Korry Cleared in Chilean Affair; Exposes Cover-up

By WILLIAM BUTTERLY

"Who has paid the price? Who do you think is being drafted? Whose minds have been implanted first for so many years about issues which transcend my personal nightmares? It is my belief that the people I actually know and trust and respect are being pushed back, undermined, undermined, undermined." 

Lettuce have part of your instruction for ten years, and for those reasons, I am pleased to announce that the Board of Trustees has decided to allow me to resign. The Board of Trustees has decided to allow me to resign. The Board of Trustees has decided to allow me to resign.

In the spirit of truth and justice, I wish to announce that the Board of Trustees has decided to allow me to resign. In the spirit of truth and justice, I wish to announce that the Board of Trustees has decided to allow me to resign. In the spirit of truth and justice, I wish to announce that the Board of Trustees has decided to allow me to resign.

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, but on the role of the political infighting within the U.S., in which he and the issues have been "kicked around like a football to the highest bidder."

The political infighting was not the public interest.

Two weeks ago I played the game for their benefit. Korry says, Nixon, Kissinger and others turned their backs on the public interest. There are still few days left in the 1976 election cycle, so if by some chance the story comes out, Korry will play for the public interest.

"Little wonder that the Diaz Cáceres coup in October 1973, which Korry had recanted to Congress, is now being re-looked at by the House Intelligence Committee. In the spirit of truth and justice, I wish to announce that the Board of Trustees has decided to allow me to resign.

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The Board of Trustees has decided to allow me to resign.
Korry, Cont.

horse—little did I realize that Kissinger was a man who had broken out of the framework, disregarding every same.

Korry expresses particular disarray for former Senator Church’s role in the cover-up. But he says he was the most aggressively. He charges that Church was using his position in dealing with matters of the greatest...[rest of text not visible]

Brezhnev turned down Allende’s request for being a media character and under psychiatric care. This was the... [rest of text not visible]

Red Cross: Ready for a new century.

A Public Service of This Newspaper & The Advertising Council.

Korry went to Moscow to seek financial aid for Chile’s economic situation as on the brink of bankruptcy. The credit was running at 500 percent and the credit markets were closed to them.

In a personal meeting with Brezhnev, Kissinger...[rest of text not visible]

The former ambassador described the awkward situation which he has placed himself in. "This was exactly the same argument I had, but I knew that if you don’t keep the framework, the world is going to establish some minimal principles that make dealing with government...if you start exercising unilateral decisions against a country...you are starting a kind of war."

I was on my high and mighty

Korry specifically refers here to his involvement in the Levenson affair, where he offered counsel to Church at the Senate. Reports of being offered a deal by Brezhnev were off the hook. This whole behavior with Brezhnev was with Korr...[rest of text not visible]

Korry is also quick to point out the fact that Church in 1975, then there will be no Senate and therefore testify and answer questions. They would then move to other states.

Korry remains bitter towards church as well. Upon finding out about Track II, he wrote in a letter to Church, "How could you do this to me?"

Korry later that Allende knew of the attempts of the CIA to...[rest of text not visible]

The Senate Select Committee, he adds that Church’s...[rest of text not visible]

The letter to Church was written in response...[rest of text not visible]

In 1972 and 1973, the Soviets offered huge amounts of aid to the Navy first and then to the...[rest of text not visible]

Korry did nothing at first, "I wanted to be on friendly...[rest of text not visible]

Korry’s evidence which shows that...[rest of text not visible]

Korry has evidence that...[rest of text not visible]

Korry is also quick to point out that Allende had...[rest of text not visible]

Korry later that Allende knew of the...[rest of text not visible]

Korry’s letter to Church was written...[rest of text not visible]

Korry pointed out the facts to the Senate Committee, he has since been unable to get a response from the committee, despite repeated promises.

Korry pointed out that the...[rest of text not visible]

Korry had the knowledge and had gone...[rest of text not visible]

Korry pointed out the...[rest of text not visible]

Korry did nothing at first, "I wanted to be on friendly...[rest of text not visible]

Korry’s evidence which shows that...[rest of text not visible]

Korry has evidence that...[rest of text not visible]
Anonymous Letters:
Opinions Without Substance

The College Voice has received many anonymous letters this year, with editorial topics and tones ranging from timid questioning and instruction, and free expression on and off the campus. "...the author for admittance and employment. Complains alleging failure of the College to follow this policy should be brought to the attention of the College compliance officer, Room 1, Fanning Hall."

