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Newsletter: vol 1, No 2

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THE NEWSLETTER

-the boiler room press-

April 8, 1977

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What's this weirdness?



It's Smog, the memorable dragon of Hobbit lore and legend. Smog is a six-foot papier-mâché representation, and is on display as a part of the children's art show now in Commings Hall.

MELLON GRANT MONEY- WOMEN'S STUDIES

Supporters of Women's Studies will be pleased to hear of the recent decision to allocate a portion of the Mellon Foundation Grant towards the hiring of a visiting scholar in Women's Studies.

The scholar, who is yet unnamed, will be affiliated with an established department as well as with the proposed interdisciplinary area of Women's Studies. The scholar's precise role in the academic community remains undefined at this time as each candidate will approach the job according to her individual qualifications.

It is, however, possible to project that the scholar's energies will be channelled in several directions. Besides offering a course within her department of affiliation, she will probably offer interdisciplinary courses which explore perspectives on women. She will also act as a resource person for the entire college community.

Interest in Women's Studies at Conn. has increased steadily over the past few years. A Women's group was established on campus several years ago and continues to meet in the Chapel basement on Wednesday afternoons. The meetings are open to all members of the college community.

Last year faculty members Joanne Silverberg, Demaris Weir, Alix De-guise, Gloria Bien, and Jane Torrey cosigned a proposal which called for the coordination of existing courses centered around women's issues in addition to the development of core interdisciplinary courses focusing on women's history and the growth of the feminist movement. The proposal was submitted to various grant foundations by Director of Development John Detmold. As yet, only the Mellon Foundation has responded.

Although there have been sporadic attempts to establish an interdisciplinary program in Women's Studies, these attempts have lacked the concentrated effort which must underlie the successful introduction of new programs to the College curriculum.

The Dean of Faculty, Wayne Swanson, suggests that one responsibility the scholar will have during her semester here is that of "helping Conn. to get its act together" in developing an interdisciplinary area in Women's Studies.

by Sarah Brayer

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EDITORIALS

the newsletter
vol.1, no.2

A little over a year ago, President Ames wrote in his "working paper" that there seemed to be a confusion about the "mission and value" of a liberal arts education. Despite the President's admission, there has been little effort expended here at Conn. to clear up that confusion, or even to identify the source.

It isn't hard to grasp the fact that Conn.'s survival as an institution depends, in part, on how we as a community resolve the question of just what it is that we are about here. Small private colleges have been folding with increasing rapidity during the past few years, and in such times any educational institution whose mission is not coherent, or whose ends no longer respond to the society it purports to help educate deserves no better fate.

It would appear that the administration and trustees are approaching this question of survival from its backside. Instead of applying the intellectual resources of the College to the formulation of a coherent philosophy of education, the emphasis has been to raise money for projects, allocate monies, cut back on faculty, and raise tuition costs, all for no clear purpose other than financial security. These fiscal decisions, for good or evil, represent a de facto statement of policy - a policy without a coherent philosophical backdrop.

Such a backdrop should be an important and binding influence on future decisions which affect the college and could, if creative, profoundly change the way in which we go about learning and teaching at Conn.

Beginning with this issue, the Newsletter will publish statements which address, in some fashion, the problem outlined above. We hope that this will be the beginning of a discussion which will go beyond the pages of the paper, and urge members of the community to respond, both with your letters and articles, and by urging student organizations, faculty, and the administration to examine our educational and cultural underpinnings.

"Just over ten years ago, a returning Peace Corps volunteer reflected on an unexpected lesson from his experience.

"I went out to developing nations to offer the advanced technology of the United States," he said in his exit interview.

"I guess we did that. But what we learned as well were the customs and rituals and practices that the village where I worked possessed to support the individual personality structure, lost and lonely so many times in the United States."

"Christ," he continued, "we don't even know what to do with grandmother—put her in an institution, invite her to live with the family and babysit, set her up in an apartment to be independent and lonely"

"They know," he said of the country where he had served, "what to do with grandmother in a kind and decent and established way."

by President Robert Wood, U. Mass.

from The Real Paper, April 9, 1977

Wood wrote of this remembered interview to introduce a statement on the future of education in Massachusetts. It is clear to Wood, as it should be to us, that the process of education is not merely academic rigor, but also learning to deal with our disconnected and complex worlds in a way which is human.

To learn to be human, as Lester Reiss points out in his article on page three, is to grapple with the issue of caring; caring certainly for our work, but also for ourselves and others. The way in which we resolve our struggles with this issue ought to be at the fundament of our positions on what it is to be educated.

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SPECIAL THANKS

The Chapel Board
Freeman Dorm
Chuck Doersam
Chris Greene
Diane Argyris

If you are a writer, photographer, cartoonist, businessperson, layout freak, artist typist, poet, or person with a car, bicycle, or a good, sturdy skateboard, you should probably look into working for the Newsletter. We have jobs for competent and creative people in practically every area of the Newsletter.

If you are interested and want to help, please attend a meeting for new staff on Monday, April 11 at 7 P.M. at our office in the Chapel basement.

Letters

The Newsletter welcomes letters in response to material printed here, as well as statements addressing other items or issues of interest to the community. Letters for the next issue should be addressed to The Newsletter c/o Bill Kavanagh, Box 830, Connecticut College, and should be received no later than noon on April 15.

The Newsletter offices are located in the Chapel basement, and our phone is 442-5391 or Ext. 270. If you wish to reach us and find no one at the office, call Bill Kavanagh at Ext. 420.

