Collaborations: One of a Kind

By TERRY GRAVES

Collaborations One is an art exhibit that exudes vitality and perfectly illustrates the collaborative concept of creating a fusion between traditionally segregated art forms. In many cases the exhibit prompts a fusion between the art and the audience, through the creation of an environment. Many of the collaborators have used high forms of technology to express themselves.

In the main lobby one doves the following blue tendrils of Otto Piene’s Blue Star Line, an inflated sculpture that reaches for every corner of the room. Piene’s themes are “organic,” flowing, dreamy, free. Blue Star Line has been exhibited outside, suspended 60 feet in the air from helium skyhooks, a setting that would surely enhance these themes.

Blue Star Line, 5-year-old Abe Conn of New London, picked up a pair of 3-D glasses and crowed with glee as he regarded the mathematical sculptures of David Brisson and Dana Tremblay.

“Hey Mom, you gonna see this,” he yelled.

There are a lot of children at the exhibit; they are having a field day with “A Sound Collaboration” by Jon Johmann and Sadie La Rue. It consists of a forest of sixty precisely 12 weights suspended from the ceiling over small sound generators. If the weights are swung interesting rates and rhythms are produced. Thus one becomes interactive with the installation rather than passively absorbing its aesthetic beauty.

Joan Brightman’s Steamers represent a collaboration between art and technology through the creative use of the steam generator. These are hove-low-glass sculptures with distilled water in them and mounted on wire over burners. As steam is created and begins to escape the sculptures revolve. One cannot help thinking of a mad scientist’s laboratory as steam hisses out of a bubble with tentacles, three spinning birthday candles and a small windmill gathering momentum.

Maureen McCabe (33) and Vanessa Ozarit (4) collaborated by each starting a piece and then letting the other finish it. The result is vibrant and cheery with a strong note of fantasy. The sculptures were created with many different mediums: paper, collage, pen and ink.

One environmental art medium that was well represented in the exhibit is light. Light is used to alter architectural spaces as in Sally Weber’s pink fluorescent light installation on the second floor and Gregery Garvery’s “Circles Collide” by using lasers the sound of a laser cutting the space and projecting slowly glides in and out of focus.

Another fascinating light medium is laser light. Paul Earl’s “Laser Birds” is a collaboration between lasers and music. One steps not a world of pitch darkness; on the walls are shimmering red outlines of birds diving, soaring, hovering, suddenly being reduced to one line and disappearing. The sound track is reminiscent of the noises made by Star Wars’ R2-D2. Laser Birds is probably the most intense environment in the exhibit: upon entering one is a bit overwhelmed by the sound, the sudden darkness and the unknown location of other viewers. But after the first minute the environment becomes a reality and one is completely absorbed.

Phillip Franklin’s Computer Environment also uses lasers as part of a multi-sensory collaborative environment controlled by a computer but again bringing the viewer into a highly technological environment through art.

The exhibit is generally full of people. On the other side of the room conversations about this work were Delia Klingeis, Chinary Ung and Aud Reinders.

Video art is yet another product of a collaboration between art and technology. At Collaborations One these collaborated viewings in the “Media Room” and several installations video artists are concerned with the process of communication rather than trying to produce a polished product.

These works not only subvert our habitual use of T.V.-or is use of us—but also models of a more interactive, humanized electronic communications system,” said Barbara Zabel in an essay on the exhibit.

Another approach to video is the video installation, where the video monitor becomes part of a larger basic complex. In “All the Animals in the Forest Rub Noses,” one walks into a shelter that resembles a cross between an art grow to a tradition that resembles a cross between art and technology.

The floor is a soft carpet of dead leaves, confetti, burlap, straw and dust. The installation is the only outdoor one and during the rainy weekend it provided a fabulous indoor-outdoor retreat. The collaborating artists were Vicky Tomayko, Jim Peters, Diana Brownell and Hugh Birdsell. Their video tapes focused on the subject of relationships and friendships and they wanted an environment to watch them. In their statement they said, “The difficulties in collaborating were overcoming personal visions and individual preconceptions. The rewards were creating a work we like and doing it with other people who have made individually.

