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THE NEWSLETTER

the boiler room press

volume 1 number 3

April 23, 1977

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Environmental Models - A Follow Up

In our first edition, the Newsletter published a critical analysis of the work of the college's Environmental Models Committee ("Models Money" by Harry Lowenburg, Newsletter, March, 1977). At that time, we found that, aside from the college's laudable paper recycling program, there was little evidence to back up Conn.'s claim to being an environmental model.

Glass recycling was stalled, aluminum recycling was not even on the agenda, and money received by the College from the Research and Conservation Foundation had been used ineffectively enough to prompt the foundation's president to state that of all the grants given by C.R.F., the Conn. College grant was the only one in danger of becoming a failure.

The responsibility for this potential failure seemed to rest largely with the President and the the Environmental Models Committee, the President's policy committee.

Now, almost two months later, the Newsletter has checked up on the College's progress in environmental areas.

Since March, the only visible sign of progress has been in glass recycling. The responsibility for handling glass was relegated to Survival, a student ecology action group, after the College's program fell through.

Last summer, the College signed a contract with the Resource Recovery Co. of Branford, Ct., to handle glass recycling on the Connecticut campus. The program was to be carried out in conjunction with Physical Plant, in the same fashion as the highly successful paper recycling drive initiated last fall. The College was informed this fall, however, that the Branford group had neither the equipment nor the capital to carry out this program efficiently.

Since then, the Environmental Models Committee has "not had time" to find an efficient firm to take the place of Resource Recovery. Survival has stepped in here to fill the void, but cannot hope to expect results as impressive as those obtained by the College sponsored paper program.

Dr. Scott Warren, chairman of the Environmental Models Committee, spoke in an interview about the problems in jump-starting environmental action on campus. Warren defended the E.M.C., stating that it was largely comprised of faculty, "who already work 60 hours a week," and explaining that the committee, as the president's private group, did not have the backing and broad-based support that it would have as a student-faculty committee, which would report to SGA and the Faculty Steering and Conference Committee, and would be visible to the community at large. Since our last article, the committee has not met.

When asked about the expressed disappointment of the Conservation and Research Foundation in the College, Dr. Warren stated, "It seems, in one sense, that they didn't get their money's worth, but in another sense, there's been a tremendous change in attitude here in the past year."

Dr. Warren describes himself as a "gradualist." He feels that the Environmental Models Committee in past years had played an essentially confrontational role in the battle for an ecologically sound campus, and that now the committee is working with the administration. Aside from paper recycling, Dr. Warren did not offer any specifics on how the E.M.C. is working with the administration, but on the recycling issue, Warren was impressed that, "What we have this year, for the

first time, is a commitment (from the President)."

Dr. Warren blames much of the inactivity of the E.M.C. and the administration on the attitudes of the campus in general. He feels that much of the responsibility lies with students, "If the students on this campus said 'damn it Oakes, we want glass recycling,' it would happen." "The attitude of the administration, in many ways reflects our attitudes," he added.

In summation, it would appear that environmental progress at Conn. has been at a virtual standstill since our last report, with the exception of Survival's efforts. The Environmental Models Committee and the President, although both in favor of new programs, have not pushed for them. (See "A Presidential Response", p. 2. Note the omission of mention

of our "Models Money" or "Recycling" articles. A response to these issues was specifically requested.) Perhaps what is needed is just the kind of pressure which Dr. Warren speaks of.

our next issue



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editorial

Bill Kavanagh
The Newsletter
c/o Box 830
Connecticut College

President Oakes Ames,

Having seen the March and April 8 editions of The Newsletter, you must surely be aware that we have addressed several topics of interest to the college community; subjects under the general purview of your office. Among these subjects would be included the backsliding of the Environmental Models Committee (March issue), the state of glass and aluminum recycling on campus (March issue), and perhaps most importantly, the need for real and extensive examination of what it is, and what it ought to be, to be educated at a liberal arts college such as Connecticut College.

In all of these areas, your position and thoughts are of great importance to the college community. It would seem a logical and profitable step on your part to address these subjects in either written form, or perhaps in an interview situation. In expectation that you will continue to help provide leadership to the college college and direct our efforts into productive areas, I await your response.

For the Newsletter staff,

Bill Kavanagh
Bill Kavanagh
Editor

CONNECTICUT COLLEGE
NEW LONDON, CONNECTICUT 06320

OFFICE OF THE PRESIDENT

April 18, 1977

Mr. Bill Kavanagh, Editor
The Newsletter
Box 830
Connecticut College

Dear Bill:

I hope to write you a longer letter this spring, but thought I should reply just as soon as possible to your recent request and to your editorial in the April 8 issue.

In that editorial, you say that there has been little effort at the College during this past year to clear up the confusion to which I referred in my working paper. Actually, a good deal has been going on, although without very much publicity. Last May I appointed a special Commission on Long-Range Academic Planning and asked it to study our academic plan and make recommendations to me and to the faculty for changes that would strengthen our curriculum. The Commission has six faculty members and two students, and is chaired by the Dean of the Faculty. I enclose a copy of its first working paper which was distributed to the College community last fall for comments and suggestions. The plan which it proposes has subsequently been altered, and a new one is now before the faculty for action at its May meeting. However, the first two pages of this working paper present what I feel is a very fine statement of the goals of general education.

If you or some of your colleagues are interested in learning more about this work for a future issue of the paper, I suggest you speak to Mr. Wayne Swanson, Dean of the Faculty.

I applaud the efforts you are making in your paper to call attention to some of the important educational issues which are facing this community.

Sincerely yours,

Oakes Ames
Oakes Ames
President

OA:rmp
cc Dean Swanson
Enclosure

President Ames' invitation to learn more about the work of the Commission of Long-Range Academic Planning is happily accepted by the Newsletter.

While we applaud the existence of the commission (COLRAP) and wish it only the best, the Newsletter thinks it only fair to point out that 1) COLRAP is a special commission, responsible to the President only, and thus is not a forum for community discussion on the College's direction. 2) The COLRAP working paper which President Ames has sent us discusses the liberal arts in four concise, but certainly not comprehensive paragraphs, consisting of an introduction to General Education, and three brief statements on the career, social, and personal values of General Education. While it is understandable that COLRAP would, out of necessity, address the rewards of liberal arts education in this fashion, the outlook the Newsletter hopes to address is quite different.

