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MILLSTONE AND ENERGY

The College Voice

**THE
COED
CONN**

**INTERVIEW: DIRECTOR
OF DEVELOPMENT**



From the Editor

I don't want to dwell on mistakes we have made. In a student publication, miscues are generally too numerous to count. Never could we promise the perfect school publication.

That is not to say we won't try like hell. We guarantee the reader of THE COLLEGE VOICE two things: a publication which improves with each new edition and a publication that will consistently introduce new writers to the Community. We hope to improve quality and at the same time attract four to five new contributors each week.

This may seem self-defeating. Journalists would stress building a tight core of good writers in order to gain better quality. This makes sense in the professional world.

On the other hand, this weekly publication is a forum to which any Connecticut College student may contribute. There is a substantial number of bright people on campus that communicate well. It is from this

group that our contributors must emerge.

THE COLLEGE VOICE is founded on the principle that the more and varied the contributors, the better the publication will become. Better in the sense that the content will be both interesting and meaningful.

Not for one minute will our attitude fail to reflect our reaching for that goal. Our publication is still in an elementary stage of development.

Already there have been close to 100 contributors-writers, photographers, ad salesman, layout crew et al. A 16 page format second semester would afford us space to double, even triple that number.

We are determined to present all aspects of Community life during the course of the year--social, administrative, academic, creative, as well as many others. Through solid coverage of these activities, we hope to attract both interested readers and enthusiastic contributors.

David Stewart

LETTERS

Only time will tell

To the Editor,

I have heard that the newspapers on this campus find it very difficult to perceive and understand the antagonism towards them when the criticism is not brought to the direct attention of the editors. It was stated at the October 26 Student Assembly that THE COLLEGE VOICE had not received any letters to the editors

for their October 29 issue. You can interpret this in a number of ways. You can decide that the College Community is generally satisfied with your paper and continue to publish under the same format. As a member of Student Government and gauging the number of complaints I have received about your paper from my dorm, I hardly believe this to be the case.

You could also interpret this lack of response to your paper as a manifestation of the apathy that is though to prevail on the Conn. College campus. This may be in part the reason you have received little direct feedback criticizing your paper, but I would like to suggest another possibility. I have sat down many a time trying to put my complaints of THE COLLEGE VOICE on paper, but I found it extremely difficult because I believe that any criticism offered

should be constructive. It is by no means easy to publish a decent college newspaper. But I found my letters taking on the same sarcastic style that is characteristic of your paper, and I don't believe that this attitude should spread any further.

I believe that a newspaper should be representative of its community. I don't think that many of the articles in THE COLLEGE VOICE are either representative or of interest to the Conn. Community. I also believe that there is much news that is not being printed that would be of great interest. I would therefore like to make a suggestion to you. There is much antagonism that is directed towards your paper. Instead of sitting back and insinuating that you can ignore it because it isn't being brought to your direct attention, why don't you take a step

yourselves and try to find out what is behind it. You could devote one of your polls to gain some information about your paper or attend dorm meetings. If you are really open to meeting the needs of the Conn. College Community and in fact you want to change, I think that most of the responsibility of finding out those wants and needs falls on your shoulders. I would have a lot more confidence in your assertion that you are willing to change and meet the needs and wants of the Community if you would take on this responsibility. Publishing a college newspaper is an extremely difficult task, and I admire you for taking it on, and I'm sure that you are capable of meeting the wants of the Community.

Amy Wilson
House President, Freeman

Warped

To the Editor:

I was quite disturbed to see the lack of taste displayed by the printing of "Party Time" in your last issue. I began to read the ar-

ticle, hearing echoes of a well written one by Marty Johnson in THE SPARK only a few weeks earlier, when I suddenly stopped short. Being in a somewhat inebriated state, I went back to the beginning of the paragraph to reread it. Again I stopped. It was still there, "stained sheets". I cleared my throat, a bit taken back. Little did I know what gems were to come. I continued warily, wishing I were reading this out of THE NATIONAL LAMPOON

rather than THE COLLEGE VOICE. At least then I could have laughed with a clear conscience-Vaseline and all.

I will confidently say that you and Scott are "warped" for having put this article in the college newspaper. Anyone who knows me realizes that I have a high tolerance for this type of "expression" (sickness, humor, call it what you will), therefore I feel justified in getting huffy since THE

VOICE is not the place to publish it. Save it for the locker room, or the dance for that matter, but please upgrade the calibre of your journalism. I am not making any statement as to the validity of Scott's views, but I do not expect to be subjected to such graphic and tactless articles in the school paper-I can buy other magazines for that.

In the name of decorum,
Missy Bullen

Speaking freely

To The Editor:

I have several comments to make about your last issue and your paper in general.

First, I feel that there is a lot of student dissatisfaction with the paper. Personally, I think the paper lacks sufficient sports coverage, interesting articles, and true student representation. I would like to suggest that THE COLLEGE VOICE conduct a survey on itself to find out what student opinion is. Obviously, the staff cannot assume it knows student opinion from lack of letters to the editor or from specific praises it may have received. I am afraid that in this case no news may not be good news.

Secondly, I think that articles such as "Party time: the right time and the right place" are not representative of students nor do these types of articles belong in the paper. I am not concerned with the validity of this article, though I don't believe that the reason the student body comes to Conn parties is "first and foremost to be laid". It seems to me that the staff of THE COLLEGE VOICE should use a little bit more discretion on choosing articles. First, an article such as this tends to put students on the defensive; there are not many students who care to be degraded by their own paper. Secondly, the

fact that your paper is distributed to the New London community at large should be kept in mind. I believe it is fair to say that this article does not provide the reader with a good impression of Conn College students. An immediate reaction to a comment such as this is "Who are we trying to impress?" The paper should not be trying to impress anyone, but at the same time there is no point in alienating the College from the Community. Conn College, as does any college, depends on the Community. The ways in which we do are numerous and well known; your paper itself depends on the Community for advertising.

The last point I have to make about THE COLLEGE VOICE also pertains to The Spark as well. The amount of criticism of the College is unnecessary. It seems that THE COLLEGE VOICE is very ready to criticize every aspect of the College and its workings, yet I have failed to find any article which offers a solution to the problem discussed. I wish to remind your staff of the amount of work and time spent in meetings etc. of any official of the SGA or any facet thereof. There are few people on this campus who are willing to spend time on such jobs, yet plenty who are ready to criticize the work of these students. Criticism without suggestion will never improve the situation.

In particular, I refer to Janice Barefoot's article on Social Board. Her comments on Bill Davis' job as Social Chairman are unwarranted and made without any understanding of the job or its complexities. He is not God, and it

is unreasonable or its to expect no mistakes. Also, Bill is not to blame for everything mentioned in the article, such as Bill's missing the scheduling meeting for Palmer dates. If Bill was not informed of the meeting, and therefore missed it, why is the statement made that "maybe next time Bill will be able to make the meeting"? Doesn't Janice Barefoot read her own article? How is Bill responsible for missing a meeting that he was never informed of?

Not only are a number of students dissatisfied with the paper, but so are several faculty. Their complaint is largely of inaccessibility to the paper. With the number of copies going to New London (I understand it is between 1,500 and 2,000), it's strange the faculty cannot get them. It seems that copies should be put in the post office to assure distribution to all members of this campus.

All in all, I think your paper needs a lot of work. If THE COLLEGE VOICE is so concerned with pleasing the students, it should run a survey on itself. This paper has closed its eyes to student dissatisfaction that has been reported to the paper by the SGA. It would not surprise me if THE COLLEGE VOICE closes its eyes to this letter, or maybe ridicules and distorts it to make it worthless, but then this would only prove my point that THE COLLEGE VOICE works for and represents its staff, not Connecticut College.

Sincerely,
Susan Lea
Box 801

The College Voice

ISSUE NO. 6

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The College Voice

November 4, 1977



Leland Silin of Northeast Utilities



MILLSTONE

By JANET WILSCAM

We have harnessed the atom. By conquering the mysteries underlying matter and energy themselves, we have developed a technology that not only provides the basis for our national defense, but meets 3 percent of the country's total energy needs as well.

