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THE COLLEGE VOICE

February 20, 1981

Vol. IV, No. 12

Connecticut College's Weekly Newspaper

Korry Cleared in Chilean Affair; Exposes Cover-up

By WILLIAM BUTTERLY

"Who has paid the price? Who do you think is liable to be drafted? Whose minds have been implanted falsely for so many years about issues which transcend my personal nightmares that is what annoys me as a member of this college community?"

Lies have become part of your instruction for ten years, and for all the young throughout the world," was former U.S. Ambassador Edward Korry's response to the new interest in the numerous investigations and charges surrounding U.S. involvement in Chile a decade ago, to prevent Dr. Salvadore Allende from assuming the Presidency of Chile.

Korry now a visiting professor of government at Connecticut College was U.S. Ambassador to Chile from 1967 to 1971. Since 1972 he has been publicly accused of having full knowledge of and participating in Track II, the code name for the Nixon White House orders to the CIA to prevent the inauguration of Allende by stimulating an intervention by the Chilean military.

In 1972, columnist Jack Anderson published confidential documents which said that Korry had received the "green light" from Nixon to launch the plan. Anderson, the New York Times and the media said Korry, ITT and the CIA had worked hand in glove. Korry denied involvement for the past nine years. On Monday, Feb. 9th of this year, the New York Times, in a one page article, referred to what it called new evidence to show that Mr. Korry, in fact, had not been informed of Track II until 1975. He left Chile in 1971. Mr. Korry states the Times and the Senate Select Committee which investigated the U.S. involvement in Chile throughout 1975, have had the evidence since 1976 and suppressed it.

Track II centered on the CIA supporting Chilean cashiered general Viaux, popular with the army there, to spark a military action in October of 1970. In his official cables then and for the previous year, Korry had described Viaux as a very dangerous, ambitious plotter and had warned Washington repeatedly that "only a madman would get involved with him."

Korry says he was informed of the covert operation by a Senate staffer in 1975. "For five years I had interviewed everybody, including my closest associates in the Embassy and in Washington," he recalls,



"and they all swore to me, including active participants, that it (Track II) had not taken place." On learning of the Track II plan, the former Ambassador's response was, "My God."

Korry had been unable to encourage any major newspaper to print his story until now. The author of the recent Times article, Seymour Hersch, a Pulitzer Prize winner, wrote the

original front page stories in 1974, which implied that Korry had lied to Congress and that he had been involved in Track II. Hersch now claims, "that in long conversations with Mr. Korry in 1975, his account was too self serving to be credible." Despite Hersch's and the Times seeming rectification of the earlier accounts, Korry is bitter toward their handling of the matter.

For Korry, too many facts concerning U.S. involvement in Chile and the subsequent investigations have remained hidden. The focus of his story tends to center not on the CIA involvement in Chile, but on the political infighting within the U.S. in which he and the issues have been "kicked around like a political football to suit political players not the public interest."

Two groups sought to play the game for their benefit, Korry says. Nixon, Kissinger and the CIA worked from 1971 on to prevent public exposure of Track II and later CIA activities in Chile. Particularly upsetting to Korry was their repeated efforts to mislead Congress by dishonest testimony. On the other side, Senators Church, Mondale and indirectly Kennedy sought to suffocate Korry's testimony to hide their own knowledge of how the Democratic administrations of Presidents John F. Kennedy and Lyndon Johnson had initiated the CIA role in Chile, how they violated U.S. laws by expending on political action in Chile, earthquake relief and other aid funds voted by Congress. Also, how they had recruited the major U.S. corporations, including ITT for CIA and other covert programs.

"Senators Church, Mondale and Kennedy in early 1976," Korry says "were publicly talking of running for President in the elections that year, and therefore they wanted the public blame to be directed primarily, if not exclusively, at the Nixon-

Kissinger Republicans and at the CIA. I say this sadly since I am a registered Democrat, but not, most certainly of the Frank Church school of sanctimonious hypocrites."

Korry recounts how in 1970 he unwittingly blocked the Nixon-CIA Track II. On October 9, he had sent an 'eyes only' cable to the highest ranking officials overseeing national security in Washington. In it he said he had discovered the CIA was in contact with an extreme right wing group, contrary to his specific orders. If anyone were thinking, said the Korry cable, of embarking on any kind of plot to prevent Allende's inauguration, it would boomerang and be "worse than the Bay of Pigs," and would sully the President himself.

It was Korry's confirmed conviction to raise hell if he thought the U.S. was doing something so self damaging. This was why he had ordered an internal investigation in the Embassy in September 1970, to determine if the CIA was operating covertly without informing the ambassador. For the same reason, the former ambassador, in early October of that year, informed lame duck government of President Frei that Viaux' right hand man, a cashiered major, Arturo Marshall, was the person responsible for nocturnal violence in Santiago and in Korry's opinion, the man most likely to assassinate Allende. He was tracked down and arrested in 10 days and led Korry to send

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Conn PIRG Continues the Fight

By BYRON WOOLEN

The rather long and tedious battle which the students of ConnPIRG have fought to establish a campus based PIRG may come to an end with today's meeting of the trustee board. The previous trustee meetings in October and December of this year, went badly for the campus ConnPIRG as no means of funding the organization was agreed upon. The trustees will meet again on Friday and discuss the new options put forth by ConnPIRG of ways to collect money from those students who wish to support the organization.

It has been the issue of finance which has caused the delay in the college's ConnPIRG becoming firmly established. In the two earlier meetings of this year, the board of trustees rejected the proposals presented by the students of ConnPIRG. At the last meeting in December,

ConnPIRG proposed a plan of direct refund by which the money would be collected with tuition and any student who did not want to support ConnPIRG would be refunded. The plan was deemed unsatisfactory by the trustees, but the meeting proved more productive than the previous October meeting in that the trustees discussed ways in which a more satisfactory plan might be created.

ConnPIRG has revised their financing proposals for the meeting on February 20, and is more confident than before that ConnPIRG will meet with success at the meeting. The new plan consists of four basic options from which the trustees may choose any combination of the four proposals. "We're trying to give them a broad choice is that they can work with what they like and give us a viable plan," said Rich

Allen, president of the college's ConnPIRG. Allen emphasized that ConnPIRG is not trying to go against the trustees, they are simply working hard to create a finance plan which will be acceptable to the trustees and at the same time support the needs of ConnPIRG.

With the present proposal, money for ConnPIRG would be collected by a billing included in the tuition. For those students who do not want to support ConnPIRG, the new proposal would offer four options from which the trustees may choose one or any combination of the four to be used as the official student refund plan.

The first option, and the one that was rejected in December, is a program of direct refund in which the money is returned directly to those students who do not wish to contribute.

The second option would

allow the money to be transferred to a scholarship fund.

The third option would allow students to transfer their money to the regular SGA pool, which is then divided up by the finance committee and distributed to various campus organizations. (ConnPIRG not being under the auspices of SGA would not get this money.)

The fourth option is that the money could be transferred to certain campus projects such as the present energy conservation program.

"The revised proposal tries to address problems cited by the board while keeping in mind the idea of majority rule with minority rights," said Allen.

The other objection held against ConnPIRG by the administration and trustees, is that an outside PIRG ad-

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Korry, Cont.

not one, but two stern warnings to Washington.

In meetings with Kissinger, October 12 at the White House and stressing that any attempt to block Allende's inauguration would boomerang, particularly "a wildman like Viaux," Kissinger hurried the ambassador into the Oval Office.

Korry recalls that President Nixon spent about 4 or 5 minutes describing how he was going to smash Allende economically as if he was contemplating Allende was already President. Korry's response to the President was, "Mr. President, you began by telling me that I always tell it like it is and therefore I hope you will not take it amiss if I say that I think that you are dead wrong." Korry relates that Henry Kissinger's eyes bulged like "billiard balls."

He says proudly that he was later told it was the only time Nixon was so bluntly contradicted by one of his officials. The former ambassador reminded the President that he, Korry, had played a key role in starting the negotiations with Tito in 1949, which eventually secured better relations between Communist Yugoslavia and Washington. Therefore he urged Mr. Nixon to avoid a self fulfilling prophecy with Allende.

Korry says he made three recommendations to the President. 1) To authorize him to begin pre-inauguration negotiations with the Allende team. 2) To send a message of congratulations to Allende and 3) To send a normal diplomatic delegation to the inauguration in November.

The next morning Korry was asked to brief the Washington Special Action Group, chaired by Kissinger which assembled to consider U.S. response to world emergencies and whose top members also functioned as the "40 Committee" controlling all U.S. covert action by the CIA. Those present to hear Korry included Kissinger, the under secretaries of Defense and State, the Chairman of the Joint Chiefs of Staff, the acting Director of the CIA and the Attorney General John Mitchell.

Twenty four hours later, according to Kissinger's testimony to the Senate Select Committee in 1975, he ordered the CIA "to stand down," and to disengage from the Viaux plot. However, he and the Committee have concealed, Korry says, all these years his White House briefings of October 12 and 13 which triggered the last minute order to the CIA.

Viaux and his fellow plotters went forward with the plot which backfired into the killing of the Commander in Chief of the Chilean armed forces, General Rene Schneider.

The former ambassador described the awkward situation the Track II plot had placed him in. "This was exactly the same argument I was making to Allende, that is, if you don't keep the framework...a lot of effort has gone into the world to establish some minimal principles for government dealing with government...if you start exercising unilateral decisions against a country...you are starting a kind of war. Meanwhile there I was on my high and mighty

horse -- little did I realize that Kissinger and Nixon had broken out of the framework, disregarding every sane word, to embark on an idiotic adventure."

Korry expresses particular disdain for former Senator Church's role in the cover-up. Korry reacts to this aspect most aggressively. He charges that Church's "reckless irresponsibility in dealing with matters of the gravest national concern in 1975," contributed to the rise of dangerous attitudes in the world and that his actions encouraged anti-American terrorism and aggression around the world. When the Ayatollahs invoke Chile and Brezhnev uses the pretext of 'avoiding another Chile' to invade Afghanistan, situations which the present youth...not just 53 hostages...may have to pay for. Therefore it is imperative that 'Chile' be well understood."

"If you seek to impose your form of moral absolutism at this time," Korry wrote Church in 1975, then there will be moral absolutists around the world who will seek to impose their form of moral absolutism on Americans in the future. Korry says, that Church "and his gang" hid his detailed, lengthy letter from other members of the Senate Select Committee. He adds that Church's unwillingness to consider the consequences of his self-centeredness, contributed to the taking of the hostages by moral absolutists in Iran. In addition he attributes the murder of his good friend Ambassador Francis Meloy by terrorists in Lebanon in 1976 to the Church attitude as well as the world climate which encouraged the Soviet Union to be more risky and pushy in their foreign adventurism at that time.