For many students, a new defense of the liberal arts is not as important as a new definition of what it is to be educated. We believe in the liberal arts, and certainly are not interested in seeing Conn. as a pre-professional institution. This is not the problem.

Too often, however, the humanist values at the core of a caring existence are brushed aside in the quest for rigorous logic. The liberal arts should address this core.

While the appointment of COLRAP may have been a good step, we feel that a continuing community-wide forum on basic human values within the liberal arts should be a prerequisite to any academic policy study. We look forward to further correspondence with President Ames on these matters, and hope that the Newsletter does not remain the only forum for such issues.

the boiler room press

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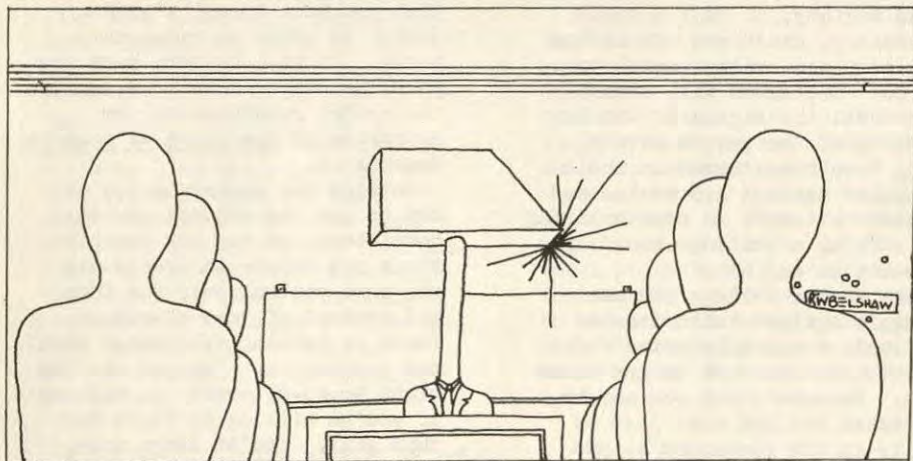
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Perspective:

The "Perspective" series is comprised of responses from members of the college community to the general question of what it is that we should be going about at a liberal arts college such as Conn. It is a broad-based forum for discussion and debate over the educational, political, and philosophical questions surrounding the mission of a liberal arts community. Responses from any member of the community are welcome.



The following is an edited version of an article written expressly for the Newsletter by Assistant Professor in Italian Studies Robert Proctor. Copies of the full text can be obtained through Mr. Proctor at his office in Thames Hall.

Socialism, Humanism, and Academia

The question has been put to me: What does it mean to be a socialist at Connecticut College? I think this question can best be answered by showing how production for profit and wage labor (capitalism) are related to the educational system in America.

Capital is not so much a thing as it is a social relationship between a capitalist who owns and controls the means of production (raw materials, machinery, etc.) and a worker who owns nothing but his or her ability to work. The capitalist buys the worker for a certain number of hours a day or for a certain contracted amount of work. The worker, in turn, is forced to sell his or her labor power in this way in order to make a living. Profit, in the final analysis, is surplus or unpaid labor: hours worked or work performed over and above the amount of work represented, in monetary terms, in the worker's paycheck. Since the capitalist's goal is profit maximization, it is in his interest to squeeze as much labor out of his workers as he can and pay them as little as possible. How does the capitalist accomplish this?

In essence, the capitalist must do two things: 1) he must structure the work process in such a way as to appropriate as much labor as possible (workers,

of course, resist, and thus in a very real sense the history and development of technology over the past two centuries is directly related to the class struggle); and 2) he must reproduce labor, that is create wage laborers. Capitalism is economic totalitarianism: during his or her time on the job the worker must give up most, if not all, of his or her freedom. But people are not born to give up their freedom; they must be trained to. The political and cultural institutions of capitalist society are fundamentally shaped by the need of capital to mold people in such a way that they spontaneously accept or become accustomed to the slavery of wage labor.

Two institutions of fundamental importance in the reproduction of labor are the family and the educational system. Let's consider the educational system.

The objective function of schooling in Capitalist America is to produce people who will accept and fit into the social relations of the capitalist economy. This thesis is argued out-convincingly, I think- in a recent book I would highly recommend to all of you: Samuel Bowles and Herbert Gintis, Schooling in Capitalist America (Basic Books, 1976). Bowles and Gintis trace the history of the educational

system in America, and argue that liberal attempts to reform the system to serve the goals of democracy, equality, and personal development have always failed because they clashed with the needs of the capitalist economy, which, by the very structure and nature of the work process, fosters authoritarianism and fragmented personalities.

Several of the findings of Bowles and Gintis' research are particularly important for understanding what goes on at a school such as Connecticut College. They attempt to show statistically what it is that schooling does to students that makes them more or less marketable commodities (that is, people who sell their labor power) in the capitalist economy. They show that adult income and occupational status are highly correlated with level of schooling (the more schooling one has, the higher will be his income, or status, or both), but that only a small portion of this correlation is explained by cognitive skills (as measured by IQ and other forms of testing). Distribution of income is explained, rather, by differences in social class background and by differences in the non-cognitive or behavioral results of schooling. (And, not surprisingly, there is a very high correlation between social class background and behavior or personality.)

According to Bowles and Gintis, schooling molds your personality. It reinforces and adds to behavioral characteristics you already learned at home and which will determine where you fit into the hierarchical division of labor in capitalist society. They ask what type of behavioral characteristics are most relevant for success in school (as measured by grade-point average) and success on the job (as measured by promotions and income). They present a study which shows that behavioral characteristics which indicate creativity, aggressiveness, and independence are negatively correlated with grade-point average while those characteristics which indicate submission to authority, internalization of the school's norms, and a consistent and passive temperament are positively correlated with grade-point average. Another study shows that in large bureaucratic workplaces supervisors tend to disapprove of the first set of characteristics (creativity and independence) and to approve the second set (especially perserverance, dependability, and internalization of the goals of the firm).

