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 225,000 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 laboratories, 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.

At present, there is a danger of overloading the circuitry if all the equipment in the Hall is used at the same time.

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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Everyone has an axe to grind, and the college community may find that it grows tired of the criticism directed at it by complainers. The individual or community mature enough to accept criticism without making it rare, and those who persist in playing the gadfly may only succeed in alienating and emblazoning their targets though their intentions were more benign. Yet the criticism-if he has the strength to be honest, is ruled by the force of his convictions, and speaks out when it is evident that mistakes are being made. It may be that to be more polite is strategically sound, and that by according to popular whim today, one might eke 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 is to forfeit the precious ability to act, a power that distinguishes 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 has been 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 the 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 on campus. Without belittling the work of students before us, the best that can be said of the Pundit is that it was thoroughly mediocre. Those who remember the Pundit cannot fail to also remember that it was mildly entertaining, and was not accorded the respect a newspaper published by intelligent adults ought to deserve.

But these are incidents in the life of the deceased Pundit, not the College Voice. What we have today was very much thriving. When David Stewart began the College Voice, which replaced the Pundit he did so with the bold intention of creating a lively newsmagazine that was both creative and provocative, not with the intention of reviving the Pundit, a newspaper tied umbilically to SGA and in fact notorious for devoting whole issues to platforms of SGA candidates, presented in a thoroughly labored style. To say that Stewart, and others, put a lot of work into the Voice is a notion that cannot be appreciated in an essay: one had to see the energy that was going into the new Voice to believe it.

The enthusiasm that characterized the tenure of Stewart was continued by Evan Stone, who upgraded the grade so priced by students at this college, not simply to keep the Voice's momentum going, but to steer it in new directions. Under Stone's guidance, the College Voice, the newspaper representing this college, took the blinders that we grew accustomed to off, and took some good hard looks at the social scars plaguing us today, issues that many courses here do not even deal with, issues like rape, global hunger, the nuclear threat, and the spectre of corruption in a department of this campus.

We say unabashedly that we have worked long hard hours to do this, occasionally overnight, and at times when we could just have easily been studying or drinking like everyone else. Unlike Student Government, we do not mind that few students appreciate this work, because we are confident that our newspaper is a very good one and represents the voice of the faculty, students, and staff.

This year Camela are a peculiar species, being talented and energetic in early quaters, but prone to falling apart in the game. Seth Stone looks at the team's destruction of Vassar earlier this semester, and analyzes some of the Camela problems also.

The College Voice is an editorially independent news magazine published weekly during the academic year. All copy is student-written unless specifically noted. Unattributed material is welcome but the editor does not assume responsibility and will return only those accompanied by a stamped, self-addressed envelope. All copy represents the opinion of the author unless stated otherwise. The College Voice is a student-run, non-profit organization.

Editorial offices are located in Room 212, Crazier Williams Student Center. Mailing address: Box 1931, Connecticut College, New London, CT 06320. Phone: (203) 435-3851, Ext. 236 or 391.

The time comes when to remain silent is to abdicate the responsibility of speech...
ON CAMPUS

Is there a donor in the house?

The College needs $800 grand to cover rink costs

SEPTEMBER 19, 1978
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By Allen Moore

At the conclusion of a meeting in New York last week, members of the village committee of the city of New London announced that the college will receive $150,000 to help finance the construction of the new rink. The college arranged a forum whereby each side was able to present their views. The committee and the college reached an agreement on the project.

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 $10."

Dope

In response to allegations of excessive liberalism, Governor Ella Grasso recently affirmed her position on marijuana. When asked by a student of the State House of Representa-tives if she would support a bill for lessening the penalties of possession, she replied: "The legislation, as it pertains to my constituents, is not of my concern."

