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PUNDIT

Connecticut College

VOLUME 64, NUMBER 14, 3 FEBRUARY 1977

Arts Commission Grant Keeps Dance Festival at Conn. Alive

By Nancy Neiditz

Push did not come to shove between the American Dance Festival and Connecticut College. The financial controversy involving the College's \$15,000 deficit for housing the six week festival has finally been remedied after several months of negotiations. This summer the festival will return for its 30th season of classes and performances.

The College and Festival, encouraged by a \$7500 grant given by the Connecticut Commission on the Arts, reached an agreement last week. \$5250 was pledged by the festival, \$1500 from the Southeastern Connecticut Chamber of Commerce and \$750 from an anonymous donor.

Festival Director, Charles L. Reinhart, and Connecticut College President, Oakes Ames, expressed appreciation to the Arts Commission and to the Chamber of Commerce. "We are extremely grateful for the support we received from both the state and regional business community," said Ames and Reinhart.

Festival Administrator, Marv Jane Ingram, was thankful to the state of Connecticut for facilitating the agreement

thereby avoiding a situation where summer plans would have been rushed and chaotic.

As the Festival stands, there is a lot of work to be done for the summer. Optimistically, Ms. Ingram explained, "The Festival now has time to schedule events which will be better than ever due to the host of great performers and teachers.

The current season offers all types of dance ranging from Classical Ballet to East Indian Dance. The line up of teachers include Mel Wong, Denise Jefferson, and Ralph Farrington currently a visiting instructor at the College.

Ms. Ingram denied any negative relations between the Festival and College and explained that, "both organizations are trying to sit down and look at each organization vis-a-vis the arts."

She also said that the article in the New York Times last summer was misleading because it accused the Festival of being displeased with the facilities at Conn. Ms. Ingram claimed that the only problem between the school and Festival were related to scheduling.

"The talk about relocating in Newport was also false because Conn is a perfect location.

Newport was meant to be an extension of New London, not a replacement. Newport does not have the facilities for ADF," she said.

Costs for attending the Festival will be slightly higher than in previous years, but the increase is relative to inflation and not to the present controversy. For those in need of financial aid there are limited allotments within the Festival's and the Colleges budget.

Now that the bulk of financial problems are resolved and Conn and the Festival are certain of their summer plans, the question of whether this is a permanent relationship still remains.

To alleviate some of these difficulties Anthony S. Keller, Executive Director of the Arts Commission, has specified that the grant will cover a detailed study on a number of questions involving the future collaboration between the two parties. Both institutions have agreed to take part in the study.

Thus the problem is solved and the Dance Festival will reunite with Connecticut College for a season which Ms. Ingram said will be "a celebration summer with more great performances than ever."

TeHennepe Hands Juniors Over To D.J.

by Nancy Rockett

The first annual "Changing of the Guard" was held by Deans TeHennepe and Johnson on Monday afternoon, January 31, in Cro Main Lounge.

The purpose of the event was to transfer all records of the Junior class to Dean Johnson so that the class of '78 will have an extra semester to get into a senior "state of mind."

The ritual began with the guests partaking in the wine and cheese intended for after-ceremony socializing, with live ragtime music playing in the background.

Dean Johnson initiated the ritual by explaining that rather than putting off the shock of G.R.E.'s, resumes and other graduation plans, juniors may now begin worrying in their second semester. The transference of records is meant to speed up the senior process.

Next, the Junior class president, Anne Frankel, presented Dean TeHennepe with a stuffed animal clothed in the "class of '78" as a token of appreciation on behalf of the class.

Dean TeHennepe explained that the ritual is literally a turning point for juniors. In the future, instead of turning left on the second floor of Fanning, they

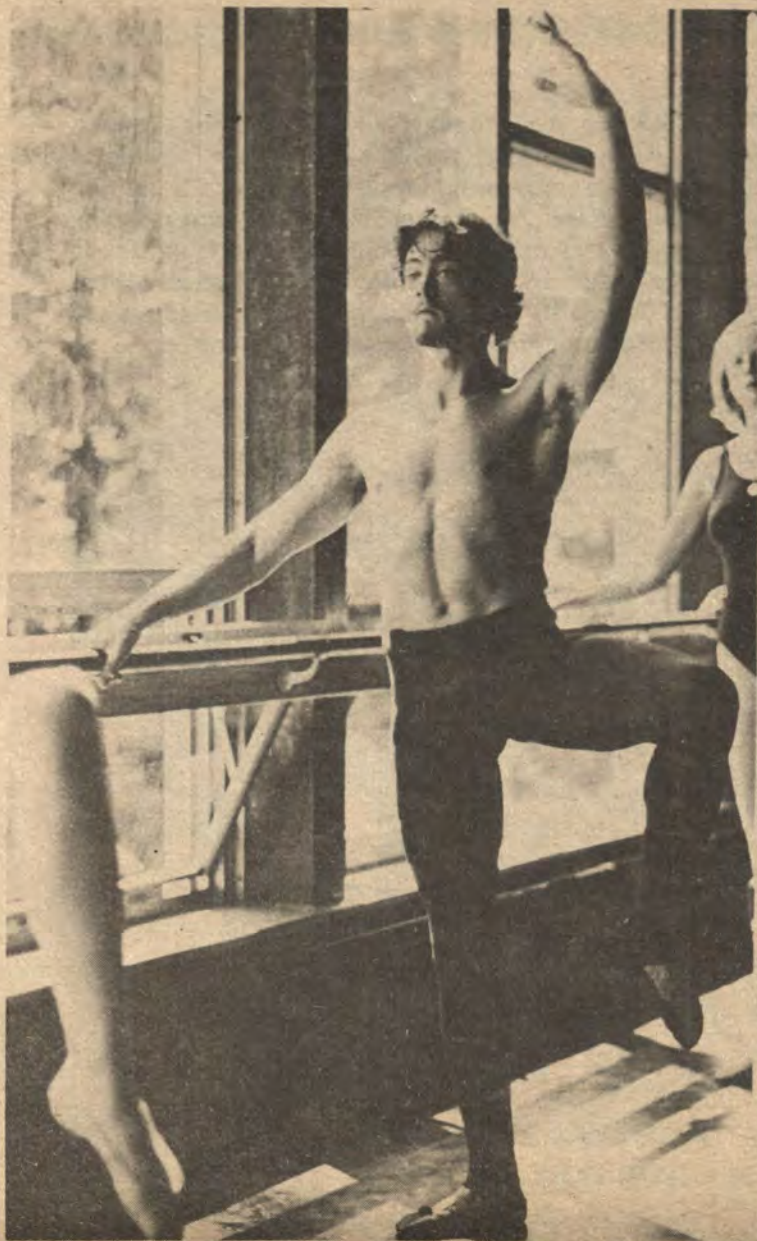
will now bring all problems and questions across the hall to Dean Johnson in F202.

A collection of class remarks and other symbolic artifacts were presented to Dean Johnson. The articles included the "Juniors" desk sign, a box of Kleenex, the class mascot (an ape on a string), handcuffs, a pile of green slips acting as current records, and the class skeleton.



D.J. goes ape over Jr. class

Photo by Powell



Dancer limbers up at the bar

Photo by Powell

Parking Appeals Cmtte. Initiates Changes

In order to alleviate what the Parking Appeals Committee perceived as a deteriorating parking system, it has beefed up its rules and regulations, and the enforcement of these. All changes are a result of repeated meetings held by the committee last semester. The smart student will pay heed to these changes.

The Parking Appeals Committee is made up of students, faculty, and members of the administration. They are charged with designing the rules and procedures needed to regulate traffic and parking on campus. This of course includes registration fees, ticketing, fines, and towing of cars.

Some of the "new" rules are really modifications of old ones. For example, spaces reserved exclusively for staff and for students have been reapportioned. Such reallocations were made in accordance with the view that parking for college employes, including faculty and other staff, was of critical importance, and that students parking was secondary — more of a privilege than a right.

The committee tried, however, after reserving enough parking spaces for the staff, to allow all other paved areas feasible and safe for parking to be used by students.

The special reservations for staff as opposed to students will be enforced Monday through Friday, 9 a.m. to 5 p.m. exclusively. It is intended that all

employes' cars be accommodated during normal class hours and that during such time traffic burdens in the congested Fanning area be eased.

Another modification is that warnings in lieu of tickets will no longer always be issued to first offenders. Previously students committing offenses were allowed two written warnings before being ticketed. First offenders may now be ticketed "off the bat," at the discretion of security officers patrolling parking areas.

The charge for the e tickets, however, has been reduced from five to three dollars.

Owners of cars ticketed for the specific offense of parking an unregistered, undecaled car on campus have more cause for concern. The committee has instituted expensive penalties aimed at such offenders.

Cars ticketed repeatedly for want of a parking decal will be towed off campus by a private contractor hired by the school. The contractor, fortunately located nearby, will charge a recovery fee in excess of twenty dollars, before he will yield the towed car.

In addition, the school will levy a fine of 25 dollars on the offender.

If, for example, a student accumulated five parking tickets (for lack of a parking decal) and consequently had his car towed, he would owe the tower at least \$20; and the school \$15 for the tickets, \$25 for the fine, and \$25

for the (upper campus) parking decal he originally neglected to buy. All told, 85 dollars, minimum.

Faculty, as well as students, are subject to these penalties.

The committee emphasizes that these severe regulations are to the advantage of the conscientious car-owners. Unregistered cars occupy spots

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Kick Your Butts

By NANCY SINGER

Dr. Frederick R. Mckeehan, director of Student Health Services at Conn. College has offered to pay \$10 to any student who is able to stop smoking. Actually, this \$10 is a "money back" guarantee.

The newly initiated "kick your butts" program at Conn. College is an effort by the Student Health Service to aid those students who wish to stop smoking. The program is six sessions in an eight week period.

Upon enrolling in the "kick your butts" program, the student is obliged to pay \$10. Each time the student attends a session, he will be refunded a portion of his money, the refund being the incentive for the student to continue with the program.

Mckeehan stressed the importance of the sessions to be group interaction and

continued on page five

PUNDIT

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ARTS, Louise Mugar

PHOTOGRAPHY, Robert Powell

PRODUCTION, Beth Hantzes

Published by the students of Connecticut College Thursday while the College is in session. Information to be printed in an issue must be in the Editor's hands by the Sunday before the desired inclusion, unless prior arrangements are made. The Pundit Post Office Box is 1351; there is also a slot in the door of the Pundit office, Cro 212. Editorial Board meetings are held every Thursday of publication at 6:30 in the Pundit office.

Creativity By Minority Rule

The Connecticut College Literary Journal, after a two semester decampment, is scheduled to reappear this spring in a format that will "shake people up when it comes out." So says Walter Palmer, editor-in-chief and establisher of the Journal. He holds that this issue will be greatly changed from the previous and only Literary Journal published in the Spring of 1976.

Before the conception of the Journal, C.C. had an annual Literary Magazine much different in style: the first Journal was visibly more professional, having the format of a trade literary magazine. Yet the issue last Spring showed a lack of vitality and scope.

Palmer says the format of this next issue will have some controversial alterations. It will have two sections; 1) a thematic section which will be primarily satirical and humorous, and 2) a section that will be primarily comprised of community selections. He hopes to include graphic work and photography if financially possible.

Initially the Journal was to be circulated three times a year and granted, though the Creative Writing department has only two professors, there still remains the fact that there are enough writers on campus to fill three or more issues a year.

Palmer contends that "Because of the problems with the printers, there have been vague speculations about why the magazine has not been printed. By saying that the journal was not published for legitimate reasons of cost only raises more questions than there are answers so I would rather that the Spring issue speak for itself."

The reasons for the Journal's vanishing act has been the printing situation. Last year, it was printed by the Eastern Press, who printed 500 copies (their minimum printing requirement) for a total of \$650. The Press then continued to send an additional 300 copies at minimal cost. Since approximately 300 copies of the Journal were sold at 50 cents apiece, Palmer concluded that this method was inefficient and chose to find publishers that would print a smaller quantity of issues.