To The Editors : Fit To Print

It would seem to make sense that a college newspaper should serve the needs and reflect the nature of the community it serves. And if such were the case one would have to merely outline the goal and purpose of the liberal arts tradition in education - liberation from ignorance - and translate it into a newspaper. But it appears, at least to me anyway, that which is lacking is precisely that sense of community, that wholeness that unifies the diversity of goals, methods, and disciplines. If Connecticut College is ill, as are so many of the small colleges in this country, it is due to the fragmentation and the lack of a sense of community. And indeed, this fragmentation and loss of center may be a result of the very tradition it proclaims to epitomize and propagate. But that is another question. Suffice it to say that for a newspaper to serve the needs of this educational institution it should endeavor to encourage healing, encourage serious communication between the many parts. When I say parts, however, I mean the parts of this community as they contribute towards a whole that transcends the mere sum total of those parts. In any event, the question now becomes: how is a newspaper to aid towards the realization of a genuine community?

I would like to suggest that what a newspaper should be about at a college of this kind is a medium which strives to annihilate itself. Hopefully what I mean by this will become clear. A college newspaper must publicize the diversity of parts in such a manner that true communication can occur; that is, it must encourage dialogue. Its task is to report "news". But is the news of college like that of New York City? Perhaps. The difference, however, is that we are here to be educated in a special way. Yet a mere conglomeration of disjointed edifying discourses would not nurture, I suspect, the creation of a sense of community. A college newspaper should set about illuminating and joining the various facets of our existence here. This includes everything from pay raises to off-campus housing, to changes in the curriculum. The point is, to draw out the intrinsic connections between these many events and interests and ways of life. For the most critical and painful fragmen-

tation is that between what we are theoretically learning and the way we live our lives. A newspaper should provide the opportunity to reveal and expose the connections in our particular universe such that we eventually discover ways to heal the radical discontinuity. Thus a college newspaper should try to bring the members of this community together over specific issues - provoking an understanding of the importance of those issues as they are intrinsic to our education and to ourselves. And if gatherings of this kind continued I would think a newspaper may become obsolete, or at

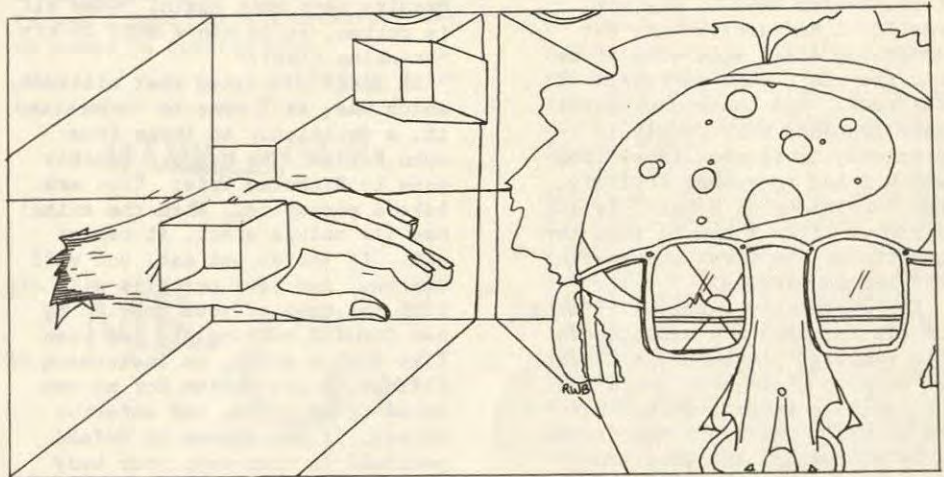
least not have such a burden to communicate.

For example, publish four or five considered or felt positions with the explicit object in mind of eliciting response. And the response need not be elaborate or academic; brief answers, questions, or reflections could serve the bill. But publish them in the next issue so that we can see the discussion and dialogue. Perhaps then we can start getting these issues expressed, and start achieving a sense of our membership here at Connecticut College.

by Jan Herder

PERSPECTIVE:

The following articles, along with the statement by David Smalley and the Art department which appears on page 6, are the first in a series on the direction and goals of the college.



To Nourish the Soul

The following piece by Associate Professor Lester Reiss was originally delivered at Chapel services on October 26, 1975

What I'm about to tell you is not philosophy - not an abstract and impersonal piece of systematic argument. It is personal, and it comes in fragments; and I'll begin by explaining how I made that decision. Some weeks ago, after David Robb invited me to come to the chapel and to deliver a sermon, I immediately remembered the first time I had done that. It was twelve years ago, at the end of the academic year, during "Father's Weekend." I called that first sermon, "Cause to Weep," from Nietzsche's comment in Thus Spake Zarathustra: "What child would not have cause to weep over its parents!" The chapel was filled with fathers, mothers, and their daughters. Jim Purvis, who was then Chaplain, saw that I was somewhat nervous, and so as we came down the aisle in what I guess is called the procession (I'm not too familiar with these obscure liturgical practices) he gestured toward the congregation and then whispered very quietly to

me: "Look at them all," he said, "they're all Goldwater supporters." I thought to myself that was such a very long time ago. I had been at the college for only three years, and my first son was only three months old. Between then and now, it feels as if an entire world has come and gone, and taken along with it a great deal of what we considered ourselves to be in those days. And so, I thought that in my fifteenth year at Connecticut College, I ought to be able to say what I've learned because of those years, about philosophy, about myself, and about the college; or in language which is more traditional and a bit more comfortable to me - what I have learned about wisdom, the soul, and the academy.