Chu trip

Professor Charles Chu flew down to Washington D.C. on January 29 to at-

ted a formal reception for China's Vice-Premier Teng Hsiao-ping. Prof. Chu was invited to the event by Dr. Robert Fenyky, a Vice-president of Pfizer Inc. Although Prof. Chu did not actually get a chance to talk with Teng, he did meet and discuss heady affairs with several other members of the delegation, including Han Hau, the current liaison officer to the United States, and Pan Yi, who is directing China's technological quest.

an early chapter of the risk saga

Chapter 9: 'Need more Money'

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 present their views. The outcome was that the college will change the location of the rink, build a new access road, and surrond the rink with thick woods. Each of the amendments in the original plan helped to lessen the noise and traffic problems. The residents are 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 sight 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 $1.8 million. The college has, according to Treasurer Leroy Knight, $1.3 million, and needs $600,000 to open the rink. Mr. Welch, head of development, says, if the college receives the money by May 15, the Keene Foundation will donate $150,000 to the cause. When asked what would happen if the college did not receive the $300,000, Welch replied, "we will receive the money..." The next two months will prove to be very busy for Mr. Welch and President Oakes Ames.

The college is now involved with a very important hearing with the City of New London. The risk has already been approved by the city Planning Commission, and must be approved by the City Council. The Council meets on Feb. 13, and, if ratified, the rink will be put into construction.

Townie transfers

In an effort to reaffirm Connecticut College's close relationship with New London, the Board of Trustees recently approved a community transfer program. The program will give city residents preferred admissions status as prospective transfers to Connecticut College from the two local community colleges. Financial aid will also be made available. The program, proposed by City Councillor (and retired Connecticut College professor) Ray Turner Morris, will partially offset the estimated 2.37 million dollars of tax revenue lost to New London because of Connecticut college's status as a non-taxable, non-profit institution.

In 1972, when eighteen-year-olds were dying in Vietnam, the state of Connecticut lowered the legal drinking age. One year later, for the action, among others, was that it was ironic for eighteen-year-olds to be subject to the draft, and yet not legally be accorded the right to drink.

Last year, a amendment in the state House to raise the drinking age back up to twenty-one by a clear majority of 84 to 50. This year, however, the proponents of a higher drinking age received weakened and strengthened their position. Armed with statistics that show that more and more eighteen-year-olds are killing and getting killed in car accidents because they are not allowed to drink, the amendment's supporters are likely to see the amendment passed. Although last year's bill got permanently stuck in a House committee, a strong supporter of the bill is this year's chairman of that same committee. This year's bill, slightly modified, proposes to raise the drinking age to nineteen cutting off high-school seniors from supplies of alcohol. Local representative Bill Ciros, a College faculty member, said he was not in favor of anything proposed, preferring to see the age requirements left as they are.

Fire hazard

It appears that in today's world no place, however small, can escape global tribulations. Mitchell College, located in downtown New London, has been plagued by a series of minor fires within the last two weeks. The first three fires took place in Moorings, which houses all foreign students taking an English course, much like Knowlton here on campus. The last fire took place in the dorm to which students were deliberately set, and though he would not comment on this, the general feeling is that the fires have been set by a student of the college. What makes all this particularly interesting is that out of the 400 students at Mitchell College, 200 are from Iran and of those in residence at Mooring's House.

Although the administration has expressed the idea that, if set by a student, the only purpose of the fire was to express his or her desire to release their anger, the student body seems to believe that the fires were set by one of the two Iranian factions. The administration, however, vehemently deny this, and say that the leaving irrefutable evidence the last thing they wish to do is to bring turmoil with them.

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.
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 have 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 Bush Professor of Botany, was also very pleased with the grant. Niering is 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.
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. For the same reason, 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 25 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 decided to go to school to find my real potentials in art. So I went to the San Francisco Art Institute; 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 canvas is 80 by 100 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 intertwined. 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.
MAX

GIMBLETT

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 just 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 with 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 generates 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 speck is barely visible, especially at a distance, and compels the viewer to search for the dot. This 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 hint of a bit 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 Bouies.