Is atomic power really the answer to our country's energy needs? The possible effects of nuclear fission are only beginning to be recognized as dangers to health and environment. Because these dangers are persistent and pervasive, nuclear power is more than a technological, health, or economic problem. It is a moral issue that our entire society must face.

PRO

Take away electricity, and you take away the driving force behind our economy. One has only to consider the multi-million dollar loss incurred by New York's power black-out last July to understand this point.

With dwindling oil supplies, it is necessary that we find other means of supplying electricity. A combination of coal, solar and nuclear energy will be required.

Despite exaggerated claims to the contrary, nuclear power is, in fact, safe. The fear that a nuclear reactor could explode is unfounded, because only 3 to 5 percent of the amount of uranium 238 required for an atomic bomb is present in a nuclear plant.

An event of catastrophic proportions at

a nuclear plant would be a melt-down. Heat is generated in the plant core as a by-product of fission, but is controlled by a system of water cooling pipes. Should the cooling system fail along with each of a plant's emergency core cooling systems, enough heat would be generated to melt the reactor core. The chances of a melt-down occurring, however, are only 1 in a billion, according to the Nuclear Regulatory Commission's Nuclear Safety Study of 1974.

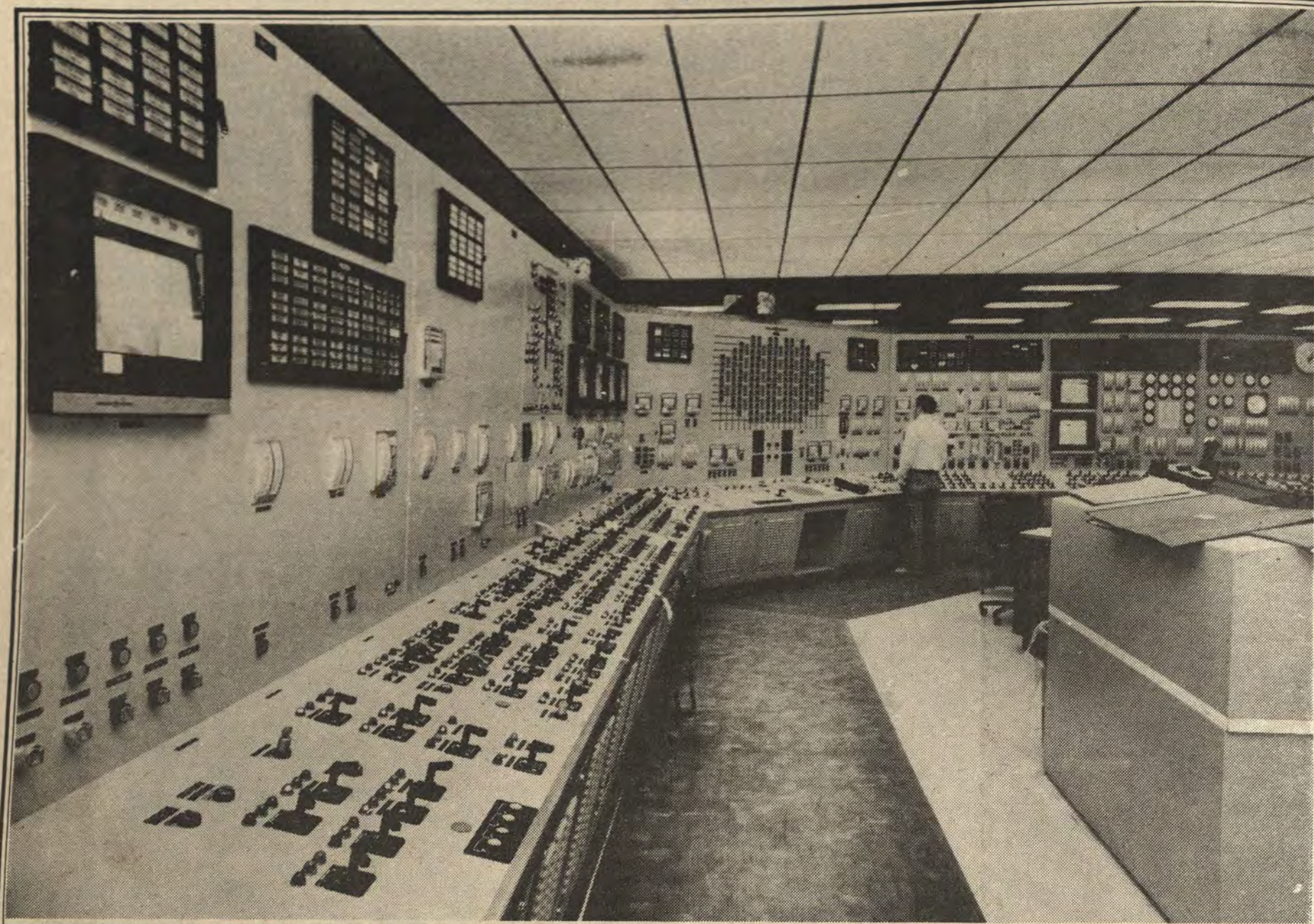
The health hazards of nuclear power are much less than those of oil power. The radiation emitted by atomic plants is low. Certainly, no one has ever been killed by nuclear energy. No one has been able to prove that cancer or birth defects are caused by radiation emitted by plants.

On the other hand, it has been clearly shown that the sulfides produced by oil-

fired plants cause respiratory ailments which can eventually lead to death.

The cost of nuclear power is much less than the cost of fossil fuel power, which makes it an attractive investment. The cost of oil quintupled in the early part of this decade, sending utility costs into an upward spiral. Electric companies that use nuclear power, however, have been able to keep their costs down. For every kilowatt hour (KWH) produced by fossil fuel, a utility company pays three cents, but for every atomically produced KWH, a company spends only one and a half cents. These costs include fuel expenses, the mortgage paid on a plant, and an anticipation of the cost of decommissioning the plant.

continued



MILLSTONE

Ten miles from Connecticut College, in Waterford, lurk two of Northeast Utilities' nuclear power plants: Millstones I and II. Built in 1970, Millstone I was designed to produce 660 megawatts, but operated at only 65 percent of capacity in 1976. So far in 1977, the plant has operated at 90 percent of capacity. Millstone II began operations in 1975 with an optimal capacity of 830 megawatts. In 1976, it operated at 63 percent of its capacity, and has produced at a level of 62 percent of its capacity so far this year.

Gary Doughty, a representative of Northeast Utilities, was asked in a phone interview last Monday why Connecticut needs nuclear power. He responded by saying, "You want to supply enough electricity to meet the demands of the public, and you want to use the most economical means with the least environmental costs." He went on to say that nuclear power costs only half what oil-generated power does. There have been no major incidents with nuclear power, he claimed, and its environmental impacts are minimal.

Mr. Doughty pointed out that in 1975, Northeast spent \$256 million for oil, but that sum was reduced to \$163 million in 1976. He attributed the company's savings in oil to its reliance on nuclear power. In fact, in 1976, 59 percent of Connecticut's electricity was supplied by nuclear power.

Despite Northeast's undying optimism for nuclear power, Millstone I stands out as a bleak reminder of our inability to keep the mighty atom in check. The plant's builders gave it 2 flaws, one being a crack in the inner reactor core, the second being that the pipes in the core cooling system were not of the proper materials, so they ruptured in the fall of 1974. A massive outpouring of radioactively contaminated effluents occurred.

The plant remained closed for 7 months while the pipes were replaced. Restarting a plant always entails a certain degree of danger because of the sudden increase in pressure in the core cooling system. Early in the start-up period, a red light went on in the control room, signalling a leak in the core cooling system. The head engineer ignored the warning signal and allowed the start-up to continue while 3,000 gallons of radioactively contaminated water leaked into Long Island Sound. The plant had to be closed for further repairs.

The accident caused Millstone I to operate at only 45 percent of its generating capacity for 1975, and cost the head engineer his job. On December 21, 1976, the Nuclear Regulatory Commission, in an unprecedented move, rescinded his license.

The Navy has been alarmed by Millstone on

various occasions. At the Groton Submarine Base, nearly 10 miles away, naval censors have been fet off by radioactive emissions from the nuclear plants.

