Editorial outlines critical problems facing Voice
College receives major grant
Abstractions in Cummings
Money, but not for the rink

By Michael Adamowicz

A grant of $255,000 dollars was recently given to Connecticut College by the Pfizer Foundation. The gift was announced by President Oakes Ames on January 24. The donation comes in memory of John E. McKeen who was a former chairman of the board and President of Pfizer. The money will be used mainly to create eight laboratories in New London Hall.

The announcement came during a press conference held by President Ames. It was attended by approximately 50 persons including several of the College Deans, members of the Development Office, faculty, and members of Pfizer from New London and New York. Ames opened by stating there was to be a "remodeling of a very special building at Connecticut College." He then gave a brief history of New London Hall, which was one of the first buildings erected at Connecticut College.

The plan to renovate New London Hall was first formulated three years ago. The College has since tried to find a donor to finance the new construction. They finally came to terms with The Pfizer Foundation just before Christmas, 1978. The grant is the first major step towards the estimated 600,000 dollars that is needed to complete the remodeling.

Mr. Littlejohn, the Vice President of Pfizer, stated: "It is particularly appropriate that this grant should be made in honor of Dr. McKeen and of an historic building. Dr. McKeen loved the process of renovation - making old resources serve new purposes." Mr. John E. McKeen served Pfizer for 42 years in a wide assortment of positions. One of his major accomplishments at Pfizer was the enlargement of that company's facilities of manufacturing penicillin and other chemicals. This was done during World War Two with the goal of meeting the Allies need of larger quantities of penicillin. Pfizer was then the largest producer of that drug.

President Ames stated that the "modernization of New London Hall will now permit the college to expand the opportunities for research as well as teaching, matching the outstanding field laboratory we are so fortunate to have." The first step in the renovation will be to boost the electrical current available in New London Hall. At present, there is a danger of overloading the circuitry if all the equipment in the Hall is used at the same time. Later additions will be the plant growth chamber, taxonomy and ecology teaching laboratory, plant anatomy and development laboratory and microbiology laboratory. These will be used by the Botany department. The Zoology department will receive a comparative physiology laboratory, mammalian physiology laboratory, growth chamber room, and an animal behavior room.

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There is no set date for the beginning of the remodeling. President Ames, however, does have hopes that some steps will be taken very soon, and that the rest will follow within the coming year. Once completed, Ames feels it will encourage more independent study by the students and boost the research done by the faculty. He cited this grant as a unique opportunity to facilitate the dramatic enrollment growths in the Human Ecology, Botany, Biology, and Zoology departments since the beginning of the decade.

Connecticut College is launching a fund drive in order to reach the full 600,000 dollar cost of the new laboratories and other construction. Mr. E. Leroy Knight, Treasurer of the College, has "the expectation that other major gifts will soon accompany this grant because Dr. McKeen was very highly thought of by members of the Pfizer Corporation. And there is every opportunity for those who knew him to make gifts in his honor in addition to other donors who have an interest in the Connecticut..."
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“Clearly, petty considerations stand in the way of certain of the faculty’s integrity”

Everyone has an axe to grind, and the college community may find that it grows tired of the criticism directed at it by grumblers. The individual or community mature enough to accept criticism without malice is rare, and those who persist in playing the gadfly may only succeed in alienating and embittering their targets through their intentions were more benign. Yet the criticism, if it is honest, is useful, a check on his convictions, and speaks out where it is evident that mistakes are being made. It may be that to be more political in strategically sound, and that by according to popular whim today, one might see out a concession or two in the future. But the time comes, a time that cannot be ignored, when to remain mute is to abdicate the responsibility of speech, and to acquiesce to forfeit the precious ability to act, a power that distinction men from innocent animals.

... ... ... ... ... ...

The College Voice will speak out now, in language more direct than it has before. The College Voice is wholly disillusioned with the reception it has been given of late. The College Voice has lost a considerable amount of respect for certain members of the faculty whose integrity, they were once certain it had never questioned. Although most of the faculty and students have fulfilled the responsibility to be fair and objective readers, we have been shocked to learn that a certain element in the school has through obstinacy, pedantry, and a lack of empathy, set terms under which it will be nearly impossible for the Voice to publish this semester, if indeed we will be able to publish at all.