Korry alleges that Church purposely hid three facts about American overtures toward Chile which would have dissuaded Church's campaign against the CIA. Korry pointed out these facts to the Senate Committee again in secret session and has since been unable to get a copy of his own testimony, despite repeated promises. Korry pointed out that the U.S. had agreed to Chilean nationalization of U.S. companies, so long as there was some negotiation on an adequate compensation. "The U.S. government was not as some had alleged, solely serving the interests of the multinationals. We had agreed to permit Allende's socialism, we just wanted to negotiate on compensation," Korry stated.

Allende was informed that he could negotiate or "choose not to play the game and thereby declare a type of war on the U.S." Allende "chose to heed the advice of the more radical members of his socialist party who were to the left of the Chilean communists. This was suicidal for their country."

Secondly, Korry informed the committee that in 1971, in the first year of the Allende government, the public was materially better off and there was no interference in their civil rights. However, the money supply had gone up 100 percent in less than one year. "They were heading for destruction if they didn't stop printing money."

Third, in 1973, nine months prior to his downfall, Allende

went to Moscow to seek financial help. Korry described Chile's economic situation as on the brink of bankruptcy. Inflation was running at 500 percent and the credit markets were closed to them.

In a personal meeting with Soviet Premier Leonid Brezhnev, Brezhnev turned down Allende's request for help on the grounds that he had ignored communist advice, had treated the petty bourgeoisie harshly, had proposed elimination of private schools, had deprived people of their political outlets and had mismanaged the economic system.

"Brezhnev is no fool. Cuba was already costing him \$1 million a day and Chile would only become a second burden. Brezhnev sealed Allende's fate," Korry added.

Evidence also came to Korry later that Allende knew all about Track II before it took place. Allende also knew that Korry had nothing to do with Track II and wrote a gratuitous letter to Nixon on the ambassador's behalf. Korry is also quick to point out that the U.S. offered Allende credits, loans, etc. to help Allende build his socialism. All of these facts Church failed to bring out in the committee reports.

Korry notes that in response to his letter of 1976 to Attorney General Edward Levy, a criminal investigation was launched into the cover-up of the coup. The investigation was then working on an indictment in the case for perjury and fraud by high people and corporate officers. "That investigation was put into suspension when the old administration went out." Korry notes that trials were quashed on national security grounds and several others got off on misdemeanors. "People who covered up the breaking of the laws then, were given some of the highest jobs in the land under Carter, particularly in the NSC," he says.

Korry charges further, that while Church was moralizing about CIA involvement, Soviet intervention in Chile went unnoticed by the Foreign Relations Committee. "What has been hidden is the fact that when Allende came to power, the Soviets offered huge amounts of aid to the Air Force and Navy first and then to the Army, all with Allende's support." Korry adds, that in 1972 and 1973, the Soviets were repeating all of the preliminary steps to involvement in Chile that he had observed them do in Somalia while he was ambassador to Ethiopia. This included maritime agreements which would have given the Soviets warm water ports on the Pacific.

Korry did nothing at first, "not wanting to be a kibbitzer on anybody else." However, in 1974 he wrote to Church encouraging him to consider this Soviet involvement. "I wrote a long letter to Church and asked him to distribute it to the committee. The letter was delivered so that no one would see it. I know of at least three committee members who have never seen my letter."

What really amazes Korry is the political infighting surrounding the whole matter. "I was brought up to believe certain words characterize government. Duty, Loyalty, Patriotism. They may be terribly old fashioned, but my belief hasn't changed." Korry

specifically refers here to his conversation with Jay Levenson, then special counsel to Church at the ITT hearings. Korry reports of being offered a deal by Levenson. "If I would help him 'get' Kissinger, I would be off the hook. This kind of behavior had nothing to do with Kissinger. This was the way we used to describe politics in Ethiopia, a backwards underdeveloped country, and they were doing it in the name of the U.S. Senate."

However, Kissinger was also guilty of this type of behavior. In 1975, after the Hirsch stories were released, Korry received a call from Larry Eagleburger, then assistant to Kissinger at the State Department. (Eagleburger was recently nominated by Reagan to be assistant secretary of State for European affairs. His nomination has been put on hold by Senator Jesse Helms of North Carolina for his ties with Kissinger.) Eagleburger offered Korry a job in the State Department, close to Kissinger. "They said they felt badly about what was happening to me. I told them I wouldn't take a job unless I could be approved by the Senate and thereby testify and answer questions. They wouldn't go for that," Korry states.

Korry remains bitter toward Kissinger as well. Upon finding out about Track II, he wrote Kissinger saying "How could you do this to me?" Korry was particularly upset because the CIA had informed him later about a leftist hit list in Chile, which Korry headed, of those who allegedly knew about Track II. The number two man on the list was former Chilean President Frei's Vice President who was killed "with his daughter sitting right next to him." Korry continued his letter to Kissinger, "you kept me in Chile that year without telling me about Track II, while my life was in danger. This is absolutely unacceptable."

When asked if he thought Kissinger had set him up, Korry replied he didn't think so. "He didn't even care enough. He was more concerned about keeping the whole thing quiet." Korry is quick to point out, however, that the country will never be able to repay Kissinger for filling in for the lack of a President during Watergate. Kissinger created the idea of power when there was none. This is why the Europeans are so impressed by him, Korry alleges.

Korry notes that it was politics that kept him out of public life after return from Chile. Korry has evidence which shows that then Secretary of State William Rogers knew about Track II and believed that Korry was a Kissinger ally and therefore knew about Track II also. Korry relates that Rogers was at war with Kissinger because he feared Kissinger

was out to get his job. Korry notes that when he returned from Chile, he found the D.C. atmosphere "almost hateful to him." Korry alleges it was Rogers who was spreading the word.

From 1976 to 1980 no one would give him a job, he says, because of the ITT matter. Everyone feared him and most of his friends dropped him. In addition, the former ambassador has documented proof that the Church staff and the Mondale staff were saying that Korry was crazy and under psychiatric care. Korry quips, "They said I was a mental case. This was no different than Moscow. If Moscow has its psychiatric wards, then Washington has its isolation wards."

When asked about Nixon and Watergate, Korry felt that it was the result of the Mafia attitude that exists in the Senate and which was ingrained upon Nixon. "No Senator will rat on another Senator. It is the protection of the Association before all else. The first rule was loyalty to the organization. He alleges that Nixon was also tortured by insecurity and didn't really know how to make friends, nor did he seek friendship.

Upon returning from Chile Korry became President of the Association of American Book Publishers. His biggest accomplishment there was negotiating the first copyright agreement with the Soviets, preventing them from pirating Western authors. It was at this Association's Annual Awards Dinner that Korry first met Gerald Ford who was then President. Ford called him a "superb ambassador," when introduced.

Korry left the Book Publisher's Assn. rather than go into the lobbying end which he does not like. Instead, Korry took a job as head of the U.N. Association. He calls this an "impossible job." The U.N. Association is an organization set up by Eleanor Roosevelt to explain U.S. policies toward the U.N. to groups in the U.S., in support of greater world cooperation. Korry reverts to this organization as an "innocent organization full of crookedness beyond belief. There were some real hucksters on some of our study groups." As an example of some of the activity of the U.N. Association would undertake, Korry related that "Adlai Stevenson, when he was U.N. Ambassador, would use funds from private groups donated to the association to being groups to New York to be briefed."

Korry left there in 1975. He gave up a large contract, after the Hirsch stories began to give him a bad reputation. Since that time, Korry has been in self imposed exile in Stonington, CT. He has been teaching part time at Connecticut College for the past two years.

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1981

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Anonymous Letters:

Opinions Without Substance

The *College Voice* has received many anonymous letters this year, with editorial topics and tones ranging from timid questioning of administration policy to raging indictment of individuals. Between

the extremes however is a collection of sometimes convincing, but always sincere, opinion; the arguments usually reflect thorough thinking and the prose is usually crisp. Why then doesn't the *Voice* continue to print these contributions?

In explaining to a recent 'anonymous' contributor why his letter would not be printed, we ran into a familiar argument, and gave a familiar reply. The writer said that he was afraid of administration retribution, (usually the excuse is faculty or peer punishment), but he felt his views were important and should be printed.

We agreed, but argued several lines against anonymity. First, anonymous letters are a 'free' strike against anything; retribution is unlikely at a college, where free expression is held above all else. The author will

not be ridiculed but must be accountable, and cheap shots not only prohibit this, but dilute a good argument by implying the author hasn't enough faith in his logic and his cause to stand with it.

Secondly, the *Voice*, while not pretending to grandeur, must maintain and improve its editorial respectability; signed letters are an essential part of this attempt. With respect comes more attention, and the causes ghost writers attend now will surely merit more serious attention for it.

As stated at the beginning of the semester, authors wishing to remain anonymous must give good reason, and this reason will be printed with the letter. As long as the authors are unafraid to sign it, the *Voice* is unafraid to print it.

Michael Sladden
Senior Editor

Why Ideas Die

People are always voicing opinions. Whether it is the people who click their tongues over the plight of starving babies or the people who spill beer while complaining about the Administration, people are always commenting, comparing, and complaining as a way of clearing their conscience. It is hoped that words will serve as surrogates for action.

They do not. What happens to proposals made in hallways or complaints made during supper? They die. People show their concern by admitting there is a problem, and save themselves from

embarrassment by keeping quiet.

Apathy is the wrong word for this death of ideas. The right word is cowardice. When a person refuses to try to improve a situation for fear of drawing attention to himself, he gives up all chances for improvement.

The days of capturing Administration buildings and Molotov cocktails are over. If you feel something is wrong with the student body, the trustees, or the Administration, write to *The Voice*. Just don't be content with easing your conscience on other's time.

Aron Abrams
News Editor

Equal Opportunity Policy

Connecticut College is committed to the principle of equal employment opportunity. It is the policy of the College not to discriminate on the basis of race, sex, color, national origin, religion or handicap with regard to its students and employees, or applicants for admission and employment. Complaints alleging failure of the College

to follow this policy should be brought to the attention of the College compliance officer, Room 111, Fanning Hall.

Wanted: Student to assist faculty member in summer program on campus, July 6-17, days. Live on campus, salary, room, and board provided. Photographic skills helpful. See Wayne Swanson, 413 Fanning, Ext. 419.