Waterford has experienced a high rate of birth defects and a number of cases of infantile leukemia since Millstone first began operations. In response, the Federal Energy Administration announced last summer that it would begin a study to determine whether the nuclear plants actually caused such cases.

Northeast would like to construct a third Millstone plant on the Waterford site. But on October 25, the Public Utilities Control Authority (PUCA) gave the company only \$35 million of a requested \$90 million rate increase. Carrying through on a threat made earlier during the rate hearings, Northeast decided to postpone construction of the 1150 megawatt plant from 1982 to 1986. Northeast predicts power shortages due to the deferral of construction, even though the company now has a generating capacity that exceeds peak demand by 60 percent.

CON

Nuclear power is unviable as an energy alternative because it is unsafe, it is uneconomical, and because uranium reserves are inadequate.

What makes nuclear power unsafe is that our technology is not developed enough to control it. The Nuclear Regulatory Commission cites 28 design problems common to all nuclear power plants, an indication of the undeveloped state of the industry. One of the design problems is the lack of separation between the electrical systems controlling the reactor core and the emergency core cooling systems.

This problem was made apparent in the 1975 fire at the Browns Ferry plant in Browns Ferry, Alabama. The blaze began when 2 repairmen, unable to see the wiring they were working on, lit a match, which ignited the cables. 11 of the 14 emergency core cooling systems failed before the pathway to meltdown was finally halted. One worker lost his life (3 workers were also killed at the Idaho Falls plant accident).

The chance of a nuclear catastrophe is greater than the NRC study would have us believe because, for one reason, none of the emergency core cooling systems have been tested. The Nuclear Safety Study has also been criticized for failing to take adequate account of the likelihood of human error, which played such a major role at Browns Ferry and Millstone.

Plutonium 239, a fission by-product, poses yet another safety problem. A radioactive isotope with a half-life of 24,000 years, it is highly toxic. If inhaled, 1-1,000 of a gram would kill you; 1-1,000,000 could give you lung cancer. If ingested, it could give you bone cancer. Plutonium's disposal is of grave concern, but we have not

developed sufficient methods for it yet. At a disposal site in Hanford, Washington, over 422,000 gallons of radioactive waste material have leaked into the ground.

Aside from safety problems, nuclear power has also been plagued by economic misfortunes. Simply to break even, a plant must operate at 70 percent of its generating capacity. Of the 60 commercial reactors now operating, only Connecticut Yankee in East Haddam has achieved the mark. High maintenance costs beset the plant that is not functioning, with consumers paying \$300,000 for each day of non-productivity.

Construction costs have also posed a problem. Each delay posed by court actions or environmental impact statements means an increase in cost.

Also, in the 1960's, Westinghouse and General Electric, the major distributors of nuclear ware, were selling reactors at a loss in order to stimulate the market. After 1970, however, they began marketing the reactors at a profit. Utilities did not anticipate the cost increase and so early estimates of the costs of nuclear construction were grossly understated.

Costs of nuclear plant construction fail to compare favorably to the costs of oil-burning plants. United Illuminating, a utility servicing 11 southern Connecticut towns, completed an oil-fired plant in 1976 for approximately \$300-million. By contrast, estimates for Millstone III range from \$1.5 to \$2 billion.

While uranium was originally an inexpensive fuel, the formation of an international cartel has made it difficult to purchase it as its former price of \$9.50 per pound. It currently sells for approximately \$41.50 per pound.

At the end of 35 to 40 years of operation, a plant has to be decommissioned. It can no longer operate because its parts become so contaminated by radioactivity that they are brittle, and dangerous to work with. A recent New York Times editorial indicated that current costs of decommissioning a plant run as high as \$600 million.

Estimates from the Energy Research and Development Administration warn that we have enough uranium to fuel existing plants for the remainder of their plant lives. Expanding our nuclear program would mean that the atom could continue to help meet our energy demands for a period of time under 30 years.

The social costs of nuclear power far outweigh any benefits. Operating plants expose surrounding individuals to low-level radiation while creating a virtually un-disposable toxin that would persist to torment future generations. Since we cannot know what the future holds, we cannot take the responsibility or the risk for an unborn world to come.

CAMPUS

Classified trash

By VICKY VANANTWERP

Our daily living has become increasingly oriented towards the disposable. This strive for convenience ignores common sense as the creation of unnecessary waste becomes habitual.

The recycling of paper and glass is a simple and intelligent solution to a complex and dangerous problem. It can only be effective if every individual contributes to this program.

Many people seem to believe that paper is an unlimited resource. Unfortunately, such is not the case since paper comes from a limited number of trees which once used, are irreplaceable. Whether paper is incinerated or deposited in a land fill, conventional disposal methods are environmentally disruptive in terms of pollution, energy waste, and ecological deterioration.

PAPER RECYCLING

Paper recycling is intelligent, necessary, and phenomenally simple at the individual level. The process, outlined as follows, may seem insignificant but in fact is vitally important.

The first step is conservation. Get in the habit of writing on both sides of a sheet of paper. Notes, lists, and doodles do not require new sheets. In addition, start bringing your own mug to meals. The use of paper cups three times a day is expensive and absurd.

Speakeasys, dances, and parties should encourage "Bring Your Own Glass" activities. When there is no choice but to use disposable cups, look for recyclable paper instead of non-recyclable styrofoam.

The recycling of paper

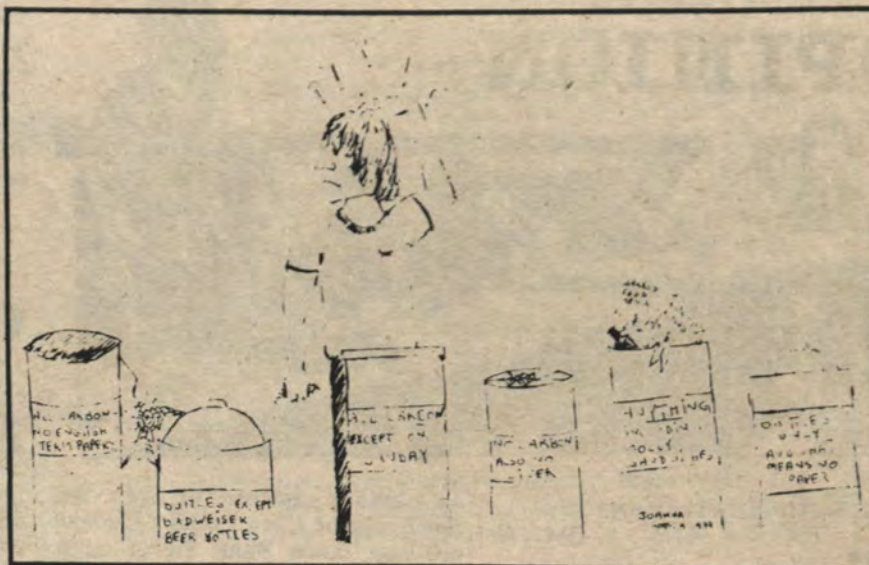
and glass is a simple

and intelligent solution

to a complex and

dangerous problem.

Secondly, become familiar with the difference between paper and trash. Generally, paper includes anything torn out of a notebook, newspapers, magazines, cardboard, wrappers, non-waxed cups, and tissues. A typical collection of deceptive trash might include styrofoam, wax-covered containers, carbon paper, plastic foil, and bottles. These articles are not paper and must not be placed in "Paper Only" receptacles.



Thirdly, separate your garbage in your room. Keep a cardboard box someplace (perhaps under the bed) for paper only, and use a wastebasket for non-recyclable materials.

Also find out where the paper and trash receptacles are in your dorm. Every dorm should have cans marked "Paper Only" and "Trash Only." Sometimes the "Trash Only" cans are in the basement or the commons rooms. A weekly trip to these containers will soon become habitual and is well worth the trip.

GLASS RECYCLING

The role of the individual in recycling glass is even simpler, though just as crucial. The glass situation differs from that of paper in that the glass supply is relatively unlimited as it comes from sand, not trees. The problem is that discarded glass contributes to the mass of garbage at dumps and landfill projects, both of which are ecologically unsound environments. The amount of space we have for such refuse is rapidly diminishing. Also in terms of

energy, making a new bottle out of sand takes significantly more power than to make that same bottle from recycled glass. Glass recycling, therefore, is of the utmost importance.