The College Voice

Michael Burlingame

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.
“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 student, prior to the completion of the junior year, pass at least one one-semester course in a foreign language at the intermediate level, or two-semester at the beginning level.”

Julia Osborne, B.A.: “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.”

Jacquey Zuckerman, B.A.: “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.”

Lee Smith, B.A.: “I think it’s very valuable. Everyone should take a language. However, there are too many requirements already. People are very dense... disciplines should have language requirements within their major.”

The majority of the people surveyed have come here despite the language requirement.

You Can’t Always Get What You Want

By RACHEL YOUREE

Conn. College is a small, 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.

George DerBedrosian, B.A.: “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. If you’re hiring, skilled outside teachers. Unlike larger institutions where the classes are overcrowded and often taught with video, Conn. stresses individual attention and class participation.

Andy Robinson, B.A.: “I think the language requirement’s a good idea. In most countries, the people know two languages... it’s an important thing to know.”

Len Ericson, B.A.: “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 hurt the school and it will make people unhappy. I probably wouldn’t have come here.”

Willa Roberts, B.A.: “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.”

Robin Brown, B.A.: “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, B.A.: “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.”

Kiki Burnet, B.A.: “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.”

Peter McCarty, B.A.: “I don’t feel this requirement can be accepted as it stands without additional staff to aid the language department would have come here because I like the school, but I wouldn’t have been too happy about the requirement.”

Stacy Bobbitt, B.A.: “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.”

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, normally only try to accommodate smoothly five or seven people. The Philosophy department normally only try to accommodate smoothly five or seven people. Various people have different needs of forty students. However, they also open for exceptions if the demand exists. A student who is not enrolled in a class is never slammed in a student’s face without compensation. 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 best, one good mind of condolence. A student at Conn., can get her wishes of those on campus. A case is a point in 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 student board of PIRG if it does something different than money bring to a band from outside keep him at it and his is never slammed in a student’s face without compensation. 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 best, one good mind of condolence. A student at Conn., can get her wishes of those on campus. A case is a point in the state of Oregon where the student board of PIRG fired their executive director Ross Williams.

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The whole idea of 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.

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Gun Control

Fight Criminals, Not Citizens

By PAT KENNEDY

For the past few years, there has been an increasing drive to outlaw handguns and to provide stringent registration requirements which would make it easier to prosecute the lessening crime. Although such a policy may seem potentially effective, the closer look reveals many serious flaws in the arguments of gun control programs.

First and foremost, compulsory gun registration is a much lesser crime. For instance, Chicago police estimated that two-thirds of that city’s citizens refused to obey a state registration law; Cleveland police estimated 60 percent non-compliance with a similar law in 1976. Gun owners refuse to register their guns because they are afraid that a confiscation law will be passed. It is unreasonable to assume that at least half of the 50 million gunowners in America would not comply with any such laws. In Cleveland, only one percent of these statutory offensives were registered; in several times more cells than the Federal penitentiary system has at present.

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

This is an example of a case that would have been dismissed by this court, had the DA not dropped the charges: A man raped a woman and threw her out of a 15th floor window. The witnesses reported the intruder away with a gun, and the police arrested the accused for illegal handgun. Under such circumstances, and are far too loose on “offenders” who are punished more and more with offenses who are.

Do it in the Dark

By BETSY SINGER

While walking through Cro, recently, you may have noticed a display in the School Board that was on display. If interested, maybe you go inside the room to find out. What you will not be aware is that there is a part of the latest SGA project, aimed at controlling and conserving energy, and is a factor 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 results for the first three weeks are already posted. On the other hand, the second period ends, and the meters will indicate what the difference is.

The percentage difference of energy consumption of each dorm compared with itself is the determining factor. According to the SGA, Sue Jacobson, the expected drop is five to ten percent. The fact that some dorms are larger than others or have kitchens in them is an important factor in rating its own progress with the EPA.