First, wisdom. You would not believe what I expected to be able to do. I was in those days a speculative metaphysician. I used to call myself a confused metaphysician until Gene TeHennepe reminded me one day that such a

description was somewhat redundant and so I dropped the word "confused." I expected to discover reality, as it stands by itself, and by reality I meant the whole of things, as that totality exists independently of the conditions and limits of human life and thought. Haunted by the examples of Parmenides, Plotinus, Spinoza, and Bradley, I expected to be able to understand reality by way of consistent, systematic, rigorous, relentless, and unyielding argument and reason. I said to myself that if you think hard enough and carefully enough, with total consistency and coherence, then your thinking should reach its proper end, which is truth, and that truth will coincide with what is real.

Not on your life! Every time I thought I had gotten to reality, I discovered that it was not reality I had arrived at, but something else, some substitute for the real, some surrogate of the real. And those surrogates were imbedded very deeply in precisely those conditions from which I had to escape entirely, the conditions of human life and history. Then I had to face two questions, the first systematic, the second personal.

The systematic question is this: if all you have are substitutes for reality, you should at least be able to claim that yours are better than someone else's: but to do that, you would have to be able to compare the substitute or the copy with reality or the original to see which copy corresponded more closely with that transcendent original. But if I could not get to the original at all, then I could not say that my copies of it were better or worse than some others, and if I could have gotten to the original, all substitutes for it including my own would have become superfluous. And finally, I had to admit that without some direct acquaintance with the original I had no right to claim that what I had in its place was a substitute for it. I felt very much like St. Thomas when he said near the end of his life, "All my work is straw."

Then, I asked myself the personal question: suppose you had been able to do it, regardless of the systematic and critical difficulties. Would you have been satisfied? My response surprised and terrified me. It was no, I would not have been satisfied. But why?

The answer to that question turned out to be somewhat complex. The metaphysician is after all someone who is very special and uncommon. The object of his understanding is extraordinary, and for that reason, he must be someone who stands at a considerable dis-

tance from the ordinary and the mundane. "I may have given you the impression," says F.H. Bradley, "that I take the philosopher to be initiated into something far higher than what the common herd possesses...and that work done on higher subjects is for that reason higher work." I have no doubt that I thought of myself as part of an elite corps of higher human beings, a member of an elect. And if I could not reach the truth for myself at least I could make very sure that everyone else was aware that they had not reached it either. The principle is that what is incoherent cannot be true, and since there is sometimes a little bit and sometimes an awful lot of incoherence in each of us, the destructive side of rational evaluation became the dominant motive of my form of philosophical understanding, or as Bradley says once again, "When all is rotten, it is man's duty to cry 'stinking fish'."

An image disrupted that attitude, which was, as I came to understand it, a decision. An image from John Fowles' *The Magus*. Conchis says to Nicholas Urfe: "You are like a porcupine. When the animal has its spines erect, it cannot eat. If you do not eat, you will starve. And your prickles will die with the rest of your body." My own form of rationality had been like such a spine, an instrument of defense, a protection for my own sense of an elite, but unfortunately, if you choose to defend yourself in that way, your body will not receive any nourishment, and you will die along with your rationality and your sense of being very special. But a defense against what, and I think my answer has to be the concrete and historical course of human life. Somewhere, rattling around in the depths of my consciousness was the sense that I had been constantly and systematically evading precisely that reality closest to me, the nature, value, and destiny of my own life and the lives of others. And so, another question: why submerge underneath all the sedimentation of language the question of my own life?

I had made a decision, that it was more important to be able to think than to feel, and that in order to be able to think, I would have to diminish my feelings so that they would not get in my way. And now I had to discover what there was about those feelings that compelled me to evade and to suppress them. The human soul needs to have a world in which its life is worth living, and as far as I can tell, that kind of world and that kind of life is not possible without some sense of the sacred. My claim, for myself and for others since I do not consider myself to be that exceptional or unusual is

that a sense of the sacred is a necessary condition of the sort of human life which is worth having and worth saving.

That is a disclosure of feeling, which has to be supported and understood by thought, but which thought by itself cannot provide. What I found in the depths of my own life, hidden from me by the Enlightenment form of rationality, was quite simply: *SANCTUS, SANCTUS, SANCTUS*; Holy, Holy, Holy. And if there is a very close connection, as I believe there to be, between feeling and the sacred, while it is important to be able to think, it is more important to be willing to feel, and that feeling of the sacred within the human soul must be nourished. If it is lost altogether, only the porcupine remains with its erect quills and its rather absurd form of suicide. The sacred, as far as I can tell, is my own sense of what has absolute and unquestioned value in my life, of what is highest, or best, or as St. Anselm puts it rather neatly, what is "the thing than which nothing greater can be thought." You find with that sense that you are not being coerced from behind, but that you are being pulled from ahead, to become more of what you already are in some degree and more of what already is in the highest. I find some confirmation of my own sense in Bradley's view that in the moral life, you will find that which ought to be but is not, and in the religious life, you find that what ought to be already is. Now I know that some of you will call that God, and that some of you know that I am quite reluctant to do so.

I don't think that the sacred resides so much in an object or entity, but in another characteristic of human life, the presence and effect of Care. And this brings me to the Academy. A college or a

university is a secular institution and I would not have it any other way. I was here only for a year before I became involved in the controversy over compulsory chapel attendance, in opposition to that requirement. And I never quite got over a description I found in one of our catalogues which called us a "Protestant non-denominational college." I never figured out what that meant, but the description conveniently disappeared. I think we have to be a secular institution in order to allow the conduct within the institution of a multiplicity of different forms of both sacred and secular lives.