The most immediate way a student can help is to purchase beer and soda in glass bottles, returnable ones if possible. Plastic bottles and bi-metal cans cannot be recycled, but glass can. There are glass receptacles in the dormitory basements and on every floor with the paper and trash containers. If you cannot find these receptacles, notify your dorm residence chairman. Needless to say, glass includes beer bottles, soda bottles, shampoo bottles, and so on. The separation of personal garbage into paper, trash, and glass is incredibly simple.

Although seemingly trivial, the role of each person in conservation, separation of trash, and so fourth, cannot be stressed enough. The inconvenience of that role is minimal, but the cumulative results can have a tremendously advantageous effect.

"A Stereo system shouldn't sound as good on paper as it does in real life..."

\$389



...so we're not going to tell you about this AAL Studio 1 speaker, Technics SL-20 turntable and Hitachi SR-303 am/fm stereo receiver until you hear it for yourself. Stop by and listen!



on the captain's walk in new london

in the scheetz plaza rte 12 in groton

OPINION



Council elections

The New London connection

By BETH POLLARD

Conn College's students and stone structures stoically stand still high atop New London's most elevated hillside. The gates and walls, intended to keep unwanted trespassers from invading, are perhaps more effective in barricading us within our own microcosm, away from the New London macrocosm.

"There's nothing to do in New London" and other derogatory clichés against our college town are repetitively echoed around campus. Yet, how many of us have honestly and actively tried to help rectify even one of these endless gripes, or even attempted to learn more about the community? Most of us spend four years of our lives here during the time in our lives earmarked for learning and expansion, but rarely search beyond the cover of a book or the front gate.

Conn College is, at least geographically, a part of New London. The time, albeit long overdue, has come to strengthen the Conn College-New London relationship. For those students who are registered voters in New London, the exact time to begin involvement is Tuesday, November 8. This is the day for the New London's election of positions for the City Council and the Board of Education.

The appearance of a third party, the Alternatives Party, adds to the excitement and competition of this year's election. This party was founded last April by 11 dissatisfied Republicans and Democrats. They not only found few differences between the two major parties, but were also frustrated by the "failure to get response from either of the two parties," according to one Alternatives Party member.

12 out of the 18 total candidates running for office (four from each party) gave short speeches and answered questions at a public forum in Cro Main Lounge on Wednesday night, Nov. 2. A few of the candidates referred to the need to build up relations between Conn and New London while most discussed issues which both directly and indirectly affect our lives as residents in New London.

For example, Connie Sokalsky Director of Crozier-Williams, explained to the candidates that our gym facilities are being "overtaxed" by New London residents, especially youths, which prevents Conn students from using the facilities they've paid for. She stressed the need for the community to accept responsibility for responding to the obvious need for more youth centers. Only the Democratic party outlined this need for youth centers throughout the city in their platform.

One major issue in the campaign is redevelopment in New London,

an obvious concern to even the most myopic Conn College student cruising down Bank Street on a Friday night. The Republican platform suggests "construction of a new in-town shopping Mall as part of the Shaw Cove Redevelopment," and "support for our existing commercial area at I-95 and Coleman and Broad Streets in the face of new competition from the planned Waterford Mall."

To attract new residents to New London, the Republicans call for "creation of a middle income Historic 'Village' along Captain's Walk." They also ask to prevent "decay of the City's private residential housing through vigorous enforcement of building and health codes and city-side use of low cost loans for residential remodeling."

Where the Republicans request an "end to the giveaway" of tax dollars to private businesses, the Democratic platform also calls for "low-interest loans—not grants—to businesses that need to bring their buildings up to code."

In addition, the Democrats propose "improved traffic access to downtown New London," "rehabilitation, not demolition, of structurally sound buildings," and the building of "sidewalks throughout the city, using Community Development money."

The Alternatives Party platform suggests "development of New London's Harbor for the revitalization of the downtown area," as do the Republicans and commercial and light industrial use of New London's vacant land and buildings."

Other platform highlights include the Democratic party's proposal for "free admission to Ocean Beach for New London residents" and the Alternatives party's call for "appointments to agencies, boards, and commissions based on merit and not on political affiliation."

Elections for the seven City Council positions and seven Board of Education spots will take place Tuesday from 6 am - 8 pm Conn College is in the 1st District and votes at Winthrop School. For a ride to the polls, call 442-5355, or 447-1461. Remember, "if you're

not part of the solution, you're part of the precipitate." It is time for Conn College to blend in with the community and help work towards solutions to the New London problems we all complain about.

Carter slowing the pace

By NOAH SORKIN

President Carter's Administration is at a critical point. Whereas Carter had been enjoying both popularity and freshness, his administrative machinery has now run into increased criticism and controversy.

Perhaps the basic problem has been the President's desire to tackle too many problems in too short a time span. As the NEW YORK TIMES reported this past week, "Critics of the President have taken him to task for trying to do too much at once, creating economic uncertainty, shifting positions in mid-stream, neglecting Congressional relations and, generally, lacking leadership."

Indeed the President has put his sometimes awkward fingers into many a "political pie." Energy proposals have alienated many Congressmen as well as much of the nation's leading business community. Tax plans have run into controversy both inside the Administration, where debates are raging over the political and economic effects of Carter's proposal, and in the nation at large. Meanwhile Carter has spent much time and energy trying to make Geneva peace talks on the Middle East a reality.

It is surprising that many people seem to be criticizing Carter for "doing too much." In part, at least, these criticisms seem to reflect a desire for the President to slow down his hectic pace until he can untangle himself from much of the controversy he has already created. Yet I would also point out that the presidency should be a place from which issues, ideas, proposals and innovations are constantly bombarding the nation.

For example, do we want another administration like Dwight Eisenhower's where the presidency became overly stagnant and immobile? President Eisenhower was in many respects a bland, unimaginative leader who spent more time on the putting green than he did in the Oval Office.

President Carter has now decided to slow his pace to some extent. He recently announced that a year or two will be given as a period of relative calm, a period in which both Congress and the nation can try to digest Carter's outpouring of programs.

But let us never allow the presidency to become a home for loitering vagrants—it must always maintain some degree of active participation and initiative.

Is the fight over?

By ELLEN PULDA

Last week, when sitting in Cro main lounge at the auction, I witnessed students bidding money away on various hedonistic services. Granted, it was fun and for a good cause, but it appears ridiculous when viewed in light of another gathering of students earlier last week. That audience was gathered to hear Daniel Ellsberg speak. He spoke of a need for the student activism that was indicative of the 1960's. But, here we sit, in close quarters with a naval submarine base, a United States service academy and not very far from a nuclear power plant and all we can do is spend \$45.00 to have someone assassinate someone else's ego.

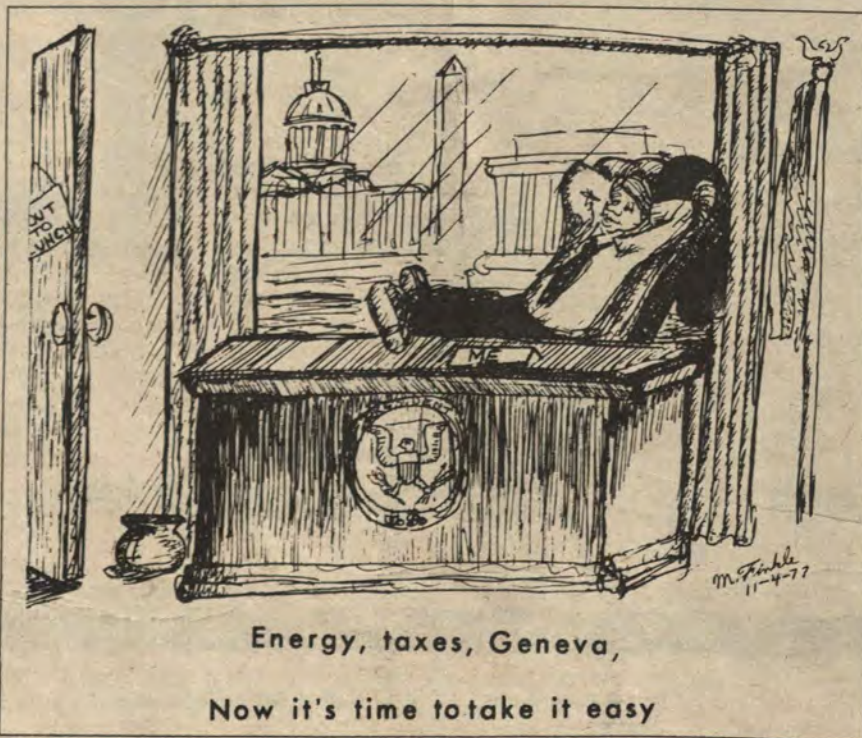
Ellsberg refreshed our memory of the successful protests and moratoriums of the 60's. When you think about it, though, our subgeneration of the all-encompassing "Pepsi generation" would make the best protesters of all. We would stage the most prestigious protests and the most significant strikes. After all, the students of the 60's were but mere pioneers. We watched it all, taking in every move. We saw their successes and failures. We were the final carbonated bubbles of the Pepsi generation. We were raised on protests and take-overs instead of bubble gum and Cracker Jax.