He says that about 250 issues would be better because he couldn't see "paying more money for issues not to be sold." Until now he has had no reasonable offers and instead of "radically compromising the quality of the journal," he chose not to have it published.

Early this semester, Jim Stevenson, a sophomore at Conn., proposed to organize a monthly student literary newspaper, that would be "a dynamic college paper which would be accessible to the inspired freshman as well as the experienced English major." Because this paper would be done regularly on newsprint, more student work could be circulated around campus and this in turn could stimulate more writers to venture into print.

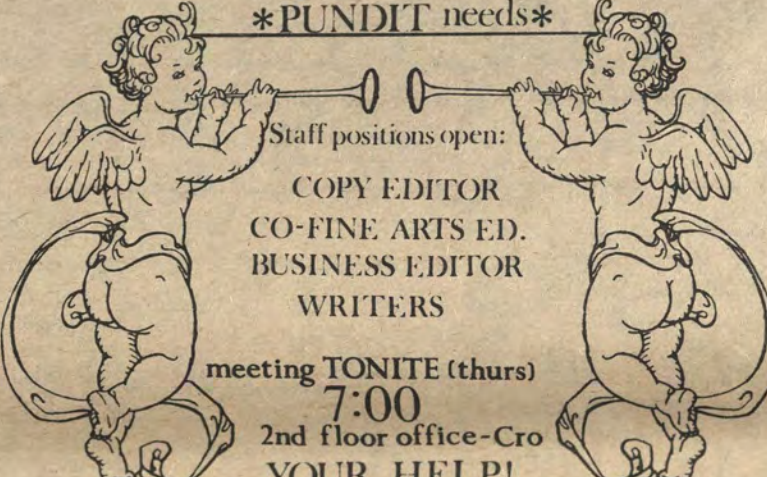
Since it is not financially feasible to print both the Journal and the Literary Newspaper, it was suggested that the Newspaper be inserted into the Journal. Though this is considered a compromise, it would ensure a wider range in the quantity and styles of writing than are offered now. Those interested in helping to form such a newspaper should contact Stevenson (Park, Box 1254).

As for the Journal, finally the printing enterprise seems to be under control and we can expect to see an issue this semester. Tonight, Thursday, there will be an open meeting for students to come and contribute to the

workings of the Journal.

There are editorial positions open and with enough turnout, the Journal can once again become an operating force at Conn. The magazine has a responsibility to the college community to be out every semester (if not more often), and with the power of more brains working to one end hopefully we will not go another year without a journal.

PUNDIT needs



Staff positions open:

COPY EDITOR
CO-FINE ARTS ED.
BUSINESS EDITOR
WRITERS

meeting TONITE (thurs)
7:00
2nd floor office-Cro
YOUR HELP!

Plea To The Masses

This Monday's transfer of records from Dean TeHennepe to Dean Johnson was not the only changing of the guard to occur this semester. Pundit also has gone through an almost complete turnover of its editorial board.

We are both painfully and annoyingly aware of our reputation as being unreliable and unthorough; this has got to change. Pundit would like to be the kind of paper that provokes both emotional and intellectual expressions from the college community, but we cannot do this alone. In short we need your help; Pundit is tired of listening to complaints and bellyaching — now we are asking for action.

There are dozens of untapped sources of talent and writers on this campus who for too long have remained in their closets. Step out and join us in producing a paper that will be both informative and entertaining. Working on Pundit, whether you deal with content or production, is not only valuable in the present, but it can be an asset in the future job market.

The old adage that the people get what they deserve is truer than this campus realizes. Pundit feels this campus may not be willing to give more. The proof is up to you.

Dante wrote that the hottest places in hell are reserved for those who in time of great moral crises maintain their neutrality. Although we are not now in the midst of anything as traumatic as a moral crisis, Pundit still does not intend to burn in hell. Can you make that same commitment?

OP-ED

Be A Housefellow And See The World



College Photographer Ted Hendrickson

Photography: A Legitimate Art

by Ted Hendrickson

Ever since Nicephore Niepce first successfully made an image of the world through the actions of light and chemistry alone in 1826, photography has been a subject of differing opinion.

Sir John Herschel, who gave us the term 'photography', exclaimed, "It's a miracle!", when he first saw the wonder of nature imaging herself with absolute fidelity. We do not have to look far past its invention, however, to see the shining miracle tarnish somewhat under disputes over patents, discovery claims and publication rights.

A far more lasting and controversial area of contention has been the idea of photography as a fine art. It would be impossible for me to trace the history of this debate with any thoroughness here, but readers may refer to Beaumont Newhall's History of Photography From 1839 to the Present Day for an excellent review of the question.

In America, it was perhaps the efforts of Alfred Steiglitz at the end of the nineteenth and beginning of the twentieth century that finally brought the conviction that photography could be true to itself as a graphic medium and still concern itself with the issues of art. This idea steadily gained momentum until the virtual explosion of activity in art photography during the last decade. The attention afforded photography by all segments of the art world today is hard to miss and resubstantiates Steiglitz's faith.

Colleges and Universities are adding photography to their art

curricula in an effort to meet student interest and challenge them to exercise their perceptions and set them down in a medium that is both democratically within most people's technical ability and elusively complex in its structure of meaning.

Photography derives its expressive potential from the very properties formerly used to detract from the possibilities of artistic use. The instrumentality of the camera, the selective process of visualizing, the connections of time and place to the photographic image are all concepts to be used to advantage by the photographic artist in his search for personal expression through camera work.

The question for Connecticut College is not so much if photography should be taught, but what should be the relationship of this instruction to the Art Department. The present status of photography here is as a College Course, offering one section per semester.

It would seem that integrating it within the structure of the Art Department would provide for superior coordination of efforts between photography and other media, a legitimization of the course in terms of art credit for art involvement, and a sense of a more complete relation between the art program of the college and the activities of the art world itself, into which the college will be graduating both participating and observing individuals. It is gratifying that the Art Department has recognized this and plans to discuss the possibilities in the near future.

by Kevin Thompson
"Be a Housefellow. See the World!"

Notices have appeared all over campus, once again, alerting the faithful that it's that time of year.

"What time of year?" you ask; betraying your innocence: you're only a junior transfer, after all, from Proctor-Silex University in the Mid-west, where you dabbled in journalism and paid to have your hair streaked.

What time of year? Words cannot describe, nor verse do justice; it's when the scramble starts, secretly. People who knew not the color of their Housefellow's eyes; folks who couldn't tell Marg Watson from Oakes Ames; all of these, all now smile happy "Howdy dos" and use Q-tips.

"Be a Housefellow." That's the never-failing signal that the distribution of largesse is in the cards again. Think about it; how many Housefellows can you think of that could've gotten elected? How many do you suppose could get re-elected? Actually, what we're talking about is Conn's one fraternity; very exclusive and select, indeed! Admittance by secret ballot only, just like one of those swank London gentleman's clubs you read about sometimes; I'm surprised they don't have an official tie.

We all understand, of course, that Housefellows are lofty and important folk; one just does not dole out such a plum to any Tom or Harry. We understand, as well, that the selection process, though in the hands of a few, is equitable; that it is responsible, though secret; that it inevitably places dormitories in the best hands possible.

An article of this sort is very vulnerable, of course. I applied to be a Housefellow, and I am not one. Many people will say that that explains it, that this is Bitter Grapes again. Many people, though, are simple; many others are dead. So what? I am not dead and I am not a Housefellow, but I am curious.

I am curious about the process that puts this sweet and status-smear position into certain hands as opposed to certain others. A look at the structure of the process may help us fathom it; again it may not: it all depends on how much of it is there to meet the eye.

There are two parties to the choice; there is the reigning Board of Housefellows and there is Marg. Which of the parties has more weight in the final decision?

Conveniently, the process itself falls into two sections; much like a piece of Harris refectory garlic bread falls into two (or more) sections at a touch, not crunchy as the baker perhaps naively supposed it would be, but limp and pastelike. The process consists of what we might label the "Investigative Period" and the "Night of Surprises." The first of these halves is subdivided yet again, as Levi-Strauss insists it must be, into two more elementary particles: the "Investigation by the Housefellows" and a corresponding investigation by Miss Watson.

The reigning Housefellows divide themselves riotically into

several smaller gaggles, the end result being more groups and less heads to count in each. Each of these meets sociably with a like-sized selection of hopefuls; all indulge in an hour long session in which each candidate tries to say as many noble things as he can either think of or has learned previously. The Housefellows nod their heads and look concerned, some venturing now and again to point a question like a gun. Each candidate endures these revels twice; the participants are all different the second time around but the playbill is the same.

Then, generally when it's least convenient, the aspiring Fellow meets a present Fellow for an hour long tete-a-tete. This concludes the side-show; and now Diotima shows us the Higher Mysteries. This is it; an interview with the Dean of Student Whatever-isn't-Academics herself. One considers life, and muses on the ratings or on peers and one's self; in the interview you talk about sailing.

The latter portion of the process is far more interesting; the nocturnal caucusing at the very Font of Campus Safety. Tidbits are served, for mouth and ears; all the devoted paladins join in pooling their findings into manila folders, which are read in turn. One folder, one candidate; but what's in it? Well, certainly the application-cum-essay that each filed to begin this parade, and whatever the various interviewers may have jotted down about you as you chanted

all serve as sources of information; and that's not even considering friends of Housefellows and friends of friends and general rumor. In my experience, they know a lot; but they get all the associations between the facts wrong.

Anyway, wherever the items may come from, the point is that they're there, on the Night of Surprises; right there when the seals are broken and the nifty folder with your name on it is read. The first reading alone sees many, if not most, of the aspirants down in flames like Jap Zeros.

Then the fun starts. Everyone there, of course, is a patron with a list of clients whose names he's pushing. It all depends on who can get the most support for his list; it's a lot like plea bargaining, really, and therein lies the proof (if any were needed) that the image of the "smoke filled room" is every bit as All-American as apple pie. We all know what goes on in them; it's part of our cultural heritage.

Eventually, the letters go out on little cat feet; the post office looks like Candid Camera reruns as people troop in, open their envelopes and lose control of their faces. But for the body politic, the people who have to live in Jane Addams or Mary Foulke next year with the new batch of white tornadoes, it's just the back page of the Campus Communicator (under News-makers?); "Board of Housefellows for 1977-78."



measured cadences to the tune of "Let Us All Shoulder Our Responsibilities And Dwell Together."

It's not what's in the folder that counts; it's whatever's in the heads that do the counting. Now you get it. Ever cross swords with any of those folks, ever? Think they'll forget about that as they're deciding whether to give the job to you or to their girlfriend? Not just that, either; you know what they say about you-know-who knowing everything about everyone. It isn't strictly true, of course, but there is some substance to the rumor.

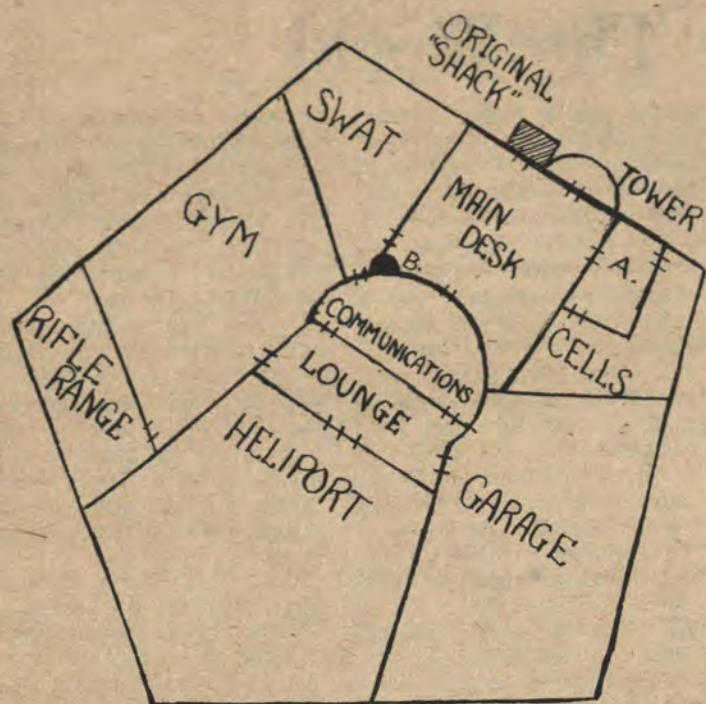
Housefellows, maids, janitors:

The list is always a surprise, usually a shock. Certainly, excellent Housefellows emerge each year; people whose doors are open to people they like and to people they don't like; Housefellows who indeed manage to serve as focal points for their dorms, who keep peace in their house. K.B. and Branford, for example, are fortunate dorms this year. Not every dorm is so fortunate, however; nor is there any recourse for you if your Housefellow turns out to be Typhoid Mary or Attila the Hun.