If you find it hard to believe that the objective function of your education is the selection

of behavioral characteristics and personality traits which make you employable, just consider the questions we faculty are asked to respond to on the recommendation form which goes in your file in the Placement Office: "Please comment on the quality of the applicant's work, industry, attitudes, ability to get along well with others, and personality." Only one in 5 of these questions has anything to do with your cognitive skills; the rest have to do with your behavior and personality. You might be very bright, but if you get bad marks for industry and attitude chances are a prospective employer will think twice before hiring you.

I can think of no cognitive skill (critical thinking, acquisition of a foreign language, etc) now imparted in the classroom which could not be acquired equally well outside the traditional classroom setting. The classroom is where students learn how to behave towards their instructor--and towards themselves--in such a way as to merit an external reward, a grade. And if they have learned how to "merit" a grade, that's a good sign that they'll be able to adapt their behavior in later life to "merit" another external reward: a paycheck. It goes without saying that a classroom situation in which the instructor is very authoritarian and the students very submissive, frightened, and competitive will stifle independence, creativity, and self-development--in the instructor as well as in the students! But insofar as students learn to repress themselves and function efficiently in such an atmosphere, they will become all the more employable.

Given this perspective on the nature of capitalism and the role of schooling in capitalist America what can you, as a socialist, do at Connecticut College. I can think of three things.

First of all, study the capitalist society in general as deeply as you can so as to come to some understanding of the way the system works and how you, given your particular class background, level of education, and job prospects and goals, fit into it. And share this process of study and questioning with others. You can't change the system unless you understand how it works, and you can't change it alone. There will never be true democratic socialism in America until the vast majority of Americans want it. And don't let anyone tell you that "modern industrial society" (or "post-industrial society" or "modern technological society"--they'll call it anything but "capitalist society") is so complicated or

the human personality so complex that you can never really understand yourself or the world you live in. The people who tell you that either don't want you to think about these things because they're afraid of what you might discover, or they themselves have given up and have become cynical or pessimistic about the possibilities of human growth and happiness in a truly libertarian and human society.

Secondly, don't put off living your socialist values until tomorrow. Socialism will never work until the values of the vast majority of the people have already been transformed in their struggles against oppression and in their attempts to create living and working situations based upon cooperation and sharing.

Here at the College you can struggle against authoritarian instructors and submissive and competitive behavior in the classroom. Remember that you can be oppressed and put down just as easily in the classroom as you can anywhere else in capitalist society. And there's no way you can develop any kind of wholesome interpersonal relationships with people you are forced to be competitive with. Get to know the other students in your class and initiate discussions with them about the social relations in the classroom. Try to get your instructor to participate. See if you can come up with alternative ways of learning in which you, the instructor, and everyone else in the class work together toward some common goal in an atmosphere in which you can mold your education to fit your own needs for creative expression, personal development, and self-fulfillment. You may find your instructor more responsive than you expect. Some of us who have been trying to teach in this way (because we need to grow too, and we grow much more by working with you) have had very fulfilling experiences in the classroom, both in terms of work done (cognitive skills!) and the quality of interpersonal relationships generated in this environment.

Marx's motto for a communist society, "From each according to his ability, to each according to his need," works very well in determining the word loads in such a group endeavor.

But your instructor may be resistant. He or she may not recognize the need for any change towards less hierarchical and authoritarian social relations. In this case you'll quickly learn that you have to unite with others in order to raise this issue. It will be very hard for your instructor not to re-examine the social relations of the classroom if the class as a whole demands it.

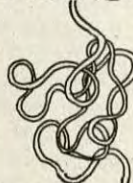
Outside the classroom you can try to use the student advisory committees--or any new organizations you choose to create--to win more control over the form and content of your education. There is nothing sacrosanct about our curriculum. You can win the right to co-determine it with us if you're willing to fight for this goal. You'll learn more, enjoy your classes more, and feel much better about yourself the more control you have over the learning process and the more you feel you're working with the faculty instead of for them. And with your network of dorm councils you have a ready-made structure for experimenting with and experiencing direct (as opposed to representative) democracy on issues which affect the student body as a whole.

If you're a woman you have a special task in beginning to understand and struggle against sexism. Sexism is a problem you may have all your life because the social roles and relations between men and women are determined in part by the sexual division of production between the home and the outside workplace, a sexual division which fragments social life into "public" work life and "private" isolated home life.

And then there is racism in all its forms to struggle against racism which has been an essential part of American capitalism from the beginning and which has probably contributed more than any other single factor to keeping the American working class divided.

In the final analysis socialism comes down to having control over your life and your work in the context of fulfilling and caring interpersonal relationships (you simply cannot grow in interpersonal relationships which are hierarchical, competitive, or manipulative). You need to try to have the experience of having some control over your life and

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growth now because unless you've personally experienced the possibility of real interpersonal growth through loving and caring relationships (however limited this experience may be under capitalism) you'll never feel that a socialist society is a real possibility.

Finally, I think we all need to take a long view of history. We, in the United States, at least, live in a non-revolutionary period. Capitalism is going to be around for some time. Those of us whose objective in life is to see capitalism overthrown and replaced by socialism have to make a living like everyone else. This means selling our labor power without at the same time accepting the values and internalizing the behavioral characteristics which go along with being a good worker. In some professions, such as teaching and public health--professions in which you can work with and for people--

this is much easier than in others. It's a question of being in the capitalist world but not of it. If you're a socialist in America in 1977 you need to discover how to educate the people you deal with about the values

and goals of socialism in a way commensurate with your own stage of interpersonal development, job security, and degree of commitment.

