrestricted purposes." However, a contributing alumnus may state in which area of the college he wishes his donation to be used.

When asked whether she anticipated as successful an outcome as in previous years, Zilly said that it is difficult to say at this point because so many alumni have agreed to donate

money to the college, but have not yet specified the amount.

Hopefully this year's total of accumulated funds resulting from the Telethon will either equal or surpass last year's profits which totalled roughly \$2,500.

The telethon continues from Nov. 15 through Thursday night, Nov. 18.

Loco-Motion Circus

The Loco-Motion Circus starring Bounce the Clown and Cyrus P. Koski III will perform to delight children of all ages Friday evening, November 19, at Connecticut College.

The program at 8:00 p.m. in the gymnasium at Crozier-Williams Center promises a fact-paced melange of acrobating gymnastics, juggling, hand balancing, unicycling, buffoonery, and mime.

The two young clowns who created and perform this "movement experience" have enchanted audiences throughout the eastern United States and Canada with their dexterity and body coordination. Their performing style, reminiscent of the comedy vaudeville era, has been featured at shopping malls, art festivals, school systems, and over television.

Children under 12 will be admitted for 25 cents, adults for 50 cents. Tickets will be on sale at the gymnasium door on the evening of the performance.

GATES and BECKWITH

Come down to Hodges Square and find those painting, carpeting, and hardware goods that will enhance your room's decor. We're ready to help you throughout the college year with any supplies you may need for any do-it-yourself projects.

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WANTED:

Black-White couples (Black woman-White man only) to participate in research project studying interpersonal relationships. Subjects must be going together (dating steadily, going steady, or married). Work required is to fill out paper and pencil test (takes about one hour) relating to personality and relationship. Participants guaranteed confidentiality and anonymity and will receive \$6.00 per couple and report of the study when completed. If interested in participating or if you know of couples who might be interested in participating, please write me, Box 1581 or telephone Ext. 344 or 345 on campus, Bernard I. Murstein, Chairman, Psychology Department.

Bernard I. Murstein
Chairman
Psychology Department

Morrisson Meets Freeman

PUNDIT, 18 NOVEMBER 1976, PAGE SIX



DEEDY

Happy's Prediction

Beaver, Parmenter, and Deedy ARE Freeman. All three had games together for the first time against K.B. The result was a 42 point victory margin. If Morrisson Thought Harkness was intense, wait until they meet Deedy and the Beave. Add Parmenter and the rest of the boys, subtract Gale from Morrisson and Freeman will bring the championship back to the South. Deedy and Parmenter have been close to the championship before, only to fall. This is Parmenter's last quest.

Freeman wants the championship more than anyone else. They have bounced back from defeats and upsets to slaughter a favored K.B. team. The Freeman slogan is "The South's Gonna Do It," and I agree.



BEAVER



SHRIER



GOLDEN BOY



GOSNELL



ANTOINETTI

Freeman

	Ht...	Wt.	Position	Major
Mark Wyatt	6'0"	174	DE	Beer Distribution
Dave Gosnell	6'2"	177	TE-DE	Necrophilia
Golden Boy	5'11"	169	Palm Beach-QB	Male Modeling
T.D. Deedy	5'7"	146	HB-Safety	Pharmacology
Harpo	5'10"	152	SE	Marxism
Mike Tulin	5'11"	153	DB	Import-Export
Josh Stern	6'0"	161	MG	Architecture
Trae Anderson	6'0"	170	Goalie	Soccer
Ricky Shrier	5'8"	146	HB	Massage Parlor Owner
Steve Antoinetti	5'9"	15	C	Driver's Ed
Beaver	6'0"	183	G-LB	Mixology



STERN



HARPO



TULIN



WYATT



ANDERSON

On "Super Bowl Saturday"



FISKIO

Biff's Prediction

Freeman's only loss during the regular season was to Harkness. Morrisson beat Harkness twice. Freeman's only tie this year was to Hamilton. Morrisson beat Hamilton also. The Fiskio-Wilgus connection is unbeatable. Either Fisko or Miami can handle Beaver, especially a wounded Beaver. Deedy is hobbling around on a cane.

Individual players do not win a championship. Teams win championships and Morrisson is the team that will win this year.



WALLY GATOR WILGUS

All Photos by Powell



MIAMI



GALE



GANLEY



BUCKWHEAT

Morrisson

	Ht...	Wt.	Position	Major
Miami	6'0"	175	G-DE	Public speaking
Mark Fiskio	6'1"	185	QB	Child Development
Larry Wilgus	5'7"	148	Indy Speedway	Child Molesting
Mike Ganley	6'0"	178	HB-MG	Larrabee
Buckwheat	5'10"	152	C-LB	Deviant behavior
Peter Musser	6'2"	182	TE-DE	Abnormal Psych.
Ken Tobler	5-10"	146	2B	Whitology
Larry Yahia	5'11"	153	HB	Hotel Management
Phil Farmer	6'3"	187	Specialty teams	Ear cleaning
Carl Lopp	6'3"	181	Spectator- Punter	Not declared
Peter Gale	5'7"	143	HB-Coach	Low- Keyism



MUSSER



TOBLER



FARMER



LOPP



YAHIA

FINE ARTS

PUNDIT, 18 NOVEMBER 1976, PAGE EIGHT

Roots, Rock, Reggae!

There's no question that there are lots of talented people working in the world of contemporary music, but there are very few true innovators. Jimmy Cliff, master of song, keeper of rhythm, and prime exponent of what has come to be known as reggae, is an innovator. No one can truly take credit for inventing reggae--as with all musics, it is a synthesis of different elements--but Jimmy Cliff more than any other single figure, broke down the doors to its inevitable acceptance in the pop market place and is today a living symbol of modern Jamaican music--reggae music.