The point is not, however, whether the present system works. The point is the way it

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Overstretching The Bounds



A. INTERROGATION CHAMBER
B. ELEVATOR TO SAFETY CHAMBER

"COLOSSUS"

by Walter Palmer

The city: New London
The story you are about to read deals with mature themes. Reader discretion is advised. The names have been changed to protect my Pontiac.

8:46 a.m. A chill wind whistled through the city, driving the icy rain with fierce intensity. A glint of sun filtered through the grey sky, suggesting little relief from the cold snap which gripped the region. A few weary pedestrians, already late, trudged onward with unnerving determination. Each was an isolated unit, concerned with the few feet of pavement in front, and maybe thoughts of transferring to U. of Miami.

Yet, these unfortunate citizens were not entirely alone in their treacherous plight. Indeed, a pair of eyes watched over them, as well as over the entire city. His code name — the Source. His motto — "You have a friend in the Tower."

High above the turgid city, from within the recently constructed guard tower, an ominous presence scanned the radar

screen for any signs of trouble. Then he removed his binoculars from the case around his neck, and moved to the north window which overlooked the Complex, knowing from past experience which rooms to check.

Secretly, the Source smiled. And well he should. In only a year, he had transformed a small liberal arts college into a big city metropolis. And along with it, the former handful of geriatric Geritol addicts known as "Pinkies" were replaced by a crackerjack police unit of over 150, with a new headquarters in a massive underground complex known as COLOSSUS.

Indeed, the Source had much to be proud of. His methods were quite simple but diabolically effective. The changes began immediately after his arrival at the former Conn. College, since renamed Des Moines East. His first move was to declare that the campus would be "open," that is, anyone could enter unchecked at any hour. Next, a request to increase the number of security guards soon followed, to keep track of the locals who were said to be running around campus "literally unchecked."

Once the crime element was established, the next phase was to create traffic problems. An order was issued to paint all parking spaces on the other side of the streets, but not to remove the old lines. A week later, Physical Plant was told to repaint the original lines, and to randomly distribute signs marked Faculty Spaces. Also, traffic signs were posted, with the full knowledge that they

would only be used by half of the drivers. The result of this confusion was a request for more security guards, for the purpose of enforcing parking regulations. Also, a new hard line tow truck policy was announced, because of the escalating number of lawbreakers who parked in faculty spaces on weekends.

Urbanization was now well in gear. And, the Source was well in control. In February of 1977, he played his trump card.

Sources in the Government Department link Security to the famous Valentine's Day Heat Riot, when an anonymous bomber destroyed the entire heating system of the Complex during a prolonged cold snap. Enraged students, wearing nothing but bathrobes and wool socks, then took over President Ames's office for a week until repairs were made. This incident was cited as the main reason that a security guard was not stationed on every floor, as well as in every furnace room.

In order to accommodate this growing police force, the central headquarters, COLOSSUS, was built, but very little is known about it. No one is allowed past the main desk without security clearance. The only clues are the original blueprints.

Meanwhile, back in the tower, the Source found nothing particularly interesting in his favorite windows. Actually, despite this empire, he really didn't have a hell of a lot to do. Ever since all locks had been removed from the rooms as part of an expanded "open campus" continued on page ten

Just Another Mouthful of Peanuts

by Dave Cruthers

People have already played to death the Carter Inauguration, and it would seem to the reader that nothing more should be said about it. The political pundits and national press wizards have already dubbed this administration the one with "A New Spirit." That's very nice, and I suppose that it is. Although people are already bored with talk of the President's precedent setting walk home from the Capitol, it was a fresh start; something that took the country by the throat and shook into it the fact that things are going to be different. There are no more chauffeurs for the staff (Jody Powell took a \$4.00 cab ride to work, and had to embarrass himself by having the cab driver let him off at the gate, instead of taking him up to the door. This was done because the guards on duty had no idea who this blonde-haired young man with the twang in his voice was). When the President arrived at the en masse ceremony swearing in the new cabinet, the Marine Band sat quietly, trumpets in lap, leaving "Ruffles and Flourishes" to be another memory for the old hands that have worked at 1600 Pennsylvania for a while. When that same cabinet met for the first time, all hands around that greater table called each other by their first names, save the man that all addressed as "Mr. President." That says something in itself, that it's not going to be totally informal around the White House; that the man who wears the Levis and goes barefoot upstairs will be quite different from the man who sits at the desk in the Oval Office that was once used by John Kennedy.

Carter does promise that he

will try to remain as open as is possible for a President to be. I think that the walk home shows that. That same walk also shows that, indeed, the President, if he really wants, can be available to meet the people at an unexpected time. The Secret Service knew about the walk three weeks in advance, but no one else did. Therein lies the secret. Go out to lunch with the people, meet them for a Big Mac and a plastic milk shake, but don't put it in the papers that "at 12:15 this afternoon, the President of the United States will attempt to consume a Whopper with pickles and lettuce held; meeting the people at Washington's finest Burger King, at the corner of New Hampshire Avenue and D Street, N.W. Be there for the festivities!" If that's the case, there will be at least three cretins there complete with an arsenal of .357 magnums, Saturday Night Specials, and amateur nuclear weapons, making Travis Bickle look tame by comparison, and giving the Secret Service gentlemen severe and nasty headaches and excellent cases for peptic ulcers.

When the President makes trips around the country, this idea could also be employed, but I would be the first to steer him clear of some of New London's more interesting watering holes, such as Lamperelli's (if, in fact, it was still operating); that is, of course, if the President ever decided to come back to the area that he once called home. Of course, in his day, Lamperelli's was the hot spot in town. I would suggest that, if the President really is interested in meeting the folk of New London, he could do no better than to go for breakfast at the Royal Dinner on Broad Street. Someday, I shall go into

greater detail about this establishment, but the only thing that I will tell you now is that the Royal offers the best breakfasts for miles around, and is staffed by a fascinating group of women that could certainly set that Jimmy Carter straight on anything that was bothering them; after all, that's why he's doing this whole thing, isn't it? More on the Royal at a later date, though.

One of the more interesting ideas that the Presidents has had is calling people on Sundays, just to see what's going on.

"Hi, John Smith? This is Jimmy Carter calling. Just wanted to see what you were doing to spend your Sunday afternoon."

"Well, Mr. President, I was just watching the football game. I hope that you've been calling other people, Mr. President, so that you wouldn't see this rude spectacle. I swear, the reason that the refs call so many timeouts is so that this fink John Madden can slip them another five bucks. Raiders — they're just like filthy breeding Huns, sweeping across the Rhine during the winter season, pillaging those gallant Patriots until the refs, pockets bulging with Al Davis' money, stop the game and call another roughing the passer."

Actually, the conversations could probably get a wee bit better than that. But the idea is a good one. Let the President go to lunch, even at Sans Souci, for starters, unless Art Buchwald refused him entrance, and call people on the telephone. Keep the personal touch open, Mr. President, or Jimmy, or whatever. We, the people, need to know that you're still there, and that you're still one of us. More later.

NATIONAL OBSERVER America's Mistake

By NOAH SORKIN

One of the major campaign issues of the 1976 Presidential race was that of pardoning the Viet Nam draft evaders. Only hours after assuming the Presidency Jimmy Carter pardoned many of the young men who had been entangled in the judicial-political snare of draft evasion.

The executive order covered more than 12,500 men. Of this group, 10,000 men were already convicted, 2,500 are still under indictment, and hundreds more never registered for the draft. According to one report, "more than 2000 who fled aboard will now be free to return home."

Writes Time magazine, "Carter's pardon was carefully limited. He excluded those few draft dodgers who had used 'force and violence' to stay out of uniform. More important, he did not forgive the 4,500 still at large, or the 88,700 who received less than honorable discharges for deserting or going AWOL."

President Carter's action is only the first step in a badly needed program of blanket pardon for all draft evaders: a program which this country owes to all the young men effected through one of its greatest mistakes — the Viet Nam War. Much has been written concerning the horror and tragedy

surrounding the war in southeast Asia, but perhaps we are still lacking in material relating the fact that the United States involved itself in a senseless struggle. Spurred on by the "best and the brightest" mentality of men like John Kennedy, Lyndon Johnson, Robert McNamara, and many more top level government officials, the United States forced its citizens to participate in an illogical and cruel power struggle. This nation now owes it to these same citizens to officially rectify the Viet Nam fiasco.

It is certainly disheartening to hear the vicious nonsense being directed towards the President's pardon by such war-glorifying groups as The American Legion and the Veterans of Foreign Wars. They claim that a pardon of the draft evaders is "an affront to American fighting men." What they so typically fail to realize is that there can be no honor in war, especially the sort of sick confrontation that occurred in Viet Nam for no reason other than the ignorance and blindness of our leaders.

President Carter must show the people of this nation and the rest of the world that the United States recognizes the terrible mistake it made. This government must rehabilitate the draft evaders, and in doing so, pardon itself.



Bowling alley transformed into dance studio

Alley To Ailey

by Nina Sadowsky

Over the recent January break, the bowling alleys in the Crozier-Williams student center were removed and the space was converted into a dance studio. According to Connie Sokalsky, Cro's director, the bowling alleys were "dead, wasted space" and the conversion of the alleys to a dance studio is an adequate, although temporary, solution to the problem concerning lack of space in Cro.

The long range plan, as outlined by Connie Sokalsky, would be more beneficial to all parties concerned. This plan includes the dance department's move to a renovated Palmer Library, and the space presently used by the dance department to be used as an auxiliary gym.

Other alternatives in Cro, as proposed in this plan, are an extension of the Cro Bar to include the present pool room, and

using the newly renovated dance studio as a game room.

Ms. Sokalsky sees the game room as being more lavish than the present game facilities, and hopes to have the pool tables, pin-ball machines and vending machines all located there, as well as tables for cards or backgammon. She also hopes to have the archery range converted to an extra meeting room in Crozier-Williams, with perhaps additional use for the room as a classroom during the day.

The actual renovation of the bowling alley as a dance studio involved the removal of the lanes, the disposal of the equipment, and the laying of a new floor. Also, the doors had to be changed as they were not fire doors.

Ms. Sokalsky hopes to have the final long range plan for renovations in Crozier-Williams completed by the fall of 1978.

Beats Job Hunting

by Jessie Dorin

For those students who won't be traveling through Europe or sailing the Caribbean, summer's approach brings the tiresome and often frustrating ordeal of job hunting.

However, if one is a Conn. College junior, the Connecticut League of Women Voters (LWV) offers a unique summer opportunity.

The Morrisson Internship Program, limited to Conn. College students, enables two juniors to spend the summer working at the national headquarters of the LWV in Washington, D.C. Each recipient also receives a \$1200 stipend to cover eight weeks of travel and living expenses.

The internship is named for Mary F. Morrisson, a founder of the LWV, an early suffragette, and trustee of Conn. College.

Applications may be obtained in Mr. Churchill's office in Fanning. **THEY MUST BE COMPLETED AND RETURNED BY 5:00 P.M. ON THURSDAY, FEBRUARY 3RD. THIS IS THE ABSOLUTE DEADLINE.**

The application includes several short essays followed by an interview by the Morrisson Committee to be held Feb. 8. This internship is not based solely on academic standing.