But we do not have to lead secular lives and I do not think that we can without paying an enormous price, and that is the absence of care, which in turn leads to the dissolution of the soul. If there is no center, there can be no circle, and the center of the soul is what animates it, and the soul is

what animates the body, human or academic. The center is an openness of feeling to the world, especially the world of other persons, which allows each of us to see the difference between the trivial and the important, and then to see within the important those conditions which are essential and absolute. I need air in order to survive, and so I breathe. I need a natural, social, and historical world, and so I care. And that concern, between the circumstances of my birth which happened quite a while ago, and the circumstances of my death which have been occurring for as long, is for all of us to be able to answer the following questions: first, what Kant calls the epistemological question, 'what can I know'; second, what he calls the moral question, 'what ought I to do'; third, what he calls the religious question, 'what can I hope for'. But then Kant claims there is a fourth question which includes the other three, and that is the anthropological question, 'what is man', and that question I am afraid can be answered only by human resoluteness and decision, and is the call of care which beckons us to come back to ourselves to make up for not deciding.

A college or a university is a place where that kind of decision can begin to be made. I don't think that is an unrealistic ideal, although it is very rarely found in practice. I discovered that during the second week that I was here, some fourteen years ago. I shared an office with a man from the German department who showed me around the college for the first week or so, and one day we went over to have lunch at Crozier-Williams. We were joined by one of the monumental dragons who used to run the faculty in those days.

Werner introduced her to me, and the first question she asked was this: "Are you from Harvard?" I said, no. Then she asked: "With what great men have you studied?" I was about to tell her what I thought of her questions when Werner rescued her and me by saying, "Plato, Aristotle, Kant, Hegel." That's what we're like when we're not doing very well.

But at our best, teaching is a ministry, not the only kind of ministry, of course -- and what the teacher does is to feed the care of his students, and by doing so, to nourish not just their soul but his own as well. What a college does is to make a place where that kind of life is possible, and then I believe that it should stay the hell out of the way. I'll give you an example. I know a member of the faculty whom I would describe as an academic reactionary, standing as far as I can tell along the spectrum of academic politics somewhere to the right of Atila the Hun. And yet I have seen this

teacher in Palmer Library late at night, working with a student, very quietly and inconspicuously, for long hours, to teach the student how to write a paper. And the feeling of care and concern on both sides took place without an audience or a gallery. That example can be multiplied among the faculty and even within the so-called administration.

That's what I've learned, and John Fowles is right: only hazard makes you a member of the elect -- the hazard and risk of feeling, and the elect of which you are now a part is not special and privileged; it is only human. So I close my so-called sermon with a line from the Office of Te Deum. I do not intend it literally, but as a symbolic expression of my own recent history. IN TE DOMINE SPERAVI; NON CONFUNDAR IN AETERNUM. In you O Lord, have I trusted. Let me never be confounded.

by Lester Reiss

HAPPY HOUR

at

MR. G's

monday- friday, 4-6 p.m.

pass it on

As some of you may not know, this is our second issue.

Because we have made it the Newsletter's policy to protect the integrity and independence of this paper, by asking for funding from sources other than the traditional ones, we are not yet in a position to print enough copies for the entire campus. This problem should be shortlived, but meanwhile, please share your copy with your neighbor.

Thank you.

Generous Hubby

The following was extracted from an interview on page eight of the last edition of the Connecticut College Alumni Magazine. The interview was with Harold Pratt, a Groton-Harvard graduate who is currently treasurer of the Groton School. His wife is a Conn. graduate who "subtly undermined" her husband into making a "significant contribution" to Conn. The interview was titled "Confessions of a Generous Husband." In addition to the following, the interview is an unintentionally revealing display of sexist attitudes.

Q: Why did-
Harry: Just a minute. Let me move my chair so I can see the fire. I tend to be more lucid when I'm watching a fire....

Frances: The wife's educational background can also overlap greatly with the husband's business and personal life. It can be a great help if she can pull things together well.
Harry: In terms of business you're absolutely right. You were indispensable when we used to be so involved in our Vermont vacation community endeavor. As for your pulling by personal life together, let me find more lucidity... (Harry stokes the fire.)

Q: What is the wife's role in this "husband's giving program"?

Frances: She has to have the courage to speak up.
Harry: That's absolutely right. And that's theoretically less difficult to do in 1976 than in 1956. That is clearly a good thing-- men are today being forced to take women more seriously.

Brave Harry, bravo!

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A Layman's Guide To The S.G.A. Board

Is the new student Government board an extension of the past, or can we expect something new? The Newsletter has taken a brief look at the new President, Vice President, Judiciary Board Chairman, and Social Chairman to present a layman's guide of what to expect, and what not to expect from SGA in the next year.

- Nancy Heaton -

Ms. Heaton has been involved with SGA as a House President, and has not been actively critical of SGA's past approach to Student Government. Her approach has been described by a former member of the SGA board as, "handing it to the students on a silver platter."

Ms. Heaton has planned a series of meetings similar to one which occurred this Wednesday. She hopes to improve SGA's "image" with the students through such meetings, by providing a standard time for dorm meetings, and by establishing SGA bulletin space in each dormitory.

All in all, Ms. Heaton appears to be in the mold of past board members, but possessed of extra consciousness that students presently do not respect their student leaders or sense that SGA has a mission. She may well be a creative leader.

- Jim Garvey -

Mr. Garvey has not been involved with Student Government in the past, but has led the campus chapter of the Young Democrats. Garvey was a latecomer to the elections; he ran after the first election failed to achieve quorum.

Mr. Garvey's approach to his new post is unknown, but he has expressed a desire similar to SGA President Heaton to make Student Government responsive. We'll see.