As with anyone in the vanguard of a given moment, Cliff has had to surmount more than his share of obstacles which circumstance has placed in the path of his career. The son of a tailor, Cliff grew up in a small village near Montego Bay on the north coast of Jamaica. When he was 14 he went to study at a technical school in Kingston. The main source of entertainment for Jamaicas was the radio and among the favorite stations were those broadcasting from Miami and New Orleans just across the Gulf of Mexico. Cliff particularly liked the New Orleans sound and lists Sam Cooke, Louis Jordan, Fats Domino, Little Richard and Smiley Lewis among his early musical idols.

Unique to Jamaica are the sound systems--portable discotheques run by disc jockeys like Prince Buster, Duke Reid and Count Boysis. They played imported records at dances on huge P.A. systems powerful enough to send the music vibrating through the bodies of the dancers. When American R and B records became overlaid with strings in the late 50's the sound system DJ's began recording their own records exclusively for the dances. Local musicians' imitations of the earlier backbeat brand of R and B resulted in a number of homegrown variations ranging from "ska" to "rock steady" to reggae; at this point Jimmy Cliff decided to drop out of school to become a professional singer.

Cliff recorded his first song, 'Daisy Got Me Crazy', for Count Boysis in 1961 at Ken Khouri's Federal Records studio--the first recording facility on the island. Boysis offered him the sum of one shilling (12 cents) for his efforts; Cliff turned down the piddling offer with all the pride he could muster. (That bitter incident was replayed by actor Jimmy Cliff in his starring role in the film *The Harder They Come*, in which Cliff, as the character Ivan turns down record mogul Hilton's \$10 offer for his first record)

One evening, passing by Beverly's, a Kingston store that sold everything from ice cream to records, Cliff had a brainstorm and went in to see if he could convince one of the three Chinese

brothers who owned the store to help him make a record which they could sell. He made up a song on the spot: 'Dear Beverly.' Two of the brothers found the audition comical; one, Leslie Kong, did not. He agreed to take Cliff into the studio.

His next recording, "Hurricane Hattie" ('If you mess with me I'll tear you up like a hurricane') immediately went to the top of the Kingston hit parade. Cliff, at the age of 15, had become a celebrity and Leslie Kong had established himself as the country's most successful record producer.

For the next year, Cliff's records, such as 'King of Kings' and 'Miss Jamaica' (in the then-popular Ska mode), made the chart charts in England buoyed by West Indian immigrants eager for the sound of home. Cliff toured the Caribbean with package shows and, in 1964, came to New York to perform at the World's Fair with Byron Lee and the Dragonaires, Jamaica's leading band.

It was at this time that he met Chris Blackwell, the son of a Jamaican plantation owner, who founded Island Records in Jamaica by importing American Records for sale to sound system DJs. Blackwell later moved to London where he recorded Millie Small's 'My Boy Lollipop.'

Cliff soon discovered the audience for Jamaican records in England was limited. He ended

up singing background vocals for Spencer Davis at a session for 'Keep on Running.' Sensing that there was a wider audience for American-style R and B, Cliff formed a band and performed in England and on the continent, singing songs like those of one of his early favorites, Sam Cooke. As a soul artist, he developed a moderate reputation, but a year later he went to the Brazil Song Festival in Rio de Janeiro. The song he sang, 'Waterfall' was so popular that the recording of it was a hit throughout South America.

From there the road led back home. Cliff returned to Kingston and went into Dynamic Sounds Studio, for the sessions which resulted in his world-wide hit single of 'Wonderful World, Beautiful People,' as well as 'Vietnam' (called the 'best protest song ever written' by Bob Dylan) and 'Many Rivers to Cross', the hymn-like song that induced film maker Perry Henzell to offer Cliff the lead in *The Harder They Come*.

When 'The Harder They Come' premiered in Kingston in the summer of 1972 it was an overnight sensation. The desperate life of the ghetto community was portrayed with sympathy and accuracy by Henzell and thousands of residents of West Kingston's Shantytown jammed the theater opening night, forcing government officials and

continued on page ten

Aspiring Artists Display Diverse Exhibit In Cummings

By Benita Garfinkel

On Sunday, November 14, there was a reception in Cummings Art Center for four young artists presenting their works in the disciplines of Photography, Painting and Sculpture. Barkley L. Hendricks and his protege, Peter Misisco represented the painted photography aspect of the exhibit. Mr. Hendricks, originally a native of Philadelphia, is now assistant professor of Art at Connecticut College. He has exhibited one man shows at the Columbia Museum of Art and Gibbs Art Gallery to name just a few. He has worked in public collections at such notable places as the National Gallery of Art, Philadelphia Museum of Art and Cleveland Museum of Art. In viewing his display, I was particularly gravitated towards a photograph of a fellow wearing an egg splattered decal shirt, which was colored in to heighten the effect of the obtrusive decal. One interested spectator simply turned to the artist and remarked: "it is closer to real than real." This statement best surmises Mr. Hendricks' work on display.