Like all little children we wanted to emulate our older brothers and sisters. So we, too, picked up signs and donned black armbands. We chanted in our sing-song children's voices: Hey, Hey, LBJ! How many kids did you kill today? We skipped school as a form of boycott. We really didn't know

what we were protesting or why. The others were doing it and we did it because it was IN. It was fun to protest, everyone did it. After a while it became a social anti-political. I remember comforting a friend whose candidate for the presidency had lost. We were only eleven.

When the last hurrah of this generation came of age, When we finally knew what was going on and had the voting power to do something about it, there were no more protests or revolutions. Everything had either been protested to death or had already undergone a revolution. The spirit had died along with the causes.

Daniel Ellsberg shocked us with facts and figures concerning nuclear developments in weaponry. We said our cue "Oh my God" and "How can this happen." He asked for the student help again, emphasizing the huge numbers involved in the Moratorium against the war. I doubt that Ellsberg will get the response that was reached in the 60's, at least not from us. It's a shame, too, a crying shame. We would have made terrific revolutionaries.



INTERVIEW

Welch sees aesthetic developments

By NATE RICH

VOICE: What made you leave your lucrative position at Roger Williams and how will your past experience aid your newly acquired post?

WELCH: I have always been interested in private education. All of my career has been devoted to private schools and colleges. I have a very particular interest in that area because I feel that pluralism in education is vital to the strength of the United States and of the world. I firmly believe that we become a nation of exclusively state-run educational institutions, we would lose a great deal that is quite precious in America. Now, I was a product of both elementary and highschool levels of private schools and I never attended a public school and I went to three private Universities: Princeton, Northwestern, and University of Chicago, however I might say that I have a great appreciation for the public sector and the immense contribution that it makes. I have worked on a school board as a committee member for 5 years so that I've had an input into the public sector as well. I do cross both bridges but I feel very strongly about the importance of private institutions and their ability to gain more strength in the coming decades and becoming a more viable force in the American educational landscape. In quantity they will not become (a more viable force), obviously, because more and more students are attending public institutions for a variety of reasons and I think the most central one is financial. Hopefully, the institutions as fine as Conn College will grow and flourish. My philosophy of work in this field of development is based on the premise that I'm a very firm believer in private education—I always have been.

Now, why did I leave Roger Williams? Very simply, I had a double-disk surgery operation in my back in May of 1972. As a result, I decided that one of my interests was in working with a variety of institutions and that enabled me to do that. It was a kind of benchmark in my life. From that point on for the last 5 years, I've worked with schools and colleges as a consultant. In that way I was able to do what I was going to do for one institution as an onboard resident director of development for 5 or 10 schools.

VOICE: What is your experience (interest) in the Arts, and how will you deal with the vacuum left by the departure of the American Dance Festival from Conn College?

WELCH: I happen to be intensely interested in the Arts. I have been ever since I can remember. One of the reasons why I'm interested in the arts is that all of my family is quite artistic. Where I grew up we had six pianos in our house and I was asked to play the violin. I played in symphony orchestras and university orchestras and at some point I hope to join the Conn College orchestra!

I'm also very interested in the fine arts. This is partly due to the fact that I took several courses at University of Chicago in graphic design. I also became director of Development at Rhode Island School of Design, and I was extremely interested in art and this to me was the leading school in the area of the arts in the country. At Rhode Island School of Design I worked with some of the top designers in the country, including a man like Malcolm Greer who is one of the top graphic designers in the United States. . . I have always had a very great love for graphic design, the graphic arts, the fine arts: painting, sculpture, ballet. . .

VOICE: But have you made any immediate plans to replace the American Dance Festival?

WELCH: I can't answer that now because I haven't studied that whole spectrum yet.

VOICE: This will be a major consideration. . . ?

WELCH: Absolutely, the long-term growth of the college will be to strengthen its present areas (which it has considerable expertise) and to further those—build on its strengths, rather than incorporating and entirely new field of program(s) to the college. For example, somebody might ask me if we should have an M.B.A. program because M.B.A.'s are in great demand today. My review of a question like that might be: Well, let's strengthen what we have that's sound and strong at the present time and build on those points before we add a new program.

VOICE: Mr. Deltmold left this summer after beginning to "grease the wheels" for the fund drive to begin in a year or so. Do you visualize the timing of your succession as an advantage-disadvantage to a) the success of the fund drive and b) to the college?

WELCH: Well, I would say that Mr. Deltmold is one of the leading development officers in the country. He has national recognition for the work he has done. He has created the sound underpinning for a good development program of which Conn College is fortunate to have. My coming in is to build on the framework that he so successfully created and to structure the future fund-raising programs of the institution so that it can flourish on the basis of what has been done in the past.

Conn College is fortunate to be among the handful of private colleges that has over the years established a strong development program. In effect, the college is constantly in a capital campaign mode. Every private college in the country, and Conn College is no exception, is asking capital gifts, unrestricted gifts, and seeking gifts for endowment on a continuing day-in-day-out basis. A capital campaign is



"My philosophy of work in this field of development is based on the premise that I'm a very firm believer in private education—I always have been."



simply a structure that allows an institution to put within a relatively small timeframe the ability to energize its volunteers over a relatively short period of time to set particular goals within that framework in order to reach an objective. Fundamentally Conn College is in a capital campaign now and has been for many years beginning, you might say, with the first quest program and then continuing to the more recent campaign for the new library. Whether we would be in a formal capital campaign or not I don't think is as important as the fact that the College is constantly, 365 days a year, seeking support for its capital needs. I would say that the next phase is in the planning stages right now. When the public announcement will be made, I frankly don't know. But I think anyone should be aware of the fact that the development office today is concerned with the 26 million dollars or more that the College needs and is focusing its efforts on attaining that goal in the shortest possible time length.

VOICE: How far do our aesthetic assets go in favor of keeping the money flowing (i.e. what do you think of Harkness green, the Arboretum, etc. in their present state?)

WELCH: Yes, I think so. One of the reasons why I came here is that the campus has many aesthetic qualities that are very strong assets for the institution. When you bring volunteers here and show them the Arboretum and greenhouse, the new library and the arts center, they can see that there is an appreciation here for these kinds of things. I think more and more that in society there is a lack of this going on. For example, where the aesthetics of a place such as Conn College are being harmed by all kinds of eroding elements and this troubles me a great deal. It's like a typical city street where you see nothing but neon signs and one McDonald's or Burger King after another and I think that destroys the fabric of society and destroys the kinds of things we hold closest to us. Certainly in the education of students, to be educated in an environment which Conn is fortunate to have, is an extremely important function of the educational process.

If you learn about Shakespeare, Camus, Renoir, Thoreau or whoever, in an environment that is totally alien to the kinds of ideas which these people espoused, I think that it is much harder to gain an education. Your product varies in large measure to your environment. Especially in the college year it is vitally important that students learn in an environment such as Conn College has. If you don't gain an appreciation for the aesthetics in college and become a coperate president or a power-center in the decision-making of building urban or suburban areas, you are going to carry that concept in the back of your mind and it inhibits any kind of aesthetic growths in your community. I think, that the aesthetic qualities that are here are vitally important to sustain and develop. People are more willing to invest in a school that has an appreciation for the aesthetic than they would be in an institution that is non-aesthetic.

