Conn. College Announces Campaign Drive

by College News Service
New London, Conn., February 26

Connecticut College President Oakes Ames announced the start of a major capital and annual giving campaign drive to raise $30 million over the next four years for new endowment, additions and improvements to the physical plant, and for current operations at the four-year coeducational liberal arts college.

Target date for raising the new funds is July, 1986, the 75th anniversary of the College. Ames outlined the plans for the use of the campaign funds as follows: $11.4 million for endowment resources: $9.1 million for campus renewal and development, and $9.5 million for support of current operations.

Currently Connecticut College has an established annual giving program that brings in about $1.2 million per year.

According to Ames, the increased endowment will help to continue to attract and retain outstanding faculty and provide scholarship for larger numbers of students who otherwise could not come to the College.

Thirty-four percent of the College's students receive financial aid. This year almost 90 percent of the student income comes from endowment and annual giving. In addition to Federal and State funds, was used to maintain the level of financial aid.

Included in the $11.4 million for new endowment resources is $5 million for faculty salaries, a goal that has already been enhanced by three major faculty endowments. A 1979 grant of $1.5 million from the Smith-Nicholas Foundation provides $300,000 in faculty endowment each year for a period of five years. Late in 1981, the MacArthur Foundation chose Connecticut College as one of 16 colleges to receive $300,000 for an endowed chair for a junior faculty member. A bequest in the will of Lucy Marsh Haskell, a member of the class of 1919, adds to the total of $1.5 million for the establishment of an endowed "Fund for Faculty Salaries."

by Steve Lau
On February 24th and 25th, Mr. Nana Mohomo presented two Emmy Award-winning documentary films: "The End of Apartheid" and "Last Grave at Last Resort," to Hamilton students.

Mr. Nana Mohomo, the producer of both these films, is a Black African and has been living in exile since his involvement in the Sharpville demonstrations in 1960. He is currently co-ordinator of AFL-CIO Program of Action in Support of Black Trade Unions in South Africa.

These documentaries were created to inform people of the South African government's racially oppressive apartheid policies. As the films' producer, Mr. Mohomo wanted to close the credibility gap, using the documentaries as a medium for political communication to show what is actually occurring in South Africa.

Both films showed the political and socio-economic deprivation of the Black, Indian and Asian population in South Africa. The films captured the impoverished living conditions in which the majority of the South African population live. Each film is regarded as a source of cheap labor and are treated as subservient second class citizens. They possess no substantial political or civil rights and are denied participation in government. Therefore, they are politically helpless in alleviating their situation. The white African minority under the National Party dictates how the Blacks shall exist.

The movies showed the following: the Blacks are ethnically separated and placed in homelands called Bantustans; the working conditions and wages are just enough to keep them alive. Black labor unions are registered under the Industrial Conciliation Act and have minimal bargaining power to obtain working benefits and wage increases.

South Africa is extremely dependent on Black labor which provides the majority of the South Africa's work force. Without this source of cheap labor, the South African economy as well as foreign multinational corporations would suffer tremendous

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Hopes For A Labor Movement In South Africa

By Mag McClellan
To an outsider, the spilled beer and scattered coats of last Friday's all-campus party wouldn't seem different from the spilled beer and scattered coats of any other party. But last Friday's party was different because it was the first party in the Hamilton basement.

The turnout was very good at the party given by Park dorm, but the general responses and reactions to the evening were mixed.

The use of the Hamilton basement for parties has become an important issue on campus; consequently, the large turn-out was not surprising. There was ample room in the basement, but some people felt it was a "cold atmosphere for a party" and would be more appropriate for "beer bashes" than for normal affairs.

Of principle concern to most people was the reaction of the people in Hamilton dorm. One person seemed to sum up the general feelings of the members of the first floor when she said the party was "pretty damn loud." Jenny Laury (85) lives in a room that was right above the band, and she said the party was "pretty obnoxious" and her room was shaking when the band played.

However, the party seemed to go better than many people had anticipated. The bathrooms on the first floor weren't trashed, and someone was sent to clean them at 7:30 the next morning.

There also wasn't any reported vandalism to the rest of the dorm. One person on the second floor said she was upstairs and "didn't really hear anything" in the basement.

One problem that residents of the first floor mentioned was the lack of security on their floor. They said there were quite a few "townies" walking around their halls and that in the future a security guard should be on the first floor.