- Gerry Carrington -

Given the ogre status of Judiciary Board, Carrington might well be the necessary human. Although his proposals to publish Supreme Court style decisions by J.B. on the ugly issues under its purview (plagiarism, cheating, vandalism) seems burdensomely legalistic, Mr. Carrington is genuinely concerned with making the J.B. less imposing and more comprehensible to the rest of us.

Specifically, Carrington has planned to lengthen matriculation for freshmen, meeting with newcomers thrice during the first semester to clear up problems regarding cheating and plagiarism and to publish mock cases in Pundit. While these problems amplify the kangaroo court image of J.B., Carrington has also expressed interest in stressing the long dormant protective function of the board.

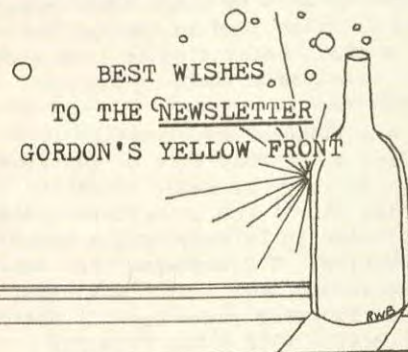
Judiciary Board could act as an instrument to protect students from security harassment and retribution from disgruntled faculty over suspected cheating. It's hard to be sure that Carrington will spend a sizable amount of time on such actions, but he seems to be open to student feedback. Don't hope for awesome change here, but if your taste is for pressuring college politicians, Mr. Carrington seems receptive.

- Bill Davis -

Bill Davis' most interesting proposal is to create a board which would coordinate special events with social activities. Davis is working with Social Chairperson Goober Gilday on firming up this proposal. The success or failure of such a board probably would depend more on the members' sense of priorities than on its structure.

In conclusion, the new SGA board certainly does not stand for the kind of conscious introspection and rethinking of priorities which are prerequisites to a dynamic student voice on the important economic and ideological problems that face the college. One can't help but wonder whether the only way to force SGA to face those tasks is to let it die hoping it can be resurrected in a less bureaucratic, more progressive form.

However, given the limitations of SGA in its present form, the new board would appear sensitive to student displeasure with it and seems willing to break the closed circle in which College Council in particular has operated in the past. Let's hope for the best.



Obit F.R.C.

Last issue the Newsletter published a special feature on a proposed Fair Rent Commission which was before the New London City Council. Since then, at a meeting on March 7, the Council refused to reconsider the issue.

A Fair Rent Commission for New London seems unlikely now following City Council action on March 7. In spite of testimony in favor of the FRC by members of the New London Organizing Collective and others, the council voted 3-3 on a motion to reconsider the FRC proposal and send it to committee for hearings. Council members DiMaggio, Hendel, and Uguccioni voted against the motion. The vote followed the Council's receipt of 120 letters from New London residents asking that the issue be considered by the Council. The NLOC has not decided how it will proceed with its campaign for the FRC.

by Don Peppard

"Ah, Willy"

On April 14, at 8:00 p.m. in Dana Hall, Morris Carnovsky will present dramatic readings from Shakespeare. The presentation, entitled "Ah, Willy," will include selections from a variety of plays including The Merchant of Venice, The Tempest, and King Lear.

Carnovsky graduated from Washington University in St. Louis in 1920. He made his New York debut on December 28, 1923, in the first American production of George Bernard Shaw's Saint Joan. In the eight years following his debut, Carnovsky worked with the Theater Guild and the Good Play Company. During this time he performed in such plays as The Brothers Karamazov, Elizabeth the Queen, Wings Over Europe, and The Apple Cart. Carnovsky refers to this time as his period of "instinctive" acting.

Longing for a more conscious "scientific" approach to acting, Carnovsky, along with Harold Clusman, Lee Strasberg, and others, founded the Group Theater in 1931. The members of the Theater were a radical group dissatisfied with commercial theater and critical of fabricated acting lacking any direct roots in life. They were devotees of Stanislavski's method acting techniques and were dedicated to the precept of establishing a close personal connection between the actor and his role. The company, known for its leftist political leanings, was distinguished by a concern for the life of their times. They hoped to attract an audience that would share that concern and become a part of a movement which hoped to reshape all of society.

Since 1956 Carnovsky has performed in many of Shakespeare's plays. He is best remembered for his portrayals of Shylock, Prospero, and King Lear. In his work on Shakespeare's plays Carnovsky has applied the Group Theater's realistic techniques to poetic drama. Carnovsky considers this work the culminating experience of his theatrical career.

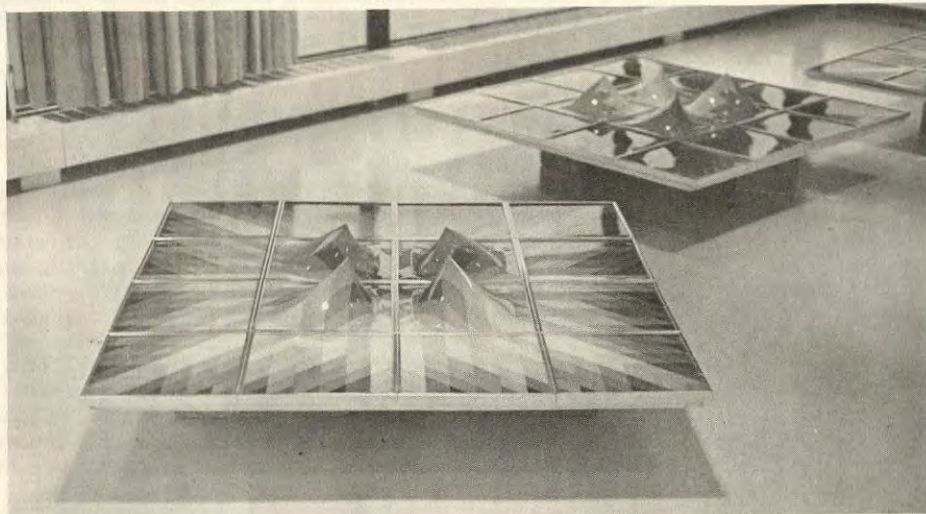
For the past several years Carnovsky has taught in the Drama Department at the University of Bridgeport and performed with the Shakespeare Festival in Stratford Connecticut.