According to Sue, sixty percent of the campus is electricity. Because students consume a large amount of energy, the installation of the meters was expected to cut costs by $10,000. However, during vacation the meters were installed for only a few thousand dollars. Sue notes, “The meters automatic costs themselves.” Representatives, but their passage has been blocked repeatedly by groups like the NRA.

This brings up the following question: Who are the groups that oppose gun control? A close look reveals the simple facts of a few thousand dollars. Sue notes, “The meters automatic costs themselves.” Representatives, but their passage has been blocked repeatedly by groups like the NRA.

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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 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 floor.

The show was a perfect balance of visual and musical performance. Each musician was sensitive to the brief, anti-nuke statement, then getting on with the music. The encore of the show had some brief statements, and a local member of the Clandeshty Alliance spoke briefly. Otherwise the message was contained to the sales and informational centers in the lobby, and banners created by Clandeshty, 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 harmonicas (nasty in the good sense of the word), are blues trademarks. His performance was emotional, and set the stage for an evening of great performance.

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 Hall's two solo albums a couple of works by Hall's keyboardist Bob Lohman. Highlights of Hall's performance were a new tune and a scorched 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 Cumming's. 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 oversize bird- to the exhibit opening. The most striking part of her exhibit is the "50 NO BIRTHDAY PARTY," a series of huge black and white pastel drawings. They are whimsical, a bit of fantasy. They feature beautiful people, mostly women, in classic evening dresses. There are also oil paintings in the main lobby. There is a definite mood to each work: most of the people have balance, each makes an expression. 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 walked 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 Cumming's, 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 to feel.
**Black Comedy: It Won’t Leave You in the Dark**

By BUDDY HARRIS

First, let’s get rid of a couple of sweaty 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 stages light is on. And there I go, changing the Simmons of Peter Shaffer’s play, appropriately called “Black Comedy,” begin.

The play takes place in the living-dining room of a young and intelligent, but very nervous, art collector. Brindsley Miller, played by Sam Rush who spent his fall semester at the Eugene O’Neill Theatre Center in Waterford, is a middle-aged spinster, and by using a multitude of visual aids as a painting of Albert, a letter Albert had written to her, and a picture of a African basket positioned on a coffee table at her side, she pulled out pertinent props which helped propel the monologue along:

*“Black Comedy,”* begins.

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

The script is razor sharp with a mixture of dark comedy, intellectual nor totally inane, that the play calls for. “Black Comedy” is packed with sight gags centering around mistaken identities and objects. The plot is not to tell a story, but that 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 is the first written in 1967 by Peter Shaffer, also known for “I Remember Mel,” “In the Pink Eye,” “Four Finger Exercising,” and “And Now The News.” It was first produced in London in 1968. The characters are unique, and the confusion that develops between all sorts of things makes for a full fledged farce with an antic style.

One of the most difficult aspects of the play is 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 has enough trouble with lines, blocking, character relationships, and the like. 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,” says Rick Zief.

“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 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 involving the dark. She moved furniture around, and placed mannequins in the way. As the actors in the dark helped the actors to be aware of how much their bodies moved in darkness, to enable them to create realistic reactions in the light,” said Laura.

Through her directing capabilities in *Vanities: The Story of a Starlet,* “Here We Are,” she has also done something that helps her to understand an actor’s needs. Laura emphasizes the importance of the help she gets from stage manager Marya Lessing, 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.”

Brindsley Miller recalls her introduction to directing: “I think one day I was saying, that I should direct a play, I must have become depressed because I thought I wanted to get out of the theater business. Laura also majors in philosophy, and through her experience with philosophy to help her directing.

“Philosophies make me think about people, and plays that have to do with people, and why things happen the way they 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 existance, but one day she would like to come out enjoying what she saw playing “Black Comedy” in a real entertainment.”

The Connecticut College Choral and Theatre One are presenting “Black Comedy” on Friday, April 21, and Sunday, April 23, 1978, in the William Williams School Auditorium. Tickets are $1.50 and will be available at the William Williams School office or at the lights go up. I mean out. Up? Oh, you’ll see for yourself. I 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 either out 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 Andruselbelles Theater Lab.