Other hare-raising schemes to maximize party attendance thus far have been a J.A. "get ignorant" speakeasy, a (Lord have mercy), senior class-sponsored "prep party," and an invitation only punk 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 Camel. The group has been together for four months and their fame and rise to stardom has been meteoric. Starting from a dingy basement in Old Lyme, the Jammin Camel have scratched and fought their way to the top of the business. Lead guitarist Josh Sleichardt boasts, "Today Harris, tomorrow Cro Main Lounge!" The other members of the supergroup are John Golden - bass guitar and percussion, dynamic drummer extraordinaire, Deke Ethington, Ted Canse - guitar, Steve Rice on the keyboards, and Screamin' Dave Hartby belting out the vocals.

Ever had one of those nights when not even your pillow would comfort you? Jordan Trubiczenko now knows this 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. 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.

Conn's resident Berkshire enthusiast and noted conservative Professor Birdsell has a real chip-off-the-old-block in son Hugh. Hugh has been appearing recently in the EI 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.

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 removest the only church I wouldst ever be caught dead in. Verily, I bannest 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 Kwains 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 never anything 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.
B: How should I know, idiot? Hey, pass that over there.

And so the cycle continues. In an attempt to break through the deadening pall of boredom that hangs over our small, scenic campus like a shroud, Social Board is trying to provide an alternative to the usual college entertainment in the form of mini-concerts. These concerts, while they don't have the excitement of a big-name, do offer a chance to see up-and-coming talent at a reasonable price -- without having to scrounge a ride off-campus.

The mini-concert series, however, does not mean that Social Board has eliminated the possibility of a major concert. Says Arthur Berg, who has worked extensively with such concerts in the past at Conn., the difficulties involved in pulling 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. Second, 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 band is going through New London. The last factor is further complicated by the fact that some departments take more dates in Palmer than 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 1,600 students, a success rate that is rarely achieved even by large universities. As Berg points out, "We're Connecticut College, not University of Michigan." Then there is the fact that Palmer is surrounded by five major concert centers -- New York, Boston, Providence, Hartford and Norwich. Finally and most importantly, there is the undeniable gap between the campus and last 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 Bonnie Raitt concerts. All three last money, as did the more recent Poussette-Dart, Lattimore Taylor and Southside Johnny shows. He emphasized, however, that Social Board is willing to assume some loss, as long as it isn't financially devastating. According to Berg: "It's a certain act, a certain extent, a loss is fine. We never look to make a profit, but rather, to have another activity to the student body. On the other hand, every band that plays on campus has to be approved by Social Board, either through a loan or an outright gift. When we lose $80-90,000 on a major concert, we begin to question the feasibility of it.

Another problem is attendance. Says Berg: "Conn. students are very much priven, do not appreciate the smaller ones, the smaller the turnout. Drawing people is worse than the other way around. When 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 100-1 shot."

At the National Entertainment and Campus Activities Association conference in Ryamins, MA, last semester, Berg and Social Board Chairman John Anzor learned of the mini-concert alternative. "It is increasingly being used by schools of our size. The basic idea is to hire lesser-known talent at a comfortable price 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 unified in support of this direction. We don't have to turn over our entire concert series, however, in the new mini-series format is jazz pianist George Fishchoff. Says Berg: "George was described as an "unstoppable force" and his performance character- ized as "wide-eyed, wacky, madcap and moving." The critic also praised Fishchoff's charisma and the intense energy level of the audience. Finally, he is described, somewhat bizarrely, as "a cross between Truman Capote and a Caribbean waiter," which is something this writer really wants to see, after Arthur Berg rightly notes, "Students year after year get bored with the same old monotalous oldies. 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 own version called "computer brain gone haywire after seven whole bugs hit Jupiter red." Honestly, you won't find too many more interesting ways to throw away your spare cash.

The Dolphin's decor is divinely deep, Grateful Dead. The cafe's walls are covered with snap shots of the band at home, in concert, and visiting old friends at narcotic rehabilitation centers. Large American flags are also draped about the bar. Strange is a way, but what could be more American than Jerry Garcia and Roni'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 ticked off to do so. My favorite was composed by the "Slagman" 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.