Remember that for capitalism to function it must turn you into a submissive worker and a mindless consumer. The commitment to socialism begins as a commitment to that total person within you, which is neither a producer nor a consumer, but a human being--a 'commitment to that true self' which, once you begin to get in touch with it, will tell you how desperately it needs to relate to other total human beings in ways which are just not possible under capitalism.

by Robert Proctor

large; the data too imprecise; my interests too biased; my training irrelevant. Such big issues and problems seem to slip through the net of my scholarly competence and training. If I tackle the

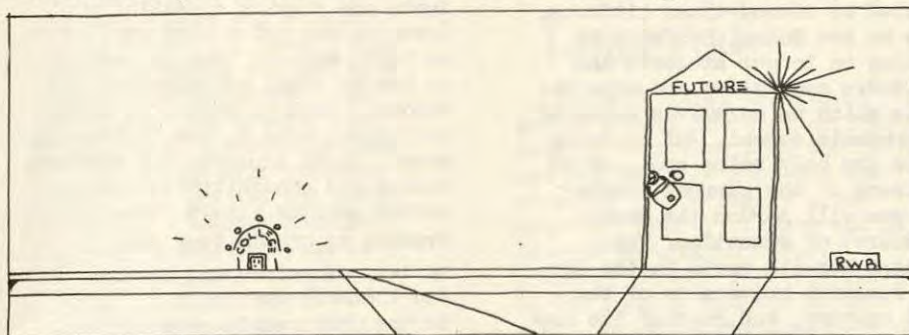
task, my tools seem inappropriate; if I use my tools, the task seems to evade me. Ah! - there's the rub: training and task seem to pass each other by! And it strikes me with considerable force that this is not only my problem here, but a microcosm of the problem I am trying to address: the problem of liberal arts and careers.

The problem has several dimensions. In very general terms it is the current state of liberal arts education. More specifically it is that problem in the light of our students' concern about a career. Most specifically, it is faculty awareness of and willingness to be concerned about these issues. My thesis is that all of these dimensions of the problem relate directly to the very thing that gave me difficulty in writing these remarks - an excess of what I will call 'scholarly professionalism' in liberal arts education. Now I must explain what I mean by this, and then try to show how it relates to these problems.

By way of trying to explain what I mean by 'scholarly professionalism,' let me recount some things which helped to focus my attention on it. Some years ago I attended a conference on liberal arts education where Harris Woffard, then president of Old Westbury College, Long Island, recounted the initial years at Old Westbury when students, faculty, and administration worked jointly in designing that institution. He said that he learned from these students two important lessons about American education: the first, that of all of those who enter our educational system, only 8/10 of one percent come out the other end with a Ph.D.; and the second, that the entire system was designed to serve that 8/10 of one percent. At the time, I recall, I had the rather smug feeling that while this may be true of the system as a whole, it certainly didn't apply to liberal arts education and to my teaching. That smug feeling has long since disappeared, and I don't like the queasy feeling that has replaced it!

Again: Within the past year, in a series of meetings held at Yale on the topic of Liberal Arts and New Professionalism, Dr. Phillipa Coughlin, professor of psychiatry at Yale and director of the Student Mental Health Service at Wesleyan, leveled a

Careers, Liberal Arts: A Long Dim View



The following article is an edited text of a talk delivered by Dean Eugene Tehennepe at a Venture Program conference on April 23-4, 1976, under the title, "Liberal Arts and Careers: A philosopher's Long Dim View." Mr. Tehennepe has edited his comments for publication in the Newsletter "Perspective" series.

When my former colleague Charles Shain asked if I would be willing to give a brief paper here* for the purpose of stimulating discussion, I readily agreed. It seemed as though it should be easy to organize and articulate at least a few of my ideas on the state of liberal arts education. I have lots of ideas and opinions on the subject and dispense them freely - and often vociferously, as is my wont - at lunch, and cocktail parties, and faculty meetings. Knowing me rather well, Charles knew this. However, I had unexpected difficulties in writing these remarks; difficulties which are symptomatic, I think, of both the specific problem I am trying to address and the problem faculty have in either apprehending or dealing with it. My problem was: how do I take my ideas and opinions which I so readily express

and defend over coffee or cocktails, and present them in a larger and more public forum, more formally, more precisely, more professionally? The problem was that I had lots of opinions, but less evidence; lots of ideas, but little research to back them. In brief: there seemed a large gulf between my informal, faculty-member reaction and response to these crucial issues, and my real reluctance to stick out my professional philosophical neck and express them in public. I can readily split a Kantian transcendental hair in at least several different ways and bolster my scholarly image in the process. But to express my opinion on the issue of liberal arts and careers is professionally both suspect and irrelevant; all of my scholarly training militates against entering these murky and treacherous bogs! The topic is too



blistering attack on liberal arts education as she currently sees it in operation. In her professional capacity at Wesleyan, she said she saw a large number of students who ended up in her office with their lives in shreds requiring psychiatric counseling, because they had failed to get into medical school, or law school, or graduate school. And with finger aimed at her audience of liberal arts faculty, she said that every one of these students was evidence of the failure of liberal arts education because a liberal arts education should, if anything, liberate students from such a narrow conception of themselves and open for them a variety of career and life-style options. But in her view the liberal arts should encourage the exploration of a variety of areas and goals in order to generate genuine alternatives and freedom to choose. Her charge, in brief, was that a liberal arts education which allows students to, and even supports them in, the identification of themselves with a single career option is a fraud.

And finally: A recent symposium at Connecticut College on "Ethical Issues in Health Care" heard both critics and supporters of our current health care system urge a redefinition of health which would shift the focus of attention from a 'mechanical' notion of health as an adjustment or replacement of parts to a more humane notion of health as a caring for ourselves and others and even our environment. This redefinition would have as its goal the "rigorous de-professionalization" of both our general notion of health care and medical training and practice. Almost coincidentally a newspaper article caught my attention which reported that a prestigious scientific council had recommended that in medical training there be a 'freeze' on training specialists, and that the only increase in training should be in the area of general or 'primary' health care. It is obvious that the thrust of this concern about the state of medicine is a growing recognition that the primary or general health care is basic, but has been ignored in a climate of overspecialization. And it strikes me that a similar difficulty plagues the liberal arts education, and may well be the course of much of our concern about the state of it and our students' concern about its relevance to their lives.