VOICE: Does the empty Palmer Library detract from this?

WELCH: Absolutely. There is no question that an empty building on a college campus detracts from a number of elements. I would hope that funding will come in to the college as soon as possible so that it could be used. Certainly the college needs the place.

VOICE: What are the future prospects for the funding of the new library?

WELCH: We're going to be working on the funding of the new library immediately. Hopefully we will see some results in that in the near future.

VOICE: Could you briefly outline your priorities for the upcoming years?

WELCH: The first thing that is on my mind is to learn as much about Conn College as I possibly can. I want to talk to students, faculty members and sit in on a few classes. I want to check out all the facilities of the college and meet with alumni, parents and the trustees to get thoroughly familiar. Foremost in my mind is the nurturing and cultivation of the contributions for annual giving to the College from all sources which includes alumni, parents, corporations, foundations, friends and the community, so that the college will be strengthened in its day to day operations. We had our first staff meeting this morning. It was largely concerned with the pertaining of year-end gifts and key prospects for unrestricted giving.

Secondly, I'm working on the initial steps for the program of the capital campaigning... We're beginning to build that framework for the capital campaigning very carefully and hopefully we can have this done in a short order. But, in any capital campaign, you don't mention that one project has priority over another. The college obviously has needs that encompass a wide spectrum of programs including athletics, library, and scholarships for students. 36 percent of the students at Conn College receive financial aid and the demand may well be for 40 percent, 50 percent, or 60 percent. Then, it is our job to encourage people to contribute scholarship funds to the College so that more students can come to Conn.

We would never say that one thing is more important than another. It may be that we will encompass three or four projects in the first three years, to be underwritten in the next four years. It is more likely that we would, after reviewing studies that have been done in the past by the long-range planning committee, Board of Trustees, and the President, that we would encompass all the current needs that the College has in our total program. It is much better to show a prospective contributor the total program rather than little pieces of it.

It is commendable that Conn is one of the very few colleges in the United States that operates on the basis of a balanced budget. I think this is a very strong point in terms of going to corporations, foundations, and individuals, for support because Conn College is extremely well managed on a financial basis. I am delighted to see this because it is such a strong point to make to prospective contributors.

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SPORTS

Women end tennis season with 3-5 mark



Lisa Schwartz in a tennis
'frame' of mind

By ETHAN WOLFE

In the face of some stiff opposition, the Connecticut College Women's Tennis Team ended their 1977 fall season with a record below the .500 mark. The team scored impressive victories over Holy Cross (4-3), Wesleyan (5-4), and Hartford (7-0), but succumbed to Trinity (8-1), Brown (7-0), Southern Connecticut (7-2), University of Connecticut (9-0).

In post season play, the Camels participated in both the Connecticut State Tournament and the New England Regional Tournament. The team fared well in the consolation round of the State Tournament. Lisa Schwarz reached the semifinals while playing singles and the teams of Suzie Brewster-Lucia Santini and Sue Northrup-Nancy Garlock made it to the semifinals and quarterfinals respectively in the doubles.

The Camels did not do quite as well in the New England Tournament, as only Beth Smolens and Suzie Brewster made significant advances, reaching the quarterfinals of the consolation doubles. Nancy Smith was another player who took part in the post season action, while Laura Allen, Ann Dempsey, and Susan Rogers also contributed to the team's seasonal effort.

Coach Sheryl Yeary gave reasons for why the team wound up with a losing record, but she did not attribute it to any lack of effort or enthusiasm on the part of the players. She stated that with the exception of one match, "we did the best we could with what we had." In addition, the coach claimed that she was "pleased with the mechanical and strategic aspects of the team." However, Miss Yeary pointed out that despite the fact that the team's competition has been getting tougher each year, Connecticut College has not made an effort to attract good women tennis players to the campus, and that Conn's program is not keeping pace.

The team members themselves seem to agree with their coach, as Lisa Schwarz, the squad's number one player, maintained that "one big singles player would have been better if there had been more courts to practice on than the three that were available. (The women's team divides the use of the six north courts with the men).

To sum up the fall campaign, Miss Yeary stated that "this is probably the best team we've ever had," as she pointed out the victories in the close Holy Cross and Wesleyan matches. She then added that "the other schools are just getting the better women tennis players."

Some reminders

Ms. Lynne Gottlieb, a rabbinical student at the Jewish Theological Seminary in New York City, will conduct the Sunday Service at Harkness Chapel, November 6, 11 am.

Theatre, drama, dance and the relationship between the performing arts and worship are special interests for Ms. Gottlieb. Her service, entitled "Portraits of Biblical Women," explores this theme through liturgy, dance, drama, sign language and music. A dancer and teacher, Dafna Soltes, will assist Ms. Gottlieb. Ms. Soltes has studied with Martha Graham and Merce Cunningham.

Following the service and an informal brunch, Ms. Gottlieb will lead a workshop in "Storytelling: Myth and Personal Identity."

A graduate of the Hebrew University in Jerusalem, Ms. Gottlieb is believed to be the only rabbi serving the deaf in New York City. She is also the rabbinic consultant to Joseph Papp's New York Public Theatre's production of *The Dybbuk*, by Anski, due to open this fall.

Although women are not currently ordained as rabbis in the Conservative Sect of Judaism, Ms. Gottlieb is seeking ordination and will complete her studies in less than one year.

Ruth Stone will read at 8 pm on Tuesday, November 8, in the College House. Mrs. Stone is

coming to the College courtesy of the Connecticut Poetry Circuit. She will be reading at 10 Connecticut universities and colleges in early November.

In 1964 Mrs. Stone received the Shelley Memorial Award. She has been awarded two Guggenheim fellowships and is a Fellow of the Radcliffe Institute for Independent Study.

When not teaching at the University of Virginia, Mrs. Stone lives on a mountain in Brandon, Vermont.

Her books of poems include: *Cheap* (1975), *Unknown Messages* (1973), *Topography* (1971) and *In an Iridescent Time* (1960).

Ruth Stone



COVER STORY

COEDUCATION IS SOLID

By MICHELE MADEUX
and CINDY MALLET

Since the late 1960's, three women's schools comparable to Conn College that have gone coed are Vassar, Sarah Lawrence and Skidmore. The three are similar in size and have been coed for approximately the same number of years, yet Conn has had substantially fewer problems than the others. Both Sarah Lawrence and Vassar have suffered from admission problems with homosexuality, and Skidmore has barely achieved a 1:3 ratio of men to women.

Conn began admitting men to its graduate program in 1960 but it was not until 1969 that men were enrolled as undergraduates. In the first year, 128 men were enrolled as undergraduate program. According to the registrar's figures, this number had steadily increased from 1969 until 1974. Enrollment has leveled off in the past two years at 40 percent. For the fall of 1977, 683 of the 1673 undergraduates are men. Conn has only a modest recruiting program and the Administrations Office does not have open enrollment for men. This is in marked contrast to Skidmore, which began admitting men to fill a 13 percent quota imposed by the state in order to qualify for aid. Dean Hersey's philosophy has been instrumental in achieving a stable ratio within five years. She believes that although "approximately equal numbers of men and women have been the desired ratio since the decision was made to become coeducational, the admissions office applies the same acceptance standards to both sexes." Ms. May Nelson, Administrative Director of Admissions, points out that because no date has been set by which the goal must be reached, the Admissions committee is under no pressure to lower its standards for admission in order to fill a quota.



The admissions office applies the same acceptance standards to both sexes.

Ms. Voorhees, Director of Residence Halls, suggested that the largely single-room occupancy has been a factor in attracting male applicants to Conn. She referred to changes made in Residence to accommodate a coed student body, such as more functional furniture in the dorms. Ms. Voorhees estimated that approximately 15 to 20 percent less meals have been missed per week since Conn went coed, though she cannot attribute this solely to the ramifications of coeducation. These factors indicate that Conn has become, and is becoming, less of a "suitcase campus."