Before indicting a department of the school for an action that may not seem extraordinary, the community should be aware of the history of this newspaper, and why we face a crisis of sorts today.

Before The College Voice ever existed as a concept, a newspaper called The Pundit was the only major newspaper published by Intelligent Adult. The Pundit was a newspaper tied umbilically to the Voice, which replaced the Pundit, a newspaper tied umbilically to the Voice, which replaced the Pundit, a newspaper tied umbilically to the...
Is there a donor in the house?
The College needs $500 grand to cover rink costs
SEPTEMBER 19, 1978 VOLUME II ISSUE NO. 1
By Allen Moore

The administration is convinced that the controversial Connecticut College skating rink will be completed by February of 1979. Recently, however, difficulties have arisen stemming from a lack of financial backing and public protest.

During the winter break, residents living near the proposed construction sight decided to petition against the building of the rink. The group, including a number of college faculty members, appealed to the city council on the grounds that the neighborhood would be disturbed by noise and traffic. Responding to the complaints, the college arranged a forum whereby each side was able to explain their view. The outcome was that the college would change the location of the rink, build a new access road, and surround the rink with thick woods. Each of the amendments in the original plan helped to lessen the noise and traffic problems. The residents were satisfied.

But in catering to the objections of the residents, the college is faced with a new dilemma: money. Due to the fact that the building site has been changed, and a new access road will be built, the construction costs will rise by $300,000.

The final projected construction cost is now $1.5 million. The college has, according to Treasurer Leroy Knight, $1.2 million, and needs $1.5 million to open the rink. Mr. Welch, head of development, says, if the college receives the $300,000 it will be able to begin construction. The administration hopes to have the rink open in time for Mr. Welch's retirement in May.

An early chapter of the rink saga

Chapter 9: 'Need more Money'

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The College needs $500 grand to cover rink costs

Price hike

In response to rising heating costs, faculty salaries, and inflation, Treasurer Leroy Knight says, "next year's tuition will increase by no less than $510." Consequently, tuition for next year will amount to - for two semesters.

Irony

"Human nature is not exactly beautiful." - Shah of Iran.

More irony

"It is very nice to know that now when people wave at me they use all their fingers." - Jimmy Carter.
What then is the axe, among so many axes on campus, that The College Voice whose forty-plus hours of work per week could easily be spent at a full-time job, receives so financial compensation for the editorship, as the editor of the U Conn Daily and other do, but we are not interested in money. It is also true that many schools allow their editors a flat sum of academic credit for their work on the newspaper, but we are not interested in gifts or credit either. It is finally true that most schools cooperate with their newspaper staffs in order to spare editors serious academic trouble in their effort to put out a newspaper that is worth the effort being put to press. Connecticut College, as represented in one academic department has not done this even. It is to us we take exception, It is this at which we are shocked and disappointed, and it is this which makes it imperative that we will be able to continue publishing this semester. It is unfortunate that the present editor of the Voice, a second semester senior must take five courses this semester to graduate, James Polan made the mistake of becoming the editor of the College Voice last semester, a mistake compounded by trusting to the integrity of the Exceptions Committee to allow him to change a single course to pass-fail after the deadline in order to makeup for the many study hours lost to the newspaper. The Exceptions Committee took three weeks to allow the change, after paralyzing Polan with a network of typical red tape. In the interim, though, Polan dropped the course, not believing that he would wake up from such a nightmare, and most oddly not wanting a "D" or any such passport to his transcript. The editor, then, is faced with taking five courses this semester. Polan, in order to eliminate some small corner of chaos in his life, petitioned one of the academic departments for an independent study for this semester, the work to be done in conjunction with, but not coincident to, work on the newspaper. This department informed him two weeks into the semester, that the petition had been refused. Polan revised the petition which was once again refused, already three weeks into the semester. We would like to think that there is some method to the madness of this department and it is all too clear that political factors have crept into a decision that ought to be objective. One might imagine that any partiality might be in Polan's favor. Clearly, though, petty considerations stand in the way of certain of the faculty's integrity. Names cannot be named here, as The College Voice does not stoop to yellow journalism even for revenge. But let it be said that because of past Pansl-culpeta, petty jealousy, and the entrenched bureaucracy characteristic of a department that we, as students and individuals will be very careful not to emulate in the future. The College Voice has had a critical fall accompli d up on it with the most casual of airs. We do not go to press without an editor. And it is equally true that our editor may not have the time to get us to press. We are disgusted with the bureaucratic idiozy that now gums up our wheels, wheels that are not being greased, in the surreptitious manner that obviously makes many things happen at Connecticut College. Frankly, we do not know what we will do; we clearly perceive only that nothing is clear. We want to publish and do not know how we can. We expected more. It is both typical and revolting that we did not do it.