Recipients of the internship travel to Washington, D.C. during spring break to find housing and meet with League members. They also visit the United Nations and speak with the League's U.N. observer.

Last year's recipients, Ken Crerar and Scott Vokey, defined their internships as "rewarding and educational experiences."

The LWV is a volunteer organization. Their involvement runs the gamut from environmental issues to international relations. "If you have the initiative, you can work on anything," stated Ken.



Interns may choose which department they wish to work for.

Scott did independent research for the Cities-Urban Crisis, while Ken worked in the League's Government Department. Ken's main areas of involvement were the Presidential Debates, campaign finance, congressional reform, and the voting rights act.

Congressional exposure, such as meetings, hearings, lobbying, and mark-up sessions, was included in both their projects.

Groton to build more Tridents

Funds for two Trident missile submarines and two SSN 688 fast attack nuclear submarines are included in the Fiscal 1978 federal budget proposed to Congress January 17.

Congressman Christopher J. Dodd (D-Conn.) said \$1.7 billion is proposed for construction of two of the new ballistic missile submarines and for purchase of longlead time items to prepare for construction of other Tridents in later years.

Exact figures for construction of the attack submarines were not available, although they are expected to cost more than about \$250 million each, Mr. Dodd said.

Presently, Electric Boat Division of General Dynamics Corp. of Groton, Conn., is the only shipyard in the country building Tridents and is the major contractor for SSN 688's.

Workers exposed to dangerous Fiberglass

Shipyard workers who handle fiberglass at General Dynamics-Electric Boat are not required to use protective equipment such as goggles, gloves or respirators, a company spokesman said.

Butts Cont.

discussions, rather than lectures on the dangers of smoking.

He also stated three reasons for the importance of the "kick your butts" program as gathered from a survey of students' views on the Conn. College campus.

According to these surveys, almost all of those students who are smokers want to be ex-smokers; roughly 90 per cent have quit at one time; and 54 students expressed a desire to be involved in a smoking cessation program.

Mekeehan, also, in sympathizing with smokers, listed various reasons why a student would be hesitant to become involved in a program such as "kick your butts."

Fear of failure, fear of the unknown (a cigarette is a familiar friend to many) and fear of suffering withdrawal symptoms (personality change, weight gain) were the three most common reasons he stated.

In concluding his introductory lecture, Mckeehan stated the goal of the program, aside from smoking cessation, as the ability to question oneself as to the reasons why one smokes. If one can answer this question and conquer or substitute something else for this need, hopefully the cigarettes will soon become a crutch of the past.

Mckeehan deems the "kick your butts" program as an important factor in helping the smoker "kick the habit." The student will learn to question why he smokes, receive suggestions to change his pattern of smoking, attain ego support from peers in the same situation, and be involved in a long follow-up program in order to avoid a backslide.

For those students who wish to be involved in the program and did not attend the introductory meeting, there will be announcements in either the Campus Communicator or Pundit as to the time and location of the individual sessions.

New London Shorts

However, the U.S. Occupational Safety and Health Administration (OSHA) has classified fiberglass as a mechanical irritant, saying that it should be guarded against by protective clothing for eyes, face, head and hands.

It has been urged by a pathologist for the National Cancer Institute that fiberglass be treated with as much caution as asbestos.

OSHA does not now have standards dealing specifically with fiberglass, however, proposed standards are being prepared by the National Institute of Occupational Safety and Health, which will be recommended to the OSHA.

N.L. Social Service funds increased

The New London City Council, after listening to a consultant's warning that it begin to sever its ties with social service agencies in the city, approved about \$1.3 million in community development spending next year for social services.

The city has hired the services of the United Way to assess the city's approach to social services under the community development program.

Mohican Hotel a fire hazard

The city fireman who owns the Mohican Hotel has been ordered to correct more than 100 fire violations including several serious ones, which had been cited in a 1961 fire marshal's report but never ordered remedied.

The most serious is the lack of proper escape routes from the hotel roof garden. Fire Marshal Joseph Venditto has ordered the eleventh floor roof garden closed until these escape routes are furnished.

Snow, snow, and thunder?

The blizzard of 1977 which had been predicted for Friday night, January 28, did not materialize, however, Connecticut was hit with a rare winter thunderstorm.

In Waterford, the home of Lloyd Franklin of 60 Bloomingdale Rd. was struck by lightning at about 7:15 p.m.

Franklin said the house was struck outside the kitchen. "It hit right in the corner of the kitchen and swung the cupboard doors open, blew most of the dishes out of the cupboard and ripped plaster from the ceiling," Franklin said.

"It also started a fire in the basement which luckily my son put out," stated Franklin who wasn't home at the time of the occurrence.

which registered owners have paid a fee for the privilege of using.

Complaints have been made that the registration fees are too expensive. Excessively high fees could be a cause of unlicensed parking.

The committee maintains that the cost of the entire system, including posting stop signs, paying officers to patrol parking areas, keeping such areas serviceable and free of snow, publishing maps depicting allotted parking areas, and other costs justify the admittedly high fee.

By roughly approximating costs based on their own specialized knowledge, rather than by using an empirical cost-accounting system to balance revenues and costs, the committee gauges the necessary registration fee.

The new regulations went into operation Monday, Jan. 31. These, as well as other long-standing rules are outlined in a pamphlet recently distributed to the campus via mailbox. Extra copies are at the Central Services office in Cro.

The Parking Appeals Committee must submit all proposed regulations to President Ames for authorization. In addition to implementing rules and regulations governing campus parking and traffic, the committee listens to all appropriate appeals. These may be general complaints about the workings of the system, or specific protests about tickets received.

Members of the committee include Mark Banchik, Greg McKeon, Glen Asch, Sheryl Yeary, Walter Brady, Ben Greene, Marg Watson, and Craig Hancock. Interested individuals are invited to contact one of these members for further information.



Lazrus Takes A Dive

By MICHAEL HASSE

On January 18th, three small pipe leaks in Lazrus' living room spilled a huge amount of water but damage was minimal.

According to Eugene M. Richter, Assistant Director of Physical Plant, the leaks, located in a baseboard radiator adjacent to the outside wall, were probably a result of freezing and expansion. This would normally have been avoided by a closely monitored heat log maintained by the Campus Safety Department and Physical Plant, when the college is not in session.

Richter speculated that the extended cold weather and high winds could have caused the pipes next to the outside wall to freeze and still show no discrepancy in their temperature readings, taken in a different area.

Physical plant personnel have since replaced several pumps and valves as a safety precaution, although these have not been deemed as the cause of the incident.

During this unseasonably cold winter, Richter added, he is pleased with the smooth operation of the college's heating systems.

FINE ARTS

MARY FRANK Displays Womanly Theme

PUNDIT, 3 FEBRUARY 1977, PAGE SIX

Kim Lewis
"Sensual, Serene Sculpture," "Poetical, Metaphorical, Interior," "About Women as a Sexual Being" are among the titles of articles written on the work of Mary Frank.

These short phrases convey an immediate sense of the exhibition which can now be seen in the Manwaring Gallery of Cummings until Feb. 11.

Ms. Frank's terra cotta sculptures and beautiful watercolors do more than express the feelings, form, and movement of the subject pervading her work — that of the woman. They also reveal her skill as an artist in controlling her medium and communicating her ideas.

Each work in the show gives an impression of completeness, of harmony among its parts. Her drawings of female figures are done in vivid colors offset by backgrounds of white giving space to their movement. Her landscapes are blends of color

and shapes which together bring out the full emotional and visual content.

Her sculptures, made of fired clay, are beautifully suited to the medium. A small mask-like face seeming to rise from a curled slab of clay is particularly expressive of emotion.

Other pieces include multi-sided relief figures, larger faces, and drawings on clay which reveal the delicacy of her work. They are complex and tightly put together but the passion contained within them gives an equal sense of freedom and spaciousness. The poetic nature of each piece and the thematic continuity of the show make the viewing of Mary Frank's show both an experience and a pleasure.

Not until 1969 and 1970, after experimentation with other three dimensional mediums, did Ms. Frank begin her work in fired clay sculpture. She had previously studied with such painters as Hans Hoffman, Max

Beckmann, and also dancer-choreographer Martha Graham.

The exposure of dance was undoubtedly a major influence in her concept of the human body in motion. Her art also reflects the qualities and interests of works by artists she has admired, including Picasso, Giacometti, Rodin and Degas.

Since then her work has appeared in many shows throughout the country including several one-woman shows at the Zabriskie Gallery where her sculptures and drawings are presently on exhibit.

She has won several awards including one from the National Council of the Arts in 1968 and she is represented in the collections of MOMA, the Whitney, and the museums of Yale and Brown and has illustrated three books. Her achievements are listed more extensively in an informative article written by Mr. McCloy posted outside of the gallery.

The entire exhibit was made possible with the financial assistance of the Connecticut College Gallery Patrons and the Summer Fund. This assistance will also allow for a purchase of a drawing from the exhibition — a welcome addition to the school's collection.



Clay Sculpture by Mary Frank

Photo by Powell

Film Previews

by Stephanie Bowler

On Friday evening February 5, the Connecticut College Film Agency will present *The Man Who Fell To Earth*. Director Nicholas Roeg combines suspense with hypnotic science fiction in this film, which stars David Bowie as a man from outer space who lands on earth in search of water.

Roeg's third film, his other credits include *Walkabout* and *Don't Look Now*, met with mixed reviews, but is generally regarded as a creative and well acted film.

Charles Dicken's once said: "I have in my heart of hearts a favorite child and his name is David Copperfield." In 1935 the classic tale of David's triumphs and sorrows became an irresistible and heartwarming film under the direction of the great George Cukor. On Sunday February 7, the Connecticut College Film Society will present this great film, which has been universally acclaimed as one of the most satisfying screen adaptations of a classic novel.

Each member of the cast, headed by Lionel Barrymore, Maureen O'Sullivan, Freddie Bartholomew, Basil Rathbone and W.C. Fields, gives such a memorable performance that no role emerges as too minor to take its place in the annals of film history.

Much of the novel has found its way to the screen with accuracy and completeness. David Copperfield is a must, for it is a splendid reaffirmation of the humanity found in Charles Dicken's novel. It is also a tribute to the lost art of bringing great literary classics to the screen

with taste and dignity.

On Wednesday February 10, the Czechoslovakian film, *The Shop On Main Street*, will be shown. Directed by Jan Kadar and Elmar Klos, the movie tells the simple tale of an average fellow who finds himself more and more involved in the gathering moral crisis of Jewish persecution during the early years of the 1940's.

Ultimately he is forced to decide whether to protect a helpless friend or save his own skin. The dilemma, here viewed on a personal basis, confronted all people who witnessed Hitler's terrible crimes.

The epilogue, while softening the vivid impact of the film's realism provides the audience with the hope that such terrible injustices may make victim and antagonist alike, more aware of the need for universal brotherhood.



Student Snaps - Focus On The Fantastic

by Benita Garfinkle

A number of photographs taken by students, faculty and spouses are occupying the second floor of Cummings Art Center in a very impressive Photography Exhibit.

Although the varied spectrum of photographs are at first overwhelming, upon closer inspection one finds that the primarily untitled pictures are so unique that when viewed separately, are not as intimidating.

One common denominator among the many photographs was a theme of the fantastic or strange. This characteristic though not predominant, was certainly prevalent.

I do recommend that everyone view this exhibit for themselves, and will attempt to encourage you by relating some of the great diversity of the photographs.

After having circled the room twice for an overall view, I decided to settle down to the business of describing a bit of the display. While beginning at the entrance, I proceeded down the hall until arriving at the first likely candidate. In this case it was a photograph of a somewhat young child peering through a fence into a sort of dilapidated garden. I was gravitated toward this otherwise simplistic picture by the reminder of *Alice in Wonderland*, a book which I happen to be reading for a course. The photograph held for me a kind of mysticism that has been clouding my thoughts since

reading the book.