Looking through the audience, I recognized only faithful fellow theater students making up part of the audience. The 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 Gayle Ballentine plays Director.

The minute the curtain goes up, you’ll see for yourself. Or, just go see for yourself.

*Cont. on page 8*

**Brandenburger Ensemble**

By LISA CHERNIN

Music of Mozart, Vivaldi, and Handel 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 violinists 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 several lesser known works. The Divertimento in D Major, K. 253; Piano Concerto No. 2 in A Major, K. 414; by Haydn, and the Brandenburg Concerto No. 3 in G Major, K. 297b, will be featured in the first half.

Following intermission, the Ensemble will play the Sinfonia in B Minor, F. X. 71; and the Flute Concerto in D Major, F. V. 13; by Vivaldi. The soloist in the Flute Concerto will be Sandra Brown and Marya Lessing.

The Brandenburg Concerto No. 3 in G Major, K. 297b, will be performed in the first half.

Every year, his midnight concert with the Brandenburger Ensemble has been a principal figure at the Carousel Restaurant in the United States and abroad. He 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.”

Brindsley Miller recalls her introduction to directing: “I think one day I was saying, that I should direct a play, I must have become depressed because I thought I wanted to get out of the theater business. Laura also majors in philosophy, and through her experience with philosophy to help her directing.

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*Cont. on page 8*
Dancing Your Way Through Spring.

By LESLIE PEDLER

Feeling culturally unformed? Cold weather getting you down? Well, then it’s time to change things. The dance department has been busy planning a variety of events to help alleviate the duller days. The following schedule offers a variety of film, lectures, and performances, which will provide you with a cultural evening as opposed to those bedfellow 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 Ka” will be shown from Tuesday, February 19th at 8:00 and February 22nd at 4:00. Both showings will be in the dance alley in Cro. Kai Te Ka, a New York performer. It will be visiting this campus on Friday the 7th 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 Haldeman. On the 27th and 30th, this year’s Young Concert Artists series will be performed in the MFA Concert Hall.

On February 19th at 7:30 in Oliva and is sponsored by the Human Movement Committee. The play, “although not so Caruso”, is a beautiful communication through body language. The play will take place on March 20th at 7:30 in Oliva and is sponsored by the Human Movement Committee.

The show ended after a series of performances, and exhibits. The dance department is bringing in Meredith Monk, a New York performer. She will be conducting two workshops on the 2nd and 3rd at 1:00. Those who are interested should simply show up in the east studio. She will also be performing on the 4th in the Palmer Auditorium with an admission fee. The dance club is sponsoring a student recital on April 8, 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 date.

To wrap up the spring schedule is the Senior Majors Concert on May 6th and 7th. Sharon Kingsley 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 nickels and dimes in the bar.

Alexander Schneider of the Brandenburg Ensemble.

Ensemble, cont.

Cont. from page 7

croishlying crowds 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 Gustin Novas 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.

Marilyn 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 premieres 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 Benson made her debut in January, 1981, with the San Francisco Symphony. Benson 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.

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 screen as well.

The play’s ending was handled successfully. There were some strong inner emotions of Helen toward her illegitimate husband who spent much of his life separated 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 the audience, 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 they 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 Schweizer-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, "revering for life". This depiction of Helene Schweitzer-Breslau was performing weavable because Ms. Lessing is also a person who exudes a "reverence for life."
SPORTS

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 news writing 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 overstating the matter to call it historical, at least.

Trinity is not to be underestimated, but then if it is old news, it 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. The first victory over the Cadets in the 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 54-42 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 faced 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 poured out “First number two” in outplaying Trinity 76-68.

Bitter memories of Trinity’s 95-62 humiliation over Conn during Christmas in the heads of players and coaches alike. While most agreed a Conn victory was unlikely against New England 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 15 points." Trinity came out flat for the game, perhaps a little overconfident due to remembrance of things past. 

Cont. on page 11

"The unsung Connecticut College Gymnastics team sports an 8-2 record after defeating Keene State on Saturday and Mount Holyoke and Bridgewater 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 almost 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 decided to compete in track.