Grant continued from page 1

College environmental sciences." Mr. Knight also praised the grant. He stated, "The Pfizer grant is very significant step towards improving the quality of our academic facilities and will permit us to proceed immediately to correct one of the most difficult problems we've has with that building, which is the lack of adequate electrical services. And it will also provide for better laboratories, and a safer building which will meet all building codes, including accessibility to the handicapped. In short, the new building will be far superior to its present condition.

Dr. William A. Niering, the Katherine Blunt Professor of Botany, was also very pleased with the grant. Niering was very concerned with environmentalism and carries this into the remodeling of New London Hall. He said, "The face lifting is overdue in terms of modernizing the equipment. I only hope that it can be done tastefully. That is, to preserve some of the past. I hope it can be done with a minimum loss of resources. Where we need to update - fine. But if we do it just for looks, then I don't think we're really making environmental progress. We must also keep in mind that it must combine aesthetics with resource conservation."

President Ames and members of Pfizer Incorporated agreed that the grant signalled a significant contribution to the academic community both at Connecticut College and at-large. The new facilities, according to Ames, will be invaluable in coordinating field research done in the Connecticut College Arboretum and laboratory work. This combination will allow professors and students to explore new areas that will be open to them due to the additional laboratories and other facilities provided by the grant.

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"Odds & Ends at the foot of the hill!"
By Michael Adamowicz and Kenneth Hochberg

A glimpse of Max Gimblett’s nature is revealed by the way in which he set up his current exhibition in Cummings Art Center. The lobby is a square within a square. From the start, Gimblett found this atmosphere to be very comfortable. Someone suggested that a bench be placed across a corner of the room and thus create a diagonal in the lobby. Gimblett answered this with a spontaneous “No.” There would be no diagonals in his environment, just as there are none in his paintings. Likewise, the avocado plant, so long a fixture of the lobby, was moved as far out of sight as possible. Organic shapes would not be allowed to interfere with the geometry of the room and the paintings. From this example, the reverence Mr. Gimblett has for the geometry of squares and rectangles in his paintings can readily be seen to be part and parcel of the artist’s own nature.

One of New Zealand’s foremost artists is Max Gimblett. He is a color-form painter who has an exhibition in Cummings Art Center that opened January 28 and will close during the third week of February. His pieces are now shown in many major art galleries in the United States. A selection of his pieces covering the last two years of his work is currently on tour. Connecticut College was one of the sites selected to display his art on this travelling exhibition. Ms. Barbara Zabel, an instructor at Connecticut College, arranged for the show and also wrote the show’s catalogue.

At the age of 25, Gimblett began his career in art as a potter. However, he soon realized that painting was his forte. “I did pottery for about three years. In my pottery experience I felt like I needed the possibility of having illusion and the possibility of having more color than I was getting in pottery. I did my first drawing, since I was a kid, at the age of 28. And then I decide to go to school to find my real potentials in art.”

As a student at the San Francisco Art Institute, he learned about various forms of art: “I lasted about half a semester; I felt that I did not need the experience of a formal education in art; but I made a few good friends and connections.” He then embarked on a personal program that retraced the advances in Western art during the last two centuries. This included the learning of academic spatial and figurative concepts. During this formative period, he found Fra Angelico, Paul Cezanne, Piet Mondrian, and Barnett Newman to be the most instructive artists to his personal development.

REFLECTIONS

Although some may associate Gimblett’s paintings with those of Albers, the Bauhaus color theorist most well known for “Homage to a Square,” Gimblett specifically denies any significant connection. “I think he (Albers) is someone who investigated color and investigated the constant form of a square within a square. When I see an Albers, I pause and take a good look. But his talking, thinking, and writing about color has had no impact on me.” Rather, Gimblett is performing his own color inquiries, as is demonstrated in the work on exhibit.