There were also examples of collaboration between literature and art. John Peck, poet and Robert Hooper, artist created a beautiful series of printed poems and accompanying etchings. The tone of the poems and the textual reverse etchings provide a total effect or statement of a rather harsh nature.

Collaborations One is an art event unlike any other this year. The various forms, concepts and mediums integrated would make a tediously long list. The spirit of this exhibition is one of collaboration and puts a new face on what has been a bit of a brain damage. Most visitors were impressed with the way we had moved in. Studio B, the small room used for production now had a mast in it taking up most of the room. My "comfy" chair was in the corner of the studio, and just as you came into the door you were greeted by a refrigerator and toaster oven. Many of our visitors came with food and drink. A local package store had given us a case of soda, lator on we provided with grinders, a Chinese noodle, and fried shrimp. We may not have slept much, but we ate well.

We both felt surprisingly good at the 34 hour mark, and were ready for what was going to be the first really busy night. The campus was wise to the marathon, and the deal was that for a dollar, you could get four tunes played for you. It seems there are a lot of potentials is cut out Continued on page 2

All in a Weekends Work

By PUT GOODMAN

Those expecting to see two basket cases crawling out from the radio station at 12:00 on Monday, were in for a surprise. On the floor were a number of moments when the going was a little hairy, but all in all Kenny and I did more than survive the radio marathon. The overall results were very good. Despite a late, unorganized start, CNL’s rapidly improving smooth sound was suspended for eccentric radio for a weekend. From the very beginning the adenalin was pumping, and although there wasn’t a lot of action as far as plagers on that first night (I believe there were about 8 pledges) Kenny and I entered the weekend with a lot of energy. Both of us were up until 4:00 at which time I went for some sleep while Kenny prepared to take Photos by Michael Sladden
By ARON ABRAMS

The most predictable, immediate reaction to the renewed gun control debate that sprang up after the surprising slaying of President Reagan was the recent assassination attempt.

On Monday morning the nation was in shock as news of the attempt on President Reagan's life was broadcast. Many were wondering what someone would do to the President, who is the target of many political foes. The debate that sprang up after the assassination attempt never really died down, even on the nightly news. Giving everybody a gun will not make the problem go away. The National Rifle Association and gun control groups are aware of this.

The NRA, or National Rifle Association, is a group that advocates for the right to bear arms. They believe that the Second Amendment of the United States Constitution guarantees the right of citizens to keep and bear arms. The NRA argues that this right should be protected at all costs, and that any attempt to restrict gun ownership is a violation of this right.

However, gun control advocates argue that the current laws are not enough to prevent gun violence. They believe that stricter laws are needed to control gun ownership and prevent mass shootings. They argue that the NRA's arguments are fallacious and that the Second Amendment does not give citizens the right to own any type of firearm.

The debate continues, with both sides presenting their arguments and counter-arguments. The future of gun control in the United States is uncertain, but one thing is clear: this is a complex issue that requires careful consideration and thoughtful discussion.
EDITORIALS

El Salvador: Haig Plays Dominoes

As we all know, El Salvador is a textbook case of a comprehensive, all-out, cold war over Central America. Who is behind this insidious conspiracy? Why Moscow, of course. It’s a classic case of us versus them, and at this time it’s conveniently close to home. The solution: Can Alex Haig actually be stupid enough to believe that anyone in the Soviet Union has any real influence over an in-dig-nous communist-militant movement in El Salvador, or anywhere else in Central America? El Salvador is a poor country populated by poor people, who until recently have lived under an autocratic military regime which was established in the early 30’s to prevent the country from living under a dictatorship. Currently in El Salvador a coalition of such movements is waging an insurgency war (a civil war) against this regime. At the moment, slightly more progressive leadership, technically non-military, is attempting to suppress the guerrillas, and there are certain reforms to the population at large. Our State Department is maintaining that the opposition movement is armed and directed via a chain of command which runs from the hilly El Salvador through Cuba or Nicaragua, to the Kremlin. The Soviets are encroaching in this manner on our turf, and we, especially Ronald Reagan and his buddy Alex Haig, are not going to stand by and let evil scenario reach fruition. So we have begun to pump guns and personnel into what is basically a military dictatorship. (If “dictatorship” is too strong, we are certainly not supporting it, so the battle is becoming bloodier, and US involvement greater. What does it all mean?)