The extent to which the Hamilton basement will be used for parties in the future is yet to be determined. It seems unfair to make it the new "Crom" if doing so jeopardises residents of Hamilton, but at the moment there doesn't seem to be another alternative.
Fire in New London

Dr. Benjamin Pierce

By Sandra Matos

Students of Unity House and OVCS (Office of Volunteers for Community Services) organized a relief effort for the victims of Tuesday morning's fire on Franklin Street that left approximately fifty persons injured or homeless. The Post Office and Unity House were designated areas where students' donations were combining clothing, furniture, canned goods, household items, etc. The monetary donations were combined with the church offerings collected from Harkness Chapel and donated to the Soup Kitchen that provided meals for the victims. There will be a follow-up report of the progress of the victims in the next Voice.

I would like to take this opportunity to sincerely thank everyone for the contributions of time, energy and money. It was clear to see that the relief effort caused an excitement that benefited throughout the community. The eagerness and immediate response of all made it a success.

Pierce is a native South African, who received his B.S. degree from Southern Methodist University in Dallas. He then went to the University of Colorado where he earned his Ph.D. Pierce's academic interests range from population genetics (the study of how genes evolve over time) to the effects of acid rain on the breeding patterns of amphibians in Connecticut.

Perhaps, one wonders how a person from Texas ends up in New London. Comments Pierce: “The job was exactly what I wanted—a combination of teaching genetics and evolution. I consider myself an evolutionary geneticist. I also worked a small school, and I liked the area.”

By Maria Wyckoff

Trying to figure out what makes a good professor is a difficult problem. To some, the major qualification is that he or she is a nice person. To others, who tend to be more academically-oriented, it is important for a professor to be challenging in the classroom. Whichever characteristics are used, it is unique when one person exemplifies most of the various qualifications. I have greatly enjoyed working with Dr. Pierce, one such rarity.

Pierce, an assistant professor of Zoology, is a native South African, who received his B.S. degree from Southern Methodist University in Dallas. He then went to the University of Colorado where he earned his Ph.D. Pierce’s academic interests range from population genetics (the study of how genes evolve over time) to the effects of acid rain on the breeding patterns of amphibians in Connecticut.

The Hope For A Labor Movement in South Africa

By Rachel Youree

In the February 25 Social Board newsletter, Mrs. Mohomo expressed his desire to show the South African situation to create avenues for equal treatment. Mohomo intends to show the MNC’s decisions on labor, the homeland policy in South Africa complicates the act of unionization. Workers in the homeland are employed and returned to their homeland according to the availability of labor. The workers’ consistent lifestyle makes organization very difficult.

However, Mohomo foresees a chance in the situation through mobile union organizers going to the South African labor support and sees Black labor as a more concerned constituency which might help the government in influencing change in South Africa. Mr. Mohomo is pessimistic about the future of the South African situation’s. The dialogue between the Whites and the Blacks is pointing to a violent confrontation is increasing on both sides. The possibility of an increased Black militancy has become predictable since the South African government has taken away many of the cool-headed leaders of the Black organizations. Thus, he feels that more militant leaders have begun to fill the leadership vacuum. In addition, Mr. Mohomo recognizes an element of total despotism which is beginning to rise in the Afrikaner psyche. It is predicted by some persons that seven million South Africans will rise for liberation. However, Mr. Mohomo sees this as an exaggerated number.

Officials indicate that the outlook in South Africa is pointing to a violent confrontation as Black demands are being frustrated by the white minority. In the search for a solution, the Black labor movement is seen by many as a critical factor in creating change. Mr. Mohomo is optimistic about American labor support and sees Black labor unions as a viable force in creating an institution of racial equity in South Africa.

By Dr. Benjamin Pierce

The Hope For A Labor Movement in South Africa

The students here,” says Pierce, “are very dedicated towards their studies. They are good students who work harder than those at Harvard or Yale, because they have no illusions about their greatness.”

His comments on Conn’s faculty are equally positive. They are, according to Pierce, “very dedicated towards their teaching. They are not primarily concerned with research.”

When asked about the recent upsurge in the Creationist movement, Pierce replied: “I think, in the long run, it may help the work of our theology. It’s a political movement that will pass.” Unfortunately,” he adds, “the Creationist movement does some harm to the teaching of science.”

Pierce enjoys spending time outdoors hiking, canoeing, camping, and running. In addition, he says, “Teaching and research are not only my job, they are also my hobbies.”

Plans for the future include the continuation of studies on the effects of acid rain. Pierce said that he would like to see how amphibians adapt genetically to different levels of acidity. He also added that he would like to spend time in the western United States working on certain sub-species of amphibians unique to that region.