The simplicity of the work, and the lack of symbolism, allows the paintings to become a mirror of any individual who contemplates them.

The main emphasis of the current show is on the motif of a vertical bar, centered within a square ground; each of the two elements are of contrasting color. The size of the canvases are 80 by 80 inches. Gimblett prefers not to separate the realms of color and form, either in the viewing or creating of these pieces. He states: “The notion about form and color is that there be a marriage; that they be very, very interwoven. It is a very complex relationship. I don’t really believe that the form is dictated by the color. The form and the color are interchangeable in the early stages of painting.” The culmination of this approach is a series of powerful paintings incorporating bold images with cold color schemes.

Photo by Wendy Weeks
Gimblett continues: “In order to get open, people must first want to. If they are interested to come and stick around for awhile, then I suggest they bring along a friend who knows pretty much about what’s going on. That way the person is not just out there on his own, and someone is there to help them and stop them from getting frustrated. But actually it is just a question of being open. You really don’t need to know anything about art and art history. If you trust yourself, and start to look, and forget about notions about the art being silly or inconsequential, then ideas will start to crop up in your mind. And then more will come; until you are totally involved in the painting. But don’t let yourself get blown away by all the hype that surrounds art at times, all the literature and stuff that people try to put on the work, especially by the elitists in museums. That’s not really what the essence of all this is. My work is just about something very, very beautiful and simple.”

“If you pause and look,” Gimblett believes, “everything starts to happen.”

These pieces are all self-portraits, in that each one assimilates a percentage of Gimblett’s entire experience. One unique attribute of Gimblett’s life, the fact that he spent his childhood in New Zealand and his adulthood in the United States, makes the dichotomy between Eastern and Western philosophies an important factor in his works. For instance, the painting BLACK-GREY evokes a mood of Eastern meditation, while YELLOW-RED evokes a more Western pragmatism. It is important to note, however, that the viewer’s appreciation does not depend on such literal translations of the work.

Mr. Gimblett’s approach to the creative experience is not a rigidly structured one. He is not consciously attempting to make an explicit statement; rather he implores each viewer to make his own. According to Gimblett, the viewer can be the protagonist in each painting, bringing to the work his or her own experiences. In this way, the paintings become backdrops for personal improvisation. At best, Gimblett provides the viewer with a network of personal markings on the canvas; these stimulate the individual’s imagination. For instance, in the painting YELLOW-RED, a small dash of paint rests approximately 3 inches off the main bar. This spot is barely visible, especially at a distance, and compels the viewer to search for the dot. A one-on-one relationship is thereby established between the viewer and painting, while this whimsical game of hide and seek continues.

After an initial encounter with the paintings and then a deeper identification with the artist, there remains a more piercing experience. According to Gimblett, "The paintings can act as a pool of water reflecting the viewer’s inner psyche." The simplicity of the work, and the lack of symbolism, allows the paintings to become a mirror of any individual who contemplates them.

For those who may be reluctant, at first, to become involved in these canvases in a one-on-one relationship, Gimblett professes the following advice. "This kind of reaction means that the person probably becomes hostile. This, in turn, leads to frustration and demonstrates a lack of adequate information about the piece. It seems to me this can all be handled by just looking. But, it’s not as simple as that. Things can stop you from looking: your point of view, your attitude - such as a ‘kid could have done it,’ and so on. You must then get open enough, humble enough, to look. All the times we say ‘No,’ it’s closure. And unless we have a bell of a lot of information before we say ‘No,’ we’re closing ourselves off to a potentially expanding experience."
Punk rock ain't dead, I am

Don't get your hopes up. The Playboy Club has not yet broken into the circuit of Conn parties, "but we are working on it," claim the K.B. Harm Bwmies. From left to right, Ashley Powell, Helene Ken, Wendy Weeks, and Linda Schaper were sent in front of a hungry movie crowd to entice the audience to come to their dorm's party. Other hare-raising schemes to maximize party attendance thus far have been J.A.'s "get ignorant" speakeasy, a (Lord have mercy) senior class-sponsored "prep party," and an invitation only punk rock party. This new run of theme parties seem destined to prove that decadence is here to stay.