I am suggesting that it may be, as in medicine, that we in education and especially in liberal arts education suffer from an ex-

cess of specialization and professionalism, and a deficiency of educational 'primary care.' And it may be that a rigorous de-professionalization of education would again make visible and viable the peculiar contribution and excellence of the liberal arts: the education of the whole person. I think liberal arts education both purports, and is expected, to be liberating in the sense Dr. Coughlin suggests. Yet many of our students find themselves not so liberated, but both psychologically and educationally prepared, in the main, for very scarce or non-existent places in law and medical and graduate schools and with no other real options or choices. And those of our students who do not aim at such professional goals are, I am afraid, all too often ignored, or treated as second-class citizens. What we are doing, in fact, is passing on to our students the attitudes and values and expectations which we ourselves acquired in graduate school. And in doing so we are only being good, solid citizens of the current 'state' (if you will pardon the double entendre) of education. This 'state' has its roots in the German research university of the 19th century, and reached its heyday here in the 1950's and '60's with the mania for publication as the sole indicator of scholarly endeavor and the even more malicious mania which proliferated mindlessly both graduate programs and unemployed Ph.Ds.

This then is what I mean by an excess of 'scholarly professionalism':

that we, in the liberal arts, have ourselves become a form of 'professional,' with our chief allegiance not to students and liberal arts education, but to our 'disciplines'; with our chief concern not teaching, but scholarship-qua-publication (have you noticed that scholarship that eventuates in good teaching is not real scholarship? and have you asked why?). And it may be that the irrelevance of much current liberal arts education which our students and the public now sense is the irrelevance of training great numbers of people for already glutted professions! If this is correct, I suppose it should not be surprising that the faculty will be the last to fully recognize the problem, since we are, in a way, the source of it. But it is somewhat appalling, be-

cause until we do, the problem we are considering - in all of its dimensions - will go largely unsolved.

One of my philosophical colleagues insists that the task of the philosopher is to 'take the long dim view' (needless to say, he is an unreconstructed metaphysician). And if he is right, then even here I have somewhat inadvertently satisfied my professional obligations and been a good philosopher, since this is certainly a view which is both long and dim! But though long and dim, I genuinely believe the view is of something real; and sometimes - as any good metaphysician knows - the long dim view helps us to see what we would otherwise miss from shorter range.

Assuming that there is some element of truth in my claim that at least one major aspect of our current problem is an excess of scholarly professionalism and a deficiency of real liberal arts education, let me try to draw three consequences which seem to me to follow. First: Our students are rightly dissatisfied (even is not quite sure why) if we train many of them for scarce or non-existent professional positions. What we should be doing is liberal arts in the 'liberating' sense, which explores and develops skills and sensibilities and generates genuine alternatives and freedom to choose from among a variety of values and careers. And I submit that such training is the only really relevant education in a time when the immediate prospects are for a tight job market, and the long term prospects for even more accelerated change and increasing leisure. And not incidentally and by way of mere gesture to our host, the Venture program, we need to recognize the value, in this process, of real exploration and freedom of choice, of breaks from the classroom educational process: breaks for the purpose of work ('experimenting' at a possible career); breaks for travel (encountering first-hand different values and worlds); or even breaks for just plain meditation or loafing (loafing, as a way of getting perspective and letting elemental issues sort themselves out, is greatly underestimated in our compulsive society). As scholarly professionals we are much too inclined to add to the already excessive pressure on our students to make speedy and irrevocable decisions and plans. As liberal arts educators we should resist these pressures and, rather, should encourage our students to have the courage and take the time to explore options and generate alternatives, to make careful,

searching, even tentative decisions about such basic issues as values and careers. And most of all, as liberal arts educators we should resist the all too frequent identification of education with completing a major or degree. We should rather see it and show it, preach it and practice it, as a lifelong process of exploration and choice, of growth and decision.

A second consequence. All of these problems are going to be met, at least initially, only by strong and decisive administrative action. What I am calling scholarly professionalism often leads us, as faculty members, to feel that student concerns fall outside our area of professional competence; that these are matters for the deans, or the career counseling office. And the same is true of the general problem of the state, or nature, or goals, of liberal arts education. Since these large questions of educational policy fall outside the ken of the individual scholarly disciplines, to that extent those who are scholarly professionals are at best

vaguely interested and at worst quite impatient with them. Thus it will take strong and decisive administrative leadership, and possibly even some careful coercion, to remake our institutions into real liberal arts colleges which serve people and not merely professions. A strong administration can do much to promote such exploratory experiences as the Venture program, field-work courses, and work-study credit, as an integral part of a liberal arts education. But even more, it will take massive administrative effort to re-educate the faculty if they are to concern themselves, to any significant degree, with such 'extra-professional' issues. And let me emphasize that I mean a massive effort. Any 'band-aid' efforts, such as to get the faculty to simply talk to students about their career plans, or to add here and there a field-work course, mistakes cancer for a blister. The massive effort needed is to get faculties to think about - carefully, and seriously, and in depth - what a liberal arts education is. And that is going to take some doing, because it is to require faculty to take a sizable amount of time and effort away from what they now consider to be their primary concern - their disciplines. Yet only when faculty genuinely wrestle with this issue, will they be able to grasp the problem our students and our institutions are having, and really be able to integrate liberal arts education and careers.

Finally, but probably foremost. The current concern about careers

should not seduce liberal arts colleges into further vocational training. From the perspective I have tried to focus, it seems clear that a significant part of our problem is that for too long we have indulged in a form of high-brow vocationalism aimed at the 'professions' rather than such vocations as plumbing (although in terms of income, even that might have been a mistake!). And while we prospered at this for a brief, affluent period, we must now recognize that that period is over, and that we would be seriously deceiving ourselves if we thought our salvation lay in shifting to more popular but less prestigious forms of vocationalism. We are unique, prestigious, expensive institutions, not designed or equipped to compete in the marketplace of vocational education. Our birthright, and long-term sustenance, lies in

doing well and clear-headedly what we do best, and what our society requires if it is to have intelligent citizens and critical, creative leaders - and that is liberal education which really liberates. Our bowl of pottage, and long-term poverty, lies in an all-too-tempting increased vocationalism.