It’s another case of bipolarism developing from phobia to mania. Once again American foreign policy is going to make a bad situation worse, further tax our relationship with the U.S. and seriously addressing the real situation.

There is no more a centrally directed world communist movement than there is a centrally directed world democratic movement. The guerrillas in El Salvador case about one thing: El Salvador. They are fighting for their lives, and the lives of their children. Those insurgents have more in common with George Washington than with Brezhnev. In arming the armies against them we do more to retard the course of freedom than to discredit the Soviet Union. Our goal is in El Salvador should not be to destroy the communists, but to build a free, democratic state which can solve the problems of the Salvadorians. The way to this end is not through bombing and assassination; the way to win in El Salvador is to disarm the guerrillas and the Salvadorian guerrillas have – the stripe of the people. The Soviet aid is merely without a broadly based popular support for the revolution. The American people must be hidden, fed and encouraged by the people. Without this support guerrillas become no more than terrorists; a terrorist never challenged the de facto control of any government.

To attack the needs of the peoples’ discontent, which seems from economic conditions, is to attack the guerrillas’ weakest point. It may not be all that easy to improve the lives of the Salvadorians but that is the only way to win a permanent victory in El Salvador. As it stands, adecuate security in El Salvador from the American point of view is 180 degrees off target. We must reorient our policy so as to aim at the economic issues at play; we must turn our attentions away from the military issues, which are merely manifestations of the economic situation.

Currently in El Salvador a civil war is being waged, and a reoriented foreign policy would be manifest. We would begin to reshape our image in the world from that of a clubbish, body arm- ing fascists, to a prudent and effective par-tner of democratic self rule. We would make gains in the Third World, and take the class war to our allies, which we have been involved in for the end of World War Two. We could do two things at the same time: we could develop nations off the cold war track toward a democratic model like ours, destroy the communists, and build a free, democratic state which can solve the problems of the Salvadorians. The way to this end is not through bombing and assassina-tion; the way to win in El Salvador is to disarm the guerrillas and the Salvadorian guerrillas have – the stripe of the people. The Soviet aid is

3 Questions

As we gear up into another marathon bout of student introversion (exams, papers, projects, grades) there is one thing to spark concern for the College seems to have become something of a heroic and doomed en- terprise. But, as Plato found useful in his three realms of his audiences, the rhetorical question serves the unique function of forcing response – or at least participation – from those to whom question is posed. 1. To Fanning Hall: Will the success of Collaborations, by all measure, move the decision-making body to revive through constitutional amendment, the academic and artistic excellence and cohesiveness of the College? 2. To Administration: Are you doing your part to make our campus a safe environment? 3. To Campus Safety: As the course of its ruthless ticket and tow program, did campus safety allow a student’s car to be tipped over on the river—by dals, and another to be stolen? (Campus police charged me for running more money, promoting energy conservation through mullet and carrot incentives, is than saved through the constant overcharging of a genuine student, or simply being kept busy?)

M. S.

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Illustration by Chris Harford
Collaborations One—

Merkedith Monk Reaches a New Plateau

By RICHARD ALLEN ROOT

Collaborator: Meredith Monk

The Plateau Series

Music-Theater-Dance

This is Ms. Monk’s order. There is a reason for it.

Show begins.

Plateau No. 2.

“Woman in the desert.”

Ms. Monk performs it alone.

A black stage floor, a deep blue backdrop: a twilight land.

Her silhouette trots, marks on the horizon and halted.

She speaks.

But not in words.

Her voice is an instrument. Its tone speaks meaning; serene and fluttering. The morning’s first bird. Light reigns in the desert. Her voice climbs. Light rises on her face.

She tremors with sound.

Dressed in pastels:

A broderie:

white and ruffled.

Sandals—dusty brown.

A pale blue top, too thin to conceal her breasts beneath.

She has no need to hide.

Life is of sole importance.

Light is obscure enough.

The desert woman proceeds in her existence. Her nature has many sides. We see this in her movements, on her face. We hear this in her callings. She begins to evolve. Turns for them, it seems. For ’em, it is a deep blue backing; stark on the horizon. A black stage floor, alone.