The other artist involved in

the arena of Photography was Peter Misisco, presently a New London inhabitant. He is a '75 Connecticut College graduate who is now an instructor at the Drop-In Learning Center. Mr. Misisco's photographs have been published in Art Forum, African Arts Magazine and Tribal Arts Gallery Brochure. When I relayed some questions to him, pertaining to the message he is trying to convey to his viewer, he responded by saying; "I have a good time doing them and want people to have a good time viewing them." According to Mr. Misisco, in painting pictures he has enhanced his technique for color purposes in photography. He often refers to himself in an elongated fashion as "Pete the Skeet is on the case," which is evidenced in *Here Comes the Bride* (a photograph of a bald headed manikin decked out like a bride) and *Well-turned ankle* (a sensuous, sinewy leg next to a desk) I found delight in a photograph of a young boy who I had the pleasure of meeting. In *Kurt in His Favorite Shirt*, we see Kurt in a Mickey Mouse T-shirt. Both Mickey and Kurt seem to be athletically inspired as they flex their rather deflated muscles

(better luck next time boys!)

The artist exhibiting in the adjacent room was a painter by the name of Marcia Lloyd, who describes herself as "a painter of realistic landscapes." Also a native of Philadelphia, she is presently assistant professor of Art at the University of Massachusetts in Boston, a position, which she says allows her time to do her own work and "buy time for it as well." Ms. Lloyd's exhibit at Connecticut College marks the first time her work has occupied an entire room all to herself. In her paintings, she claims to make a personal notation on how "I see space, which is then tempered by my own feelings." She stated that after wearing contact lenses, she was made aware of side visions, and began painting horizontally. In her concluding phrase, she summed up her art by saying, "my paintings are about expansiveness of space-going beyond the horizon to infinity." I was rather intrigued by her rendition of *Low Tide at Wellfleet Bay, Cape Cod* (having just been there last year). In this painting she entwines the sand dunes with the water, while accentuating the

continued on page ten



Jimmy Cliff

File Photo

Shackford's 'Eclogue' To Be Performed

The Department of Music at Connecticut College will present a student recital Thursday (Nov. 18) at 8 p.m., which will include performances by over 20 undergraduate musicians and the premiere performance of *Eclogue*, composed by Charles Shackford, professor of music. The recital will be held in Dana Hall in the Cummings Arts Center.

A brass quintet playing Henry Purcell's *Two Trumpet Tunes*

and Ayre and Daniel Speer's *Sonata* from *Die Bankelsangerlieder* will open the program.

Following the opening piece will be *Concerto for Two Flutes* in C Major by Vivaldi and two pieces of Bach: *Sonata in C Major for Flute and Continuo* and *Partita in D minor*.

Franz Danzi's *Sonata*; *Jour d'ete sur la Montagne* by Bozza; and Schumann's *Intermezzo*, Op. 4, No. 5 and *Three Fantasy Pieces for Clarinet and Piano* will also be on the program.

The finale for the recital will be the premiere of Prof. Shackford's *Eclogue* for alto and tenor saxophones, four violoncellos, and harp, with Prof. Shackford conducting.

The audience is invited to meet the performers in the lobby after the recital which is open to the public at no charge.



Charles Shackford

Photo by Powell

Herr's Directorial Debut Proves a Resounding Success

By Robert Markowitz

"This is great", bubbled Dean Johnson to her friend. "There's nothing better than classical porn."

It was intermission at 'The Mandrake' by Niccolo Machiavelli, directed by Linda Herr. The audience approved.

Linda Herr's 'Mandrake' is an audience-oriented production. The actors use comic techniques such as exaggerated expression, double takes, and audience asides. The risk in playing for the laugh is that the characters can be reduced to caricatures. Yet although most of the characters were two dimensional, the stereotypes were interesting and played to the hilt. It was as if each actor was wearing a mask.

When the curtain opens for the first act, a girl is arranging and admiring a bouquet of flowers. It is a very simple action, but it draws in the audience's concentration.

The bold and beautiful costumes designed by Judy Aley are another instant attraction. They serve as a major feature of the set, since the brightly garbed jesters are virtually props.

The plot is revealed almost immediately. A young, wealthy, charismatic stud, Callimaco (Erik Sletteland) is determined to win a Helen-of-Troy type, Lucrezia (Nancy Katz). Unfortunately, she is married to a 'stuffed dummy', Messer Nicia (George Hayden). Only the sly Ligurio (Tom Howland), Callimaco's servant, can conjure a Machiavellian scheme to acquire the prize for his master.

Ligurio, devilish and obnoxious, prances around the stage like a Master of Ceremonies. His energy forces

the play to move. Tom Howland's antics and machinations seem to be pure joy derived from naughtiness.

There is a close relationship between Ligurio and Callimaco. Ligurio enjoys fawning over his master. A memorable scene is a gleeful little song and dance where they greedily savor the result of their progressing plan.

While Callimaco appreciates his servant's affection, he is basically egocentric. Callimaco is his own universe. Erik Sletteland handles his long monologues well. Great range is combined with good dramatic changes and a thought pattern which is made clear to the audience. It is difficult to determine whether his lack of communication with the other actors is due to the character or the actor.

Yet, nobody is really communicating with anyone else. Callimaco is lost in his passion; Ligurio is busy conniving; and Messer Nicia is lost in his stupidity.

George Hayden as Messer Nicia is hilarious. He walks like Caesar on the way to the bathroom. Every action, every line is brought to the point of absurdity. The character is written as pompous, pretentious, and foolish. Only, after a while, Hayden, having shot his load and exhausted his mannerisms, can only repeat the act. A scene, reminiscent of Monty Python, in which Ligurio renders Messer Nicia deaf by stuffing cotton in his ears, climaxes Hayden's comic travesty.

The humor is below the belt, and Ms. Herr's twentieth century production stresses all the sexual innuendos. A twelve year-old girl,

sitting with her parents was constantly pressing her mother on what it all meant. The mother was asking her husband. Outsiders excluded, the sophisticated Conn College audience was pretty sharp.