"Ah Willy" is one event in the Shakespeare Festival organized by the English Department. The week of lectures, films, and dramatic presentations is made possible by the Ida Preston Gibson Fund. Carnovsky's presentation is the final event of the festival. Those attending "Ah, Willy" will witness a performance by one of today's greatest Shakespearean actors.

by Laura DeBaun

7

THE ARTS



ART REVIEWS: Art Resources /Zelanski

Two exhibits at the Cummings Arts Center, "Contemporary Graphics", and "American Prints 1880-1945", display the impact and diversity of printmaking in the twentieth century. Both shows are organized by Art Resources of Connecticut in conjunction with the Housatonic Museum of Art and the Davidson Art Center of Wesleyan University.

The exhibit "Contemporary Graphics" is drawn from the permanent collection of the Housatonic Community College in Bridgeport. It presents a vivid cross section of graphic work done over the last thirty years by such artists as Marc Chagall, Robert Rauschenberg, and Alberto Giacometti. Designed primarily as a teaching exhibition, "Contemporary Graphics" covers each of the four major areas of printmaking: lithography, intaglio, serigraphy and relief. In addition the exhibit includes examples of more contemporary printing procedures, such as Christo's mixed media print, The Whitney Wrapped. The exhibit succeeds in presenting a wide range of styles and techniques emphasizing the flexibility inherent in the print-making media.

"American Prints" covers the early work of American artists with intaglio and lithographic printing techniques. It stresses the importance of technical virtuosity and development over stylistic considerations, and also the search for an American pictorial vocabulary.

Information on both shows is available in a catalogue prepared by the Art Resources of Connecticut. Both shows will be on exhibit through April 17th.

by A.M.P.

Paul Zelanski, Professor of Art at U-Conn., presently is exhibiting a glimpse of his inner mind in a show in Manwaring Gallery.

Zelanski's work combines color and painting with transparent plastics. Involved with color properties and problems, Zelanski paints diamond shapes, individual lines, and forms assorted, solid colors and places them side by side. The optical effects produced by the color interaction, together with the shaped plastic covering on top, evoke a mixed feeling of fascination and mystery in the heart of the viewer.

Zelanski's creations explore and solve nearly every possible color problem worth careful scrutinization - values, optical effects, tonality, balance, warm/cool color relationships, and diminishing horizons included.

Ironically, this show is placed in a room adjoining a print show which includes some of the world's most brilliant colorists - Josef Albers and Frank Stella. Though completely opposite in style, Zelanski's experiments can be seen as a tribute to these two artists - careful, deliberate utilization of color properties made famous by men like Albers and Stella.

by Blue Dot

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The Arts: Not "Icing on the Cake"



When we were asked to prepare statements on the college by the Faculty Liason Committee of the Board it was not my intention to write a "case for the arts." But Mr. Ames Annual Report and his draft case statement seem to require some elaboration about the role of the arts, and in discussing that role it has occurred to me that the role of the arts at this college is one of its major strengths, and should be understood as an aspect of the college's image that makes it unique.

That the arts have received an unusual amount of attention at the college is confirmed by their long and distinguished history and by the tangible evidence of the arts center. The enrollment patterns and staffings levels are remarkable for a college of this size. What this means is that Connecticut College is a center for artistic study and activity. What that should mean for our audience is that this college is to a large degree a "cultural" place, one where serious artistic study and activity are not paid mere lip service. And it should follow that a college which takes its commitment to the arts seriously is likely to be a place remarkably free from stultifying academic and intellectual constraints. Any environment where the arts can flourish as they have here must be a very special one, one where original and controversial modes of expression can find a critical, but tolerant audience. While the accompanying statement details to some extent the 'real' characteristics of the arts here, it should be read with the sense that the flourishing of the arts represents, and may be responsible for, a flourishing of the larger academic enterprise.

David Smalley

It seems unusual, in 1977, to be writing a "case for the arts"; for certainly this college has made a commitment to the arts throughout its history. But, as the college struggles to identify itself, its qualities, and its priorities, and as the President has already stated his perceptions of those qualities and priorities, a statement on the arts is in order.

The conventional case for the arts has been stated by Mr. Ames, "No one can be called liberally educated who lacks appreciation of different forms of expression, or who is insensitive to the essential nature of the arts to the welfare of the individual and of society." But this convention is not enough. It ignores the pre-professional major, for it only speaks of the "appreciation" of art. It ignores the arts as rational forms of human understanding, as worthy of collegiate study as philosophy, language, sciences, or literature. As academic fashion leans again toward the "basics" (requirements, or at least "directed studies"; traditional core courses, etc.) such an understanding is vital, or the arts, and this college's substantial investment in them, will be left to decline.

The conventional justification for the arts as stated by President Ames does not speak to the special character and strength of them at this college. The enrollment data referred to in his report is meaningless without a proper context. The enrollment in the arts is unique among colleges like Connecticut. That 13% of course enrollments are in the arts (with the vast majority not taken to satisfy distribution requirements) is testament to the important relationship of the arts to the curriculum as a whole. And that figure reflects to an important degree the perception among our applicant pool that the arts are strong here.