-LETTERS-

TO THE EDITOR:

Despite the assertions of Alex Tighe in the February 13, 1981, issue of *The College Voice*, the Faculty and Administration have NOT "been talking for some time of doing away with student Housefellows." An Ad Hoc Committee has been formed at the request of President Ames (made up of students, faculty members, and administrators) in order to study ways of improving the quality of dormitory life. This committee is considering how to strengthen the position of the House fellow; how to improve the House Council; how to get more active faculty and administration involvement in student life, and how to improve the intellectual as well as the social atmosphere in the dormitories. These concerns suggest a serious attempt on the part of the faculty, the administration, and the student body to work together for a common good.

As for the statement that "Faculty appear to be consolidating power," students must realize that the faculty is solely responsible for setting academic standards, deciding on the curriculum, and determining requirements.

As for the ConnPIRG issue, the Trustees represent, if you will, a Supreme Court that approves or disapproves proposals which come before it. In the case of ConnPIRG, the quarrel should not be with the Administration or the

Trustees. The quarrel should be with the National Organization of PIRG which has established a rigid and arbitrary method of collecting dues. No other student organization in the college has ever demanded that all students must pay dues in advance when billed for tuition, etc., whether they wish to belong or not. No other organization requires the student who does not wish to participate to go to the organization and request a refund. Neither the Trustees nor the Administration have any objection to a PIRG on this campus.

As for the student evaluations of the faculty, it is clear that the faculty is divided on this issue. Some departments have already indicated their intention to continue to use student evaluations every semester.

I hope this letter will clear up some misunderstandings.

Alice Johnson
Dean of the College

TO THE EDITOR:

On February 12, Dean Alice Johnson summoned me to discuss my role as faculty advisor to Students for Conn PIRG. She peremptorily told me to stop working on behalf of the group (to "Stop playing with the kiddies," as she put it) because I was acquiring a reputation as a trouble-maker. She pointedly suggested that I spend my time and energy on more suitable things.

I consider this an abuse of power by the Dean of the College. While she has every right to oppose Conn PIRG, she has no right to instruct a member of the faculty to cease advising a student organization. Her attempt to do so amounts to intimidation and a violation of the basic principle spelled out in the Statement on Freedom and Responsibility issued by the American Association of University Professors: "Membership in the academic community imposes on students, faculty members, administrators, and trustees an obligation to respect the dignity of others, to acknowledge their right to express differing opinions, and to foster and defend intellectual honesty, freedom of inquiry and instruction, and free expression on and off the campus."

Sincerely yours,

Alice Johnson
Dean of the College

Michael Burlingame

TO THE EDITOR:

Last Thursday, February 12, I bumped into Mr. Burlingame as I was leaving the Snack Shop, and we sat down together for what I assumed to be a confidential chat between two old friends. I am, after all, Godmother to his children, which bespeaks a relationship of long standing. At no time did I ever suggest that he stop advising the Students for Conn PIRG. (See the third paragraph of my letter in response to Alex Tighe.)

I spoke from my own personal concerns which had no connection with my position at the college, as Mr. Burlingame well knew. It is truly sad to see such an antagonistic construction being placed on a short encounter in Cro.

Alice Johnson
Dean of the College

The College Voice New Schedule

SUNDAY 6:30: General staff meeting; deadline for all articles, letters, and photographs.

TUESDAY 6:00: Proofreading all copy that has been type set at the printers.

WEDNESDAY 6:00: Layout!

THURSDAY 9:00: The flat sheets are taken to the printers, printed and circulated that evening.

The *College Voice* is an editorially independent newspaper published weekly during the academic year. All copy is student written unless specifically noted. Unsolicited material is welcome but the editor does not assume responsibility and will return only material accompanied by a self-addressed, stamped envelope. All copy represents the opinion of the author unless stated otherwise. The *College Voice* is a student-run, non-profit organization.

Editorial offices are located in Room 212, Crozier-Williams Student Center. Mailing address: Box 1351, Connecticut College, New London, CT. 06320. Phone: (203) 447-1911, Ext. 236 or 237.

CAMPUS NEWS

VIEWPOINT

"What do you think about the language requirement?"

By ARON ABRAMS

On February 4, 1981, the Academic and Administrative Procedures Committee approved the following suggestion proposed by the Ad Hoc Language Committee: Effective with the admission of the class of 1986, "each student, prior to the completion of the junior year, pass at least a one-semester course in a foreign language at the intermediate level, or two-semester at the beginning level."



George DerBedrosian, 81: "I think it's a good idea. I haven't taken a language, but I wish I did...I think it's a step in the right direction...Friends of mine at other schools have much more requirements."



Peter McCarty, 82: "I don't feel this requirement can be accepted as it stands without additional staff to aid the language departments...I would have come here because I like the school, but I wouldn't have been too happy about the requirement."



Stacy Bobblitt, 84: "I think it's a good idea. Everyone should have exposure to languages, but I don't know if making it mandatory is the way to solve the problem."



Julia Osborne, 84: "It should be up to the individual student to decide whether they want to take a language... whatever pertains to their career choices. And, if they're undecided, they should take a lot of different types of courses."



Andy Robinson, 83: "I think the language requirement's a good idea. In most countries, the people know two languages... it's an important thing to know."



Robln Brown, 82: "I'm in favor of it. I think languages are terrific. They open up a whole new range of experience and expose people to new cultures."



Marsha Williams, 81: "I am against the language requirement. I think anytime a student is forced to take something, the person doesn't get half as much out of it if he/she took it voluntarily...nine requirements are a ridiculous amount to ask of any student."



Jacquely Zuckerman, 81: "One of the reasons people come here rather than other school is because there aren't as many requirements. If they make language mandatory, a lot of people would think twice about coming here."



Lisa Erickson, 83: "I think one of the things that makes this school special is that it doesn't have a language requirement. I don't think it would help the school and it will make people unhappy. I probably wouldn't have come here."



Willa Roberts, 83: "I don't think it's a good idea... You shouldn't have to do it if you don't want to take a language. It will change the type of person who applies to this school...Admissions and the Administration ought to get their acts together."



Klt Burnet, 82: "I think there definitely should be a language requirement. Previously, Americans thought that when they go abroad, everyone speaks English. But that's not the case. People should make an effort to learn the language for a better understanding of other cultures."



Lee Smith, 81: "I think it's very valuable. Everyone should take a language. However, there are too many requirements already. Perhaps academic disciplines should have language requirements within their major."

The majority of the people interviewed said they would come here despite the language requirement.

You Can't Always Get What You Want

By RACHEL YOUREE

Conn. College is a small school characterized by comfortable class size, and approachable and available teachers. Unlike larger institutions where the classes are overcrowded and often taught with video, Conn. stresses individual attention and class participation. To create an atmosphere of intimacy and closeness that makes Conn. special, and to continue to deliver what students have come to expect here, the academic departments have to limit enrollment of some courses.

In the Department of History only the 100 and 300 level classes are limited, but other classes may occasionally have as many as 150 students. Students would like to see a limit put on such a course. However, for the courses that are limited, there is an even greater amount of frustration. The departments seem to do their best to accommodate as many students without threatening the ideal class size. For seminars the limit is fifteen, for regular classes there should be forty. Enrollment in seminars is reserved first for Freshmen and majors. When more than forty people want to get into a regular class, which is often the case, sometimes a new section will open, depending on what faculty is available. When the demand still exceeds the space, preference is given to majors.

The department members do keep in mind that any necessary adjusting must conform to the needs of all students. They realize that to benefit from a liberal arts education, students must have the opportunity to experience classes in various areas. Although preference must be given to Freshmen and majors when necessary, efforts are made to admit students who are purely curious about the particular subject. The English Department writing courses are limited to fifteen, but those who are closed out can take the same course the following semester. For the Government Department, a student who shows initiative

and persistence in gaining enrollment to a full class may be given more chance. The Art Department must turn people away because, for example, the ceramic studio is very small and its limit of fifteen is even too much. This semester eighteen students were allowed in. The closed out students are on waiting lists for next semester.

The popular departments either try to accommodate everyone, or they add sections or special discussion groups. A less popular department, such as Philosophy, does not normally witness demands of over forty students. However, they also are open for exceptions if the demand exists.

At Conn. a door is never slammed in a student's face without compensation of some sort. It may be priority on a waiting list or the opening of extra sections. A student may be given advice on taking alternate courses, but at the very least a kind word of condolence. A student at Conn. can get her requirements filled, though it may take a lot of energy. We all must keep in mind, especially during registration time, that to keep Conn. what it is, sacrifice is sometimes necessary. Don't ever settle for less, however, when you can get what you want.

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visor would be hired to assist the students with the running of the organization. Allen points out that this is really no different than money being paid to a band from outside the school. "In both cases you're hiring skilled outside people to assist with a campus project."

In truth there is no way that ConnPIRG could become an organization ruled by an outside influence against the wishes of the students within the PIRG or against the wishes of those on campus. A case in point is the state of Oregon where the student board of PIRG fired their executive director Ross Williams.

The rest of the student body then has a check upon the students of ConnPIRG by a biannual vote of acceptance and also the decision of whether to support ConnPIRG financially or not. Without at least 50 percent of the student body contributing to the organization, the PIRG would fold.

"The whole idea of ConnPIRG fits right into the thesis of a liberal arts education," said Allen. "It provides experience and education in the field of public interest research and at the same time teaches responsibility and practical methods of implementing learning."

When asked what he thought of rumors that the trustee board might not want a ConnPIRG at the college, Allen said that he had never spoken with any of the trustees about the matter. "I would that as members of the board that they would recognize the campus majority support of ConnPIRG. 'What if tomorrow's proposal is rejected?' We'll keep at it and be persistent," said Allen. "We're very persistent."

Gun Control

Fight Criminals Not Citizens

By PAT KENNEDY

For the past few years, there has been an increasing drive to outlaw handguns and provide stringent registration requirements as a means of lessening crime. Although such a policy may seem plausible in the surface, a closer look reveals many serious shortcomings of gun control programs.

First and foremost, compliance with registration laws is low as it is. For instance, Chicago police estimated that two-thirds of that city's citizenry refused to obey a state registration law; Cleveland police estimated 90 percent non-compliance with a similar law in 1976. Gunowners refuse to register their guns because they are afraid that a confiscation law will be passed. It is not unreasonable to assume that at least half of the 50 million gunowners in America would not comply with any such laws. To imprison merely one percent of these statutory offenders would require several times more cells than the Federal penitentiary system has at present.

Perhaps we should consider the types of people who would be imprisoned for owning illegal handguns. One judge in a special Chicago court that tries only gun cases explained that he levies only small fines because most of the people who carry guns are respectable, decent citizens who feel that they have no other means of protection. The aforementioned judge also refuses to impose probation, as this would prevent the defendants from buying guns which, in his view, they need to protect themselves.