Yet, only a few women gasped at the rampant male chauvinism throughout the performance. Lines such as, "Don't grovel, and prostrate yourself like a woman", kept on popping up. Perhaps, the sting was softened on account of the female director.

The new force in the small, but devoted Conn College theater department, Linda Herr, has definitely shown her stuff. The play moves beautifully. The focus is clear. There are no meaningless distractions, or periods of confusion. The casting is generally good.

Mary Conklin, Jennie Hirshey, Toby Mardis and Nancy Katz play their character roles with style. Peter Rustin and the 'frisky friar' Lawrence N. Corwin round out the fine cast.

'Classical porn' really can be fun. How about some burlesque?



Scene from Mandrake

PAGE NINE, PUNDIT, 18 NOVEMBER 1976

Photo by Allen Decker

"The Front" at Groton UA

by John Azarow

I have just seen "The Front," a film starring Woody Allen, one of my favorite comedians, a man whose performances and films have had me in hysterics for years. Going to a film starring Woody Allen, for me, was something like going to a party, full of happy energy and laughter. Movie houses were transformed into comfortable living rooms, as endless streams of one-liners and sight gags kept the audience rolling in the aisles.

As the credits flicker and fade from the screen, the theatre is uncomfortably silent. No one has moved from their seats, none of the usual re-telling of jokes just heard, or palm-slapping over favorite scenes is evident. I believe the audience is in shock after viewing director Martin Ritt's graphic indictment of one of the entertainment industry's, indeed our nation's, darkest

moments. I'm talking about Joe McCarthy's House Un-American Activities Committee and Blacklists.

"The Front" focuses on the Blacklisting that halted — and in some cases ended — the careers of some of America's finest actors, writers and directors during the post-WWII "Communist Scare". Ritt himself was blacklisted from 1951 through 1957, and Walter Bernstein, who wrote the original screenplay for "The Front" was blacklisted from 1951 through 1958. Ritt has directed several successful films over his 20 year career, ("Hud," "The Long Hot Summer," "Sounder," "Pete 'n Tillie") but describes "The Front" as "the film I've always wanted to make."

Having been Blacklist victims, Ritt and Bernstein could have furiously lashed out at the industry and government com-

mittees, probably producing a boring, documentary-type film. But instead of a documentary, they have produced a human and often humorous story of real people's reactions to intimidation and pressure, with great effectiveness.

Allen, in his first straight dramatic film role, leads a fine cast. As Howard Prince, Allen is a small time bookie and restaurant cashier (describing his childhood: "The biggest sin in my family was to buy retail") who is persuaded to "front" for a trio of Blacklisted television writers (says Prince: "I can't even write a grocery list") and achieves fame and fortune as television's hottest young talent. Though a natural comedian, his performance in "The Front" accents Allen's sensitivity and strength as an actor. Allen responds with a powerful and moving performance.

Zero Mostel, as a Blacklisted actor turned informer for a private investigator, and Herschel Bernardi, in a rare film appearance as a television producer who covers up the blacklist policies of the networks, add personal experience to the film, in addition to their obvious talents as actors. Remark Ramsey gives a cold characterization as the head of an investigative firm, Freedom Information, whose philosophy that "Spying on the side of freedom is an honor" embodies the mania of the times.

Ritt's editing and camera work are precise and to the point, helping the viewer move easily through some highly flammable subject matter. Particularly impressive were the "period" aspects of the film, as I felt comfortable with a time period close to my own childhood without overdone costumes and tacky sets a la "Happy Days." "The Front" ... a different side of "The way we were ..."

Thanks Diane

by Audrey Anderson

Last Saturday night was an amazing evening. Diane Argyris sang at the chapel Coffeeshouse.

It's hard, virtually impossible, to express through words a moving experience. I think, though, that it would suffice to say that Diane was incredible. I'm sure anyone who was fortunate to have been there will agree.

Diane sang to a chapel basement packed to capacity. After her first set of songs, tables had to be folded in order to make enough seating room for the continuous stream of newcomers. By the end of the night she had the entire audience singing along and on their feet with applause. Tell me when that has ever happened before at a Conn College Coffeeshouse.

Not only does Diane have an incredibly strong and beautiful voice, but the ability as well to become one with her song and to share it with her audience. She reached down to her innermost feelings and engulfed us Saturday night with her song and presence. There are no pretensions when Diane sings, only honesty.

Diane really knows how to sing the blues. And just as easily she can have an audience laughing as

she clowns with the lyrics of a song or singing along. She even managed to get her fine pianist, Larry Batter, singing. Diane claimed he refused to do so throughout their month of practicing together. I told you she was incredible.

Diane's voice is difficult to classify. I suppose it can best be described as "bluesy"; a powerful and strong voice rich with emotion. She sang a variety of songs Saturday night ranging from old Billie Holliday tunes to contemporary songs by artists such as Joni Mitchell, Janis Ian, and Bonnie Raitt. When she sang Janis Ian's Jessie, one could feel with Diane the pain of a woman pleading for the return of her lover. Just as effectively she sang songs of a lighter nature and later sprang easily into Joni Mitchell's Raised on Robbery, complete with her own illustrative gestures. She had the entire audience singing along with Joni Mitchell's Circle Game and at last relented to our demands to sing Day by Day, the song for which Diane is well-remembered from last year's performance of "Godspell."