Both Kathy Boluch and Betsy Patton, transfers from Skidmore, feel that the atmosphere at Conn is much more "normal and relaxed" than at Skidmore. At Skidmore, Kathy pointed out, the men really seem out of place. Furthermore, in her opinion, Skidmore did little to accommodate the men on campus. Betsy stated that she believes Conn is attractive to people of both sexes because it has achieved a normal ratio of men to women. She also thinks that the high level of academics at Conn attracts men who really want to come.

According to the 1975 edition of the *Comparative Guide to American Colleges*, "the academic potential of the men would appear to be equal or be slightly higher than that of the women—the reverse of the pattern at most coeducational institutions." It appears that although Conn has not yet reached its ideal of 50 percent men, it has succeeded in the important aspects of being coed.

Computer center is far behind the times

By LYNN MCKELVEY

In the depths of Bill Hall there is a computer, one that is adequate for the programming it is utilized for now, but is two computer generations behind the times. An updated system would benefit the entire campus and many aspects of academic life, not to mention the Computer Science Program. That is the general consensus reached by Wayne Ingersoll, Stan Wertheimer, and Michael Gauthier, all of whom have reason to be concerned.

Any member of the College Community can use the computer but the present system is awkward and inefficient. Many students are discouraged from using the computer room is bulging with file cabinets crammed with cards that must be fed into the computer. The operating facility can only handle a small amount of data at a time so that programs must constantly be broken up. This necessitates tedious tasks that would be eliminated with an up-dated computer, according to Wertheimer, who supervises all academic and student programming.

Wayne Ingersoll is in charge of data processing for the Administration. Many administrative details are handled by the computer, such as tuition billings, transcript information and admissions processing. The current needs of such areas are being met but there is potential for vast expansion. Ingersoll cited alumni records, a file with unlimited growth, as indicative of the possibilities of such expansion.

Michael Gauthier is the Student Director of the Computer Center. He asserted that the courses offered in computer science do provide the student with a decent background in the field. Classes are generally quite small, so there is a great deal of individual attention given to the student. Wertheimer verified this assessment, labelling the use of the computer as a "powerful teaching technique."

But the issue seems to be how much more of an impact a new computer would have on the liberal arts education as a whole. Ingersoll and Wertheimer both spoke of an interactive system with a central computer, unseen by anyone save the programmers, with terminals located in each dorm, office and library. The system would thereby be accessible to students, professors, and administration alike, at a much greater degree than is currently possible with the card-oriented system. It would serve, in Wertheimer's words, as a "total information center" applicable to scholarly research in all phases of the liberal arts.

Relative to comparable institutions, Conn is "far below on computer capacity," according to Wertheimer. The Coast Guard has 28 terminals, with electric lines linking them to Dartmouth's facility. Trinity has terminals connected with the system at Yale. Gauthier has conducted student tours and noted that many prospective freshmen have spoken of the discrepancy, citing their high school computers as being of a higher caliber than the one here. Wertheimer postulated that



A valuable tool for the undergraduate preparing to succeed in any field.

perhaps a modern and efficient computer center would enhance Conn's reputation with prospective high-quality students.

Money is, of course, the crucial factor in the procurement of a new computer. Ingersoll offered the figures \$100,000 to \$200,000 as a general estimate of the cost of a computer. It was conceded by all interviewees that money is tight, although Gauthier said it is rumored that, after the library, a new computer is of primary im-

portance to the administration.

It does appear that the computer center deserves a position of high priority among the school's concerns. Wertheimer believes that a new system will pay for itself in two or three years in terms of efficiency. And besides its relevance to many aspects of life on campus, the computer's place in the outside world assures the college graduate exposure to it in years to come. It is a valuable tool for the undergraduate preparing to succeed at any field.

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GETTING OFF



Feiffer's people

An intimate affair

By KARL SCHUMACHER

The cartoons of Jule Feiffer will come to life, when *Feiffer's People* is performed this weekend. The play written by the famous social commentator and cartoonist of the "Village Voice" is the second play to this year to be performed in Palmer Auditorium 202, the classroom recently renovated for theatre productions, produced by the Theatre Studies and Theatre One tonight and tomorrow night at 7 pm.

According to the play's director, Meaghan O'Connell, the new theatre space, though it forces certain limitations on a show's scope, has many advantages over the more formal setting of Palmer Auditorium. The space is small (only seating about 100 people), and productions must be scaled to that fact. Lighting is limited, but very adequate. Make-up and the actors' gestures must also be toned down so as to fit in with the more intimate space. The use of stage settings is also restricted for reasons of practicality. This aspect of 202 can then be capitalized on, by a good director and cast to create more challenging and valuable theatre.

The play itself is a collection of 48 scenes loosely connected by the theme of sexual and human relations. *Feiffer's People* has a cast of eight, three who play set characters featuring Peter Rustin '78, Max Langstaff '81, and Emily Sims '80 and five who play a variety of roles, Elizabeth Devany '80, Patty Stern '80, Katherine Valanov, Michael Langstaff '78, and Matthew Jansky '80. The entire cast is on stage throughout the play. The actors not participating in a particular scene are either frozen or arranged in a tableau to comment on the action.

In each of the play's many scenes, a sexual situation is truthfully and humorously portrayed. The value of the scenes comes from the audience's identification with the situation. It is Feiffer's hope that the audience will say, "My God, that happened to me! Did I act like that?" The play is very true to life and those that are easily embarrassed or upset by questions of sexual relations may wish to avoid *Feiffer's People*. However to upset people, and to make them think, is often the purpose of



theatre.

The play is an extremely personal work. It succeeds only as far as the audience is involved. For that reason, it is well suited to the small space of Palmer 202. It is the director's job to realize the potential of this intimate space and to utilize its attributes.

The size of 202, in the case of *Feiffer's People* is its most important advantage. The play would be lost in the main Palmer theatre. For the play to succeed, each member of the audience should feel that he is being directly spoken to. In such a play as *Feiffer's People*, it is much easier for the audience to identify with the characters and situations of the play in a small space as 202, than a large theatre. O'Connell is hoping for realistic theatre.

Another advantage of 202 (though it may seem to be a disadvantage) is the lack of stage settings used. All plays performed there are limited to eight cubes as sets. Since *Feiffer's People* takes place in many different settings from a supermarket to a bedroom, it is the actors' job to clarify the setting to the audience.

The audience as well must use their imagination to understand and aid the play. Such demands on the imaginations of both the actors and the audience, and the cooperation arising therefore make for exciting refreshing and stimulating theatre.

V.S.O.P.

Hancock's jazz reunion

By MICHAEL SITTENFELD
and PETER WYMAN

The legitimacy of what is called "jazz" is brought into question when everything from rock-jazz fusion to the avant garde efforts of Anthony Braxton is labelled as "jazz." Herbie Hancock's latest Columbia recording, V.S.O.P. (PG 34688), might not touch the extremes of what is referred to as jazz, but Hancock's work extends to a variety of styles.

The highlight of V.S.O.P. is the quintet Hancock leads on the album's first and second sides. The quintet features Ron Carter on bass, Freddie Hubbard on trumpet, Wayne Shorter on saxophone, Tony Williams on drums, and Hancock on electric piano, and plays a mid-sixties brand of jazz profoundly influenced by Miles Davis, with whom, except for Hubbard, all the band members played. The album is a fitting tribute to Davis.

Hancock begins V.S.O.P. with a deft piano introduction in which he demonstrates the versatility and clarity of his style. The introduction leads gracefully into "Maiden Voyage," a melifluous piece characterized by Carter's loping bass and Hubbard's flourishes. The first side ends with "Nefertiti," a Shorter composition which the Miles Davis group played. Shorter's exuberant saxophone dominates this meandering tune.

The second side's "Eye of the Hurricane" is a showcase for the quintet's superb talents. The compelling energy of Williams' drums, the lyricism of Carter's bass, the fecundity of Hubbard's trumpet, the fluency of Shorter's sax, and the rich textures of Hancock's keyboards combine to make "Eye of the Hurricane" V.S.O.P.'s finest moment. Miles Davis' influence is most apparent on the second side; the piece begins and ends with a common theme and allows the musicians to improvise within this framework.