This is an example of a case that would have come before this court, had the DA not dropped the charges: A man raped a woman and threw her out of a 15th floor window. The woman's roommate scared the intruder away with a gun, and the police arrested the roommate for carrying an illegal handgun. Under such statutes, these are the types of "offenders" who are punished more and more with mandatory jail terms.

To illustrate the effect (or lack of same) that tough gun laws have on the rate of violent crime, consider Massachusetts' gun law, generally considered the nation's toughest. According to a 1979 Northeastern University study, while gun crimes went down by 19 percent in the Bay State, other violent crimes increased by 29 percent and the total number of violent crimes actually increased. This echoes a 1975 University of Wisconsin study of gun control laws which concluded that "gun control laws have no individual or collective effect in reducing the rate of violent crime."

Finally, let us imagine that a national handgun ban is enacted. What would be the effect? Most readers, of course, are too young to remember Prohibition, bootlegging, or any type of "speakeasy" besides the Thursday night type that so irritates the faculty of this institution. Suffice it to say that the law was flouted even by President Harding. However, for those that desire a more contemporary example of government bans in action, it is possible to conduct your own study. Merely take a walk through the dorm of your choosing on any given evening and observe the rigorous and patriotic fervor with which your peers comply with marijuana laws. After such an experience, little imagination will be required to envision a booming underground gun market if handguns are outlawed.

Rather than punishing people who are afraid of criminals, perhaps a radical, bold, and innovative concept is in order, such as punishing criminals. A mandatory sentence for the use of a deadly weapon in the commission of a crime (added on to the sentence for the crime itself) would provide a powerful deterrent to violent crime. Our streets will never be safe until we dispense with, once and for all, the idiotic notion that it is possible to attack crime without attacking criminals.

By WILLIAM FIELD

The extensive ownership of hand guns in the United States, namely the "Saturday Night Specials" that fit into pockets and purses, provides us with a dangerous situation that leads to the unnecessary, unwanted killings of thousands of Americans each year. Public opinion polls conducted by various organizations have shown over 70 percent of all Americans favor some sort of control over the distribution of these weapons. They have done so consistently for at least ten years. And yet, typical of politics in Washington and in many state capitals, the efforts of a small but powerful organization of (unfortunately) misguided gun-lovers have inhibited the enactment of gun control laws. Meanwhile, the tragedy continues.

What this country needs is an overall, comprehensive, uniform law on the production, distribution and ownership of hand guns. Note here that I only speak of hand guns — pistols and the like — and not of rifles and other larger, less easily hidden firearms.

Several individual states, including New York, have passed laws on gun ownership. This is not enough, as last year's murder of New York City politician Al Lowenstein (by a man who bought his gun right here in New London) shows. If Connecticut had had a similar law, the man, an out-patient at the state mental institution, would not have been able to purchase that gun the day he shot Mr. Lowenstein. Many other people have had easy access to pistols and other hand weapons with which they have shot many public officials, as well as untold numbers of private individuals, due to inadequate or non-existent gun laws.

What should be done? Well, obviously, the country needs a hand gun law. Every year a bill on gun control is introduced to the U.S. Congress, but the powerful "gun lobby" consisting of the National Rifle Association (NRA) and other conservative groups, manages to have the bill killed. The power of the NRA stems from its system of organization.

Each time a bill comes before Congress or a state legislature, each member of the NRA gets a form letter opposing the legislation to send to his senators and congressmen. In this way the lawmakers' offices are

flooded with letters condemning the "attack on everyone's civil rights as written in the Second Amendment of the Constitution of the United States. "Every gun control bill is subjected to this attack, and few survive the assault.

However, it is time to enact such a law. Congress has waited too long already, and each day people pay for it with their lives.

Admittedly, a bill along these lines would have to be carefully worded so as not to violate the Second Amendment of the Constitution. First of all, the bill should not concern itself with rifles, shotguns, or other such weapons, as they are not the principle firearms involved in spur-of-the-moment shootings, robberies or other crimes. Nor are most accidental deaths caused by large guns.

Essentially, then, the ownership of all weapons of pistol size and smaller should be regulated by the Federal Government. The sale of these guns to persons convicted of crimes involving deadly weapons, or other crimes causing bodily injury to the victim, should be prohibited. Likewise, the sale of a pistol to a mentally retarded or unstable person should be outlawed. Making it harder to get a gun will certainly decrease the number of unplanned crimes, and it will curb the proliferation of these deadly weapons.

In addition, penalties for crimes committed with deadly weapons in areas of federal jurisdiction should be raised. Mandatory prison sentences for possessing a gun during the commission of a crime should be imposed. This should be mirrored on all state levels. It is necessary to stop treating criminal activities involving guns as if they were not dangerous. Deterrence is one weapon in the war on crime.

Aside from imposing these restrictions on ownership, hand guns should be registered so ownership can be traced, if necessary. Among other things, this should facilitate the tracing of stolen guns as to their original owners, and would aid in court cases involving illegally used hand guns. Costs of this program could be covered by a small registration fee.

These proposals should encompass the broad outline of a federal gun control law. Ideas similar to this have already been introduced in the US Senate and the House of

Representatives, but their passage has been blocked repeatedly by groups like the NRA.

This brings up the following question: Why does the NRA, and groups like it, oppose gun control? This is truly an enigma, as there is little substance to the arguments brought forward. As I understand it, the basic argument is that gun control infringes on the right of honest citizens to bear arms. Nonsense! As outlined here, gun control laws in no way make it harder to buy or own a hand gun. Only certain individuals who are, or could easily become, dangers to the community would be restricted in this field. The average gun-lover would be unaffected. In fact he would be aided, for, if his hand gun were to be stolen, and then recovered by the police, he could easily reclaim it because it had been registered. When there is no personal harm in a program, and much good, it is unreasonable to oppose it.

Gun owners claim that, with a hand gun law, the "only people who could get guns would be criminals." This, too, is nonsense, for the same reason as above. The criminal could not buy a gun in a gun shop, as he easily can now. On the other hand, the private individual could purchase one without problem. He faces no impediment, unlike the convicted criminal and the mentally unstable person.

"Guns don't kill people, people do." This is another argument questioning gun control. Perhaps this is true, but people, without guns, will not accidentally shoot each other. People, without the availability of hand guns, won't commit crimes that may result in an unintentional death.

Similar arguments opposing gun control also collapse when scrutinized. In fact, as the NRA has not advanced one valid argument opposing gun control as stated above, the only way they have blocked such legislation is by the tactics mentioned earlier. This is a misguided application of the American political system, and should not be tolerated by the majority, who favor such control. It is ridiculous that a law such as this, meant for the common good and favored by the majority of the people, cannot be enacted. It speaks badly of our political system, and about the American public in general. A gun law must be passed, and passed now.

Do it in the Dark

By BETSY SINGER

While walking through Cro recently, you may have noticed the large Energy Board that was on display. If interested, maybe you glanced at the board and realized that someone on campus is recording the amount of energy your dorm is consuming. Perhaps, you also noticed the strange meter mechanisms now located in the various dorms. What you did not know is these items are part of the latest SGA project, aimed at controlling and conserving energy, and are key factors in determining which dorm will be the recipient of \$100.

Simply, the Energy Board is a graph. It provides a total picture of the amount of energy consumed in each dorm. The newly installed meters provide this information. There are two 3-week periods; at the end of each, the meters are read. Results of the first three weeks are already posted. On March 1, the second 3-week period ends, and the meters will be read again.

The percentage difference of energy consumption of each dorm compared with itself is the determining factor. According to the SGA President, Sue Jacobson, the expected drop is five to ten

percent. The fact that some dorms are larger than others or have kitchens is insignificant; the dorm is rating its own progress with itself.

According to Sue, sixty percent of energy consumption on campus is electricity. Because students can control electrical appliances such as lamps, electric blankets, and stereos, she believes that

total energy consumption can be significantly reduced. Hopefully, the contest will be an incentive.

SGA has been pushing, since last summer, for the installation of the meters. The delay was due to their estimated cost of \$36,000. However, during vacation the meters were installed for only a few thousand dollars. Sue notes, "The meters automatically pay for

themselves. The school can get an accurate reading of how much energy a specific dorm is using. Already, they have paid back \$5,000. Hopefully, this will help curb the present sky-high tuition. I really feel we're doing something good for the school."

Although Sue encourages turning off lights, she warns that lights should be kept on

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ENTERTAINMENT

The Warm Power of Bonnie Raitt

Bonnie Raitt is the only popular performer in recent history to sell out Palmer Auditorium. She's done it twice. Bonnie is an executive member of MUSE (Musicians United for Safe Energy), and it was this organization that sponsored this evening's "No Nukes" concert. She, as well as John Hall and John Hammond had the 1100 plus at Palmer Auditorium rocking.

The show was a perfect balance of political message, and musical performance. Each musician was sensitive to balance, each making a brief, anti-nuke statement, then getting on with the music. The emcee of the show had some brief statements, and a local member of the Clamshell Alliance spoke briefly. Otherwise the message was contained to the sales and informational centers in the lobby, and banners created by Clamshell, and the Conn. College Students for Safe Energy that

added a nice touch to Palmer.

Then there was the music. John Hammond led off. His traditional, acoustic blues were masterfully performed. Hammond is a dedicated blues artist who has been performing for years. His aggressive guitar, simple vocals, and nasty harmonica (nasty in the good sense of the word), are blues trademarks. His performance was emotional, and set the stage for an evening of great performances.

The John Hall band was next. Opening with one of Hall's most popular tunes when he was with Orleans, "Dance With Me", the band ran through a series of cuts that were mostly hard, mainstream Rock n' Roll, featuring tunes from John Hall's two solo albums a couple of works by Hall's keyboardist Bob Leinbach. Highlights of Hall's performance were a new tune probably titled "I Want to be a star, and a scorching



Bonnie Raitt doing what she does best.



John Hall and his band rock for NO NUKES.

version of "Half Moon" a tune that Hall wrote for Janis Joplin, and is on Orleans first album, and his latest album "Power". Hall was jolly throughout the set talking to the audience, and fooling around with the other members of the band. This was the last night of the tour, and the musicians had just done 5 concerts in 5 nights. You could sense that everybody was relaxed and psyched for their final performance.

After Hall finished up his energetic set, it was time to bring on the main attraction. Amidst boisterous cheers, Bonnie emerged, and immediately established a rapport with the audience that would last for the rest of the evening. "Why is the right standing up and the left side sitting down. I don't mind, but

don't block out the people behind you 'cause we're going to be here for a long time."