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 tendinitis in one ankle. He mentioned that this had mildly retarded his training which usually included running approximately ten 4-mile "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. 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.

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 MacHinney poured in 20 points to lift the Camels to a thrilling 83-63 victory over the Bisons.

Down by 5 with 1:33 left to play, Nichols scored off a steal by Becky Carver. Carver was then fouled and connected both ends of a 1 and 1 bringing the Camels within two points. A costly turnover by Nichols’ Beth Leuchtman 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 score 28-28 at halftime. But they fell behind again in the second half and were unable to connect on a few key shots. The Camels, playing in front of a Trinity crowd to pull out a 68-66 victory. Beth Leuchtman tallied the team high 13 points in that game.

The Camels continue their regular season play at Wesleyan on Wednesday and meet Bridgewater at home on Friday. Then on Monday they play at home again against Coast Guard.
The wind blows the good way. Edwin could paint the rungs and rails, legs and backs, and forget about the clouds. But he didn’t, for his eyes have become the eyes of the past, the past he knows, the past he knew, the past he knew, the past he remembers. The wind just like you was before.

The water softens it, and the clouds; painting clouds is slow business but when it’s done right, there is nothing prettier, the rump is easier to paint yourself—might try sketching Bone that is lying down over there. Painting you is tough. The brush starts at the mumps where the tips of your legs meet the back bone, that big thank-you-mama where your bones stick out to that golden skin, making all kinds of patterns and such, and where your muscle, looking like it’ll fall flat on the ground. The brushes move, those from the skeleton; then the brush slides down a tad and you finish round the backbone that twists better than nothing. The wind just like you was before.

Slowly, he reaches for the longest brush. He looks upon the picture and says: "Aphrodite, you’re as gold as the day, and painted well too." After speaking, Edwin faces the picture, then to the trunk; fits his back with the wood until it feels fine, slides down a tad and lets the wind rub his nose and wool around his ears. The wind keeps woosehing, 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 has picked up four pebbles and places one on each corner so the guests won’t carry it into the wheat field. The picture rests motionless with its images and colors as clear as a ditch water. He looks upon the picture and says:

"Aphrodite, you’re as gold as the day, and painted well too."

"Where is the carriage?"

"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 leave 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 sights 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, if he does.

After Nelson runs a squirrel somewhere, he might be able to go away. Nelson knocked over his first squirrel when he turned twenty. He fell smack on the ground and lay there out a while, and the boys ran to their hideout. Nelson throws his hands up and starts to walk down on the strick wind. This could be the time to tell the boys back home. In utter jubilation, he slips through the fences and springs into the wheat field, holliering and war cry, looking for a tough hideout but the wind rubs his nose and-swish round his face again. He doesn’t lift; and the tree, that’s standing there by itself no other tree, just that that now. You fall flat like a domino. Your face turns around, your eyes look sad or cry or nothing; your words and turn into the wind just like your face.

He gathers in his paints and brushes and walks to the pasture. He places the dried picture in the box, and looks the latches. He raises where he raises 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 screen horse. He goes to the fence, where the young boy, who sits glued to the base of the oak, staring at a twisted and crooked yellow cow, which isn’t twenty acres of wheat jerking up, asleep. At home, Johnny Wells knocked over his first cow when he turned twelve. He 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 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 makes through the fence and stands up ten feet away from the yellow cow. His eyes are as big as Johnny Wells’ heart pounded also—he held so himself. Lucky for Nelson to run them off the land; he knows he can knock it over with his right hand. The wind-earth rank, whip his hair against the trunk, that dull green, thin thing, which would be smoke from a chimney; and then the pines, and a grey, skinny thing, which would be a chimney in the country, and pared a chimney by itself.

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 mumps where the tops of your legs meet the back bone, that big thank-you-mama where your bones stick out to that golden skin, making all kinds of patterns and such, and where your muscle, looking like it’ll fall flat on the ground. The brushes move, those from the skeleton; then the brush slides down a tad and you finish round the backbone that twists better than nothing. The wind just like you was before.

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Cont. from page 9
past.... Trinity is a class act. And Conn had to play hard to niche out a 72-73 win over 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 piddling Conn’s 14-4 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.