Ms. Monk performs it—

The House, performs.

For her.

Merkedith Monk's company, Plateau Series.

Ms. Monk’s company, Plateau Series.

She begins to evolve. Turns for them, it seems. For ’em, it is a young girl, flighty and free; with a noxious force, but are erratic and concocting. Her voice is high and airy.


She knows what she is. She knows what she wants. The desert woman has nothing to hide.

Plateau No. 3.

“Women on the mountain.”

Ms. Monk, performs.

The House, performs.

Continued on page 5

Merkedith Monk in Plateau Series.

3 women begin it:

One with a whisking, One with a ax.

One with a clay pot.

To join them later, out the rocks.

They scatter them. The other two stay. One is strong and self-assured. One is an ignorant, excitable child. They could be sisters. The other counts the rocks. She could be mother. Time sings in its variegated, flanking the family of man on both sides.

The stage glows orange.

The sisters stalk.

For her.

It is pitch dark. Younger sister cannot see.

Franz, she fights the air. Older sister knows her mark. They collide and fight.

Thud on the floor.

But on the floor.

Elbows and knees crack.

Breath, moan, cry, and collapse.

Three sheets are brought out. The three womenuck themselves in. One huddles beneath her covers, sleet over head. One rests flat on her back, sheet neatly folded under her arms. The last one, uncommitted to any general form. Sounds in the night: A train passes, Death sounds on the back, and huddles of backdrops, cloaked in black. As the women sleep.

Continued on page 5

Approaches to Music: Cage and Lucier

By LISA CHERNIN

Collaborations One brought two unusual and very different composers to Connecticut College this past week. John Cage was present for a concert of his music and the music of Erik Satie (1866-1925), given Thursday evening by pianists Akiko Takashashi and Yvar Mikhasoff. Lucifer presented two of his own works in concert the previous afternoon.

Five of the first six works by Cage on the program were for prepared piano, a Cage invention in which screws, rubbers, and the gaites attached to the strings of the piano to produce percussive sounds which ranged from bell-like to the sound of an upside-down ping-pan being hit. The music itself was highly rhythmic; and very dissonant, and was ably performed (as were the other Cage pieces and all the Satie works) by Takashashi and Mikhasoff.

“Forty-nine Waltzes for the Five Boroughs” is an example of Cage’s preconcepts of chance music, one of Cage’s most important innovations. The piece is made up of 752 names drawn at random from the phonebook of the five boroughs of New York City. The performer is free to interpret the piece as he or she pleases. It was Cage’s first piece to be performed in New York, where the piece was Cage’s residence.

“Lachenlachen” was performed by Michael Sladden

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The final work, “Furniture Music Etcetera” (1948), is a random mix of three works of Cage and three by Satie, written especially for Takashashi and Mikhasoff. The result of the mixture is a long, rather boring piece of music.

Cage’s music no longer shocks most listeners the way it used to; it has become an established part of Western music’s outer fringe. The performance of the piece provided, in the logical result of the breakdown of traditional means of organizing sound. Schoenberg and other the other piano artists believe the organization of sound; it was only a small step from different organization to the organization.

Continued on page 5

Notable concerts included a solo program by the Japanese violist Yo-Yo Ma, a debut by the American soprano Mary Lou Williams, and a performance by the London Philharmonic Orchestra under Sir Neville Marriner.

In another event, the School of Music at Columbia University, in collaboration with the Metropolitan Opera, presented a performance of the opera “Turandot” by Puccini. The performance was directed by the noted conductor指挥 Gian-Carlo Menotti, and was accompanied by the Metropolitan Opera Orchestra under the baton of conductor laureate Erich Leinsdorf.

The opera features a cast of international stars, including Montserrat Caballé as the title role, Plácido Domingo as Calaf, and Renato Bruson as Timur. The production is set against the backdrop of the Mongol Empire, with a magnificent set designed by Frank Thompson.

The opera’s plot centers on the love triangle between Turandot, a princess known for her cruel disposition, Calaf, a warrior who seeks her hand in marriage, and Timur, the governor of Samarkand. As Calaf solves the princess’s riddles to gain her hand, he also faces the challenge of winning the heart of the cold and calculating Turandot.