Well, there it is: one philosopher's long dim view. And if it is not so long and dim as to have lost what we were looking for, it shows that while the state of the economy has exposed the problem, it is not the problem. And the view from here, in a nutshell, and in the words of a more notable philosopher, Pogo, is that, as is often the case, "We have met the enemy, and he is us."

by Dean TeHennepe

Focus on the Community:

Legal Aid

Legacy, a legal assistance group, offers low cost or free help to individuals in New London and Norwich. Students are eligible to use Legacy's resources, both as clients and as interns working on cases.

Legacy employs four attorneys in New London, and six in Norwich, including one specialist in mental health, two for problems of the elderly, and one for domestic relations cases (divorce, wife abuse, child custody).

The major eligibility requirement for clients at Legacy is a low income. This means an income of no more than \$60 per week for one person, \$90 per week for a family of two, \$112 for a family of three. Most of Legacy's cases involve problems with housing, welfare, and unemployment.

According to Legacy attorney John Wirzbicki, students are eligible to receive aid from them, but not many students have come in. He said that there have been two high school suspension cases in the last year, but no cases involving college students. This may be because students on campus are unaware of Legacy's services.

When asked about restrictions on representing students who are financially dependent on their parents, Wirzbicki said that once a person is eighteen years old he is technically independent, regardless of personal financial arrangements. While there is a restriction on representing minors (under age 18) without parental

consent, Wirzbicki said that a client's case is totally confidential once he reaches the age of majority.

College students have worked as legal interns at Legacy. Persons who are interested in working with legal advocacy for the poor are encouraged to contact their office about the possibility of an internship. Potential workers should call Martin Zeldis in the New London office.

Fair Food in New London

The New London Food Co-op is a group of city residents who feel that food distribution is mismanaged by supermarkets, and who have organized in a joint venture to supply their own food needs.

Like supermarkets, the Co-op buys its food from wholesalers. But unlike supermarkets, members of the New London Food Co-op distribute their wares themselves at cost. According to Co-op member Jonathan Bricklin, "Nobody makes a profit unless it be the profit of helping one another at the same time that you help yourself."

The Co-op carries flour, rice, beans, nuts, dried fruits, oils, cheese, peanut butter, yogurt, tahini, eggs, fruit, vegetables, honey, molasses, whole grain bread, and spaghetti. It avoids buying food which has

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had nutrients processed out or chemicals added in. Except for perishable foods, which are ordered weekly, Co-op stock is purchased in bulk.

Work at the Co-op is done by the members themselves. People in the Co-op are divided into teams. Each team works one morning every three months.

At present, the New London Food Co-op operates out of the basement of the United Methodist Church at the corner of Broad and Huntington Streets. Members shop every other Saturday morning at the church.

The Co-op is a small organization with hopes to grow. Anyone interested in joining the Co-op, or in finding out more about its operation should contact Jonathan Bricklin at 442-8278 or drop in at the church basement storehouse this morning, May 7, or May 21.

Turntable

Peter Gabriel is quite an odd character. Formerly the lead singer of Genesis, he left the band just as they were beginning to achieve some commercial success in this country. Live he was the focal point of their show, displaying elaborate costume stagings. Now, more than a year later, he has abandoned all theatrics and claims that he wants to make it as a straight singer. If his first solo release, Gabriel, is any indication at all, he should have no problem.

The album is produced by studio veteran Bob Ezrin, who has worked with dozens of other artists, and the rich, textured sound which Gabriel insisted on led Ezrin to label him 'the overkill kid'. Backing musicians on the album include such notables as Robert Fripp, leader of the now defunct King Crimson, and Steve Hunter, who has played with Lou Reed and Alice Cooper.

The songs, which are all penned by Gabriel, are a far cry from what Gabriel was up to with Genesis. His voice is confident, well controlled, and expertly layered over the densely produced background.

Gabriel clearly establishes the singer as an artist to be reckoned with. With the new Genesis album riding high on the charts, it seems very possible that Peter Gabriel's release will follow right behind it. He's a talented singer/songwriter and this disc displays him at his best.

Early last fall, when the removal of the American Dance Festival from New London to Newport seemed imminent, President Ames revived the dormant Committee on the Arts. Initially the committee addressed questions pertaining to ADF's proposed move. However, when it was announced that ADF would continue to make its home at Conn at least for the 1977 season, the emphasis of the group shifted.

The committee now directs its efforts and energies toward the development of a cohesive summer arts program at the college. This program, besides providing the college summer community with an integrated arts experience, would also serve to enrich the cultural life of New London and the surrounding communities. Furthermore, it would extend and enrich the present arts offerings by functioning as an integral part of the year round programs.

Although the administration seems receptive to the idea of introducing such a program into the offerings of the college, it will be some time before the program becomes viable. The major obstacle which now faces the committee is a communication problem. The exigencies of the individual arts departments make it difficult to coordinate efforts toward the development of a proposal sound enough to receive the administration's support. The committee is currently investigating the "how's of coordinating the energies and priorities of each department into a cohesive program.

One member of the Committee on the Arts feels that it will take time to arrive at a firm proposal. "At this point all we are doing is talking. It's hard to know what we've got."

What will ultimately happen in the development of a summer arts program at Connecticut College is hard to say. The administration, though it has not yet been faced with demands for space and funding, does seem willing to support a firm arts proposal. It remains for the committee to supply a plan. Should the committee succeed in coordinating the efforts of each department to enrich its established program, it is highly that Conn will soon make a substantial cultural contribution to the summer community.

Brahms Requiem

The combined choruses of Conn. and Trinity College will present Brahms' Ein deutsches Requiem on Saturday, April 23 at 8:15 in Palmer Auditorium, and on May first at 8:00 P.M.

Brahms' Requiem, while a composition in honor of the dead, is not a liturgical work using the traditional texts of the Roman Catholic Mass for the dead. Brahms, who was not religious in an orthodox sense, did not see death in the image of Catholicism: the day of wrath, the fear of damnation, etc. Instead, his Requiem was designed to reconcile the living with the idea of suffering and death.