"Guys," he said, "this game is ours." Indeed it was, and a lay-up by Fleming on the buzzer sealed the victory. It would be easy to say Trinity was overconfident for the game, and, in fact 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 a home-arch, for the class of New England, and against the odds, Conn fought back.

Threatening to victories over pushovers like Salve Regina and Yeshiva as piddling Conn’s 14-4 record. By virtue of a single victory

"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."

Coach Wolff made sure the Camels lost none of their intensity when they had it. They always have been to prove to Conn. Conn came out smoking in the second half, and following a three-point play by Dorfman with 18:04 remaining, led 52-40. But, believe it or not, they were behind why they are considered one of New England’s top teams.

No longer playing lethargically, they took the offensive over the next fifteen minutes, outscored Conn 16-2 and led 41-38 with 13:14 left. In opponents’ gym, Conn had a lead and lost it. Logic dictated that this was the time for Conn to lose.

Coach Wolff had a time-out. He told Conn that Conn was still going to win. He told his players to just have fun. He made a few adjustments and sit back and take the lead. Unfortunately, Conn, Haskell faster said than done. But, believe it or not, they were behind.

Conn had a head wind and went out and rewrote the history books. Conn took a 54-49 loop back on Trinity, and trailed 43-40 with 11 minutes left, unsung Jim Santaniello, known more for his defense, and had the advantage of a wide opening, drove and scored. Conn trailed by 1. Jim Bates answered for Trinity, putting them up, 4, 3-42, with 13 minutes still to play. Wayne Malnowski used his patented shot, a one-hand runner, winning the 1-54-10 at 9:07. The next time down the floor, the shot was blocked, and Connecticut took a one. Conn grabbed the rebound. Conn had the lead.

It is fitting that Tom Fleming, who has contributed so much to the Camels defense, made a key play. The shot was his shoulder. He will miss the remainder of the season and Coach Wolff 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 soul 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. He never complained, he let the game go and Conn never complained.

Conn was probably suffering from an emotional sedown after Trinity and missing Fleming, for, in the succeeding game they lost an inferior Curry, 63-51. They rode to Nichols where history repeated itself. For the second time this season, Nichols defeated Conn, 63-51. Conn finally got it together against a tough Northwest Connecticut team and won it 62-55.

Conn came out smoking with 54-54 lead with 3:21 left, and after Santaniello hit his two charging twos with 2:30 left, putting the score 60-54, Conn knew Victory was in the bag. The rally began, Conn and the Camels obviously wanted it that badly. Santaniello, Vermont"

CONTINUES

"Threatening to victories over pushovers like Salve Regina and Yeshiva as piddling Conn’s 14-4 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."

"The company that handled the movie was a little more upset about the movie’s failure. He tried to pay the company, and was told to do so himself."

Unfortunately for MUSE and Safe Energy advocates, movie revenues never reached that ceiling point. They didn’t even net 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 coffers to the MUSE organization to 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 3
in stairways. Not only is it dangerous for the lights to be off, but it is also a fire hazard. She is warning particularly to the Quadr dorms, which have light switches in the hallways."

"We did get a lot of cooperation from Warner Bros.,” Bloom said. “I think there was a ‘corporate conspiracy’ to limit the exposure of the NUKES film. Bloom would not detail just what he meant, 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 hurt the film’s success. We are directly tied to the film’s revenues, we would only hurt ourselves.’”

“During the Warner Bros. distribution department said of the NUKES film, ‘When a picture is in the theatre and it doesn’t do as you hope, you buy it back’”

"I, Susan Kellam, President of the MUSE Foundation disavowed the failure of the movie. ‘I don’t think anyone is to blame for the failure of the movie,’” Kellam said. “It was certainly a hard one for everyone, but I, Susan Kellam, President of the MUSE Foundation disavowed the failure of the movie. ‘I don’t think anyone is to blame for the failure of the movie,’” Kellam said. “It was certainly a hard one for everyone, but I, Susan Kellam, President of the MUSE Foundation disavowed the failure of the movie. ‘I don’t think anyone is to blame for the failure of the movie.’"

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