The opera’s music is filled with Oriental influences, reflecting the East-West conflict that underpins the story. The music is rich in color and drama, with moments of great beauty and dramatic intensity.

The performance was well-received by both critics and audience members, who praised the singers, the conductor, and the production. The opera was met with enthusiastic applause at its conclusion, and was seen as a significant accomplishment for the artists involved.

The collaboration between Columbia University and the Metropolitan Opera was praised for bringing high-level artistic performances to the public and providing opportunities for students to learn from and collaborate with leading professionals in the field.

In another collaboration with the School of Music, the New York Philharmonic presented a concert featuring works by young American composers. The concert included premières of works by young composers such as John Adams and Steve Reich, who have gained international recognition for their innovative and exploratory styles.

The concert was well-received, with audience members and critics alike praising the talent and creativity of the young composers and the New York Philharmonic’s commitment to supporting and promoting emerging musical voices.

These collaborations highlight the important role that partnerships and partnerships can play in fostering innovation and creativity in the arts. By bringing together different organizations and perspectives, these collaborations create opportunities for learning, growth, and artistic expression that benefit both participants and the broader community.

In conclusion, the collaborations between Columbia University, the Metropolitan Opera, and other organizations and institutions demonstrated the potential of such partnerships to bring high-quality artistic performances to a wider audience and to provide educational and professional opportunities for students and emerging artists. These collaborations showcase the value of collaboration in the arts and highlight the importance of supporting and encouraging artistic innovation and exploration.
Cage cont...

Therefore Cage's music can be seen as the final philosophical step in traditional Western music. The non-organization of music means that the value of sound is vastly reduced -- reduced to the point where it is no longer what it is; he sounds become unimportant except in that they are part of Cage's philosophy of music; he insists that his music has no purpose at all, and indeed, how can purpose exist if sound is treated only as another form of energy?

If Cage's music represents the final step in one philosophical stage, Alvin Lucier's music represents one of the first steps in a new stage. First, Lucier's music has clear purpose, perhaps clearer than any music written before it.

For instance, in the program notes for the first work on his concert, Music for Pure Waves, Bass Drums, and Acoustic Pendulums, Lucier explains that the work is the "latest in a series of works since 1972 which have to do with 'seeing' sound." Loudspeakers are set up behind four drums, and a ping-pong ball is suspended in front of each drum. Pure sine waves are put through an amplifier and the loudspeakers, causing the drum heads to vibrate and the balls to bounce against the drum heads.

I am sitting in a room, Consequently in 1972, Cage launched a series which explored the acoustic characteristics of natural and architectural spaces. In this piece, Cage uses a "several paragraphs of recorded speech, are simultaneously played back into a room and re-recorded there many times." The general speech gradually dissolves and becomes pure sound, as the resonance frequencies of the room reinforce themselves. The entire piece consists of thirty-two repetitions of the statement on tape, the last sixteen of which are pure sound.

The important point about these works and many other works by Lucier is that he is working with aspects of sound which go beyond the sound itself, the visualizing of sound, and the effect of a space upon sound. These explorations which are in the avant garde of music today, and which fundamentally distinguish Lucier from Cage.

Monk cont...

One of the most fascinating achievements of The Plateau Series was Ms. Monk's ability to escape the confines of time. At designated points in her music, she would suddenly stop, or "freeze" her music, as she described it, in the middle of a performance and remain still for some time. She would then begin to move again, often taking on a quality of playfulness. The abrupt juxtapositions made the audience think of life's stages, the shortening of time, and the concept of birth and death.

Ms. Monk's characterization of Death also caused dissonance in the minds of her audience. It is always difficult to deal with a piece like "Death" without risking the Photos by Michael Sladden

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**The Blue Star Linz that Otto Built**

*By Liddy Rich*

Everybody's probably told you that something is happening down south in Cummings Art Center. If you've entered that building, either by mistake or in order to be a part of Collaborations, the first thing you most likely noticed was a huge mass of blue sculpture.