The third side features the Hancock sextet which performed from 1969-1973. In "Toys," and "You'll Know When You Get There," the group plays with less vigor and vitality than the quintet. The sextet performs deftly and is interesting in several respects, but is, overall, not as inspiring as the quintet. Particularly noteworthy is Bernie Maupin on alto flute and Eddie Henderson on trumpet. The third side typifies a more modern approach lacking the improvisatory feel of the first two sides.

Hancock's current line-up plays on the fourth side. This sextet plays an electrically-oriented brand of music. While the group performs well, their material unfortunately contains the monotonous excesses of uptempo funk. Again, Bernie Maupin performs admirably on sax.

The reunion of the Miles Davis quintet, with Hubbard on trumpet instead of Davis, is V.S.O.P.'s greatest merit. Hopefully, in the future Hancock's music will take the direction of this record's first two sides. The five members of the quintet have pursued different interests since the sixties, resulting in a fresh, vital approach to the Miles Davis school of jazz on V.S.O.P. We look forward to the upcoming Hancock effort, "The Quintet," featuring four sides of Carter, Hubbard, Shorter, Williams, and Hancock in live performances.

Sculpture exhibit

High forms

By NICK RYAN

Currently on exhibition in Manwaring Gallery at Cummings Art Center is a selection of sculpture from the collection of Alexander Milliken. Milliken is both a collector and dealer of fine art with a gallery in the Soho district of New York City. The show, which will run until November 23rd, is representative of twelve established artists and includes pieces by Anthony Caro, Herbert Ferber, and faculty member David Smalley.

What makes this exhibition interesting is the diversity of styles ranging from the primitivist aesthetic of Jeffrey Maron's totem to the austere industrial patterns of Anthony Caro. Each piece reveals a facet of modern sculpture, which points to the overall development of art in the past fifty years. What is presented here is a reaction against the traditional representational forms that have dominated sculpture for centuries.



"Pa" by Bill Barret

While the lack of figurative references may not endear many of you to this show, it should not be mistaken as a dismissal of reality and obscure indulgence in abstract modes. What these artists accomplish here is a reinterpretation and expansion of the aesthetics of our culture. In elevating the raw qualities of cut or prefabricated steel, art moves closer to our technological and industrially oriented society. The power of these forms lies in their directness and conviction.

Anthony Caro, an English sculptor who exerted a tremendous influence on American sculpture in the 60's, best articulates the industrial aesthetic in his sculpture "LIII" of 1968. Using prefabricated materials, he creates a tenuous balance by setting his piece half on and half off its base. The patterned steel pieces are cut and joined so as to suggest a continuum of form with their regular definition of space. In refusing to tantalize the viewer with beautiful materials, Caro affirms his commitment to the purity of his forms.

Joel Perlman's untitled sculp-

ture expresses many of the same qualities of Caro's work, but in a more animated composition. Supporting a vertical arrangement of polished and rough edged steel bars between two points, Perlman emphasizes both the physicality of the steel and the seeming tenuous balance. The bars appear to sit in space as if held by a magnetic force, and the placement of one bar on the base suggests a continual rearrangement of forms.

David Smalley's lyrical bronze sculpture is an example of form dominating the materials. While this piece does not entirely renounce the surface beauty of bronze, it is not developed to a high polish, and therefore allows the viewer to concentrate on the flow of the twisting form. The inherent motion of the linear elements between the four supporting points resembles the graceful arcs of a ballet dancer.

In contrast to these simple and at times stark sculptures stands Bill Barret's work "Pa" of 1977. Barret's aluminum piece is basically an intersection of rectilinear geometry and anthropomorphic forms. Raised on three feet, it looks at once combative and sexual, while it creates an interesting enclosure of space into which forms jut and curve around.

Peter Reginato mediates between pure formalism and representational art in his constructivist abstraction of a prison

Peter Reginato's "Alcatraz"



cell. Reginato is assured that the viewer understands his references, both in the title "Alcatraz," and with the incorporation of a miniature cell door. In his dualistic approach to this piece, Reginato creates a dynamic intersection of planes and an enclosure of space which resembles Caro's work with its logical flow of elements.

It can be seen from this exhibition that sculpture is no longer a passive medium meant to adorn the hearth or piano. In each of these sculptures, the act of contemplation is a challenge reflecting the harsh nature of its presence. The medium no longer simply represents the idea, it embodies it. This is especially true in Caro's work, which is almost brutal in its minimalism. We are brought back to the familiar saying "less is more;" while this certainly applies here it should also be said that more is sometimes too easy.

PHOTO COURTESY OF MICHAEL HUNOLD



Kathy Kramer, Karen Bean, and Ara Fitzgerald will appear tonight in Crozier Dance Studio at 8 pm.

FRIDAY NOVEMBER 4

CRO. DANCE STUDIO: Fitzgerald, Kramer, and Bean Dance Troupe. 8 pm. Students \$1.50. Call 442-9131 for tickets.

FRIDAY FEATURE FLICKS: "Marathon Man" at 8 pm. \$1.00 Palmer Auditorium.

HARTFORD CIVIC CENTER: New England Whalers-vs-Cincinnati at 7:30 pm. Call 566-6000 for information.

WRIGHT: Irish Coffeehouse. Live and taped entertainment. Suitable refreshments. \$1.50.

COFFEEHOUSE: Jack Wade and Diane Argyris perform in Cro. at 9 pm. 25 cents at the door.

MYSTIC SEAPORT FILM: "The Pink Panther" at the Meeting House, 7 and 9:15

SATURDAY NOVEMBER 5

LEROY CONCERT THEATRE: Presents Phoebe Snow in concert.

YALE UNIVERSITY THEATRE: "When You Comin' Back Red Ryder", a contemporary American drama of confrontation, by Mark Medoff. 8:30 pm. Call 865-4300 for information. 222 York St.

STARS OF AMERICAN BALLET: At 8 pm in Veterans Memorial Auditorium, Providence, Rhode Island. Call 401-277-3150 for information.

SATURDAY FEATURE FLICKS: "Seven Per-Cent Solution" at 8 pm \$1.00 at Palmer Auditorium.

SUNDAY NOVEMBER 6

CONNECTICUT COLLEGE FILM SOCIETY: "A Hard Day's Night" at 8 pm. \$1.00 in Dana. MUSEUM OF MODERN ART: "Cezanne: The Late Work" through January 3. 11 West 53rd Street. "...one of the most remarkable manifestations that has ever been devoted to a single artist!" New York Times.

MORNING WORSHIP: Lynn Gottlieb of the Jewish Theological Seminary, will deliver dramatic readings on the lives of women at 11 am in Harkness Chapel.

MONDAY NOVEMBER 7

LEROY CONCERT THEATRE: Presents Charlie Daniels in concert.

CLASSICS CIRCLE: Talk on "Plautus' RUDENS: the City-State Utopia" by J. David Konstan, Association Professor of Classics, Wesleyan University. Wine and Cheese. 7:30 pm. College House.

TUESDAY NOVEMBER 8

YALE CENTER FOR BRITISH ART: Collections presenting a survey of English art, life, and thought from the sixteenth through the nineteenth centuries. Works by Hogarth, Turner, Constable, and Blake. Call 436-1162 for information.

COLLEGE HOUSE: Poet Ruth Stone will read from her works at 8 pm.

POETRY READING: By Ruth Stone. 8 pm. College House.

WEDNESDAY NOVEMBER 10

PROVIDENCE CIVIC CENTER: Presents Earth, Wind, and Fire in concert.

CONNECTICUT COLLEGE FILM SOCIETY: "Persona" directed by Ingmar Bergman. \$1.00 in Oliva. 8:00 pm.

NATIONAL LAMPOON SHOW: At 8 pm in Palmer Auditorium.

THURSDAY

MORRIS CARNOVSKY: Talks about his experiences in playing Lear. 4:20 pm. Dana.

CONNECTICUT COLLEGE CONCERT SERIES: Philharmonia Hungarica with Balint Vazsonyi, piano soloist. Programs of pieces by Mozart, Kodaly, Beethoven, Tchaikovsky, and Saint Saens. 8:30 pm. Palmer Auditorium.



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