By David H. Gleason

Social Board Chairman

Yearbook

By Rachael Youree

Years from now, as the class of 1982 thumbs through their Koine yearbooks, there will be memories not only of union leaders, financial support and organization. Therefore, he is working with the AFL-CIO to help support the labor in South Africa. In order for Black labor unions to be a viable organization, it needs the AFL-CIO to train potential union leaders and create skilled workers to help organize the labor movement. With AFL-CIO support, Mohomo feels that the union can show their power and create the bargaining leverage necessary in making changes in South Africa. Mr. Mohomo anticipates the union’s power as being able to make firm demands instead of just asking for reforms.

Mr. Mohomo is confident of a national labor alliance between American labor unions and Black unions. Therefore, he is attempting to solidify a working relationship with the AFL-CIO. Despite the presence of significant American Black labor movements in South Africa, such as Ford and General Motors, he is not convinced that they will help improve the Black workers’ future. In 1977, the Sullivan Principles were created to initiate desegregation and eliminate discrimination in wages and job opportunities. At present, the Sullivan Principles are no longer enforced and there is a lack of corporate adherence. As a result, the rate of change is too slow and discriminatory policies continue.

Mr. Mohomo contends that American corporations are primarily concerned with creating profits for their stock holders. Cheap Black labor helps increase these profits and the condition is therefore maintained. Mr. Mohomo stated, “I don’t see them as a spearhead to change.” He is “convinced personally that the labor movement is an area where there are hopes of success.” Mr. Mohomo intends to show the MNC’s that the Black “labor force is South Africa can be dangerous for their profit in South Africa.” However, Mr. Mohomo is aware that creating a labor movement is a “slow job dealing with a slow situation.”

Mohomo feels that there are many obstacles preventing the birth of labor unions in South Africa, other than the lack of trained leadership and skilled labor. The homeland policy in South Africa complicates the act of unionization. Workers in the homeland are employed and returned to their homeland according to the availability of labor. The workers’ consistent lifestyle makes organization very difficult.

In the February 25 Social Board newsletter, Mrs. Mohomo expressed his desire to show the South African situation to create avenues for equal treatment. Mohomo intends to show the MNC’s decisions on labor, the homeland policy in South Africa complicates the act of unionization. Workers in the homeland are employed and returned to their homeland according to the availability of labor. The workers’ consistent lifestyle makes organization very difficult.

When asked if the U.S. government could influence change in South Africa, Mr. Mohomo claimed that “anything done by the American government will be misinterpreted since the U.S. does not recognize the Black problem in South Africa. It is paramount that they recognize this.” Thus, his film was one way of informing the American people of the South African situation to create a more concerned constituency which might help the government in influencing change in South Africa.

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By Rachel Jacobson
Housefellow, Emily Abbey

The Housefellow selection process, as it now is, is biased and unfair. It is the fact that 20 Housefellows are recommended by the Counseling, Laura Hesslein; Dean of Student Affairs, Marg Watson; Class Deans, John King, Joan and Karen Bachelder; and Administration, who are involved in the selection process, that the final selection is made by very few. Specifically, the Selection Committee is made up of the Deans and Laura Hesslein. It is a fault that no students are on this committee.

Before 1977 the Selection Committee did not exist at all. Dean Watson and the Housefellow interviewed and evaluated the candidates. With the Housefellow's recommendations Dean Watson then made the final decision. Dean Johnson became concerned that the decision was unfair since it rested upon an individual judgment. Her attempt to remedy such a bias was invalid. However, she did not achieve a more broadly based objective decision. The only decision in which there was student input was the student's vote. Dean Johnson and Joan King procured the ultimate decision for themselves in the spring of 1977 the Selection Committee was formed. Alice Johnson and Joan King denied Mary Watson a vote on the committee for the reason that Dean Watson chairs the Selection Committee. This denial is clearly a disadvantage for the students since Marg Watson is personally involved with the students through clubs, SGA, Judiciary Board, Social Board, and all student activities. Denying Dean Watson a vote also worsened since she is the only administrator on the committee who has interviewed every candidate. Laura Hesslein and the Class Deans have each interviewed about one-fifth of the candidates.

Since the Selection Committee was formed, various alternatives have been tried. In 1977-78 faculty members, appointed by Dean Johnson, a Housefellow, and an appointed or elected junior were on the committee. For the following year, 1978-79, the Deans decided that the faculty members did not know many of the students well enough to be useful.