The crowd obediently sat down. Bonnie ran through a slew of her recent works, including an Aretha Franklin tune that will probably show-up on her next album. It is hard to explain why she is special. For old fans this concert was simply a reaffirmation of faith that she is an amazing performer. For those who know her only from recordings it added a new dimension to her talents. As good as the records are they will never capture half of what Bonnie has while performing. Neither do words.

Those who were there left more than satisfied.

If you weren't there you'll have to catch the phenomenon later.

From Oil Paintings to Ecosystems

By TERRY GRAVES

"Music, Lights, Gold Crowns, Balloons, Refreshments," boasted a sign advertising the opening of "Karen Moss and Karen Santry - Paintings," a two-woman exhibition in Cummings. The reception was probably the most colorful this year with guests wearing gold crowns, and waving pinwheels and noisemakers.

Karen Santry was flying around the exhibit wearing a crown and carrying an oversized heart-shaped lollipop. The most striking part of her exhibit is the "SO NO BIRTHDAY PARTY," a series of huge black and white pastel drawings with a strong sense of fantasy. They feature beautiful people, mostly women, in classic evening dress. There are also oil paintings in the main lobby. There is a definite mood to each work: most of the people have intense emotional expressions. There is a lot of symbolism in Santry's work-

balloons. Bubbles represent fantasy, and masks on sticks are magic wands.

"I believe in magic wands...I wish I had one, that would be very convenient," she said.

The atmosphere of the exhibit was definitely ethereal.

"If only I had on that fairy outfit," sighed ten-year-old Melissa Ackroyd - Livingston as she waltzed around the room. Another of Santry's friends appeared in a rat costume.

The door to Gallery 66 was closed - on it was a small sign that said "Please Come In." As one crossed the threshold one entered another world; Karen Moss's environmental water-color "Pond Life." The room was bathed in an aqua-green light and recordings of rushing water played in the background. On the walls were watercolor representations of the various organisms that live in a pond. Moss is very interested in

ecosystems and the whole concept of the intricate interdependence of organisms in an ecosystem.

"Through my art, I've gotten more interested in ecology...I consider my work to be more than just botanical illustrations."

Indeed the environmental water-colors are more than paintings. Moss has succeeded in creating a whole environment.

In the Main Lobby of Cummings, Moss has a large black paper cut-out on a white background. It features a chain-link fence with many different insects on it.

"Chain link fences have been in my work for a few years now. It's a symbolic relationship - nature and technology."

All in all the exhibit is worth seeing. The two artists are dramatically different but their works are intriguing with an intensity that is hard not to feel.



John Hammond plays the blues on guitar and harmonica.

Black Comedy: It Won't Leave You in the Dark

By BUDDY HARRIS

First, let's get rid of a couple of nasty rumors about the play. Number one: The actors in "Black Comedy" do not appear on stage wearing black shoe polish on their faces. Number two: The play is not being performed in the dark in order to conserve energy.

Actually it is being performed in the dark, but the catch is that the stage lights are on. And that's where the laughs and ingeniousness of Peter Shaffer's play, appropriately titled "Black Comedy," begin.

The play takes place in the blacked-out London apartment of a young and intelligent, but very nervous, artist named

Brindsley Miller, played by Sam Rush who spent his fall semester studying at the Eugene O'Neill Theatre Center in Waterford. The stage is lit, of course, but the catch is that the actors must perform as if they were really in the dark.

Brindsley Miller's plans to impress his fiancée's father, a Colonel, played by Rick Zieff, to impress a millionaire art collector played by John Angevin, and to prevent his overly touchy neighbor, played by Charley Taylor, from realizing that he (Brindsley) has temporarily stolen his (the neighbor's) furniture, go awry when the lights go out, or on actually.

Brindsley's debutante fiancée is played by Johanna Markson. Two thirds of the cast of "Vanities", directed by senior theatre major Laura Miller, who also happens to be directing "Black Comedy," are also in the play: Julie Pierson plays a middle-aged spinster, and Dayle Ballentine plays



Sam Rush and Dayle Ballentine in "Black Comedy."

Brindsley's feisty ex-mistress. Chris Fascione, who plays a German electrician, rounds out an experienced and extremely talented cast.

The play itself is visually uproarious due to the illusion of darkness that the play calls for. "Black Comedy" is packed with sight gags centering around mistaken identities and objects. The script is razor sharp with a wit that is neither highly intellectual nor totally inane, but just downright funny. The plot is that of an extremely well thought out situation comedy, in the sense that

most of the jokes are based on the situations within the play rather than on topical humor. The play was first written in 1967 by Peter Shaffer, also known for "Equus," "Private Ear: Public Eye," "Five Finger Exercise," and "The Royal Hunt of the Sun." It was first produced in London in 1968. The characters are all unique, and the confusion that develops between all eight of them makes for a full fledged farce with an antic style.

One of the most difficult aspects of the play that director Laura Miller has had to deal with, is having the actors realistically carry out

the illusion that they are in the dark. This is an added problem for the actor who usually has enough trouble with lines, blocking, character relationships, etc. If the illusion is broken, the reality, (or irreality) of the play becomes lost. The actors have thus learned to become extremely aware of their senses.

"You have to see with your hands," said Rick Zieff, "Otherwise it'll be 'Black Tragedy'."

"You have to get over the actor's natural instincts to react to people and objects visually," says Charley Taylor.

Just as any professional makes a difficult job look easy the actors in this play must act as if they cannot see, but must be seeing all the while.

"You have to prepare to bump into something, without looking like you're prepared," says Chris Fascione.

In order to practice this illusion, director Laura Miller had the actors do improvisations in the dark. She moved furniture around, and placed mannequins in the way. "The improves in the dark helped the actors to be aware of how they moved parts of their body in darkness, to enable them to create that reality in the light," said Laura.

Laura has proved her directing capabilities in "Vanities," "The Stronger," "Abulia Base," and "Here We Are." She has also done some acting herself which helps her to understand an actor's needs. Laura emphasized the importance of the help she gets from stage manager Laura Sahr, who also stage managed for "Vanities." Philip Hayden is

assistant stage manager for this production; Letty Selkovits is the set director, and Laura Haas is in charge of lighting.

Laura Miller recalls her introduction to directing: "In 12th grade, my acting teacher one day said in passing, that I should direct. And I immediately became depressed because I thought he wanted to get me off the stage." Laura also majors in philosophy, and although "Black Comedy" is in no way a philosophical play, she uses her experience with philosophy to help her directing.

"Philosophies make me think about people, and plays are about people," she says. Laura continues to express that philosophies deal with ideas and situations about people, and why things happen and why people do certain things. All of these connections help her to relate better to both the characters in the play, and the actors themselves.

Laura's philosophy for "Black Comedy" is far from existential: "I want people to come out enjoying what they saw. I want them to have a night's entertainment."

The Connecticut College Theatre Department and Theatre One are presenting "Black Comedy" on Friday, Saturday and Sunday, Feb. 20, 21, and 22 at 8 p.m. in the Williams School Auditorium, which is located across from the Cummings Art Center on the Connecticut College campus. Tickets are \$1.50 and will be available at the Williams School one half hour before the lights go up. I mean out. Up? Out? Oh, you'll see for yourself. Or, won't see for yourself? Oh, just go see for yourself.

Reverence for Life

By RICHARD ALLEN ROOT

Eight o'clock Friday night, when most of Connecticut College was preparing for the annual Valentine's Bash and plotting out how to evade the night's cash-bar system, a play, entitled "I Am His Wife," starring a German actress named Lilly Lessing, was being performed in the Anthony Nelson Theater Lab.

Looking through the audience, I recognized only faithful fellow theater students making up part of the audience, while off-campus elders and friends of Ms. Lessing and company made up the other half.

The minute size of the crowd and theater proved to be appropriate for the type of show performed. Using the initial device of attempting to decide whether to write her life story for McMilne and Co. publishers, Ms. Lessing, playing Helene Schweitzer-Breslau, spoke to the audience from her worn Victorian chair as if they were close friends and advisors. This technique worked well for the beginning part of the show, but as Ms. Lessing got on with her story she had a

tendency to slacken her link with the audience, getting more caught up with her portrayal of the wife of the ingenious Albert Schweitzer.

A major problem with shows involving only one performer is the difficulty in keeping the audience's interest and attention. For a play to sustain itself there must be action and controversy in their seats. The object is not to tell a story, but show a splice of life and have the audience live that moment with the performer, Ms. Lessing and her co-writer Harold Watts escaped this difficult dilemma by simply "telling a story with their concept of including the audience in the conversation, and by using a multitude of visual accompaniments. Ms. Lessing played off of such visual aids as a painting of Albert's hospital in Babon, Africa named Lambarene. From an African basket positioned on a coffee table at her side, she pulled out pertinent props which helped propel the monologue along: a picture of Albert, a letter Albert had written to Helene's parents, Albert's

other letters, her journals, and a book Albert had written. The interspersing of these props served the same purpose as the introduction of new characters in a conventional play.

Unfortunately, in the second half of this hour long show Ms. Lessing ceased to introduce as many visual aids and the play lagged a bit because of it. Perhaps she and her fellow creators felt that they would have their audience riveted enough so that they could suffice with a large bulk of dialogue. This was a misconception. Still, this section was saved by thrifty and beautifully descriptive language, as well as a few comic memories. Lines such as "we witnessed a wall of jungle stretching far across the coast, where it was impossible to distinguish the thick hanging vines from a large dangling serpent," are so vivid that they need no aids to keep the audience's attention. A few comic inuendos, such as a story of a man who left his glass eye on his desk in order to keep the

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Brandenburg Ensemble

By LISA CHERNIN

Music of Mozart, Vivaldi, and Bach will be performed during a concert to be given by the Brandenburg Ensemble on Wednesday, Feb. 25, at 8:00 p.m. in Palmer. Three young soloists will be featured in this return performance by the Ensemble, which was last here in the spring of 1979, and which has always been a popular group with students.

Directed by Alexander Schneider, the Ensemble will present several standard favorites, as well as some lesser known works. The Divertimento in D Major, K. 136, and Piano Concerto No. 12 in A Major, K. 414, by Mozart, will open the program. The soloist in the Piano Concerto will be Stephanie Brown. The Bach Brandenburg Concerto No. 3 in G Major, BWV 1048, will close the first half.

Following intermission, the Ensemble will play the Sinfonia in B Minor, F. XI:7, and the Flute Concerto in D Major, F. VI:10, by Vivaldi. The soloist in the Flute Concerto will be Marya Martin. The program will close with the Brandenburg Concerto No. 5 in D Major,

BMV 1050, which will feature Brown, Martin, and violinist Krista Bennion in one of the most beloved of Bach's works.