Ladies and Gentlemen! Back from their smash tour of Harris, let's give a nice welcome to... the Jammin Camel! Rousing welcomes and packed houses booming with thunderous applause have become synonymous with the Jammin Camels. The group has been together four months and their fame and rise to stardom has been meteoric. Starting from a dingy basement in Old Lyme, the Jammin Camels have scratched and fought their way to the top of the business. Lead guitarist Josh Sloeboardait Radio boasts, "Today Harris, tomorrow Cro Main Lounge!" The other members of the supergroup are John Golden - bass guitar and percussion, dynamic drummer extraordinaire, Deke Etherington, Ted Canoe - guitarists, Steve Rice on the keyboards, and Screaming Dave Hartby belting out the vocals.

Conn's resident Berkshire enthusiast and noted conservative Professor Birdie has a real chip-off-the-old-block in son Hugh. Hugh has been appearing recently in the El and Gee Club, and more recently, right here at Conn with his smash punk rock group The Reducers. The Reducers produce a sound as hot as a pistol with Hugh pounding out a vicious lead guitar according to a local critic who caught the act.

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Ever had one of those nights when not even your pillow would comfort you? Jordan Truckenberg now knows the feeling better than anyone. One week ago, he awoke to a smoldering and smoking pillow, as he was in the midst of a rather erotic dream. He turned to cuddle his pillow and found that it was too hot to handle. If it had not been for the quick thinking of his house-mate, Bob Tankard, the two might now be homeless wanderers.

Notice to College Staff from the people who brought you the report about the report from the Treasurer and Business Manager: The report you received in the mail regarding your report that you received in the mail telling you to disregard the report regarding your benefits and salary is likely to be incorrect. Please disregard it completely.

Romeo's, Romeo's, wherefore art thine happy hours. Romeo's, How couldst thou snatch my strawberry daquiri, my free pizza, and my favorite musical group away? Thou hast removed the only church I wouldst ever be caught dead in. Verily, I lament out over the loss of thine gracious hospitality, second only to Norm's. Thy staff and thy bloody marys didst comfort me. And thinketh of all the poor Kiwanis clubs and Loyal Order of Porcupines who are now mere assemblages looking for a place to banquet. Though thy food be no better than Harris and thy drinks a step up from Polar Cola twas enough; it did serve.

Photo by Wendy Weeks  
Photo by Tatiana Lopuchin
The mini concert alternative

By Ann Allan

On any given night on this campus in any dormitory one can hear the following dialogue:

A: What are we going to do tonight?
B: Let's go to the bar.
A: I'm sick of the bar. I guess I could read Economics.
B: Bag that.
A: There's nothing anywhere to do around here. Think Sue will let us borrow her car?
B: Fat chance after what you did to it last time.
A: There's never any concerts here.

Other places have concerts. How come we never have any concerts here?
B: How should I know, idiot? Hey, pass that over here.

And so the cycle continues. In an attempt to break through the deadening pall of boredom that hangs over our small academic campus like a shroud, Social Board is trying to provide an alternative, an option that is in the form of mini-concerts. These concerts, while they do not offer the excitement of a big-name performer, do offer a chance to see up-and-coming talent at a reasonable price ($5) without having to scourge a ride off-campus.

The mini-concert series, however, does not mean that Social Board has eliminated the possibility of a major concert. As Bob Berg, who has worked extensively with such concerts in the past at Conn, the difficulties involved in getting one off are immense. Says Berg, "In order for us to get a show, three things have to happen. First of all, the band has to be on tour in the first place, not cutting an album. Secondly, they have to be going through New London, Connecticut. And thirdly, we have to have an open date in Palmer on the exact day that the band is going through New London. The last factor is further complicated by the fact that some departments take more dates in New London than in Palmer, so they really need or even use.

Further complications arise from the fact that Connecticut College is very small. In order to fill Palmer's 1,300 seats, Social Board must sell to three-fourths of Conn's 1,900 students, a success rate that is rarely achieved even by large universities. As Berg points out, "We're Connecticut College, not University of Michigan." There are only so many people that can fill two hundred and fifty seats. Social Board must cater to the community tastes, which Berg attributes to the fact that "the average Conn. College student was not born in New London.