"You registered, didn't you?"
"Yeah, but I didn't want to."
"Why not?"
"Well, it's kind of obvious, but... war is wrong. Killing innocent people is wrong. And the registration can only, sooner or later, lead to a draft, and a draft will, sooner or later, lead to a war, and, like I said, war is wrong."
"The Revolutionary War wasn't wrong, "he said. "You can think America should have stayed with England, can't you?"
"No," I said. "But... war. How about Civil War? Don't tell me you think people ought to use other people as slaves. Talk about immorality. I can't tolerate that type of thinking."
"I think we're getting off the subject. With regards to war, the undeniable, bottom line question is this: Isn't it wrong to kill someone who shouldn't be killed?"
"Apples?" I asked. "What?"

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The Ties That Bind

By Charley Taylor

I wonder if I can write about Alan Parker's Shoot the Moon. In all our lives, there are deeply emotional experiences that we believe talk about because words cannot capture the essence of what we felt. The same thing happens when we read. Often, it seems, we read as though the words are more like a testimonial than a review, but the simple truth is that Shoot the Moon is about a marriage breakup, because it is about much more than that. It is about love, its passion, its irrationality. Love and pain are intertwined in this movie. The bonds that hold these characters together drive them apart. When they strain they cannot be broken. The emotional violence in Shoot the Moon is shot through because it springs from love, not from hate. What is amazing is that Parker and screenwriter Bo Goldman have achieved such emotion without getting heavy-handed or going soft. 

Genevalle Finney and Diane Keaton live with their four daughters in a farmhouse in northern California. He is a novelist, she is a housewife and mother. Shortly after she finds out that her husband is having an affair with a young woman named Sandy (Karen Allen), and orders him out of the house. In a few weeks Faith too takes a lover, Frank (Peter Weller), a young landscape architect who comes to build a tennis court. And Sandy has a lover, she becomes jealous when he finds out that she is an artist in her own right.

It is about love, its passion, its irrationality. Love and pain are intertwined in this movie. The bonds that hold these characters together drive them apart. When they strain they cannot be broken. The emotional violence in Shoot the Moon is shot through because it springs from love, not from hate. What is amazing is that Parker and screenwriter Bo Goldman have achieved such emotion without getting heavy-handed or going soft.

Shoot the Moon focuses on the separation's effect on the family, with emphasis on the sisterly love and rivalry between the two look-alikes. It is stark, cold, and dense, and I avoided it. Danna Hill acts with a clarity and complexity that has a tremendous force, but is never once overbearing.

The piece deals with society, narcissism, "I," experiencing art, and causes. How can one choreographer and just over a dozen players/dancers cover all that in forty minutes you may ask. "Trimmings" message does come across hazily in parts, but when it's clear it doesn't just say it, it screams it.

The College Voice, March 5, 1982

ARTS AND LEISURE

Dancers perform Michelle Bach's "Trimmings".

By Caroline Croson

Anyone who attended the Master Class of Fine Arts dancers in dance concert on Friday 36th or 27th was in for a jam-packed evening of entertainment. The audience didn't get just pure modern dance either, but a multi-faceted extravaganza combining slides, film, a singing and speaking chorus, and even a hanging bed.

Michelle Bach's forty-minute piece, "Trimmings", incorporates all of the above, and says a lot at the same time. The piece deals with society, narcissism, "I", experiencing art, and causes. How can one choreographer and just over a dozen players/dancers cover all that in forty minutes you may ask. "Trimmings" message does come across hazily in parts, but when it's clear it doesn't just say it, it screams it.

Eve Chilton, a juvenile dancer and a major focus in the piece, plays a movie star/figure manipulated by society's gossip and cruelty towards her. At one point, really blending in a black and purple cape, she says "Everybody thinks I'm a rock'. She is wonderful, is the singing chorus and the rest of the dancers. Bach manages to bring out the best and the strongest in each character. The suspended bed frame and an oversized box-like platform remain on stage and stationary throughout the piece. These props, combined with films and videos of the dancers projected in back, dramatic lighting technique, and striking black and white floor length costumes with humorous accessories, often give the piece a dreamlike, (sometimes nightmarish) atmosphere.

The piece is by no means always dismal. Some dancers double as actors, and really ham it up. Satiric one liners abound--to which the audience responds with bursts of laughter. Forty minutes sounds like too long to watch one dance piece, but Bach gives so much to look at and think about, that the length is justified. Where there are silences in the piece, there are times to take a breather from all the action, and contemplate the work.