No major field should be in a curriculum unless, on the one hand, its inclusion is beneficial, if not essential, to the development of the field itself, and, on the other, it is of fundamental educational importance to the student involved. The reason the arts entered into the programs of colleges and universities was in part because art itself could not develop organically or efficiently without direct contact with other disciplines equally concerned with giving form to contemporary values; and educational institutions could not meet their responsibilities without giving to the student the particular kind of focus on individual judgment and responsibility and sense of being that comes only from the arts.

Although the major justification for the liberal arts is to prepare the individual student for the comprehension of the present and the management of the future, most of the disciplines deal exclusively with the past, and are assumed to have significance for the present only on the assumption that understanding the past leads automatically to understanding the present.

Fortunately for the vitality of the college a number of departments are shifting to a direct involvement with critical issues of the present and future. While this represents a fairly recent development in some academic departments, the arts, notably studio art and dance, have had this as their dominant focus since their introduction here. The fact that such departments deal with this responsibility as well as they do is not because of any particular emphasis on the part of the administration. These departments simply could not exist without this focus. Interest in them would soon fall off if all they provided was skills training, entertainment, or "appreciation of different forms of expression."

It has been stated that the goal of the college is to build on its strengths. The departments of the arts here enjoy excellent reputations, especially at high schools, and increasingly at colleges, as evidenced by transfer students coming here to major in the arts. This reputation is due to the active professional faculty in the arts, one which has achieved recognition in all the major professional areas.

Finally, as the college seeks to define itself, and justify itself as worthy of increased support, it must be stated that the arts at Connecticut do give it a special character. As a liberal arts college devoted to the life of the mind, the role of the arts becomes clear. "Artists provide plausible, consistent determinations for indeterminate realities."

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We learn from them what things promise and what follows if the promise is realized in a certain way."

by David Smalley

Indian Dance

On Sunday, March 13, an article appearing in the New York Times posed the question, "Is it legitimate to consider Asian art forms as nothing more than the manifestation of a national idiom?" Apparently many Americans think so. The small turn out at a recent lecture demonstration of one form of Indian classical dance seemed to imply that Americans refuse to accord classical Asian art forms the respect they deserve.

Lauren Paul's presentation of Bharata Natyam, a dance form which originated in South India two thousand years ago, made it clear that the prevalent Western attitude toward Asian art is unjustified. For, like their Western counterparts, Eastern classical forms demand rigorous discipline, training, and technical excellence from the artist.

In India, students of Bharata Natyam often begin their studies at the age of four or five. The form is highly codified and is taught only to women. The dancer first concentrates entirely on learning rhythmic foot patterns. Then she devotes herself to mastering the vocabulary of hand gestures, gestures which are similar to the gestures used in the sign language of the deaf.

Although the dancer will eventually use this vocabulary in interpretive dance, she is at this time concerned primarily with pure dance technique. This method of study, in which the dancer works first to master the form, is similar to methods used in teaching Classical Ballet.

During her lecture, Lauren Paul repeatedly stressed the important interplay between music and movement which exists as an integral element in Bharata Natyam. In the West, however, and entire composition may be choreographed before music for it is chosen. Such a circumstance is unlikely in Bharata Natyam; the dance grows out of the music.

In order to clarify the nature of the relationship between music and movement, Ms. Paul related a fable:

In India there was a good prince who wished to perform devotion to the gods. He went to a Master and asked to be taught the art of iconography. The Master said, "Yes, I will teach you iconography but before you learn that, you must learn to paint. Before you learn to paint, you must learn to sculpt. Before you learn to

sculpt, you must learn to dance. Before you learn to dance, you must learn to play an instrument. But before you can learn any of these arts, you must first learn to sing.

In Bharata Natyam the song forms the core of the dance. Each dancer studies music as seriously as she studies dance techniques. The greatest Bharata dancer in India today, Balasaraswati (who will teach Bharata at ADF this summer), is also considered a great musician.

An interpretive dancer must both understand music and master pure dance forms.

A Bharata Natyam concert follows a formal order. The program includes both pure and interpretive dance. Balasaraswati considers the formal sequence of the dance concert crucial to "the aesthetic and psychological elements which produce complete enjoyment." She insists that, "It is the orthodoxy of the traditional discipline which gives the fullest freedom to the individual creativity of the dancer."

The Bharata dancer, using the vocabulary provided by pure dance, is able to interpret stories for her audience.

Because these stories are based on an unfamiliar Indian mythological tradition, some doubt that Bharata Natyam will find an audience in the West. The information Ms. Paul provided indicates that this will not be the case. The mythology is ultimately concerned with universal human experiences and emotions. For this reason, and by virtue of its inherent aesthetic value, Bharata Natyam has an audience wherever it is performed.

by Judith Aley

Turntable

Jeff Beck has been one of the most prominent guitarists in rock music for nearly a dozen years. From the bluesy rock of the Yardbirds to his jazz oriented collaborations with keyboardist Jan Hammer, he has proved himself an incredibly creative, if sometimes volatile, musician. Two recent releases on the Epic label exemplify the scope of Beck's talents.

The first is a collection entitled The Yardbirds' Great Hits. Though Beck was not with the band for their entire existence, he is featured on a majority of the tracks on the album. Included on the disc are such classics as "The Train Kept A'Rollin'" (a song which has recently been covered by Aerosmith), "For Your Love," and "Heart Full of Soul." Beck's playing on the recordings is years ahead of his time, and paved the way for the heavy-metal trend of the late sixties/early seventies.

arts calendar

Film

At Conn. College, 8:00 p.m. Admission \$1.00 unless otherwise noted.