And then of course there were the blues. The two Billie Holiday songs Diane sang were God Bless continued on page ten

Chapelwatch

for Dianne

The sky
in evening breath,
seeps slowly the blush of sun
descending into the birches that skirt my vision.
Cool rose
fingerpainted across the dusk
sift into the reaches of the treeline.
My eyes
trace the outline of nightsure against
your grey clefts
your stone face chiseled
into the body of Christ
the wittled God,
in shades of day dying
in bleeding hue of hope.

by Suzanne Melhado

Dance Festival cont.

continued from page one
 common ground on which to continue our long-standing relationship with the American Dance Festival. Our offer to host the Festival next summer remains open. If, however, they succeed in relocating their program, we will begin immediately to plan for a School of the Dance and the Connecticut College Dance Festival on our campus next summer. We are firmly dedicated to maintaining our traditional strength in the dance."

Ames stressed that if the festival does leave, a different kind of festival could be organized: a festival not only devoted to dance, but also to other arts, including drama and music. The school could hire additional faculty and build a comparable reputation over time.

Initial plans for a revised program at Conn are still indefinite, but President Ames indicated that the strength and quality of the institution's present dance program would provide a strong base for future development.

The Festival is looking into the possibility of moving to Newport, where they held a series of performances this past summer. This, however, poses obvious problems of housing and space because there is no central campus in the area which could provide as good a setting as Conn does.

Other institutions have expressed an interest in hosting the Festival but these plans are still in the making. Reinhart says that he hopes to have chosen a new location for the Festival by Jan. 1.

Mary Jane Ingram, festival administrator, said that this year "the community had just started making a real attempt in assisting the festival," and that, "it's sad when you come up to your thirtieth anniversary in a place, to pull up roots and move."

This summer there were 300 students from 40 states and foreign countries attending, and 17 different dance troupes visited during the six week period.

Currently, the Festival offers other dance programs such as a four week Dance Television Workshop for professional television directors, Project: Music and Dance which commissions new works from composers and choreographers, Dance Educators' Workshops, Dance Therapy Workshops, experimental theatre company residencies. It also commissions new works by prominent and emerging choreographers. The Festival holds a year-round Community Outreach Program of movement classes, workshops and concerts in Southeastern Conn. and Rhode Island.

continued from page nine
 the Child and Stormy Weather. There is no possible way I would even attempt to describe the power and beauty of Diane's handling of these songs and the emotional impact they had upon the audience.

Saturday night was unique. Diane is an exceptionally talented and special person. She doesn't just sing, she lives a song and shares with those listening its pain or pleasure. I don't think it's presumptuous of me to speak for everyone who was there Saturday night in saying, thanks Di, please do it again.



Cliff cont.

continued from page eight
 respectable middle-class Jamaicans to sit two and three to a seat. Cliff, the star of the movie, was unable to get in.

The Harder They Come served to introduce Cliff and the reggae idiom to the world. Since the film, Cliff's songs have been covered by a wide array of pop artists ranging from Harry Nilsson to Brownsville Station, from Johnny Rivers to Three Dog Night and Cher.

Cliff has experimented with a wide variety of musical approaches, but the fact remains that reggae, with its innovative rhythms and arrangements and its freedom for poetic expression of real ideas and feelings, has allowed him more latitude for artistic creation than any contemporary musical form. And Cliff, in turn, has brought recognition to Jamaica's problems and potential, as well as to its wealth of creative talent.

Cummings cont.

verdure of the hillsides. The image created in my mind was that of a place of infinite, voluptuous hills and endless sand dunes.

Lastly, in the midst of the great hall of Cummings lay the sculptures of William Travis. Although he spent thirteen years of his life in Africa, Mr. Travis did not hesitate to mention that he has detached himself from sculpturing along the lines of the African motif. When queried as to what he is trying to convey, he stated that he is concerned with "implied space-space that continues beyond the piece." Mr. Travis, who has exhibited at the Philadelphia Art Alliance and Folger Shakespeare Library in

Washington, D.C., sees his message as that of universal appeal where the viewer can "just appreciate what physical things are doing."

It was only by chance that I managed to procure a few statements from an observing critic in the vicinity of the show. His comment on painted photography, was; "it is used to call emphasis to an area with color — why don't they just take up painting?" Another comment that was made concerned minimal sculptures. He decided that they were worthwhile to spectators who usually just see things at eye level, and who now would notice the objects lying on ground level.

The exhibit was diverse enough to be quite stimulating, especially since the artists appeared to be very much involved in their work. Although not a discerning connoisseur, I should like to add in concluding that the wine, which was of decent caliber, caused me to recognize the ground level art via the art of stumbling!

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The Semi-Finals - And Then There Were Two

By Biff and Happy Lomax

This past Saturday Mrs. Natural blessed us with ideal weather for the start of the annual pain and gore ritual known as the Flag Football Playoffs. The first place team from the Northern Industrial Complex—Morrisson, met Harkness, who emerged from the pastoral Southern backlands as the number two ranked team. It was Gettysburg all over again. The battle surged on for three hours, bodies strewn up and down Merves Field, with neither side conceding defeat nor proclaiming victory. At last the smoke cleared and the war hoots died with fifty seconds left in the sudden-death overtime period. Morrisson had scored a safety, making the final score 23-21.

Just to stop and reflect on what an effort was put forth by both teams is too much for the brain to comprehend. It was one of the most exciting and best executed games in flag football history, it even temporarily shocked Biff and Happy out of their state of bongidness. Spectacular individual performances abounded all day. Buckwheat pulled more flags while lying flat out on his back than most players do standing upright. Pablo steamrolled over more people than a swimming pool full of grain alcohol could. Before we begin our scoring recap it is advisable for those with a weak heart not to read beyond this point.