Offering an appreciated charge of light is Cynthia J. Williams' three shorter pieces, beginning with "SpinDrift", a flowing work with six dancers, Williams included. They slowly spin and arc their way across stage in luminous andoky green costumes (all made by the choreographer), sweeping from one side of the stage to the other like waves forming, cresting, and rolling onto a beach. The summer ocean mood is reflected in blue-green lighting. At one point, all dancers join hands and float in a semi-circle, breaking the last dancer off at the end. The striking effect is that of an underwater sea world, enhanced perfectly by Wall Mathews' wind chime music.

Although lighting and music are similar in Williams' "Eclipse", the feeling of the piece is quite different from "SpinDrift." It is stark, cold, and dense, with over a dozen dancers filling the stage, at timesdragging inert bodies on and abandoning them on stage. The lighting is so dark that dancers' faces aren't visible, and bodies become distorted. The eeriness carries over into some frantic walking and running sequences that use no real interaction or feeling between dancers. Some hold silver globes in front of them, and the whole piece looks like something out of a science fiction novel, or life on another planet.

"Physical Chrsisis", Williams' last work on the program, is a duet with Peter DiMuro, a first year MFA student, and Tamir Kelsay, a sophomore dance major. The two look wonderful together, and dance Williams' choreography beautifully. They are polished and contemporary, yet spontaneous when the piece demands. There is some difficult pas de deux material, jumps, carries, and drags, that are all executed smoothly, DiMuro and Kelsay make it look effortless to boot.

The concert as a whole was entertaining, varied, stimulating, and successful. The College Voice, and Connecticut College in general, wish Ms. Williams and Ms. Bach continued success in all future endeavors.
M.F.A.’s Dance

The Innocence

By Peter Loureiro

I recently received The Innocents debut album. Along with it came...
The Song Is Over

By Seth Stone

The Coast Guard and Eastern had to play on a court, not paper, and the words failed to translate into reality. Instead, Conn dropped their season to 6-5 in OT and Eastern (60-57) to finish at 14-10, and are left to ponder the lesson of the varsity season, which was both exhilarating and frustrating. Space limiting, follow after break. The next issue will appear on April 2.

For the season. Whatever they may have lacked, and whatever they did not do that they should have done, the Camels rarely lacked fight. And, when they did, they played with well paid losses. But, in their last two games, the Camels fought hard with everything they had. They did everything they were supposed to, but just did not win. The Camels may hang their heads because they did not win, but they can never hang their heads as losers.

HOOP SCOOP . . . A wrap up of the varsity season, which was both exhilarating and frustrating will, space permitting, follow after break. A mystery with perhaps too many clues, the ups and downs of the season may never be solved . . . The Camels JV team finished up at 3-7, winning two of their last three. Last Friday, they defeated Eastern JV 76-68 to wrap up their inaugural season. Paul Rogers finished the contest with 21 points and Leon Kischok had 16 points (all in the second half) and 14 rebounds. Point guard Sam Gonzalez ice a close one point game with six consecutive free throws in the last 0:09, hitting both ends of 3-1's. Congratulations to coach Ron Lira's squad.

The voice will be quiet until after break. The next issue will appear on April 2.
The pale white rose
wilted in its vase
and cast a shadow through the dust
to the table
the ashtray was full of old cigarettes
with lipstick stains
on the tips
the tape on the mirror remained
without the pictures
it used to hold
she had packed her suitcase
early that morning
just before she left
the gray gauze curtains
softhy moved in the breeze
from the half-open window
you could see the train station
from here

—Daisy Smith

She traced a long thin line through the dust
on the mantlepiece.
She blew some into the air
and watched it sparkle in the sun
that cracked through the broken shutters.
The floor creaked.
She swirled around.
The edge of her dress caught on a nail.
The gauze tore easily.
The dried petals of an old rose
floated to the table top.
"Just a breeze," she thought.

—Daisy Smith

i was thinking how much
certain people would like to be
cavemen
living in a cave
alone in peacefulness
far away from other people
and their troubles
going out and killing
with spears and clubs
eating raw meat
i think i'd rather
be a possum

—Peter Strand

A mere pint of a chap was he,
Perched on a toadstool, looking about
At the many unreal happenings in his mind.
The beasts around him were doing so many
Phony things. He saw right through them.
They were like mice in a maze,
Trying to find their way out
But always stumbling into another blind alley;
For there is no way out.
He just leaned back
And smoked his rolled catnip and smiled.