Brahms chose his texts from a variety of Old Testament and New Testament sources, and arranged them so that each movement ended in a mood of cheerful confidence or loving promise. The absence of any specific reference in the text would indicate that Brahms was addressing his Requiem to all believers, regardless of creed.

The upcoming performance of Brahms' Requiem features two soloists; baritone Paul Taverneis and soprano Jesse Landsberg. A small group of professional musicians from the Hartford area will accompany the chorus. The performance at Connecticut will be conducted by Paul Althouse and the performance at Trinity by Jonathan Reilly. Both performances will be free.

Ein deutsches Requiem is certainly Brahms' most significant work for chorus. For many ears it has been the most beautiful choral work of the entire nineteenth century.

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Film

April 22: "The Godfather," Greater Hartford Community College Aud. Hartford. 8 p.m.

April 22: "Adventures of Tom Sawyer." Mystic Seaport, Meeting House, Mystic. 7 & 9:15 p.m.

April 23: "Dirty Harry." Center for the Arts Cinema, Wesleyan, 7:30 & 10 p.m.

April 24: "Kind Hearts and Coronets." Dana Hall, 8 p.m. \$1.

April 26: "Sticky My Fingers, Fleet My Feet." Cheshire Public Library, Cheshire, 8 p.m.

April 26: "The 39 Steps." Eastern Ct. State College, Student Center, Willimantic. 8 p.m.

April 26: "Alvin Ailey: Memories and Visions," Greater Hartford Community College Aud., Tues. 1, 7, 8:30. Wed. (27) 1, 3, 7, p.m.

April 27: "Stage Door." Oliva, 8 p.m.

April 28: "All the King's Men." Campus Theatre, U.Conn., Avery Pt. Groton. 7:30 p.m.

April 28: "Cries and Whispers" & "How Could I Not Be Among You - The Poetry of Ted Rosenthal." The Cinema and Mental Health Series. Discussions with Dr. Theodore Lidz. Multi-purpose room, Elmcrest Psychiatric Institute, Portland. 7 p.m. 342-0480.

April 29: "The Godfather-Part II." Greater Hartford Community College Aud., Hartford. 8 p.m.

April 29: "Captain Blood." Meeting House, Mystic. 7 & 9:15.

April 30: "Play It Again Sam." Center for the Arts Cinema, Wesleyan. 7:30 & 10 p.m.

May 1: "Notorious." Dana, 8 p.m.

May 4: "La Bete Humaine." Oliva, 8 p.m.

May 4: "I Never Sang For My Father." Campus Theatre, U.Conn., Avery Pt., Groton. 7:30 p.m.

Dance

April 23: "Coppelia," The Connecticut Ballet, Paul Mellon Arts Center, Choate Rosemary Hall, Wallingford, 2 & 8 p.m., 865-4936.

April 23: Elizabeth Keen Dance Company, Austin Arts Center, Trinity College, Hartford, 8:15 p.m., 527-3151.

April 23: Performances by Morris Dancers, touring Conn. campus beginning at 1 p.m.

April 23: "Looking at Movement and Dance," Conn. College student dance presentation, Cro Dance Studio, 1:30 p.m.

April 24: "An Evening of Song and Dance" with students of Greater Hartford Community College, GHCC Auditorium, 8 p.m., 549-4200.

Music

April 23: Song Fest with the Conn Chords, Shwiffs, Gamut, and guest groups "Society of Orpheus and Bacchus", and "The Two-By-Fours", Dana Hall, free, 3:30-5:00 p.m.

April 23: Student Chamber Music Recital, some original compositions, Dana Hall, free, 10-11 a.m.

April 23: "An Evening of Javanese Music and Dance", World Music Hall, Wesleyan University, 347-9411, ext. 807, 8 p.m.

April 23: Connecticut College Chorus and Trinity College Chorus sing Brahms' Requiem, Palmer Auditorium, free, 8:15 p.m.

April 23: The greater Hartford Youth Choral with The Hartford Symphony Orchestra, Gerald Mack, director, Bushnell Memorial Hall, Hartford. 278-1450, 8:15 p.m.

April 23: Marjorie Harge, soprano, Trinity Episcopal Church, Hartford. 527-8133, 8:30 p.m.

April 23: Yale Symphony Orchestra, C. William Harwood, conductor. Woolsey Hall, Yale, free, 8:30 p.m.

April 23: Debussy's "Fall of the House of Usher", Woolsey Hall, Yale, 8:00 p.m.

April 24: Organ Recital, Dr. Roberta Bitgood, Harkness Chapel, 3 p.m. Admission \$3.00, students \$1.00.

April 24: Duo Guitarists, Gregory and Geoffrey Bonenberger, Dana, 3:30 p.m.

April 24: Organ Concert by Edith Ho, United Church on the Green, New Haven, free, 5 p.m.

April 24: Chamber Music, Millard Auditorium, Hartt College of Music, West Hartford, 7:30 p.m.

April 24: David Bruce-Payne organist, and Michael Leighton baritone, South Congregational/First Baptist Church, New Britain, 8 p.m.

April 25: Recital, Lucille Allison, soprano, and Lily Brissman, piano, Von der Mehden Recital Hall, UConn, Storrs, free, 7:30 p.m.

April 26: Student Recital, Vocal and Instrumental Music, Dana Hall, 8 p.m.

April 26: La Voix Poetique & Hartt Chorale, Gerald Mack, conductor, Millard Auditorium, Hartt College of Music, West Hartford, 8 p.m.

April 27: University Chamber Orchestra, Von der Mehden Recital Hall, UConn, Storrs, 7:30 p.m.

April 27: The Yale Contemporary Ensemble, Arthur Weisberg, director. Sprague Memorial Hall, 8:30 pm, free.

April 29: New England String Quartet. Bradford House U. Conn Avery Point Groton, 7:30 pm.

April 29: Mary Langdon, mezzo-soprano & Claire Dale, piano. Dana Hall, 8:30 pm.

April 29: The Philharmonic Orchestra of Yale, Otto-Werner Muller, conductor Oscar Shumsky, guest conductor. Woolsey Hall 8:30. Free. 436-1971.

April 29: "Sankyoku Onshukai", Japanese Music Performance. World Music Hall, Wesleyan. 8 pm.