Early in the first quarter, Morrisson lost the services of running back Peter Gale who pulled up lame and was forced to exit the game. This hurt their running game significantly. For the only score in the first quarter, Harkness Q.B. Andy Krevolin hit center Pablo Fitzmaurice for an 18-yard touchdown pass. The score was Harkness 7, Morrisson 0, at the end of the first period.

The first play of the second period brought Morrisson into scoring position when Harkness was hit with a pass interference penalty. Morrisson Q.B. Mark Fiskio lofted a thirty yard T.D. pass to split-end Larry Wilgus, who made a tough catch while being guarded as if he was a Spanish virgin. Krevolin set up Harkness' next score with a 50-yard quarter-back sneak. With

exactly 5 seconds left in the half, Pablo pulled in an off target Krevolin pass by sheer willpower to make the half time score 14-7 in favor of Harkness.

Fiskio started throwing short, counterflow passes to offensive guard David Watkins, who scored to tie it up again at 14 apiece. Late in the third period, Fiskio picked off another pass and on the next play hit Miami who ran unscathed into the end zone to put Morrisson ahead 21-14.

In the fourth quarter, Harkness came back with some razzle-dazzle. The old flea-flicker play was called, and Krevolin threw a screen pass to split-end Keith Green who hit tight-end Paul Sanford in God's Country to tie it up again at 21 points all. Harkness got control on Morrisson's ten yard line with a first down and it looked as if Harkness might upset Morrisson. However, Fate herself interceded and a Harkness fumble was recovered by Morrisson's defensive-end Peter Musser. It looked as if Harkness might have another chance when Paul DeCusati grabbed a Fiskio pass out of Wilgus' hand, but an official made a dubious call and Morrisson was once again in scoring position. Time ran out however, and the game was forced into sudden death overtime, the second in flag football history.

Morrisson won the coin toss and wisely opted to receive and thus the battle raged on. Each team tried to rally itself and initiate an offensive charge, but physical exhaustion won out and defense dominated the play. Ultimately, Fiskio found Wilgus on a nice square-out and it was first and ten for Morrisson on Harkness' ten yard line. The Harkness defense held and on fourth down Duggan nabbed Musser on the two yard line. Harkness took over and was unable to generate an offense. Wilgus returned Harkness' punt to the Harkness 12-yard line. Again Harkness held them with a brilliant defensive blocked-pass play by DeCusati and this time Green stopped Musser on the two yard line. Harkness got the ball and attempted a power sweep right. Wilgus blitzed in from the defensive half-back position to

win the game by grabbing the ball carrier in the end zone for a safety. Both teams played admirably and should be commended.

Player of the game

DAVID "MIAMI" WATKINS — At offensive guard Miami caught two game-saving touchdowns in the Morrisson-Harkness game. His performance rallied Morrisson at a critical point in the game. He put them of top 21-14 when they were behind 14-7 at halftime. At defensive end, Miami proved a formidable opponent against both the sweep and the pass rush.

KB vs Freeman

K.B. over Freeman by seven points? That was the limb the Lomax prediction went out on. For most of the first half, the prediction looked good with K.B. leading Freeman 14-7 on successful screen passes. Then the boys from Freeman began to saw the limb right off from under ole Biff and Happy as Golden Boy Parmenter, Touchdown Deedy, and the Beaver played the best game of their lives and walloped a stunned K.B. team 56-14.

The score does not serve as a fair evaluation of either the game or the teams. K.B. did not play badly, Freeman was just amazingly awesome offensively and defensively. The quality of Freeman's personnel was never in question, but it was hard to believe our eyes when Parmenter came up with seven touchdowns and Deedy with four. Beaver

grabbed every flag except the one waving over the school, and came up with the play of the game on an interception return for a score. Even Dave Gosnell, who played most of the game without a pair of hands, had a diving catch that led to a touchdown.

Freeman scored early in the first quarter on a broken play. Parmenter, mixing up his sports to show the crowd his versatility, slid safely into the endzone to give his team the opening seven points. T.K. brought K.B. back as he hit Whit Smith to move into scoring range. T.K. and Greeley connected on a pass play and the game was tied up. Whit "Wheet" Smith gave K.B. possession of the ball again with his second interception of the game. A 35-yard bomb from T.K. to Greeley put K.B. ahead in the waning moments of the first half. The game went down hill for K.B. from there as Freeman began to assemble its act with a totally devastating outcome.

The Freeman comeback began with the Golden Boy weaving his way upfield on a scramble good for 30 yards. On the same play, K.B. lineman Sandy Leith was badly hurt and was forced to leave the game. Obviously the K.B. morale was hurt, and Tom Deedy shattered it by coming up with unquestionably one of the greatest catches in the history of flag football.

Beaver began the second half slaughter by intercepting a pass and exploding 50 yards down the sidelines to give Freeman back the lead. T.K. tried to stop the score, but met up with a stiff-arm from Beaver and ended up

watching the play on his back. On the next Freeman series, Parmenter shifted into high gear and rambled 43 yards downfield for another seven points. K.B. tried to regroup, but the effort was in vain as they fumbled the ball to Parmenter. Twice more Freeman scored as Golden Boy connected with Touchdown Deedy who squirmed his way through the shellshocked K.B. secondary into the endzone. Freeman had scored 28 points in 15 minutes and there was still another period of torture for K.B. to endure.