Then I noticed another photograph with a rather different approach. It is one that displayed a huge crowd gathered outside of a building. Oddly enough, I did not realize the Connies there (in front of Harkness) until I saw a number of Coasties. However the highlight of the scene was that of

a person in the forefront. The striking feature of the figure was the drooping mouth and protruding tongue in the middle of the person's jean jacket. The effect of this decal can only be referred to as strange and rather fantastic.

Along the lines of the absurd, was a photograph of a dishevelled

continued on page ten

Detroit Orchestra Performs

by Benita Garfinkle

On February 3 at 8:30 p.m., Palmer Auditorium will play host to the Detroit Symphony Orchestra, more commonly referred to as DAO. It has been hailed as 'an excellent orchestra' (Chicago Today) under the direction of its magnificent maestro, Aldo Ceccato.

The Detroit Symphony was founded in 1914, and has since that time enjoyed a reputation of undisputed excellence. Palmer will soon be added to a roster of such august performing centers as Carnegie Hall, the U.N. and the John Fitzgerald Kennedy Center for the Performing Arts.

There are a total of 97 members in the orchestra who participate in these out-of-state performances as well as within the confines of Detroit. One of their novel activities is a Friday evening "Zodiac" series, which is designed to appeal to 'students, mods, and under 30's.'

A great symphony could only be complete with an equally eminent conductor. According to tone reviewer (of the Ontario Star 3-22-75), 'Ceccato has impressed with his intelligent programming, the excitement and concentration of his conducting and ability to draw a unique sound from the orchestra.' The Principal Conductor (and Music director), Ceccato, has added his touch of perfection to make the DSO an orchestra which plays on a magnificent level.

A promising, fun-filled evening is in store for those of you who choose to partake in an utterly blissful, listening delight. In order to ensure each Connecticut College student the opportunity to attend this concert, the previously set price of \$8.00 has been reduced to \$2.00 for all who possess a Conn. I.C. So, if reading this article does not infuse you with spine-tingling emotion, come and hear for yourself!

Don't Forget These From '76

by Chris Zingg

If you're a record buyer — and who isn't — you're probably aware that, in the last few years, the market has been flooded with an abundance of new music and artists. Well, it is the people age ten to thirty that buy most of this material and consequently, rock, soul, and much of the current jazz has become highly profitable.

This deluge, like everything else, has its advantages and its disadvantages. The advantages include the buying public's new awareness and openness to musical styles and trends, as well as better musicianship through increased competition on the part of the artists.

The disadvantages include a musician's newfound need for a gimmick or characteristic sound to set him apart from the ever-expanding number of competitors.

The unhappy result of the availability of all this fresh music is as follows: for every artist who makes it to the top, there is another, just as talented, perhaps more so, who never receives the recognition he deserves.

With this in mind and with 1976 just behind us I thought it might be worthwhile to compile a list of reviews of some of the albums that came out last year. These albums, despite critical acclaim, did not succeed commercially. And here it comes.

"Nessi" (A&M) This is an album by two brothers, Billy and Bobby Alessi, who formerly constituted half of a group known as Barnaby Bey. Bye released two albums in '73 and '74 on the Atlantic label which, like the Alessi album, received a lot of attention from the press but little from the buying public. On their

first "solo" effort, the Alessi brothers exhibit a continuing penchant for melody. The album is centered around their vocal harmonies, all done in a Hal and Oates style.

"Michael Franks — The Art of Tea" (Warner Bros.) Imagine a singer with a voice reminiscent of Donovan placed in a Kenny Rankin atmosphere. The effect is light, jazzy, and mellifluous. The instrumentation provided by most of the Crusaders, plus such well known session musicians as John Guerin and Dave Sanborn, is easy going and tastefully done.

"Deniece Williams — This Is Niecy" (Columbia) Deniece has paid some dues, having spent years singing background vocals for people like Stevie Wonder. This first solo album is more than adequate proof that her voice is strong enough to stand on its own. The production work (by the late Charles Stepney) is slick, and features most of Earth, Wind and Fire.

"Ned Doheny — Hard Candy" (Columbia) Another one of the California Whizz Kids (Browne, Souther, Ronstadt, Eagles), this singer-songwriter steps out with his second album. The sound on this one is fuller, compared with his first, and it features all of the aforementioned artists plus Tower of Power. The album includes the current single, "A Love of Your Own" which Doheny co-authored with AWE's Hamish Stuart.

"Andy Pratt — Resolution" (Nemperor) Andy Pratt first made a name for himself in 1973 with an underground hit called

"Avenging Annie", culled from his second l.p. For the three years that followed, Pratt remained musically unproductive in the midst of an emotional crisis. Later, in 1976, Pratt re-emerged emotionally intact. In the same year he re-released his second album, went on a successful national tour, and released a new album called "Resolution." The title alludes to Pratt's decision to break out of the insecurity that caused his three-year hibernation. The album, which ranges from gentle love songs to energetic rockers, offers a self-assured artist with a positive point of view.

"Robert Palmer — Some People Can Do What They Like" (Island) "Some People" is Palmer's third effort since his departure from the British band Vinegar Joe and it continues in the path of his first two ("Sneakin' Sally Through The Alley" and "Pressure Drop"). Palmer, from the dominance of his husky vocals on the record to the self-consciously flattering record covers, seems to be totally in control of, and aware of, the image he protects. To this end, Palmer surrounds himself with a bevy of talented musicians, notably Little Feat, who provide him with the funky sound that he so obviously enjoys. A slick record.

"Nils Lofgren — Cry Tough" (A&M) Lofgren first received notice on Neil Young's "After The Goldrush." He has since never quite broken through on his own. In his music, Lofgren can be delicate but he can also cut loose. If you want to see a future star while he's still a future star, it's

got to be Lofgren.

"Geoff Muldaur — Motion" (Warner Bros) Maria's ex-husband tries again. He's no major talent but at least he enjoys himself. If you don't buy this album for his duet with Bonnie Raitt, buy it for his disco version of "Hooray for Hollywood" arranged by Martin Mull.

"Sons of Champlin — Circle Filled With Love" (Ariola-America) The seventh or eighth album by a dedicated band from

California who still believe (and prove) that happy music can heal. It's only appropriate that we end our survey of albums that

didn't make it with The Sons because, after ten years of trying, their lead singer and founder declared that his album would be their last if it didn't sell well. It didn't. It's unfortunate that music is so competitive and so closely connected to record sales.

When a band such as this must call it quits, we are the ones who suffer.

Jazz Mass

by Nancy Neiditz

Paul Knopf will appear at Harkness Chapel to play his own jazz composition for the piano, bass and drums this Sunday, Feb. 6.

The noted musician-composer will be accompanied by his wife, Clare Johnson, a professional dancer who will perform a modern dance along with the jazz mass, and the Harkness Chapel Choir.

Knopf, currently living in Greenwich Village, plays at

various clubs and taverns throughout New York City. He also frequently accompanies dancers at the American Dance Festival here at Conn. College during the summer.

The Jazz Mass, created by Knopf, has been performed several times at the college with great success. Knopf has enhanced the spirit of the mass with his interpretation of jazz while still maintaining the words and music of the liturgies. This is an experience that should not be missed.

Let the Asian Club give you a free trip to the Far East. Come to Asia Night, Tuesday, Feb. 15 from 8-11 in Cro Main Lounge. Various Asian dishes will be served amidst slides, Oriental music, and other Eastern attractions.

IMPORTANT STUDY ABROAD ANNOUNCEMENT: Limited openings remain on CFS accredited Spring 1977 Academic Year Programs commencing Spring Trimester. Early acceptance is now open for Fall '77, Winter, Spring '78 or Full Year '77-'78 in Moscow, Salamanca, Paris, Dijon, Florence, Perugia, Copenhagen, Amsterdam, Vienna, Geneva, England for qualified applicants in languages, all subjects incl. int'l law, business. All students in good standing eligible — Freshmen, Sophomores, Juniors, Seniors, Grads. Good faculty references, self-motivation, sincere interest in study abroad, int'l cultural exchange count more with CFS than grade point. For applications-information: CENTER FOR FOREIGN STUDY-AY ADMISSIONS DEPT N-216 S. State-Box 606-Ann Arbor, MICH. 48107 (313)622-5575.

If you have a song on your mind that you're dying to sing out and you're female, Conn Chords invites you to audition for their four-part, close harmony singing group. Tryouts begin Tuesday, Feb. 8. For a good time contact Claire, 443-4015, Box 65, or Connie, 447-2868, Box 1268.

ATTENTION WRITERS: A MEETING OF THE CONN. COLLEGE LITERARY JOURNAL WILL BE HELD TONIGHT AT 7:00 P.M. IN THE STUDENT GOVERNMENT ROOM. PLANS FOR THE SPRING ISSUE WILL BE DISCUSSED. EVERYONE INTERESTED SHOULD ATTEND.

Arts

In The Area

EXHIBITION

Feb. 1-March 1 — Eastern Conn. State College, "Graphics by Robert Mangan." J. Eugene Smith Library, Willimantic. Library hours. (456-2231 ext. 303)

Feb. 1-April 17 — Mystic Seaport, R.J. Schaefer Building, Mystic. "The Past in Focus: Early Photographs of Mystic by E.A. Scholfield 1865-1912." Daily 9 a.m.-5 p.m.

Feb. 1-March 12 — William Benton Museum, UConn, Storrs. "Oscar Kokaschka, Literary and Graphic Works." Mon.-Sat. 10 a.m.-4:30 p.m. Sun. 1-5 p.m.

Feb. 1-10 — Jorgensen Auditorium Gallery, UConn, Storrs. "Works by Alumni of the University of Connecticut." Mon.-Fri. 10-5. Sat. & Sun. 1:30-5:30.

Feb. 1-11 — Connecticut College, Sculpture and Drawings by Mary Frank, New York. Manwaring Gallery, Cummings. Mon.-Fri. 8:30-5:00.

Feb. 1-21 — Lyman Allyn Museum, New London. "Americans Abroad," sketches of Europe by American 19th century artists. Tues.-Sat. 1-5. Sun. 2-5.

THEATRE

Feb. 4&5 — "George M," a musical. U.S. Coast Guard Academy, Leamy Hall Auditorium. 8:00 p.m.

MUSIC

Feb. 3 — Detroit Symphony Orchestra, Aldo Ceccato, conductor. Palmer Auditorium, Conn. College. 8:30 p.m.

Feb. 3 — Bill Staines, folk singer and guitarist. Cro Student Center, Conn. College. 8:30 p.m.

Feb. 8 — Cleveland Orchestra. Jorgensen Auditorium, U. of Conn., Storrs. 8:15 p.m.

Feb. 12 — Eastern Connecticut Symphony, Victor Norman, music director. Conte, violin & Feldman, cello. Works by Brahms and Dvorak. Scanlon Auditorium, New London High School, New London. 8:30 p.m. (442-2557)

Students Act Up At National Theater Institute

By LINDA FOSS

Each semester, several students from Conn. College attend the National Theater Institute at the Eugene O'Neill Memorial Theater Center in Waterford. A total of thirty students are enrolled in this program to study the various aspects of the theater and to get a taste of professional theater life.

The students are mostly college age and come from all over the country. Although most of the students are interested in acting, some are involved in playwriting and the fields of costume and set design, and lighting. Not all of the participants are theater majors. In fact some of the students whose interests are in the technical aspects of theater never acted before they went to NTI.

Nancy Katz and Nancy Kerr, two Conn students who went to NTI for a semester, feel that their experiences at the O'Neill Theater have helped them to decide what they want from theater and whether or not they want to continue with it. Nancy Kerr commented, "NTI helped me to answer a lot of questions about what I want to do in theater."

The schedule at the National Theater Institute is hectic. The students often put in an 18-hour day, starting with exercises at 7:30 a.m. This helps to show students some of the obstacles they will face in professional work and to discover whether or

not they would be willing to do that type of work for a living.