It looks like a big blue octopus, or rather twelve big blue octopi, there are 96 of those arms, or legs, or "points," as the sculptor calls them. The Blue Star Linz also contained a few miles of seams. Otto Piene has been making these "shaped inflatables" for about 14 years.

This sculpture is confined by the room it is in. That's what makes it interesting and different all the time. With all the artists floating around in Cummings last week setting up their exhibits, one man I talked to saw the Blue Star when it was first exhibited last fall in Linz, Austria. It was set up then as it was originally intended, outside and filled with helium. He told me that if I thought it looked big filling the whole lobby here, I should see it when it is freely suspended in an open field. And, although it doesn't look that way now, it is perfectly symmetrical, he added.

Otto Piene has themes in mind when he created this star. He wanted something "organic." He said "Slow movement reminds me of fast motion films of growth of flowers, fruits, trees; underwater motion, of swimming, "weightlessness," flying people, of parachuting and bird movement." The sculpture that keeps this piece filled with air is on a timer and it adds a little motion to it. It "appears dreamy, non-technological, smooth; especially with large pieces."

People get a fun feeling when they see the sculpture. They want to jump in and be enveloped in the soft blue jungle, to be a part of this new
Dance Club Presents “Moving”

By JACOB HANDELMAN

Already this Spring the Connecticut College campus has been overwhelmed with Collaborations. If you haven’t been saturated with the Arts, Dance, and Music yet, you have more coming this week. Although not a part of Collaborations, the Dance Club will present in the spirit of the season their Spring concert “Moving.” A unique feature of all past Dance Club performances is the wide range of styles demonstrated by the student choreographers. The concert this Spring is no exception. There are nine pieces which have been choreographed and performed by student choreographers. The concert quickly takes a turn to a very light mood with three beautiful pieces. A solo featuring Japanese Dance style, a meaningful dance performed by Jo Siff, Amy Conder and Jan Heskelman perform a duet to a poem by E.E. Cummings. The final piece that follows builds on the overall energy of the concert.

Leona Mazzamurro returns to the stage with three pieces choreographed by herself. She will be performing in all three of her pieces. The first a duet with the warm touch of Amy Conder grace the dance floor with Miss Mazzamurro then pairs herself off with Rick Rose for a tap piece to “Sweet Georgia Brown.” Rick Rose is a Master of Fine Arts graduate from Rhode Island School of Design. In his teaching and performing he has touched the stage and hearts of the Connecticut College Dance community. Her final piece is an exciting Jazz piece that completely fills the stage. It is also the last piece in the concert and is guaranteed to leave the audience completely satisfied. In addition to Rick Rose, two other faculty members of the Dance department will perform with Miss Mazzamurro: Carolyn Coles and David Dorfman.

The Dance Club concert has always been the strong point of the Connecticut College Dance performances. So shall it prove itself once again. There will be three performances Thursday, Friday and Saturday, April 9, 10, 11 at 8 p.m. at the East Studio of the Crosier-Williams Student Center.

If you won’t read these 7 signals of cancer… You probably have the 8th.

1. Change in bowel or bladder habits.
2. A sore that does not heal.
3. Unusual bleeding or discharge.
4. Thickening or lump in breast or elsewhere.
5. Indigestion or difficulty in swallowing.
6. Obvious change in voice or hoarseness.
7. Nagging cough or hoarseness.
8. A fear of cancer that scares you to death.

A variety show begins Saturday’s events at 1 p.m. in Dana Hall as members of Unity and Genesis, the minority cadet organization, perform song and dance acts and comedy routines.

Claude Brown, author of Manchild in the Promised Land and Children of Ham, will be guest speaker that evening at 7:30 p.m. in Palmer Auditorium. Admission is $2.00.

An 11 a.m. worship service in Harkness Chapel on Sunday (April 12) will feature Rev. James Washington, professor of history at Union Theological Seminary in New York City. Music for the service will be provided by the St. John Baptist Church and Choir of New London.

The Coast Guard Academy and Connecticut College will square off for the annual Genesis vs. Unity Basketball game at 3 p.m. in Crosier-Williams gymnasium at Connecticut College. The weekend will conclude at 4:30 p.m. when the Black Voices of Pride host a Gospel Extravaganza in Harkness Chapel. Guest choirs from New York colleges, universities and area churches have been invited to participate.