In describing experiences from the past, Berg mentioned the Billy Joel, Jimmy Cliff and Boz Scaggs concerts. All three lost money, as did the more recent Pousette-Dart, Livingstone Taylor and Southside Johnny shows. He emphasized, however, that Social Board is not trying to assume some loss, as long as it is not financially devastating. According to Berg, "It's a certain exponent, a loss is fine. We never look to make a profit but, rather, to offer another activity to the student body. On the other hand, every band that plays on campus makes money by socializing, Social Board, either through a loan or an outright gift. When we lose 90% of the money on a major concert, we begin to question the feasibility of it."

Another major problem is attendance. Says Berg, "Conn. students are very much a part of the community, spoiled. The smaller the name, the smaller the turnout. Drawing people is worse than ever. For some reason, we have a real problem getting people to come, even if it's only a matter of walking across campus. People won't go unless it's a big -- I know, because I've done it myself. In order for it to really work, it's a 100-% shot."

At the Musical Entertainment and Campus Activities Association conference in Rynanis, MA. last semester, Berg and Sherman Minton, chairman of the Social Board, learned of the mini-concert alternative, as a way to include more and less-known talent with a small, intimate audience setting. This saves Social Board money and therefore provides for more concerts. According to Berg, this concept has worked in other schools and could work here. "Social Board is basically a part of our community. It's our job to keep things moving." It's characterized as an "untraditional" concert in which some of the larger names are controversial. A: There's never anything to do around here. 
B: There's never any concerts here.

"Students year after year get bored," says Berg, "and Social Board must do something. If you invite Hendrix to play at your wedding or Bar Mitzvah. If you had the man call Jerry. I have had the words with the woman, April. I have listened to the tunes from the ancient box, and they were good tunes."

"Sometimes during the route of Kings London and Richard, a voice was heard calling out from the West. It was a groovy voice. It was the voice of Saint Francis. Her hymns were to become world famous. Her bands were to become millions. Her music was to become San Francisco.

By Jay Faver

Hallajudah, Dead Again, Christ, what a revelation. Like the civil rights activist once remarked, "I have been to the 'Dolphin.' I have seen the photos of the 'Dolphin.' I have seen the patrons are big. The spot is the Dolphin Cafe. The Dolphin is genuine fun. For my quarters, they've got the best juke-box on the shoreline. The machine is simply chock full of solid rock and Rolling Stones. Four good-size speakers make this easy listening music even easier to listen to. Loud is the word, it is the word. They also have a new electronic game appropriately named "Space Wars." There are several ways to play "Wars." You can battle your opponent while trapped in "negative gravity," or while being sucked into a super nova. I like to play my version called "computer brain gone haywire after seven blong hits if Jupiter red."

Honestly, you won't find too many more interesting ways to throw away your spare cash.

The Dolphin's decor is divinely dead. Grateful Dead. The cafe's walls are covered with snapshot shots of the band at home, in concert, and visiting old friends at narcotics rehabilitation centers. Large American flags are also draped about the bar. Strange in a way, but what could be more American than Jerry Garcia and mom's homemade acid pie?"

Don't forget to bring along a knife when you go down to the Dolphin. Not for protection, mind you, The bar counter and all of the tables are wooden, and they're all carved out with cute sayings and funny names. So I guess it would be cool for you all to scratch out little something if you got itch to do so. My favorite was composed by the "Signman" of Groton, who wrote, "I'd rather have a bottle in front of me than a frontal lobotomy."

Also, the cheeseburgers are out of this universe, I mean it.
SPORTS

Camels an enigma

Vassar blown away

They played well against tough schools like Wesleyan and Eastern College, but barely beat a weaker Barrington team the first time they played, and lost the second game. To become a legitimate team, the Camels must learn to beat their opponents, not just play them. The Camels played the second half with less intensity than the first half. They were confident of the win, and were content to trade baskets with Vassar. Ted. Cottele. Wayne Mal and Dan Levy all hit nice baskets to maintain the Camel lead at 54-22 with 17 minutes left in the game.