"At NTI, discipline seems to be a key word," Nancy Katz said. The experiences of both girls taught them what to expect from theater and how to work under pressure. Nancy Kerr added, "Theater is not a nine-to-five existence. You have to be willing to push yourself. Then, you realize that you can do so much more than you thought."

A semester at NTI consists of 10 weeks of classes, two or three weeks of rehearsal, and a two-week road tour which all 30 students participate in.

All of the courses at NTI are theater-oriented. The four basic courses that all students must take are Acting, Directing, Costume Design, and Set Design. In addition to these, students can take electives in Voice, Speech, Puppetry, Movement, and Playwriting. Last semester an elective in Radio was added.

The teachers at NTI are visiting professional actors and technicians, some of whom are well known in theater circles. Classes are small and most of the students' work is on individual projects. Through this type of program, students are forced to participate in every aspect of theater.

Exposure to different aspects of theater and to different professions within the theater seemed for both girls to be one of their most significant experiences at NTI. Nancy Katz pointed out, "The program helps

the group to grow together. The atmosphere is so open that you're not afraid to take risks. Taking those risks makes you grow, and that's one of the most beautiful things about NTI ... It's a learning process for everybody." Nancy Kerr says that her experiences in different fields has made her much more aware as an actor.

The road tour at the end of the semester is a final test for the students at NTI. The schedule on the road tour is a full one, with an average of one show every other night at colleges, prep schools, and high schools. Sometimes they ended with a performance in a New York theater.

After 12 weeks of exposure to the many different aspects of theater life, the students experience first hand the life of a professional. Nancy Katz explained that the road tour teaches the students what it really means to get themselves up for a show.

At the end of the road tour, the students at NTI spend a week in New York seeing plays, meeting professional actors backstage, and visiting television studios, the Metropolitan Opera, and costume designers' shops. The New York week is the final step in discovering what a career in theater is like.

The experiences of the students at NTI are highly individualized. Nancy Kerr said, "Each person gets different things out of it." Some graduates of the National Theater Institute decide to pursue a career in theater, and some eventually decide that they don't like acting after all.

Nancy Katz said that a large part of her experience at NTI was self-discovery. What all students get from NTI, however, is a realistic look at life in professional theater.

Go Ask Oakes

Editor's note — In an attempt to increase communications on this campus and make the Administration more responsive to the needs and desires of the students, Pundit has decided to run a weekly column entitled "Go Ask Oakes."

Beginning with next week's issue, the column will be divided into two parts. The first part will be comprised of a question and answer session with the President; the questions will come from the campus community at large. If you have any questions, complaints, or concerns that you would like Mr. Ames to address himself to, please mail them to Pundit, PO 1251. He is anticipating some toughies so let's not let him down.

The second half of the column will deal with student, faculty, and staff responses to an issue related question which Pundit will choose. A roving Pundit reporter will be scouring the campus for interesting and provocative comments.

The success or failure of this column depends largely on this campus' degree of activism—Pundit is merely a servant to that spirit. So let's get going and let our voice be heard.



NTI students learn set design

Photo by Powell

A Dancer's Feelings

by Janet Martin

"Pace yourself." With these words of caution, Martha Myers, Dean of the American Dance Festival, greets 300 dance students to Conn College each summer during her round of meetings on the eve of the first day of classes.

The wise will try to heed her words, even though they often seem impossible to follow in the midst of the demanding schedule of classes, rehearsals, performances, films, and lectures that is the norm during the six week summer school of the American Dance Festival.

The level of intense activity and the summer heat often leave students exhausted by dinner. Appetites disappear at the moment when it is most crucial to eat in order to keep strength and energy up. The importance of Ms. Myer's warning to get enough sleep and eat properly becomes apparent as the weeks progress and fatigue and tension in the dancers build, paving the way to possible injury and illness.

For most aspiring dancers, however, the attractions of the Festival far outweigh the physical fatigue. Over the years the Festival has created an environment in which the dance student can explore and experience many aspects of the dance world.

Students usually take four courses that are distributed over three main sections: technique; improvisation, composition, and repertory; and related areas.

The courses range from traditional technique classes in

modern, ballet, and jazz, to improvisation, composition, repertory, ethnic dance, and film. They also include music, anatomy-kinesiology, effort and shape, massage, yoga, and stagecraft. This broad range of learning experiences makes the Festival a tremendous resource of energy and ideas.

The concentrated exposure to many innovative ideas is an important supplement to the winter dance program at Conn College. Anatomy-kinesiology and effort-shape are two areas that the dance department cannot afford to offer courses in, but which are referred to constantly in technique composition and teaching classes during the winter term.

Besides the experience of intense learning shared by 300 people dedicated to the same field, the Festival holds more individual meanings for some. For one dancer, it has been the chance to study modern dance technique with Nancy Meehan and different forms of avant-garde music with Kirk Nurock.

Another found that shared physical exhaustion often breaks down barriers between people, and leading to friendships that otherwise would not have formed. The opportunities to see performances by major companies, or to work with major choreographers add to the lure for others.

Whatever the reason, students of dance from all parts of the country and all levels of training come each summer to participate in what has been known as "the mecca of modern dance."

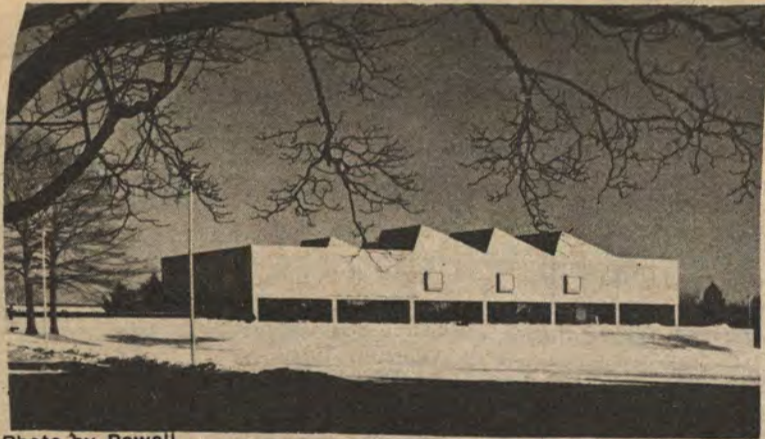


Photo by Powell

Cummings or a cassette player?

The Coming Of Cummings

by Patty McGowan

It's been called everything from 'that building next to Palmer,' to just the 'white, kind of pointy building'. Prof. William Meredith called it a "Hall of Making." We call it Cummings Art Center.

Director of Development, John Detmold, outlined a brief history of the art center. The concept of an art center came as early as the 1930's, when then President of the College, Katherine Blunt compiled a list of facilities the College should have. Not until 1969, however, were the art and music departments under one roof.

The largest donation for the building came from Joanne Tour Cummings (class of 1950) and her husband Nathan, who is better known as Mr. Sarah Lee. The college will not receive Cummings' gift until his death, at

which time financing will come from his estate.

Originally, art and music classes had to be held wherever there was available space. Art studios were on the top floor of Bill Hall, sculpture was done in the basement of Thames, and many music classes were held in Holmes Hall.

The architect of the actual structure was Gordon Bunshaft, who designed in Cummings, a "building within a building."

The central core — Dana Hall — and the 230 seat Oliva lecture hall tucked beneath, is wrapped by the building's studios, seminar and classrooms, offices, music practice rooms, libraries, workrooms, and storage facilities.

Cummings' galleries periodically display works by both students and faculty as well as visiting artists.

Beating Off With ConnArtists

By STEWART LYONS

Despite their up and coming name, Buster Highmen and the Penetrators promises to be a driving force in the world of Conn College rock, jazz, and folk bands.

B.H. and the P.s is a recently found rock group consisting of Pete Florey on a Fender Fretless Precision bass, John Muller and Josh Lyon on lead guitar, Scott Stevenson on the drums, and Pascal Isbell handles the lead singing chores.

These dudes, better known as the "Fearlessly Flying Five," have been together since the beginning of last semester. They hope to have enough material in their repertoire to gig around Feb. 20.

The B.H. and P.s have been practicing in Cummings' practice rooms for three months. One can safely say that they are a tight rock and dance band that seeks to captivate its audiences with straight shooting, foot stomping, dance-inducing rock n' roll.

B.H. and the P.s is making a conscious effort to stay away from the more avant-garde extremes of rock. In a very broad sense, that means they don't do any acid rock, disco, jazzy, or dixieland. They prefer middle Beatles, Aerosmith, Jethro Tull and the Steve Miller Band.

Two of the three songs B.H. and the P.s have composed are funk. They plan to have more originals by Feb. 20. Rumor has it that they will even attempt changes by one of the most innovative and righteous guitarists of all times: Jim Hendrix.

Pete Florey, who is also a cellist in the orchestra, is considering another wild idea like fitting a cellist into their band's sound.

These dudes are getting musically tighter everyday and cannot keep themselves in the shadows too much longer. They have unbounded confidence in giving a first-rate, rip-roaring high energy rock n' roll performance by Feb. 20.

The coffeehouse sensation of last semester Diane Argyris, singer, and Larry Batter, pianist have been spotted practicing

once again. She and Larry have plans for forthcoming engagements at Rudy's and the Chapel Basement. Larry has just started classical piano lessons which he hopes will supplement his knowledge of keyboard theory and provide a backbone for their act.

From the humble beginnings of a Scarsdale High band, the two original members of the Glitter Band, Keith Ritter and Sim Glaser, have brought their talents and fortunes a long way. The Glitter Band is concentrating on changing their image as a folk group to a dancing, party-type rock band.

Although Sim and Keith have been playing together for many years, Sim did not start thinking about organizing a potentially great band until the beginning of



last year. Scott Davis, who had been playing acoustic guitar, dropped out and Keith turned heavy-duty.

In naming the group, Sim remembered back to earlier, lunchtime parking lot conversations with Keith at Scarsdale High when they talked of making Glitter from Glaser and Ritter.

Presently the Glitter Band includes Sim Glaser, lead guitar; Keith Ritter, rhythm guitar and occasional woodwind; Steve McElheny, bass; Alan Trebat, drums; and Sandy Rappaport and Mary Pomeroy, singers. They play tunes by the Beatles, Wings, Loggins and Messina and Glaser and Ritter. Their big

closing number, "Riana," comes from Fleetwood Mac.

This semester the Glitter Band may do some high school prom gigs and they have a standing offer at Rudy's. Where the band really wants to play is at dorm parties. One member of the band added that those parties have gone downhill with the replacement of live bands with records and tapes.

On the obituary side of the musical news, "YMF," a well established jazz band, rolled over and croaked after Bill Morrison, the bass player, graduated last semester. Before its death, YMF was composed of guitarist Roger Blanc; Bill Morrison on bass; John Brolley on tenor, alto, and soprano saxophone and Lex Richardson on drums. It was not a very well known band since the musicians were in it mainly to create new forms of jazz.

As far as informal jams go, Scott Calamar (bass piano), Jack Wade (piano, rhythm guitar), Sim Glaser (lead guitar, bass), and Alan Trebat (drums), have rehearsed together. Scott is definitely trying to get a party-dance band together, but this arrangement is far from permanent, considering the obligations Sim and Alan have to the Glitter Band. Sim, however, appears to like the idea of a band that will do about three-fourths original material and has said that he would like to play in Scott's band.

Scott and Jack have played together on numerous occasions and can trade off on instruments without a hair of discomfort to either. This incipient band has about six pieces together depending on who will complete the band they should be ready to do a set in two weeks.

Conn's premier funk band, Overview, is working with remains of last semester. Overview originated in the fall when Nick Allison (keyboard) and John Brolley (sax) became acquainted and began composing songs.

John was into older, big band sounding, jazz and Nick was into funk. Funk has come to encompass a combination of jazz and rock with jazz providing the catchy lines and rock supplying the driving, danceable background.