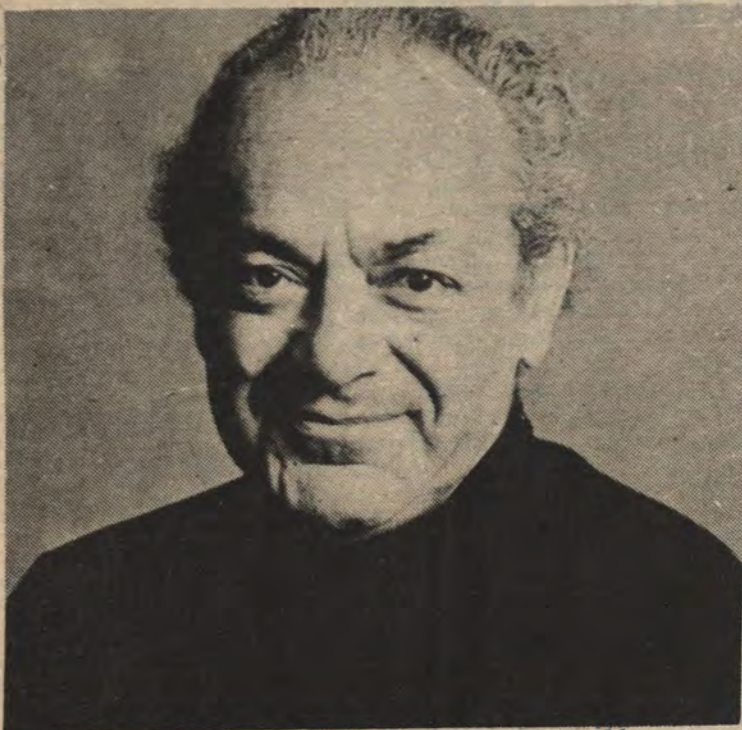
Alexander Schneider, conductor, violinist, chamber musician, concert organizer, devoted teacher and counselor of young musicians, has had an enormous impact upon musical life in both the United States and abroad. He first arrived in the United States as a member of the famed Budapest Quartet. Since then, he has founded the Albeneri Trio and the Schneider Quartet, helped to organize the Casals Festival in Prades and Puerto Rico, the Israel Festival, and been a principal figure at the Marlboro Music Festival and the Mostly Mozart Festival. Every year, his midnight Christmas Eve concerts at Carnegie Hall are sold out.

Schneider has taught at the University of California at Berkeley, Stanford University, Chicago Musical College, and others. He also conducts seminars around the world.

Schneider's conducting schedule has become in-

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Dancing Your Way Through Spring



Alexander Schneider of the Brandenburg Ensemble.

Ensemble, cont.

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creasingly crowded in recent years. He is heard regularly with orchestras around the world, including the New York, Los Angeles, and Israel Philharmonics, the San Francisco, Pittsburgh, Detroit, and St. Louis Symphonies, the Minnesota Orchestra and the English Chamber Orchestra. He has made more than 100 recordings for Columbia, RCA Victor, and other labels.

Pianist Stephanie Brown made her New York recital debut in 1976 under the auspices of Young Concert Artists, from whom she received the 1980 Guiomar Novaes Memorial Prize. She has appeared as soloist with the Detroit, Seattle, and St. Louis Symphonies, the New York Philharmonic, and the Mostly Mozart Festival. She has also participated extensively at the Marlboro Music Festival.

Marya Martin, flutist, won the Young Concert Artists International Auditions in 1979, giving her the opportunity to give recitals in

New York and Washington. She was honored as a top prize winner in the 1980 Jean Pierre Rampal Competition in Paris, where she performed the world premiere of a concerto by the Czech composer Jindrich Feld. She has studied and performed with Jean Pierre Rampal, as well as appearing as soloist with major orchestras in the United States.

Violinist Krista Bennion made her debut in January, 1981, with the San Francisco Symphony. She has also appeared with the New York String Orchestra, the St. Louis Symphony, and the San Francisco Chamber Orchestra. She has performed with the Ridge String Quartet and appeared with Chamber Music West.

Ticket information on the Brandenburg Ensemble's concert, and on other upcoming Concert and Artist Series concerts by pianist Murray Perahia and the Liederkreis Ensemble can be obtained by calling the Palmer box office at 442-9131, or campus extension 384.

By LESLIE PEDLER
Feeling culturally uninformed? Cold weather getting you down? Well, then its time to change things. The dance department has been busy planning a variety of events to help alleviate the doldrums. Their spring schedule offers a variety of films, lectures and performances, which will provide you with a cultural evening as opposed to those hedonistic nights out at the Cro Bar.

For the remainder of February there is planned a film, a dance club trip, and a dance performance. The film "Kai Te Kai" will be shown free of charge February 19th at 8:00 and February 22nd at 4:00. Both shows will be in the dance alley in Cro. Kai Te Kai, a New York performer, will be visiting this campus on Friday the 27th to conduct a workshop at 4:00 in the east studio. Anyone is welcome to participate. Those interested may sign up on a sheet that will be posted in the east studio. If you would like to go to New York for a live dance performance, the dance club is sponsoring a trip to see "Dancin'" on the 21st. For more information contact Jake Handleman. On the 27th and 28th of this month the masters candidates will perform in the MFA concert. The pieces will be choreographed and danced by students at 8:00 both nights in Palmer Auditorium.

During the month of March, William Condon will be lecturing about communication through body movement. This lecture will take place on March 26th at 7:30 in Oliva and is sponsored by the Human Movement Committee.

The first week in April is filled with a variety of events. This is the week of "Collaborations." A committee of faculty from the

various facets of the arts have planned a week long series of lectures, films, performances, and exhibits. The dance department is bringing in Meredith Monk, a New York performer. She will be conducting two workshops on the 2nd at 4:00 and on the 3rd at 1:00. Those who are interested should simply show up in the east studio. She will also be performing at 8:00 on the 4th in Palmer Auditorium with an admission fee. The dance club is sponsoring a student recital on April 9, 10, and 11th at 8:00 in the east studio. This

is an informal presentation of student works in progress, and is open to any student. Those interested must contact Jennifer Wiles prior to this date.

To wrap up the spring schedule is the Senior Majors Concert on May 6th and 7th. Sharon Kinney will be performing with the students at 8:00 in Palmer Auditorium on both nights. Now that you are aware of the activities this spring semester there is no excuse for spending all your nickles and dimes in the bar.



Illustration by Karen Bachelder

Reverence, cont.

Cont. from page 7

natives in order during his absence, were also nice devices used to keep the audience tied to the action on stage.

The show's ending was handled successfully. There were some strong inner emotions of Helen toward her ingenuous husband, who spent much of his life seperated from his wife because of her poor health and his undeniable duty to mankind. The audience was "shown" these emotions, not told them. This was done by Ms. Lessing speaking to a bust of her husbands credit which she received from her husband. She told us that her life couldn't help but lie in her duty and service to her husband, because when she looked into his eyes "she saw herself."

The show ended after a

final statement of Albert Schweitzers' theory of "reverence for life", and the lights dimmed. To the audiences surprise as they began to suffle out of the tightly seating arrangement, Ms. Lessing reappeared from backstage and stood at stage right looking somewhat bewildered. With a minute intervention from Linda Herr, everyone was informed that if they wished to ask Ms. Lessing any questions she'd be glad to answer. Ms. Lessing is a beautifully caring and open person. She talked quite freely of the technical aspects of her show, and answered personal questions pertaining to Helene Schweitzer-Breslau's life. It was disclosed that this was only the third performance of "I Am His Wife"; the first being performed at the Albert Schweitzer Center in

Massachusetts, where Ms. Lessing was told by Rhena Schweitzer, daughter of Helene and Albert, that on stage she looked "just like my mother."

The play, although not overwhelming, was quite enjoyable. It was a beautiful way to learn about a man, and woman, who I knew very little about. The atmosphere, and the actress with her lovely German accent, were quite calm and welcoming. The audience was a guest in this lovely older woman's house, invited to share her sentiments for her great husband, and to relive her, as well as her husband's, "reverence for life". This depiction of Helene Schweitzer-Breslau was beautifully believable because Ms. Lessing is also a person who exudes a "reverence for life."

GOOD TIMES

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WRITE for the VOICE

Thrill of Victory

By SETH STONE

On February 7, the Connecticut Camels defeated the Trinity Bantams 70-65 in men's basketball. A cardinal rule of newswriting is not to write about old news, but then nobody ever counted on this victory. It would not be overstating the matter to call the game historical, at least for the sports program at Conn. An historical event, even if it is old news, is worth savoring and discussing. But first, a little background is necessary.

The history of men's basketball is brief at Conn, encompassing only five years of varsity play. These first seasons were ones of frustration and growing pains. But, during the past and present season, the pain of this early distress have

changed into success, as Conn began making a lot of firsts. "First number one" occurred during the last game of the previous season. On that February night, the Camels travelled to the Coast Guard Academy and defeated the Cadets 54-52 in overtime. Not only was that Charles Luce's last game as coach of the Camels, but it was Conn's first victory over the Cadets. A fitting way to end a season, not to mention a career.

The Camels had never beaten the Trinity Bantams entering this season. A bitter rival, they are remembered as the team against which Wayne Malinowski scored his 1,000 career point. Sitting on the Trinity bench that day, in his second year as assistant coach, was Dennis Wolff. Dennis Wolff also sat on the bench for a second milestone against Trinity. Only this time

he sat on the Conn bench, as head coach, as his team travelled to Hartford on February 7. The incentives for both players and coach were present, and Conn pulled off "First number two" in outplaying Trinity 70-65.

Bitter memories of

Trinity's 95-62 humiliation over Conn during Christmas danced in the heads of players and coaches alike. While most agreed a Conn victory was unlikely against New England's number two ranked Division III team, a closer game as expected for the rematch. A

Trinity partisan told team manager Andrew Chait before the game that the "unofficial line had Trinity by 17 points."

Trinity came out flat for the game, perhaps a little overconfident due to remembrance of things

Cont. on page 11



Girls B-Ball Bounces Back

By LISA TROPP

After dropping two consecutive games to Trinity and Barrington this past week, the women's basketball team bounced back to beat Nichols College Wednesday night at Nichols. Captain Rita MacInnis poured in 20 points to lift the Camels to a thrilling 53-52 victory over the Bisons.

Down by 5 with 1:32 left to play, MacInnis scored off a steal by Becky Carver. Carver was then fouled and connected both ends of a 1 and 1 bringing the Camels within one point. A costly turnover by Nichols allowed Beth Leuchten to sink the winning basket. This win improved the women's record to 8-3.