After running up a 63-37 lead, the Camels reverted to their old habit—bad passing. Bad ball-handling has plagued the team all year and they were prone to it, even in the Vassar blow-out. As in the first half, the play was physical but sloppy with a lot of up and down action.

One thing the blow-out did was give the substitutes a chance to play. All performed well. Chris Bergan played his best game of the year, both offensively and defensively. He scored 13 points and rebounded well. Tom Barry, one of the most promising freshman, the team, lived up to his potential, scoring 14 points. Mike Amaral, John Faulkner and Barry Hyman performed well as ball-handling point guards.

The Camels cruised to a 91-61 win. Overall, they played no better or worse than usual. They played to the level of their opponent. Though they won by 30, it could easily have been by 50 points. The win gave the hoopsters a record of 7 wins and 0 losses. This makes Coach Luce happy. "Last year we won only six games the whole year and now we are almost at 30." The Camels have the potential to be a good basketball team. But they have a schizophrenic personality. They play a good, close first half but get blown in the second half. Whether this is due to coaching or playing (probably both), the situation must be remedied for the Camels to reach their potential.

The coach had a couple of reasons for Vassar's poor play. "Maybe Vassar is not as good as some of the teams we have played...they just came back from their break. Maybe they don't have their basketball legs backs." The coach attributes the Camels' inconsistent play to the fact that "we still don't have a real lot of confidence. That comes with winning games.

He added that "in the first semester we won three and lost two...and I didn't think we played well."

This is Connecticut's problem. They are a good, young team, but are very inconsistent. If they can be three and two and not play well, imagine how good they will be when they do play well. Camel fans are hoping for a quick answer.

By Seth Stone

There were two important questions that were answered at the February 2nd basketball game against Vassar. First could the Camels maintain the momentum they received following Dan Levy's last second game winning shot against Barrington? And secondly, were Vassar's uniforms really good? The answers were yes (91-61), and no (red).

Both the Barrington and Vassar games ended with a Camel hoop at the buzzer. But whereas Levy's shot gave the Camels a 49-48 victory, Chris Bergan's game-ending shot copped the 81-61 victory against Vassar. Though Connecticut played well enough to deserve the win, the game was not a victory, for the Camels played poorly. But, fortunately for Connecticut, Vassar played worse.

Only two points were scored in the first three minutes of play. It was Wayne Malinowski who opened the scoring, hitting from one of his favorite spots; the deep right corner. Both had lead fingers, as the Camels hit only two of their first ten shots. As for passing, the Camels threw away a potential three-on-one break. Vassar, too, followed the Connecticut example of missing passes, traveling, and executing plays very poorly.

Camel sharpshooters getting high.

Gymnastics team floors' vs-Conn

By Lisa Kingman

The Connecticut College Women's Gymnastic Team, battling first meet jitters and injury, tied the University of Connecticut Team 130.5-P. to 129.7. The meet was the first of the season. Connecticut has many open men and many fast scores were from Linda Wiatrowski, 5.35, Lisa Kingman, 5.35, Rayna Nitberg, 6.5, and Linda Plein, 4.85. (Linda was the only member of the beam performers who managed to stay on throughout her routine.)

Coming into the floor exercise a point behind the U. of Conn. team, the Conn College girls psyched themselves for great routines and tied the meet with strong performances by Gail Sampson, 6.35, Lisa Kingman, 6.6, and Rayna Nitberg, 6.95.

Other members of the competing team are Hilidi Pear, Sally Bourquou, Pam Long, and three freshmen, Mercian Farland, Callie Hoffman, and Lisa Strauheberg, from whom the team is expecting great things. Two injured members of the team not able to compete this season are Karen Cahill and Heidi Walsh. The Conn College girls' next meet is at Keene State, a very close rival, on Saturday. Two home gymnastics meets are coming up, one on Tuesday February 8th at 7:30, and the other on Monday February 12th also at 7:30. The team hopes for a massive victory.

By Ula Kingman

The University of Connecticut's Gymnastics Team Thursday night overtook the University of Connecticut girls, producing a stretched, poised team, living up to their promise. With strong performances from Carol Berg, 6.55, and Linda Plein, 6.85, the team is particularly proud of Linda who is a first year vaulter and doing exceptionally well.