Jim Balletine who was originally rock oriented but is now diverging into jazz, lent his talents on bass to the band. Deacon Etherington, a rock drummer, rounded off the group.

Overview performed at two coffee houses, on all-campus party in Cro, for or five cocktail parties, and twice at Rudy's.

Perhaps their biggest engagement was at the UConn bar where they were wholeheartedly invited back for this semester. They had to decline due to Nick's departure from Conn and the group.

John Brolley continues to write songs and seeks a pure jazz band. One possibility is a trio consisting of Lex Richardson, Jim, and himself. This band would be for self-satisfaction and totally unconcerned with money or popular appeal. Their emphasis would be on spontaneous avant-garde jazz.



Japanese Art Professor Lloyd Craighill

Japanese Art Drawn To Conn

by Beth Pollard

Approximately 63 students jammed into the seats and on the floor of Cummings 308. They anxiously awaited the onset of Traditional Japanese Art, a new Asian Studies course offered this semester only.

Visiting Professor Lloyd R. Craighill entered the room expecting about 20 students to partake in one of Conn's small, informal upper-level courses on which it prides itself. The large and enthusiastic turnout did not dramatically surprise Craighill. He attributed it to the "impressive" Asian Studies program and Art History department.

On Tuesdays and Thursdays Lloyd Craighill commutes from Amherst where he teaches at Amherst College and UMass. In stating his goal for teaching at Conn College, Craighill said "I would like to give people an insight into the visual arts of Japan, and to have them get a sense of who the Japanese are and why they produce the arts they do."

Japanese art is now Craighill's specialty and first love, but this was not always the case. At the tender age of three months, he moved to Anking, China where his parents were missionaries. After the Japanese invasion in 1937, they moved to Shanghai and eventually out of China.

During World War II, Craighill used his knowledge of the Japanese language in an intelligence program in Michigan, there by passing combat duty. After the war, he received his theological degree at Swarthmore.

After the 1949 Chinese Communist Revolution, China was closed off to Americans, but Craighill was very anxious to return to Asia. In 1952, he and his wife and their four children moved to Japan. 13 years later Craighill decided to leave the Episcopal ministry and

consequently Japan as well.

He entered a doctoral program on East Asian Civilization at Harvard University where he concentrated on Japanese art. From there he went to Eckerd College in St. Petersburg, Fla. where he headed an Asian program.

Since that program was phased out, Craighill has been a visiting professor at several colleges and universities including Georgia Southern College, NYU, and a Japanese University in Osaka. Next year he plans to teach a course at Hampshire College.

The Traditional Japanese Art course covers Japanese art from prehistoric times up to 1868. "The chief advantage they have" Craighill explained "is that their arts have been preserved in a hothouse atmosphere." Until the middle of the 19th century, Japanese culture and art remained isolated from the unaffected by the rest of the world.

"There is a dichotomy between Japanese native art and Chinese art," Craighill stressed. Japanese art is fundamentally Buddhist. "It cannot be understood exclusively of their culture," he continued.

Just as Japanese art and culture are intertwined, Craighill stresses the close relationship between the Asian Studies and Art History disciplines. He sees his course as a "logical and integrating bridge of the gap between the two fields."

"I have found a better informed group of students here than a half dozen other places where I have taught. I like teaching in a place where there is such a solid background in Asia," Craighill concluded.

For anyone interested in getting to know Mr. Craighill, he plans to eat Tuesday and Thursday lunches in Freeman.

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Walter Palmer
Overstretching the Bounds
Housefellows cont.

policy, security was having difficulty keeping busy. Most of them just stood around and said things like, "Get off the corner, Johnny."

The Source was bored. Sure, he had done well, but he lusted (only in his mind) for more. Greater surveillance, steeper fines, higher quotas, but most of all, his own squad car. The force used a gas-hog Buick wagon that only made right turns as a mobile unit, but the Source himself, for the most part, never left the tunnels. He longed for a real pig machine, sort of like Kojack's. This uneasiness was eating him when the radar panel lit up.

"Mobile Unit One here, Junior Sergeants Benson and Tucker reporting. (Junior referred to the Junior League, created to involve students in Security training.) We got a 301, possible 999."

"Roger, Unit One. Where are they parked?"

Sector G, sir. They refuse to move."

"Hold the suspects until I get there."

This took considerable time, because the tunnels didn't run past Cummings. The Source emerged from a tree stump near the Williams School, and stopped at the edge of the parking lot. A red Fiat, alone in the center, was barely turning over.

"Detective? Come here."

"Yes sis?"

"You know our policy, sergeant. Tow the bastard." One of the passengers got out to protest.

"But officer, I mean, like, we came all the way from north campus, ya know? I mean, do you know how cold it is out? It's FREEZING out! Actually, though, it has been warmer..."

"Detective."

"Yes?"

"Give him an extra fifteen for parking in a faculty space, and lock up that loon for disturbing the peace."

Sentence pronounced, the Source quickly vanished, and started the long trek back to the tower, thinking more and more about that squad car. He couldn't keep up this appear and disappear act — who did he think he was, Truman Capote? Yet, relying on the same sinister intellect that built COLOSSUS, he began to formulate a plan.

The first call I got that morning was from the Source. By the way, my name is Friday. I carry a badge.

9:32 a.m. I had heard stories about this guy before, and figured him as a smooth operator. I knew he didn't have much private life, and it was rumored that when he wasn't in the tower or the tunnels, he retired to a small room with black shades over the windows, and watched reruns of old S.W.A.T. shows. Although we didn't have any records on him (actually, the detective bureau is located on the second floor of the New London Banana Co., and my desk is two crates), my many years of sleuthmanship clued me that the Source was sharper than your average Joe Blow. His call was quite direct.

"Meet me at Dunkin Donuts at midnight."

It turned out that I ended up on the night shift, because all the rest of the force had split earlier

for a party on Ocean Ave. To avoid traffic, I took our new squad car. It was a blue Chevy Nova, with a huge light on top that we got from a local brothel. As I turned into the parking lot, a security guard directed me into a space next to their car. He was holding a large circular stencil and a paint brush.

"The Source is waiting inside, Detective. Ah, I'll have to have your piece first. 44 magnum, eh? I wonder how this would handle rubber bullets?"

12 midnight. I was still wondering about this guard when I entered the building, but discovered that, in fact, the whole force had turned out, and were lined up at attention along the windows, blocking my view of the parking lot. A short man wearing a jump suit, leather boots and carrying a swagger stick came around from the far side of the counter. The members of his force clicked their heels and stiffened as he passed.

"You the detective from downtown?"

"Maybe."

"Siddown, chief." I straddled the stool at the end of the counter. Our backs were to the rest of his force, who remained rigid. I signaled the waitress for a cup of joe. She waited for his nod before moving. He spoke first, in a rapid monologue.

"Glad you could make it, chief. Now listen up and listen good, 'cause I'm only gonna go through this once. Chief, our fair city has been infected with an evil disease, yes sir, an evil disease and what is this evil which casts its shadow over our fair streets? I say idleness, yes idleness, chief, my boys having nothing to do. Nothing. And do you know what this leads to? I'll tell you what it leads to, it leads to trouble. Trouble! I SAY WE GOT TROUBLE!"

By now the Source was standing on the counter, and the rows of guards became a chorus.

"YEAH, I SAY WE GOT TROUBLE!"

"Yeah, we got trouble! (chorus)"

Palmer
cont. #F

works; it works as well as any clearly oligarchic polity works. It's all in what you expect from the system. Can you expect a closed fraternity that the student body had no hand in elevating to be responsible to that student body, or to any member of it?

Can you expect a fractional proportion of any community, a homogeneous segment, may I add, to be equitable in any real sense in the selection of their successors? Anyone who holds power of any sort is most responsive to whoever is the source of that power; Housefellows obviously don't owe anything in that respect to their fellow students.

It may be, in the long run, that the present system of Housefellow selection will be revealed to be the best imaginable for all concerned; after all, could the student body be trusted to pick people who look good in suits?

"RIGHT HERE IN DES MOINES CITY!"

"Right here in Des Moines City!"

"WITH A CAPITAL 'T' AND THAT RHYMES WITH FREE AND STANDS FOR TROUBLE!"

This line seemed to be the cue for them to exit, and they did one more verse as they filed out. I had another cup of jack to try to settle my nerves before I left.

When I went out to my car, I noticed something rather strange. It was gone. In its place was a beat-up blue station wagon. There was a ticket under the windshield wipers. It was for fifteen bucks for having the bumper outside the white line. There was a large block-lettered message stamped on the back of the ticket. This is what it said:

"YOU HAVE A FRIEND IN THE TOWER."

Snaps cont.

rude body lying in the midst of a parking garage. A more reasonable photograph (at first glance) was that of a flute perched on top of some sheets of music which were strewn about the picture. When regarding it more carefully, the flute appeared to be suspended in air. An added bizarrry was the encroaching hand upon the scene, which seemed as though it would never reach the instrument.

The kind of uncanny uncertainty and strangeness which appears in many of the photographs is obviously reflective of individual tastes, and in many ways, attitudes. In surmising what I (as a non-artistic observer) have seen, perhaps I can suggest that this exhibit is indicative of where the students thoughts lie. Certainly we owe it to them to view their expressions via the media of photography.

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by **Joseph Andrew Jackson Guest**

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Crow And Tuna Pick K.B., Quad

by Eagle Crow and Charley Tuna

In the words of Barry "Oldies" Gross, "Let's play ba-a-asketball." Judge Pickel Mountain Price has gotten this year's schedule off the ground (something Al "Sky" Goodwin can hardly do). Seventeen teams are preparing to battle through a twelve game season, with the league divided into two divisions. In the Harry Palten Memorial Division are Morrisson, Lambdin-Lazrus, Marshall-Wright-Park, Hamilton-Windham, Quad II, K.B. I, Burdick I, Larrabee, and Faculty; while in the Paul Lantz M.B.A. Division are Freeman, Harkness, Quad I, K.B. II, Burdick II, J.A., Alumni, and Off-Campus.

Superscout Jay Krasner has been frequenting Cro, and this pre-season report is based on his expert analysis.

K.B. has been booked as a 2 to 5 favorite to repeat as Palten Division champs by Conn OTB. Led by "Big Red" Litwin and Ted Von Glahn, K.B. should prove to be hard to handle under the boards. Jeff Lonstein, Paul Greely, and Scott Maser are expected to provide firepower.

Marshall-Wright-Park, the "West Side Story," is basically last season's Burdick team which went to the finals and was literally run out of the gym by Bellotti, Perry & Co. Take T. "Little Richard" Bell, Marc Offenhardt, Steve Litwin, Glen

White, add Tony Harris and you have a team with a great deal of potential, and potential dissent. Harris, a member of last year's championship team, is the front runner for this year's Boerwinkle-Finkel Award as the player most hampered by gravity.

Faculty and Hamilton-Windham should round out the playoff picture in this division. "Hot Rod" Hampton, Steve Brunetti, and Anthro free-agent Dave Murray should provide the nucleus for a solid club. The supporting cast includes "Hot Dog" Howie Weiner, Harold Juli, Walter Brady, and "Chalk" Zimmerman. Brady is a three time winner of the Conrad Dobler award and has been sharpening his elbows in an effort to repeat.

When the boys over at Windham heard of their merger with Hamilton and Lionel "Train" Catlin, they literally were busting down the doors in their haste to get to Cro and work out. All practices have been behind closed doors and we have been unable to find out very much about this team. However, it is known that Jordan Trachtenberg will be doing the coaching. Last year, the "Wizard of Williams Street" took a band of misfits all the way to the finals before realizing no one was listening to him.

Lambdin-Lazrus and Morrisson are the sleepers in this

division. The former are missing a playmker and Pickel hardly fits the bill. The boardwork of this outfit should be adequate, with Mitch Pine, Danny Hirshorn, and Ted Rifkin pulling down the caroms.

Morrisson with Bill McCauley, Mark Fiskio, and Buckwheat has barely recovered from the effects of the Super Bowl, but they could gel by midseason.