Fourth quarter action was not unlike the preceding quarter. Parmenter ran the ball into paydirt on Freeman's first series. T.K. tried gallantly to muster up some firepower, but injuries had reduced his pass protection and the Freeman line was all over him. Parmenter alone sacked T.K. twice for a 40-yard loss. Before time ran out, the Parmenter-to-Deedy connection clicked once more on a 35-yard bomb for the crowning points.

Player of The Game

GOLDEN BOY PARMENTER

Big Brucie played in the style of his 1973 glory year as he led Freeman into the finals over K.B. by a 56-14 score. Parmenter ran for three touchdowns and passed for four more. Altogether he gained over 100 yards running and 200 passing, accounting for 49 out of Freeman's 56 points. Defensively, Golden Boy had two long sacks and a fumble recovery.

Men's Basketball Cont.

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basketball coach, grew up with the game and has excellent fundamentals. However, he is too short to be a dominating forward at this level of play. He is a very strong rebounder in the Wayne Embry mold, nonetheless. Jones is a fine defensive player who needs work on his overall game. He could, however, due to his size and quickness, be the sleeper of this year's freshmen. He may also see action when necessary in the pivot. Kozemchak is a competent shooter who very well

might be the first forward off the bench.

Backing up Cotjanle in the pivot is 6'5" freshman Jeff Sado, whose primary problem seems to be his lack of desire. Should Sado get his head together, combining with his fine shot for a center and his height, he could prove to be a dominant force on the club. He will also see action in the corner and could help with the rebounding despite his rather limited shooting range for a corner man.

With this inexperienced and thin bench, Coach Luce will be forced to rely more heavily on his starters than he would like to. Expect the bulk of the scoring to come from Simpson, a Waterford native, and "Schloss" Rawson, both of whom can hit from downtown New London when they're on. (How things change; last year Rawson was a sub who got limited playing time and when he took a bad shot he was promptly benched. This year some of those "bad shots" will be normal and expected shots for him.) If the Camels expect to win the lion's share of their games this year these two had better have a hot hand all season long.

Levy, the offensive playmaker, should lead the club in steals with his cougar-like quickness. Look for him to be the first Camel downcourt on the fast break, picking up about ten or twelve easy points per game on lay-ups. Playing the point, he will be more of a passer than an outside shooter and should hand out quite

a few assists.

Ted Cotjanle is far and away the most improved player on the team. It is a good thing too, as he will have to do yeoman work on the boards as neither Rawson nor Hutton are exceptionally strong rebounders. He is also a fine passer. Should he get tired or have foul problems the club is in incredible trouble.

Wayne Hutton, the fifth starter, is just that — a fifth starter. Having had an above-average season for Smith-Burdick's team in dorm ball last year, it will be interesting to see how he stacks up against tough opposition. Let's hope that when Hutton shoots, people listen.

Most of Conn's scoring will have to come from fast-breaks and constant running, as they will run into trouble if they have to stop and set up a play. This stems from their lack of height and strength under the boards. The front line runs 6'2", 6'3", and 6'4", and should be at a distinct disadvantage in this department against all opponents. Teamwork will be the key to the Camels' chances this year, and it is here that Head Coach Luce and Able Assistant Steve Brunetti deserve a great deal of credit. If they have the boys playing the same team ball they displayed against Trinity, a successful venture into Division III college hoops could be well underway.

Already on this year's schedule are, among others, Babson, Clark, Coast Guard, M.I.T., Suffolk and Wesleyan.

The end of an era.



Photo by Powell

SPORTS

Volleyball Tournament Saturday
with Holy Cross,
Assumption and U. New Haven

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Photo by Powell

Sally Burrows on beam in gymnastics practice.

Sports View:

We Could Be Even Better

by Alan Goodwin

Isn't it unfortunate that our intercollegiate athletic teams are not as good as they should be. The reasons for this are numerous. Most are understandable, such as monetary restrictions or lack of adequate facilities. But there is one cause of our too often inept attempts at varsity competition which is, to me, as unacceptable as Mayor Kravitz playing women's field hockey: the fact that there are a number of gifted athletes on this campus who will not participate.

Now before all you "I don't have the time" and "Ya mutha wears combat boots" people come down at me from all angles, come up to my tangent for a while and let me clarify myself. I'm talking about the people who tell you "I don't have time to play basketball" but spend two hours a night in the gym shooting around and will certainly be on their dorm team's roster. There are at least ten men on campus who could make the varsity basketball team but who did not want to "take the time" to try out. Three or four would probably be in the starting line-up. You doubt me? Watch the caliber of ball played in the intramural league this winter and see the improvement.

I know it's not considered hip to be competitive and to "win one for the ole' Gipper", and to even show a little school spirit. But why not? Some of the people who complain about our too often poor

showing on the court, the field, or in the pool are the same people who could be out there perhaps doing a better job.

A great deal of credit should be given to our varsity athletes who do take the time and energy to participate. Let them know that you appreciate their efforts by making your presence felt, loudly if it's in you, or spiritually if

Conn Swimmers Improve... But Lose Again

Bubbling with spirit and enthusiasm, nine sexy Conn. College swimmers traveled to Central Conn. State College to take on the team's fourth rival of the season. Every swimmer bettered her own previous record, despite the team's overall defeat. Team captain Kathy Dickson placed first in the 100 yd. Breaststroke, improving her time from 1:20 to 1:19 minutes. Debbie Stasiowski lowered her time in the 100 yd. Butterfly from a previous 1:35.5 to 1:31.9 minutes. Newcomer to the team, Lesley Whitcomb, put in an excellent performance in the 50 yd. Butterfly with a time of 30.3 seconds. The 200 yd. Freestyle Relay Team, composed of Cathy Wrigley, Cindy Yanok, Kathy Dickson, and Lesley Whitcomb, challenged by a powerful Central Conn. team, cut their time down from 2:03.4 to 2:00.9 minutes,

you're into some sort of meditation. The attendance at sporting events here is at an all time low. A crowd of about thirty came to see the hoopsters scrimmage Trinity, and Dr. Scotch was heard to remark on how large an aggregation we had present. Come on, you've got to be kidding. Let's raise our standards and expectations a little.

although only placing a close 2nd.