On the uneven bars, Conn College lost a bit of ground but managed to hang in the meet with scores from Amy Roberts, a 3.25, Lisa Kingman, 4.2, and Cathy Walker, a strong 5.65. Beam proved to be a problem for the Connecticut Team, as the beam performers who managed to stay on throughout their routine.

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Airborne gymnast composes physical poetry.

Photo by Wendy Weekis

Photo by Karen Cahill
Dorm ball roundup

By James Dicker

The Men’s Donn Basketball League began play last weekend with a schedule putting all twelve teams into action. Scores were lower than expected due to twenty minute running time halves which, after being labeled "bogus" by Commissioner Dave Fiderer, were changed to the more familiar eight minute stop time quarters. This proved to be the correct remedy as scores picked up immediately. Under this year’s format, the top two teams from each division plus the four teams with the next best record, regardless of division, will fill out eight playoff spots. Each team plays twelve games.

Defending champions Larrabee struggled in their opener versus the Quad before prevailing 38-31. The Bee was led by Mark Field’s 14 points supported by 10 from Ron Rabkin. The Quad held the lead until the final minutes. Steve Litwin scored 16 in defeat, 12 in the first half. The Bee also took a 61-38 decision over Kmdbam when its fast break hit stride. Jim Wee and John Freeman, both 10-2, finished the season with 19 points. Larrabee is as strong, if not stronger, than last year’s team with the addition of John McKittrick. Dave Fiderer, all with 14 points. Randall’s flame-out, 12 in the first half. The Bee also took a 61-38 decision over Kmdbam when its fast break hit stride. Jim Wee and John Freeman, both 10-2, finished the season with 19 points. Larrabee is as strong, if not stronger, than last year’s team with the addition of John McKittrick. Dave Fiderer, all with 14 points. Randall’s flame-out, 12 in the first half. The Bee also took a 61-38 decision over Kmdbam when its fast break hit stride. Jim Wee and John Freeman, both 10-2, finished the season with 19 points. Larrabee is as strong, if not stronger, than last year’s team with the addition of John McKittrick. Dave Fiderer, all with 14 points.

Larrabee, led by Randall’s 14 points, was defeated with 10 points while Jeff Wright’s Smith-Burdick game with David Sams’ Smith-Burdick. Fiderer, Sams and Matt Tyndall form a formidable nucleus for KB-Day. Wright-Marshall’s two games. Lambdin opened with an exciting 38-33 edging of a touch Harkness-Park team before succumbing to the Faculty. At the bottom of the North Division are Morrison and Hamilton who both dropped their only outings. Doug Sprenger’s 16 points against the was in vain. Hamilton came out on the short end of a 45-44 final against JA-Freeman.

Leading the South Division were the Faculty and JA-Freeman, both with 3-0 records. The impressive Faculty squad scored a 44-38 triumph over Morrison and a 44-38 win against Lambdin. Ex-varsity star Jeff Simpson scored 14 points in the first win and poured in a league high 22 points against Lambdin. Robert Hampton supported Simpson with 24 points in the two games. The Faculty look to have their best team ever with the backcourt of Simpson and Hampton combined with David Murray in the pivot and Ralph Dilika and Walter Brady in the corners. They will be tough to beat.

Jeff Freeman kept pace with the Faculty with the Hirschorn leading the victory over Hamilton and Tom McGoldrick supplying the needed points versus Wright-Marshall. If the team can get Jeff Sade psyched to play, they will be a strong force in the league. The Quad rebounded from its loss to Larrabee with a 32-30 decision over Harkness-Park. Rich Hazard poured in 21 points, many of them crucial buckets in the second half. The Quad needs more scoring punch from their big men if they are to be a major contender for the title. Litwin and Hazard can not do it alone, although they may have to.

Around the South Division are Windham, Harkness-Park and Smith-Burdick, all with 0-2 records. Windham has played both Larrabee and KB-Day, an inevitable start. With six freshmen on the team, expect Windham to improve. Harkness-Park played tough in both losses and should break into the victory column soon. Smith-Burdick looked disorganized in both outings and will need a large improvement in team play and shooting to produce any victories. The overabundance of twenty-foot shots from the frontlines will not help their cause.

Overall, the League looks fairly well balanced. Games are played just about every day or evening with a full schedule on weekends.

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