The Quad, which is shooting their load with their first team, has left little but scraps for Quad II. Larrabee and Burdick I have no load to shoot. Don Formey were are you? Memphis?

The Paul Lantz M.B.A. Division Don "Hollinger" Capelin, formerly of That Girl, thrusts his way into an already star-studded Quad I line-up, that features John Perry, Eric Kapnick, Matt Tyndall, Dave Fiderer, and Dave Schoenberger. Jimmy the Glick makes this club an even money bet to take the Lantz Division Crown. Senor Glook expects the Quad to get off to a fast start due to its varied attack "spearheaded" by "H.P." Capelin.

Hoping to contend for top league honors will be the veteran squad from Harkness. The starters here have over 12 years experience between them and have tasted ultimate victory before (O.K. Swordsman?). Led by G. Knopfler, "Scotch" Greenland, "The Mayor" Krevolin, "Two Shbes" Goodwin,

and "Roots" Green and some carefully groomed Freshmen, this is a club thirsting for victory in what will be the Last Hurrah for many of them.

Freeman, still led by Golden Boy Parmenter has tasted victory once before this year and is gunning for another title. And gun they will. Led by Tom Deedy, two-time winner of the William Calley Award for the most trigger-happy gun on campus, Freeman will probably spill more blood than Gary Gilmore. Dave Gosnell and Gerry Morrin as The Beaver are expected to be uncaged 15 minutes before each game, having spent the entire week being fed nothing but bread, water, and freshmen women. One can only guess what will happen when Capelin meets the Beaver on March 28.

J.A. and Alumni are expected to battle for the final play-off berth. J.A. is paced by the Mad Gator who has slithered south for the winter. Also helping the cause

is Ethan Wolfe, who has a fine serve and a good backhand but could possibly be in the wrong net sport.

Mark Warren leads a gang of Ex-Conns on the Alumni team. This group features many of the faces you have grown to love over the years, such as "Downtown" Dino Michaels, late of Mr. D's New York Style Deli. Dino once scored 30 points against U.C.L.A., or so he told us.

The Off-Campus team showcases everybody's favorite Richie Glanz, as well as Jim Feinberg, Saul Rubin, John Katz, and Jim Barnett. Since being seen practicing without shirts they have been named the "Four Skins Plus One."

K.B. II and Burdick II don't play each other and so this division boasts two teams with the potential of equalling Tampa Bay's perfect record.

So in the immortal words of the groaning Barry "Even Older" Gross, "Let's play basketball."

Two dorm basketball teams made last minute acquisitions before the start of the season last night. They are Dan Mallison and Jeff Sado, two players who removed themselves from the Camel varsity roster to opt for

less-time-consuming world of intramural ball. Mallison will play for Hamilton-Windham, while Sado will add height to an already towering Harkness forecourt.



Photo by Powell

ECAC Division III All-Star
Levy throws in two of his game high 20 points
against New Jersey Tech

This Week In Sports

- Men's Basketball:** Friday, Manhattanville, 7:30; Tuesday, at Barrington, 6:00.
- Sub-Varsity:** Thursday, at St. Thomas More, 7:00 Tuesday, at Barrington, 6:00.
- Women's Basketball:** Thursday, Wesleyan, 7:00. Tuesday, U. Bridgeport, 6:00.
- Gymnastics:** Saturday, at Keene State, 1:00, Wednesday, Rhode Island College, 7:00.
- Hockey:** Thursday, Quinnipiac, 4:00 at E. Greenwich, R.I.

This Week in Dorm Basketball

- Thursday, 10:00 p.m.** Complex West vs. Larrabee
- Saturday: 1:30 p.m.** Morrisson vs. K.B. I.; 3:00 p.m. Quad I vs. K.B. II; 4:30 p.m. Hamilton-Windham vs. Burdick I
- Sunday: 1:00 p.m.** Freeman vs. Burdick II; 2:30 p.m. Alumni vs. Off-Camps; 4:00 p.m. Lambdin-Lazrus vs. Faculty; 7:00 p.m. Quad II vs. Larrabee; 8:30 p.m. Complex West vs. Harkness; 10:00 p.m. Morrison vs. J.A.
- Monday: 8:30 p.m.** Hamilton-Windham vs. K.B. II; 10:00 p.m. K.B. vs. Quad I

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Thanks Coach

by Alan Goodwin

I would like to take this opportunity, in this my first editorial, to compliment Athletic Director Charles Luce, a man who has the respect and admiration of every "jock" on campus. Mr. Luce has accomplished a rare thing. He has taken on a position of authority and has been assigned a seemingly impossible task. He has done much more than anyone had asked or even expected of him. He has made many friends, and his enemies can be counted on one hand. And he has only been here for two and one half years.

In each of his two positions, one as Athletic Director and the other as coach of the men's Varsity Basketball Team, Luce has exhibited a great deal of class and ability. Although being naturally partial to his own sport, he has acted with compassion and understanding in his administrative decisions dealing with other team sports and with the Phys. Ed. Department in general. As far as the individual athlete is concerned, Mr. Luce's door is always open, and he is more than willing to listen to what people have to say. In this bureaucratic society we live in, it's nice to know that someone in a position of authority will listen to the individual, and will go out of his way to help with a problem.

In his role as a coach, the facts speak for themselves. Five or six years ago, the men's basketball team travelled by car, six-pack in hand, to places like Mohegan Community College, Avery Point, and Uncasville Aerotech. It was a very social situation, but a poor imitation of college basketball. In this, Coach Luce's third year at Connecticut, the Camels are playing a legitimate Division III schedule, and are the home team for the very successful annual Whaler City Invitational Tournament which now attracts some of the finest Division III teams in New England.

More facts. The '76-'77 Camels left for vacation in December carrying the burden of a 0-4 record. Since their return they have soundly trounced Salve Regina, Vassar, and a strong New Jersey Institute of Technology team. Working with a limited amount of talent, Coach Luce has created a disciplined, hustling team which exhibits good basketball sense and possesses a defense of which Bobby Knight would be envious. (Who would have thought, back in the Days of Dino, that this could have been done?) He has inspired players to seemingly play beyond their own ability, surprising everyone, perhaps, but themselves. He may yet prove my pre-season prediction wrong; that is, that the Camels just don't have enough talent to compete in this year's ambitious new schedule.

What more can be asked of this man, who cares about his job and about the people he deals with? More people like him should be placed on the college payroll, for the good of the entire community.

Swimmers Looking Good (Literally) For '77 Season

By Kathy Dickson

The women's swim team has increased in size this year and is growing in strength and enthusiasm. Returning from last year are Lesley Campbell '79, Ginny Clarkson '79, Kathy Dickson '77, Alison Holland '79, Martha Muyskens '77, and Leslie Whitcomb '77.

New members are Lynn Cooper '80, Moira Griffin '77, Nancy Masison '79, Debbie Stasiewski '79, Cathy Wrigley '80, and Cindy Yanek '80.

Several improvements over last year have been made. New lane lines that reduce turbulence have been added and the team has dashing warm ups.

Best of all, the Physical

Education Department has been able to hire a coach, Mrs. Louise Heidtman. Under her enthusiastic direction, the women practice every Monday through Friday, from 5:00 to 6:30 p.m., and Sunday from 7:00 to 8:30 p.m., and the members are quickly shaping up.

Two men have been working out with the women and more are welcome. In fact, Mrs. Heidtman is trying to organize a men's swim club. (Any men interested in this and any women interested in joining the team or in driving are asked to come to practice and to talk to members of the team and with Mrs. Heidtman).

There is still time before our first meet to get in shape. The first intercollegiate meet

will be held at the pool at 7:00 p.m. on Wednesday, November 3, against Babsen College. Several scrimmages will also be held: against New London YMCA October 21, home, 7:00 p.m., and against Windham High School, October 27, away, 7:00 p.m.

A co-ed meet with Fairfield University's team has been scheduled for October 29. Any men interested in participating in this meet are welcome to come, and should contact Mrs. Heidtman at the pool or Mrs. Toni Wagner in the Physical Education office, ext. 205, box 1305 as soon as possible.

People willing to help out timing and judging for our home meets are needed and are asked to contact Mrs. Wagner.

SPORTS

Lay-off Strengthens Hoopsters

by Alan Goodwin

What happens when an 0-4 basketball team gets thirty days of rest, relaxation and beer, and doesn't have to play ball during that time? If the team is the Conn. College Camels, they improve one-hundred percent and win three straight games.

Not only has their team play improved, but individual players seemed to have finally found their games as well. Jeff Simpson located his jumpshot over the vacation about a half a mile east of Harkness Beach and says it's good to have it back. Dan Levy spent his vacation on the indoor track circuit, and as a result can now outrun Houston McTear in a full court sprint. (Dribbling a basketball.) Ted "Cat" Cotjanle and Andy Rawson lost no ability certainly, and the lay-off seemed to have improved their play.

But the key factor in this year's Camels is the new-found Confidence of Freshman center Charles Jones. Charlie, rumor has it, practiced with the Cavaliers in his hometown of Cleveland during the break, where he outplayed such NBA big

men as Jim Chones and Nate Thurmond. Starting Jones at center enables the "Cat" to switch to forward, a position more aptly suited to his style of play.

Last Wednesday night, in the first game of Conn's "second season," a Salve Regina team rolled into New London minus its high-scoring guard, Bernard Redfield. Redfield had been averaging over 35 points per game this season, and threw in 40 against the Camels last year in a losing effort.

After falling behind early in the game, Connecticut's tenacious defense and fast-break scoring were just too much to handle for the Bernard-less Salve Regina squad, and they toiled back to Newport a loser, 81-63. High scorer for the Camels was, you guessed it, Charles Jones, with 23 points, followed by Dan Levy with 21 points and a gold medal in the 40-yard dash.

Friday night saw the Big Pink of Vassar, and another Camel victory, 68-47. Levy led Conn with 14, Jones contributed 11, and co-captain Delroy Tripps, for the

first time in his college career, hit double figures (5 for 6 from the floor for 10 points).

Saturday afternoon a strong New Jersey Institute of Technology team pipped on in to the Crozier-Williams Gymnasium, coming off a tough loss to the Coast Guard Academy the night before. However, the Camels proved just as tough for Tech. The One-Humpers played what has to rank as one of the finest basketball games ever seen at Conn. College. Throughout, they showed a mastery of the back door, a play which repeatedly opened players underneath for easy lay-ups.

Meanwhile, their zone defense was so awesome that it drew a deafening round of applause from the characteristically apathetic home crowd on three separate occasions. The result of this exciting performance by the Horses of the Desert was a 69-57 victory for Connecticut. Dan Levy tossed in his quota of three-footers, and tallied a game high 20 points. Cat Cotjanle added 16.

LATE BOX SCORE

	FG	FT	Pts.
Simpson	4	0	8
Levy	6	1	13
Jones	3	3	8
Rawson	3	1	7
Cotjanle	4	0	8
Kozenchak	0	2	2
Kenny	3	1	7
Canalli	0	0	0
Tripps	0	0	0
Hutton	0	0	0
TOTALS:	23	7	53

EASTERN CONN. STATE

	FG	FT	Pts.
Maher	6	1	13
Canady	5	3	13
Spencer	1	0	2
Martin	6	2	14
Bailey	5	1	11
Selauka	1	1	3
Botsford	0	1	1
Ladd	0	2	2
Jones	1	0	2
Howard	1	0	2
TOTALS:	26	11	63
Halftime Score:	28-28		



Photo by Powell

Just before going to press, the Pundit has been informed that Sophomore guard Dan Levy of the Conn College Camels has been named to the ECAC Division III Honor Roll for the week ending January 29. The Honor Roll is composed of players from all over the eastern part of the country who play in Division III basketball. Levy achieved this recognition by scoring 55 points in the past week. The Camels went 3-0 in that time, and raised their record to 3-4. Congratulations, Dan.

Eagle Crow and Charley
Tuna Preview Dorm Hoops