Earlier in the week, the women suffered a defeat at

the hands of a quick, aggressive Barrington squad. High scorer for the Camels was Mary Jean Kanabis with 18 points.

In the Trinity contest, Connecticut came back from a 14-point deficit to tie the game 28-28 at halftime. But they fell behind again in the second half and were unable to connect on a few key baskets enabling Trinity to pull out a 64-58 victory. Beth Leuchten tallied the team high 13 points in that game.

The Camels continue their regular season play at Wesleyan on Wednesday and meet Bridgeport at home on Friday. Then on Monday they play at home again against Coast Guard.



"The unsung Connecticut College Gymnastics team sports an 8-2 record after defeating Keene State on Saturday and Mount Holyoke and Bridgeport on Tuesday."

The Sensation of Track

By SCOTT SAUNDERS

Colin Corkery, a senior here at Connecticut College, is one of the premiere collegiate trackmen in the Northeast. However, to date he has experienced little recognition.

Colin is primarily a middle-distance runner. Last December 11th he entered the Dartmouth Relays and competed in the 1,000 Meters. He finished fourth in a time of 2:27.1. But, of the three who finished ahead of him, none was running for northeastern colleges. Consequently, Colin's time was the fastest run this season in the 1,000 Meters at any collegiate track meet in this part of the country.

He also ran in the Northeastern A.A.U. Championships at Harvard University on January 25th this year. There he ran the 800 Meters in 1:54 finishing fourth. Recently he has run the 1,500 Meters in 3:55.

He was introduced to track and field when he was twelve years old and started competing in long jumping. Soon after this he moved to running for enjoyment and later made the transition to competition.

Colin explained that Connecticut College has no actual track team. Instead Conn. sponsors a track club with five members. In fact, Colin founded this club three years ago as a freshman and now the club has a coach (Mark Connolly with whom he runs) and takes part in New England meets despite its meager budget.

Recently Colin has been plagued with bone spurs and

bursitis tendonitis in one ankle. He mentioned that this had mildly retarded his training which usually includes running approximately ten ¼ miles or "intervals" per day. Before running intervals he devotes time to stretching and warming up so that his daily regimen usually lasts a little beyond two hours. Only occasionally does his training include running long distances.

When asked how he gets "psyched" for meets Colin remarked, "I listen to a lot of Neil Young and quaff a

lot of beer." And regarding running in general: "I just like the feel of the whole thing...I like the sensation I get." Finally he stated: "I like it when (in the last 200 yards) I just know I'm going to beat someone."

Next year Colin wants to run with either the New York Athletic Club or the Greater Boston Track Club and participate in the Millrose Games. Careerwise, his plans center around becoming a special education teacher and instructing children with learning or physical disabilities.



Track star Colin Corkery

OFF THE TRACK

Young Edwin H. McKim

By ALI MOORE

The wind blows the good way. Edwin could paint the rumps and tails, legs and backs, and forget about the faces; the faces block the body--the best part of you, Aphrodite--so it's good when the wind hits your nose, then wooshes round your ears, and you and the rest of the cows know it, else your faces be showing. Mrs. McKim halloos to her little boy and Edwin, in good humor, moos back at her as she shakes the reigns. The carriage circles upon the wheat field, the wheels find the two ruts, and Mrs. McKim is off for the house to wait for the cousins. Edwin shuffles along to the lone scrub oak, lying, twisted and gnarled, at the edge of the wheat field. On the ground in front of the truck lies a cushion of wheat stalks with a circular depression in its center. Edwin squats, drops his art box, and plops down into the familiar cushion. He moves his back sideways until it feels fine against the tree; of every place, this is the best to sit, better than the hammock or the red chair or, especially, the dining room chair.

Soon as he feels fine, Edwin hoists the box up to his lap and undoes the latches: out spills the contents. He gets together all of it and makes ready for watercoloring. The brush tip is hard but a dip in the water softens it, and the wet tip softens the blue paint.

In the early morning, the first thing to paint, looking away over the pasture, is the blue sky, which was grey a half hour ago--it being dawn then, now the whole day rests up in front of your eyes. In between all that blue you've got to make room for some clouds; painting clouds is easy--you don't paint anything--but the trick is to paint the blue in quick because the clouds move awful fast and they'll be on top of your head and over the wheat field before you know it. Then you paint those grey-blue mountains that soften up away off, that darken as they slide over here: then down a bit there is that dull green line--the woods over by town--and a grey, skinny thing, which would be smoke from a chimney; and then the pines from the pasture's top. It's good to lift the brush and

listen: sometimes you hear mother blathering away up at the house because sounds carry so far, and sometimes you hear those cow noises when their tail is lifted and you don't want to look but something makes you, but mostly it is so still and quiet you can't help loving it. Then you start painting again, working on the fence and the pasture, remembering to drop in those little dark spots--they're the flops. And you lift your brush again and haul down a big whiff of that country air, trying not to savor those whiffs that are a bit rank on account of being a bit too friendly with the flops.

Once the sweet air holes up in your chest, you're ready for the serious work: painting you. But, Aphrodite, you can't paint yourself--might try sketching Bone that is lying down over there. Painting you is tough. The brush starts at the mump where the tops of your legs meet the back bone, that big thank-you-ma'am where your bones stick out to that golden skin, making all kinds of knobs and such, and where your muscle, looking like it'll fall flat on the grass, hangs loose from the skeleton; then the brush slides down a tad and you finish round the backbone that twists better than Marty's stream. The back is slow business but when it's done right there is nothing prettier, the rump is easier than the sky, and the brush takes it handily, providing your tail doesn't lift; and the brush must reckon with the mummies; it paints them up lightening quick but you spot them a long time to see if you done them right; of course, the brush won't paint mummies when the wind blows from the wheat field, but it's blustering from town so there isn't no harm in it. Then the brush slides over to paint the legs--you make sure your hand stops shaking--in nice straight lines, bringing the gold in at the knees and out at the ankles; and then the brush rushes to the bottom to sign the name, and it gets through the first name and partly through the middle one before it thinks it better stop at Heph so as to leave room for McKim.

Edwin sticks his brush in the water jar and puts his wet picture down flat on the

wheat stalk cushion. Leaning over, he picks up four pebbles and places one on each corner so the gusts won't carry it into the wheat field. The picture rests motionless with its images and colors as clear as ditch water. He looks upon the picture and says:

"Aphrodite, you're as gold as the day, and painted well too." After speaking, Edwin faces the pasture, reclines to the trunk, fits his back with the wood until it feels fine, and lets the wind rub his nose and woosh around his ears. The wind keeps wooshing, cat's paws, some sweet, some rank, whip his hair against the trunk. You can sit with this wind forever.

An old boy of about eleven walks in front of Edwin and scares him to death. He wears grey britches and a black coat and a blue cap with a yellow band on it. The cap covers some wheat-colored hair, and under the hair is a fleshy and ruddy face which doesn't say anything but stares at Edwin, and he stares straight back at it. No one, besides Edwin, Mrs. McKim, and the cow man, comes down to the pasture. Edwin keeps gaping at the face and at the wheat-colored hair, twisting and swerving,

in front of it. Slowly, he reaches for the longest brush, holds it firmly in his right hand, and speaks:

"Who, who are you?"

"Nelson, your cousin. Let's ketch some frogs or a snake or a bird or something. I jumped a rabbit by the ruts, and I took off and almost got him--touched him with this finger--but he slipped away under me. I would've had him if he'd a-hopped faster."

"Where is the carriage?"

"I walked down myself. The horse runs slower than me anyways. Listen. I know where a big round rock, perfect for throwing, sits. We could heave it on a frog."

Edwin wants to do that, but something tells him to stay by the tree. Maybe tomorrow they could squish the frog. Nelson sighs with the wind, and walks by into the wheat. Aphrodite hasn't moved a hair. She is just like in the picture. And the picture looks worse without Nelson because you don't know when he'll walk into it, but if he walks into the picture again, then you paint him so you know where he is and he don't scare you to death.

After Nelson runs a squirrel up a tree, whips three stones at a plough, breaks a branch

over a stone wall, and climbs the biggest pine tree in the country, he capers back, not jaded in the least, to the lone scrub oak. He halts at the left of the young boy, who sits glued to the base of the oak, staring at a twisted and crooked yellow cow, which isn't moving so it's standing up, asleep. At home, Johnny Wells knocked over his first cow when he turned twelve. It fell smack on the ground and let out an awful bellow; and the boys ran to their hideout, laughing all the way. Nelson walks to the pasture, hears Edwin gasp, and turns talk to him:

"Edwin, I'm sorter itching to be a man, and where I live there is but one way to be one. You watch close, like as you gander now, and maybe, in a couple of years, you'll grow some and make a man out of yourself. And don't blab to your mamma about this."

Nelson sneaks through the fence and stands up ten feet away from the yellow cow. His heart pounds, but Johnny Wells' heart pounded also--he said so himself. Lucky for Nelson this cow isn't too big; he knows he can knock it over. And breathing in a big, rank whiff, Nelson starts his run. His legs and arms pump faster than anything in the world. When he batters the cow's stomach with his shoulder, the whole cow slowly tips, then keels over, flank first, on to the ground: thud. Nelson throws his hands up and whoops as he looks down at the stricken cow. This is a sight to see, something to tell the boys back home. In utter jubilation, he slips through the fence and sprints into the wheat field, hollering his loud war cry, looking for a tough hideout.

Edwin let the wind rub his nose and swish round his ears. Aphrodite doesn't do that now. You fall flat like a domino. Your face turns around, and you don't bellow or look mad or cry or nothing; you raise up and turn into the wind just like you was before.

He gathers in his paints and brushes, spills his water, places the dried picture in the box, and hooks the latches. Slowly, he raises up into the wind and speaks:

"When you fell, I fell."

Then he moves into the wheat field and shuffles along down one of the sillion until he spots a hand plow, shining in the sun; he steps into the next sillion and plods on and on through the thick grain. Nelson can run as fast as the horse. You can't run like Nelson; he runs faster than anything. You've never seen anybody like him.

Mrs. McKim perches on her carriage with her sister, Mrs. Ares. She scrutinizes the empty wheat cushion and the disfigured yellow cow. After turning upon the wheat field, she says:

"We had to let him see another boy." With guilty eyes. She spots her son, a tiny boy with his back hunched, in the hunched wind-blown wheat, shuffling on and on to the white, linear, columned mansion.



Illustration by Max Moore

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CONTINUEDS

Thrill, cont.