By Jay Faber

Halliejahad, Dead Again. Christ, what a revelation. Like the civil rights activists once remarked, "I have been to the 'Dolphin.' I have seen the photos of the man they 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."

"Sometime during the rule of Kings and Richard, a voice was heard calling out from the West. It was a groovy voice. It was the voice of Saint Carribean. His hymns were to become world famous. His bands were to gross millions. His music was to become San Francisco."

Tranquility above all

By Tatiana Lepuchin

Illustration by Max Moore

Photo by Tatiana Lepuchin

Tranquility above all

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, the word, 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 own version called "computer brain gone haywire after seven whole bugs hit Jupiter red." Honestly, you won't find too many more interesting ways to throw away your spare cash.

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

Camels an enigma

Vassar blown away

Camel sharpshooters getting high.

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 pink? The answers were yes (91-31), 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 netted 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 Matlinowski 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.

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 Cotjeune, Wayne Mal and Dan Levy all hit nice baskets to maintain the Camel lead at 34-28 with 17 minutes left in the game.

After running up a 43-27 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 played 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 freshmen on 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 91-31 win. Overall, they played no better or worse than usual. They played at 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 8 losses. This makes Coach Luce happy. "Last year we won only six games the whole year and now we are almost at 50." 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 back." 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 don'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 well they will be when they do play well. Camel fans are hoping for a quick answer.

**Gymnastics team floors' 1-Conn**

By Lisa Kingman

The Connecticut College Women's Gymnastic Team, battling first meet jitters and injury, tied the University of Connecticut Team in "sphynx" at 61.2 on Friday night. Amy Crider, Williams, with both teams scoring 93.2. Jeffrey Zimmerman has worked extremely hard coaching the girls, producing a stretched, poised team. As the results in a tie, the Conn College girls definitely showed as a strong group.

The meet began well for Conn College, who won the vaulting event with strong performances from Carol Vaas, who received a 8.85, Amy Roberts with a 7.6, and Kaitlynn Hayson, a 7.05. 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 3.23, Lisa Kingman, 4.2, and Cathy Walker, a strong 5.65. Beam proved to be a problem for the team, with too many falls (it is SCARY up there). However, considering the good scores the girls received regardless of the falls, it is evident that the team should do extremely well on the balance beam this year. A few of the scores were from Linda Wisnowski, 5.35, Lisa Kingman, 5.35, Rayna Nitzberg, 6.35, and Linda Plewin, 4.85. "We did not think we played well."

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 from Gail Sampson, 6.35, Lisa Kingman, 6.6, and Rayna Nitzberg, 6.95.

Other members of the competing team are Hildi Pearl, Sally Bouroughs, Pam Long, and three freshmen, Mary Jo. Forland, Callie Hoffman, and Lisa Strausberg, 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 29th at 7:30, and the other on Monday February 12th also at 7:30. The team hopes for a massive victory.

The Camels have a disturbing habit of playing to the level of their opponent.
Dorm ball roundup

By James Dicker

The Men’s Donn Basketball League began play last week 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 the eight playoff spots. Each team plays twelve games.

Defending champions Larabee struggled in their opener versus the Quad before prevailing 38-31. The team can get Jeff Simpson and a 51-40 triumph over Morrison when its fast break hit stride. Jim Wee took 18 minutes. Steve Litwin scored 18 and John Freeman. Dave Geller tumbled 21 points versus Wright-Marshall. McGoldrick supplying the needed big men contended for the title. Litwin and Hazzard can not be backed up in the game.

AGA-Dean kept pace with the Faculty with 12 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 and Lambdin each split their two games to stay within striking distance of Larabee and KB-Day. Wright-Marshall look Smith-Burdick 30-21 before losing 30-27 to JA-Freeman. Dave Geller tallied 21 points in Wright-Marshall’s two games. Lambdin opened with an exciting 35-33 edging of a touch Harkness-Park team before succumbing to the Faculty.

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