APRIL 8: The Missouri Breaks, Palmer.

APRIL 9: Hamlet, Dana Hall, for free tickets contact the English Dept.

APRIL 10: Take the Money and Run, Dana Hall.

APRIL 13: Passion of Anna, Oliva Hall.

APRIL 15: The Story of Adele H., Palmer.

APRIL 17: Anastasia, Dana Hall.

APRIL 20: Les Enfants Dus Paradis, Oliva Hall.

At the Coast Guard Academy, Wed., Fri., Sat., Sunday, 7:30 p.m., McAllister Hall; Sunday 2:30 p.m., Leamy Hall. Admission 75¢

APRIL 8: All The President's Men

APRIL 9: Wacky Taxi

APRIL 10: Family Plot

APRIL 13: Track Down

APRIL 15: Won Ton Ton

APRIL 16: The Duchess and Dirtwater Fox

APRIL 17: Souder Part II

APRIL 20: Hustle

At U-Conn, Avery Point, Campus Theater, 7:30 p.m., Free Admission

APRIL 12: Lover's Quarrel with the World

APRIL 17: A Star is Born, Judy Garland.

Dance

APRIL 11: The Moor's Pavane, (film) Jose Limon, 4:00 p.m., Oliva Hall, Admission free.

APRIL 13: Spring Dance Sampler, Concert by members of the dance faculty and students, 8:00 p.m., Palmer Auditorium. Admission, \$1.50 Students, \$1.00.

Theater

Mitchell College:

APRIL 17-24: The Velveteen Rabbit, 2:30 p.m., Admission free.

Connecticut College:

APRIL 8: Where Has Tommy Flowers Gone?, 11:00 p.m. Admission \$2.00, Students \$1.00. Palmer. Directed by Kenny Kaplan.

APRIL 20-23: Slow Dance on the Killing Ground, April 20, 21: 8:00 p.m., April 22: 9:30 p.m. Admission free. Harkness Chapel. Directed by Christopher Greene.

APRIL 20-22: Twelfth Night, April 20: 1:00 p.m., April 21: 23: 7:30 p.m. Admission \$2.50, Students \$1. Dana Hall. Directed by Paul Dorman.

APRIL 22, 24: The Jester and the Princess: "a fairy tale for people who don't believe in fairies.", April 22: 8:00 p.m. April 24: 2:00 p.m., Leamy Hall, The Coast Guard Academy. Admission, free.

Exhibitions

THROUGH APRIL 14: Members Show; Drawings, Prints, Sculptures. Ct. Union of Visual Arts, 55 Wall St., New Haven. 562-6376.

THROUGH APRIL 13: The Erlebachers; Paintings and Sculptures. The Gallery, U-Conn., Storrs, Ct.

THROUGH APRIL 17: Children's Art Show, Cummings.

THROUGH APRIL 18: Works of Art by Paul Zelanski, Cummings.

THROUGH APRIL 18: Art Resources Exhibitions. 19th and early 20th century prints from Wesleyan U.; American Prints Post World War II from Housatonic Community College. Cummings.

THROUGH APRIL 23; 34th Annual Exhibition of Work by Connecticut Artists. This show includes work by several Conn. College faculty members and students. Slater Memorial Museum, The Norwich Free Academy, Norwich, Ct.

Music

Classical

APRIL 12: New Haven Chamber Ensemble. 8:30 p.m., Dana Hall. Admission, \$5.50.

APRIL 13: Apple Hill Chamber Players, U-Conn., Storrs, Ct. Information: 486-4226.

APRIL 15: Senior Recital, Thomas Howland, tenor. 8:00 p.m., Dana Hall. Free.

APRIL 17: Yale Russian Chorus, 4:00 p.m., Dana Hall. Admission, \$3.00, student \$2.00.

APRIL 21: Jessye Norman, soprano, 8:30 p.m., Palmer Auditorium, Admission, \$8.00.

Jazz - Folk - Rock

APRIL 15: (rescheduled). Al Stewart with Wendy Waldman, Orpheum Theater Boston.

APRIL 18: Janis Ian, Symphony Hall, Boston.

APRIL 22: Weather Report, Morse Auditorium Theater, Berklee School of Music, Boston.

APRIL 22: Leo Kotke, Symphony Hall, Boston.

APRIL 30: Charles Mingus, Morse Auditorium Theater, Berklee School of Music, Boston.

MAY 3: Little Feat, Woolsey Hall, New Haven.

MAY 5: The Grateful Dead, New Haven Coliseum, New Haven.

MAY 7: Todd Rundgreen and Utopia, Orpheum Theater, Boston

Poetry

APRIL 18: Reading: Charles Simic, 9:00 p.m. Windham Living Room.

Information of Art events should be submitted to Judith Aley, Box 8, Conn. College.

Camera 1

Camera 1

81 Huntington St.

Turntable cont.

The second release of interest is a live recording of the Jeff Beck/Jam Hammer Group tour of last autumn, simply titled Jeff Beck with The Jan Hammer Group Live.

The quality of the recording is excellent, and captures all the excitement of the band live.

Beck's guitar is, as always, crude, with some of the best solos he's ever played. Jan Hammer's keyboard work is technically impressive, though at times annoying as it occasionally tends to obscure Beck's playing.

Both of these recordings provide substantial testimonies to Beck's talent. The Yardbirds' material, though over a decade old, is by no means dated; and the live set presents Beck as he is today - a superb guitarist who can master most any type of music!

by Seth Tiven



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