Cont. from page 9

past. But, Trinity is a class team, and Conn had to play hard to niche out a 27-23 halftime lead. Conn relied on Peter Dorfman for the offense, as he connected for 11 points. Fellow freshman Tom Fleming contributed 6 points. Coach Wolff made sure the Camels lost none of their intensity over halftime, a habit they have been prone to. Conn came out smoking in the second half, and following a three-point play by Dorfman with 18:04 remaining, led 34-25. But then Trinity should why they are considered one of New England's top teams. No longer playing lethargically, they took the offensive over the next 5½ minutes, outscored Conn 16-2 and led 41-36 with 12:34 left. In an opponents gym, Conn had a lead and lost it. Logic dictated that this was the time for Conn to lose.

Coach Wolff used a time-out to explain that Conn was still going to win. He told his players not to get down, but to make a few adjustments and re-take the lead. Unfortunately, this is usually easier said than done. But, Conn threw logic to the wind and went out and rewrote the history books.

Conn got a hoop back on Trinity, and trailed 43-40 with 11:38 remaining. With 11 minutes left, unsung Jim Santaniello, known more for his defense and passing, took advantage of a wide opening, drove and scored, and Conn trailed by 1. Jim Bates answered for Trinity, putting them up by 3, 45-42, with 10:35 still to play. Wayne Malinowski used his patented shot to close the gap to 45-44 at 10:07. The next time down the floor, Trinity missed its shot, and Peter Dorfman grabbed the rebound. Conn had a chance to retake the lead.

It is fitting that Tom Fleming, who has contributed so much to the Camels this season, was the man who worked himself free for the shot. At 9:28 he converted, and Conn led 46-45. From this point, the teams traded baskets. Down the stretch, it was the foul shooting of Dorfman, Fleming and Santaniello that sealed the victory. Dorfman was particularly impressive, hitting 13 of 15 free throws in the second half, including 11 during the last 6 minutes. He finished with 30 points and 15 rebounds.

Conn opened up a 58-54 lead with 3:21 left, and after Santaniello hit two charity tosses with 2:30 left, putting the score 60-54, Conn knew victory was at hand. Trinity began fouling Conn, and the Camels were up to the task, converting their 1-on-1's. As the clock ran down, Conn wound up.

With 17 seconds left, Trinity called a time-out. Conn huddled around Wolff. He did not have to say anything, for the players knew, and their faces showed it. Wayne Mal said it best, as the players clasped hands before returning onto the courts. He had a smile on his face,

matched by smiles of 12 other players and three coaches. "Guys," he said, "this game is ours."

Indeed it was, and a lay-up by Fleming on the buzzer sealed a 70-65 victory. It would be easy to say Trinity was overconfident for the game, and, this may have been true for the first 22 minutes. But when Trinity fought back for a 5 point lead, Conn showed its character. They did not fold; they fought back. Against an arch-foe, against the class of New England, and against the odds, Conn fought back. The skeptics can point to victories over pushovers like Salve Regina and Yeshiva as padding Conn's 14-6 record. By virtue of a single victory over Trinity, Conn has proven the skeptics wrong. Conn is for real, and it is time for New England to take notice.

POSTSCRIPT

With such optimism, the remaining paragraphs should speak of good news. Unfortunately, euphoria was quickly replaced by reality. Following the Trinity victory, Coach Wolff told the team to have a well-deserved good-time. "I don't want anybody back before 1 o'clock," he told his players. Awakening Sunday morning, the team was in for quite a shock. During the game, Tom Fleming had sustained an injury. He never complained, he never left the game, and he continued to play his rugged ball. Despite this, doctors told Fleming he had separated his shoulder. He will miss the remainder of the season and Conn will miss him. His values to the team is apparent to any who have seen them play. He is the heart of the Camels, the guts of the team. Nothing speaks of his desire and strength more than this: Tom Fleming played the last 10 minutes against Trinity with the shoulder injury.

Conn was probably suffering from an emotional letdown after Trinity and missing Fleming, for, in the succeeding game they lost to an inferior Curry, 63-51. Then they rode to Nichols where history repeated itself. For the second time this season, Nichols defeated Conn in overtime, 53-51. Conn finally got it back together against a tough New Jersey Institute of Technology team winning 62-55.

MUSE Problems Continue

By DAVID ELLIOTT
University of New Hampshire

Bonnie Raitt and John Hall have been on the East Coast to save the day with a six stop benefit concert tour to generate the money owed to the Seacoast Anti-Pollution League and the New Hampshire Energy Coalition.

NO NUKES triple album was a great financial success whereas the NO NUKES film failed terribly. As a result, the MUSE organization is in short supply of money.

Howard Kohn, MUSE

executive board member said in a June 12, 1980 Rolling Stone interview that "there is no way the movie can lose money for MUSE. MUSE will get 50 percent of the profits up to a certain ceiling point."

Unfortunately for MUSE and Safe Energy advocates, movie revenues never reached that ceiling point. They didn't even get off the floor.

Sam Lovejoy, a MUSE board member, summed it up when he said, "The damn movie didn't make any money. The concerts are trying to fill the commitments to the Foundation."

Phillip Bloom, a concert promoter for Pacific Alliance, the company that handled the movie was a little more upset about the movie's failure. He tried to pass the blame off on someone else.

"We did get a lot of cooperation from Warner Bros." Bloom said there was a "corporate conspiracy" to limit the success of the NO NUKES film. Bloom would not detail just what he meant by a "corporate conspiracy."

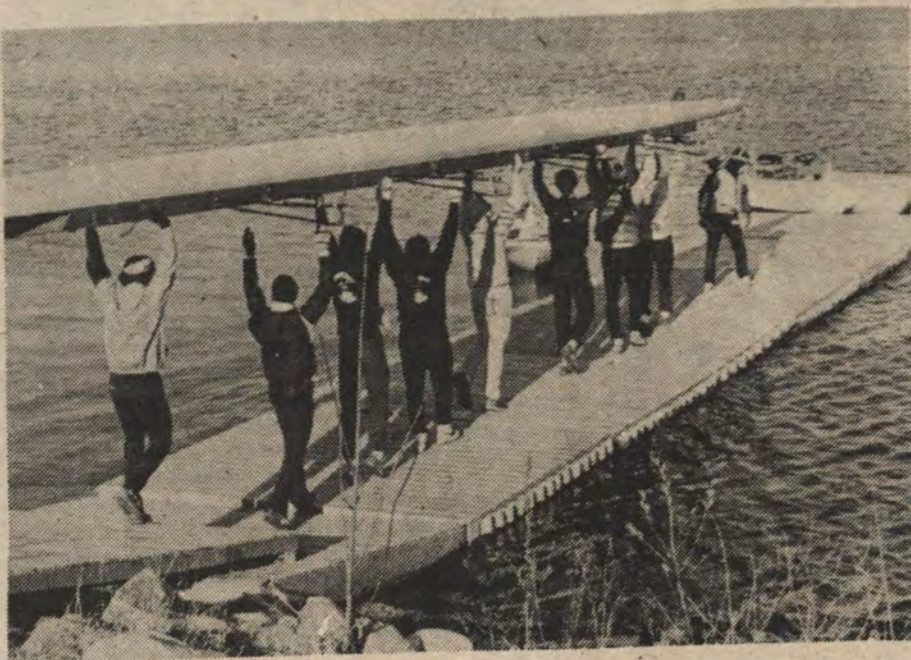
William Skidmore, National Publicity Director for Warner Brothers, asked what he knew of a corporate conspiracy said, "We (Warner Bros.) are not going to do anything to limit the film's success. We are directly tied to the film's revenues, we would only be hurting ourselves."

A member of the Warner Bros. distribution department said of the NO NUKES film, "When a picture is in the theatre and it doesn't do as you hope, what can you do?"

Susan Kellam, President of the MUSE Foundation disagreed with Bloom over the failure of the movie. "I don't think anyone is to blame for the failure of the movie," Kellam said. "It was certainly not a sabotage, and really, I don't think it was that big of a deal."

Sam Lovejoy, MUSE board member, agreed with Bloom, about the less-than-hearty backing given the film. "They (Warner Bros.) were looking to make megabucks; distribution was to just a few big cities," Lovejoy said. "They pulled back their horns and gave up easy."

Kellam and Lovejoy, both board members for MUSE, and who work out of the same New York city office, also seem to disagree about the future of MUSE.



"After a hard, grueling winter of conditioning, the Women's Crew team took to the Thames River last week to begin workouts in preparation for the Spring season."

Lovejoy thinks the future for MUSE is bright. "The Reagan Administration will assist the movement, it will reinvigorate the antinuclear movement," Lovejoy said. "I think MUSE is a sleeping show ready to resurrect its head."

Kellam, on the other hand, thinks the MUSE organization has run its course. MUSE came together to do five concerts, one record album, and one movie." MUSE, she says, "has accomplished what it set out to do."

Dark, cont.

Cont. from page 5

in stairways. Not only is it dangerous for the lights to be off, but it is also a fire hazard. She extends the warning especially to the Quad dorms, which have light switches only at the bottom of the stairs.

After March 1, when the results have been tallied, SGA will announce the three dorms which have the greatest percentage difference. One hundred dollars and a champagne dinner goes to the dorm with the most reduction. Second prize is fifty dollars and a steak cookout for the dorm. Finally, third prize is one half page in the yearbook for a dorm picture.

To promote the contest, SGA will soon be distributing one-inch, black and yellow pins that read, "Do it in the Dark". Because many people have, so far, expressed much interest, Sue hopes to hold another contest after Spring Break. Another goal is to have the contest on a yearly basis. The next SGA project involves revealing the college's budget.

How does Conn's President Oakes Ames, feel about SGA's attempt to help in the energy crunch? "He's telling all his friends on the whole east coast about it!" Sue eagerly replies. "But, I think he blushed when I told him out motto is 'Do it in the Dark'."

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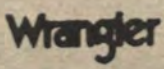
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\$119.

MIAMI BEACH

\$99.

DAYTONA BEACH

\$99.

All rates include lodging at deluxe ocean front hotels. All rates are subject to a \$18.00 tax and service charge.

OPTIONAL:

Transportation to Miami Ft. Lauderdale and Daytona is available

\$79.00

Round Trip

FREE

DISNEY WORLD EXCURSION

FEB. 28 - MAR. 7 • MAR. 7 - MAR. 14 • MAR. 14 - MAR. 21
MAR. 21 - MAR. 28 • MAR. 28 - APR. 4 • APR. 11 - APR. 18 • APR. 18 - APR. 25

FOR FURTHER INFORMATION AND RESERVATIONS CALL:

Campus
Vacation
Associations

334-9670