—Peter Strand
Outward Bound

By Randy Scherago

Outward Bound was founded on the major premise that individuals are often unexpectedly called upon to face, fight, and work with nature to survive. The program I attended at Hurricane Island, at the mouth of Penobscot Bay in Maine, was a blend of a wilderness mountain and sea program. I was part of a team of twelve "students" (called Calypso watch) which became eleven within a week when one student became sick. For those of us who remained in the group, the wilderness and the sea became a catalyst through which we all experienced and confronted fear, discomfort, loneliness, camaraderie, helplessness, competency, the unknown, success, failure, and a variety of other situations and emotions.

At Outward Bound one learns by doing and not by merely listening or watching. It is one of the aspects that makes Outward Bound unique. Every aspect of our "civilized" life (e.g. classroom situations) is governed by listening and watching. By custom, from generation to generation, we are a passive learning society. Listen, watch, and repeat is the way you heard it. This passive learning process atrophies the brain and body.

Learning to learn is forced upon everyone by the instructors at Outward Bound. They may suggest how to construct a shelter. but they do not partake in its actual building. If I, the next time I would build permanently, that I had built the shelter become wet from the rain or dew, I would learn quickly, and more permanently, that I had built the shelter incorrectly. The next time I would build a shelter I would build it correctly and course the rain would not come in.

From this simple construction lesson I developed a sense of pride that I could build a rain-proof, outdoor shelter. I was a competent person in a new task and this pride led me on to undertake other more difficult tasks. This process of "learning by doing", the core of the Outward Bound program, gave me, and others in my group, faith in myself and it also awakened in me the ability to reason and react quickly.

The variety of new and pressure situations included the following: rope climbing between trees, rock climbing and rappelling up and down some very steep flat rock surfaces; sailing; and finally, occupying a small island by myself for four days with nothing but the bare essentials: a plastic tarp, a knife, a fish hook and string, matches, water, and faith that the instructors would come back for me. This last mentioned teaching tool also gave me quite a lot of quiet and thinking time. I foraged for food: local fauna, snails, etc., which were truly not my dishes. Thus I sat a lot, slept, thought, and wrote in my daily log.

The Outward Bound Program gives you confidence in anything you are called upon to do and the ability to keep trying. It gives the ability to experience, adjust to and live with the worst discomfort. The Outward Bound program turns you inward to yourself; it makes you call upon your inner self to conquer the outward problems which we all will meet in life.

Anyone interested in the Hurricane Island program can write to the Hurricane Island Outward Bound School, P.O. Box 429, Rockland, Maine 04841. For those interested in the other Outward Bound schools in the U.S. you can call Toll Free (800) 243-8520 or write Outward Bound Inc., National Office, Field Point Road, Greenwich, Connecticut 06830 or call (203) 661-0797. Those interested about personal experiences at HIIBS contact Randy Scherago, Box 1213 or Andy Porter, Box 1026.

Yearbook

Continued from Page 2

Voice orders. Orders will be taken after spring vacation, with a week reserved for sales just to seniors so they don't miss their chance. The books will be distributed on campus in early May and the supplements will be mailed in the fall after graduation.

Keone opens with 16 pages of color and includes a more organized sports section. Returning after several years absence are dorm pictures, on 16 pages with metallic silver background.

In order to produce a yearbook that truly represented Connecticut College, Tony asked people on campus what they would like to see in it. Most wanted candid-impromptu shots of people being themselves. Photographers from all over campus were employed to get a variety of scenes. Tony said the yearbook has a stronger emphasis on people but not just on a select few. There is a tendency for the staff to include too many pictures of their friends. This year they kept track of repeating faces so that everyone got equal coverage. "You'll be pressed to find someone in there more than twice," said Tony.

In this yearbook we attempted to run themes behind everything we've done," he said. For example, there is a whole layout on cocktail parties. The themes will stir fond memories more readily than pictures dispersed in an unorganized way. In terms of content, the book has a better focus than last year's, and is divided more creatively. To make more room for this year's additions, the faculty pictures were reduced in size and cropped to focus on the upper body.

The 1982 Keone was produced on a $16,000 budget. SGA provided $6,000 (part left over from the class of 1981) and sales of 575 copies and supplements will bring in about $10,000. The contract with the Taylor yearbook company was for $13,000, and the remaining $5,000 will be for supplies and perhaps some will remain for next year.

Although the yearbook is officially a senior class function, most of the editors are underclassmen. "Hopefully," said Tony, "they'll keep the interest and expand on it next year."