April 30: Eastern Connecticut Symphony, Victor Norman, director. "Young Artist Award Winners" Scanlon Aud., New London High School. 8 pm 442-2557

April 30: Wesleyan Symphonic Wind Ensemble, Ed Merck, conductor. Crowell Concert Hall, Wesleyan. 8 pm.

April 30: The Rymour String Quartet, Sprague Memorial Hall, Yale. 8:30, free.

May 1: Connecticut College Orchestra, Anthony Adessa, conductor. Dana Hall, 3 pm, Free.

May 1: Trinity College Choir and Connecticut College Chorus sing Brahms' Requiem. Trinity College Chapel, Hartford. 8 pm.

Theater

April 23: "Twelfth Night", directed by Paul Dorman, 10:30 p.m., Dana.

April 23: "Slow Dance On The Killing Ground", directed by Chris Greene, Harkness Chapel, 8:30 p.m.

April 23: "The Kirby Lonsdale's Mummer's play", tour of Conn. Campus.

April 23&24: "The Jester and The Princess", Leamy Hall, Coast Guard Academy, 2:30 p.m.

April 23: "Brigadoon", Manchester High School Auditorium, Manchester 8 p.m., 521-8168.

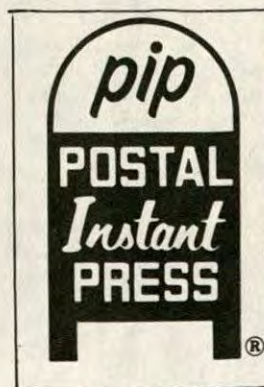
April 23&24: "The Lower Depths", Center For the Arts Theatre, Wesleyan University, Sat. 8:00 p.m. Sun. 2:00 p.m.

Thru April 30: "Love's Labours Lost", Harriet S. Jorgensen Aud., UConn., Storrs 8:15 p.m.

Thru April 29: "Absent Friends", Long Wharf Theatre, New Haven, 787-4282.

April 24, 28-May 1: "The Glass Menagerie", Alberta Magnus College, New Haven, Thurs-Sat, 8:30 p.m., Sun, 2:30 p.m., 777-6631.

April 30 & May 1: "The Medea of Euripides", World Music Hall, Wesleyan, free. Sat. 2 & 8 p.m., Sun. 2 p.m.





This weekend offers a powerful production of William Hanley's Slow Dance On The Killing Ground, the first directing effort of Chris Greene. Three dynamic actors and sensitive staging easily outweigh the weaknesses (mainly accoustic) of the production. It is a controlled, intentionally nerve-wracking presentation, and the impact of the script is much enhanced by the believability of characterization and setting.

Set in a Brooklyn candy store on a June night in 1962, Slow Dance explores the themes of human will and violence. The three people who meet and eventually confess here are Rosie, a homely girl seeking an abortion; Randall, the black, genius son of a prostitute; and Glas, an elderly German storekeeper.

Saralyn Brent as Rosie manages to be both winsome and tough. In this role she portrays a character quite different from any she has played previously. She convincingly moves and speaks like an unattractive young woman; this is by no means the result of type-casting. Particularly striking is Rosie's sordid yet funny reminiscence of her first sexual encounter.

Bobbi Williams as Randall plays two characters within one role, and he interchanges the two personalities with subtlety and grace. There is considerable depth to this character. He is aggravating and full of suppressed anger, which surfaces violently in several of his monologues.

As Glas, Rob Donaldson has assumed the vocal inflections and physical appearance of an elderly German so impeccably that the viewer must look through the character to see the actor behind it. He avoids the smooth stereotypes actors usually adopt towards age and nationality. He comprehends the human being behind the old German.

There is an atmosphere of impending violence throughout this performance. It is strengthened by the cooperative energies of the cast, and by the director's thoughtful staging which culminate in an alarming final image.

Costumes by Judith Aley truly expand the characterizations, rather than simply dressing the characters. The feature article of clothing is Randall's cape, a many pocketed mystery appropriate to his complicated nature.

Director Greene, who has been working with theater lighting since he was fifteen, also designed lights for this show. His plot is suitably muted, nevertheless contributing a few surprises.

Slow Dance is an unnerving and worthwhile play, a difficult script well interpreted in this production.

by Rita Barnes and Scott Williams

Charles Simic:

Poet Charles Simic read from his own strangely satisfying works last Monday night in Windham, transforming fingers into beasts, forks into bird's heads, brooms into demons.

After reading Simic's latest volume, Dismantling the Silence, I had wondered about the voice behind these combinations of the colloquial, stark observation, superstition, and wry humor. The voice has a Yugoslavian accent, and the fact that English is not Simic's native language seems to have sharpened his sense of the strangeness of American language. He collects clichés, proverbs, "all kinds of junk I try to rescue." Yet they are no longer "junk" when they appear in his poems; they are recognizable phrases woven into a clear yet disturbingly unexpected pattern.

The use of folklore and of nursery rhymes- the latter technique Simic says he has borrowed from Theodore Roethke- add to the sense that, although the poetry is easily understood, it verbalizes fantasies which we ordinarily do not articulate. For example, Simic pretends that we were correct in once believing-- for a split second-- that our shoes have feelings. Vegetarians would appreciate his barbaric personification of silverware.

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The Secret Life of Images

In reading his work, Simic is appropriately relaxed and mild. The humor- as well as the believability- of his writings would be lost if the poet possessed a commanding presence. Like his use of the vernacular, Simic's understated performance is true to his subject: the secret life of images found in everyday experience. One of his poems reminds us that, "Somewhere Among us a Stone is Taking Notes." Another poem speaks of death as a gentleman who is getting dressed. In spite of his unusual use of imagery, Simic's poems are not absurd because they are so familiar in our unspoken fantasies.

Simic has studied the French surrealists and the American plains poets. Born in Yugoslavia in 1938, he is the author of several volumes of poetry and now teaches at the University of New Hampshire. He has translated Yugoslav, French, and Russian verses, working with the poet Mark Strand. Simic's newest collection of work will be published next week.

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