One of the highlights of the meet was the 500 yd. Freestyle event. Conn. College swimmer Cathy Wrigley displayed a superb effort in rivaling her Central Conn. opponents from the outset of the 20-length competition through to the end. Cathy placed second in an extremely close finish, bettering her own previous record of 7:01.5 minutes to 6:57.4 minutes. A final highlight of the meet was the diving competition dominated by the skill and technique of Conn. College's Cindy Yanok. Cindy exhibited an excellent performance, capturing 1st place. Strong efforts were also made by team members Debbie Albright, Arlee Newman, Lynn Cooper, and Nancy Masison.

The girls' next home meet is on Monday, December 6, against Wesleyan. Starting time is 7 p.m.

A Preview Of Varsity Hoops

by Alan Goodwin
and Andy Krevolin

Inspirational leader Delroy Tripps, counting on his fingers and toes as the ball caromed off the glass, commanded, "Number 20 put it in!" Number 20 failed to do so.

With this year's schedule providing the stiffest competition the hoopsters have ever faced, it looked like a long season from the very first moment of their scrimmage with Trinity Thursday night. The losses of Steve Brunetti, Donnie Mills and Mike Franklin to graduation and Lionel Catlin to Dave Cowens-itis has beset the team with the problem of replacing four starters. Only co-captain Jeff Simpson remains to remind us of what last year's fine team looked like. By far the best shooter and ball-handler available to the Camels, it was obvious he was going to need a great deal of help from the four other starters to make things gel. This scrimmage gave a great deal of insight into this problem.

Starting with Simpson at the guard slot during the scrimmage was Dan Levy, a promising sophomore who played the third guard role last season. At the forward slots were Andy Rawson, a good shooter when he gets open, and Wayne Hutton, a

newcomer to Varsity B-ball. Sophomore Ted "Cat" Cotjanle opened at center, and despite his lack of height proved a tough customer for the taller opposing centers to contain.

The reserves are, for the most part, lacking in any varsity experience. The two exceptions to this are guards Delroy Tripps and Paul Canelli, returnees from last year's campaign. Tripps, a senior co-captain, comes out of the Mars Hall HF suite priding himself on his defensive ability and his wardrobe. However, he lacks the ball-handling and shooting skills to make him an

offensive threat. Canelli, a sophomore, must improve his overall play and quickness before he'll be able to perform capably against some of the opponents on this year's schedule. The fifth guard is freshman Paul Sabatino, who, while built in the mold of Peter Belotti, doesn't have the ability of the ex-Camel. If the need for a hatchet-man does arrive, Sabatino "The Italian Stallion" is Coach Luce's man.

Coming off the bench at the forward slots are freshmen Charles Jones and Herb Kenney and transfer Cliff Kozemchak. Kenney, the son of the Wesleyan continued on page eleven

Kravitz's Korner

Cowens: A Lesson In Class

by Andy Krevolin

Dave Cowens was named along with Geoff Petrie today as the NBA Rookie of the Year.

Dave Cowens was named today as the Most Valuable Player in the NBA.

Dave Cowens led the Boston Celtics to the NBA championship today.

Today, Dave Cowens took an "indefinite leave of absence" from the Boston Celtics. The fiery redhead was not running full speed down the court, diving for a ball in a rout, trying to stop Kareem-Jabbar's sky hook, or hitting Honda with a perfect pass. He had in fact walked away from 250,000 dollars a year like it was something to sneer at.

But like everything else he does, Dave Cowens did it with class. He did not leave because of problems with the owner, nor did he leave like Duane Thomas, because of problems with the coach. Cowens left because he felt he wasn't earning his money and because he was no longer motivated.

With Cowens, motivation was the key to his game. He was up against taller, stronger, and quicker opponents, none of whom outplayed him in the long run. It is a definite display of character that he was able to walk away from all this money.

Like Cowens, Red Auerbach, the Celtics General Manager, showed a great deal of character throughout the entire affair. Auerbach's class was displayed through inaction rather than action. When Cowens came to his decision, the cigar-chewing executive never questioned it. He realized that when Cowens hit the court he always gave his all to the team and the organization, so when he made up his mind, it was not to be discussed. It was Cowens' personal matter.

A great deal of credit goes to both of these men. In an era where dominating centers are paid exorbitant salaries to unreasonably slow down an offense, and front office men are all getting as hard-headed as Charlie Finley and Wellington Mara, both men were incredibly level-headed and reasonable. More players should make decisions as Cowens did (because of lack of performance and desire) rather than subject the fans to their half-hearted play. Because he feels he's not earning his salary, Cowens is sacrificing 250,000 dollars a year, more money than the president makes. But then again Cowens had a better year than Gerry Ford did. Maybe Gerry should have resigned because of his lack of performance rather than have been defeated in his bid for re-election.

In response to Kenneth M. Bradford, Cadet 1c, USCGA — several of your assertions are incorrect or incomplete. If you would like to discuss the matter, I can be reached through the Pundit office, Crozier Williams 212.-Ed.