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Children at Collaborations Sound Exhibit.

ECLIPSE IV

Eclipse VI, the annual black culture weekend, sponsored by Connecticut College and the U.S. Coast Guard Academy, will be celebrated April 9-12.

Janet Foster, director of Unity, Connecticut College’s minority cultural center and coordinator for the weekend, said that the program is intended not only for Connecticut College’s 78 minority students. "This is a consciousness-raising program, to increase awareness and understanding of blacks at this time," Mrs. Foster said, referring to Eclipse VI as a “community-wide program.”

Sponsored in conjunction with the Coast Guard Academy’s black cadets, Eclipse VI will begin Thursday evening (April 9) at 7:30 p.m. in Connecticut College’s Dana Hall with speeches by Ben J. Andrews, Jr., executive director of the Connecticut NAACP, and Harold E. Chatman, professor of psychology at the Coast Guard Academy.

Friday’s activities include a Soul Food dinner in Burdick dining hall at 5 p.m. and the film "Richard Pryor Live in Concert" at 8 p.m. in Palmer Auditorium. Admission to the film is $2.00.

Photos by Jim Blakeslee
Abortion: STOP THE SLAUGHTER
By PATRICK KENNEDY

Thousands and thousands of innocent lives taken as the government stands idly by or even subsidizes the murders. I wish that this was an historical statement, written about Hitler, Stalin, Pol Pot, or Idi Amin whose presence and regimes no longer besmear the face of the earth. Unfortunately, this is a statement regarding the United States today. Since the Supreme Court enacted the Roe-Wade Bill a piece of legislation which prohibits state governments from outlawing abortion during the first three months of pregnancy, a gruesome toll has been taken in human beings who will never see the light of day. It is saddening to see how far our country has strayed from its original principles. We seem to have forgotten that government is an institution erected by society to protect the natural rights of its citizens and that foremost among these is the right to life.

Those who favor abortion argue that the government should define life narrowly and let the question of the status of the unborn fetus be decided by the individual. On the surface this may sound libertarian, but in reality it is the direct opposite of libertarianism, for one of its major functions is to decide almost all important questions, such as who is fit to vote or to serve in the military, and even whether or not abortion should be legal. The Supreme Court arrogates to itself the power to decide what constitutes and who is a citizen.

Abortion is ten times more prevalent than either heart disease or cancer, yet it is not a disease, nor is it a crime. It is a legal operation performed upon a woman's body. There is no such restriction on dividing up a business existing. An abortionist claim, the termination of a pregnancy, is a result of a choice freely made on the part of the woman. No matter how we may sympathize with someone in this position, we cannot insulate people from the consequences of their mistakes.

Many of the rhetoric of pro-abortionists centers on the hardships of carrying a child to term. I will make no attempt to gloss these hardships over; they are very real and very difficult. However, one must stop to think about the impact of such rhetoric on the receptive. It is simply that, as people of mature age, can we possibly understand the hardships of a pregnant woman. Much more than to those with those of a fetus. When we acknowledge the fact that our perception of conception. Since a human being is created as a result of the union of mother and father, we must make sense to say that life begins at some point subsequent to conception. There is also a great deal of medical, legal, and theological opinion to support this position. Moreover, even if we are not sure when life begins, is it not better to err on the side of life than to err on the side of death?

With the widespread acceptance of contraception. Thus a twelve to thirteen-week upper age limit would involve the child would not wait as long as this — it is not reasonable for her to endure the complications of pregnancy only to terminate it after five or six months. It is logical to assume she would become a question of when (and if) an upper age limit should be imposed to prevent any unnecessary operation. Logically (and practically) it is not possible to be done, except perhaps as a safety margin to insure that the mother is in no danger independently of its mother. Since for instance a woman in the eighteen to twenty-week age period the fetus specializes more and more and it becomes a question of when it is no longer ethical to perform an abortion.

The important thing here, though, is that the decision to terminate the pregnancy through an abortion is the choice of the woman and her doctor. It is a personal decision, and it is a sin to have such an operation, she should continue with an unwanted baby up for adoption. On the other hand, if she feels abortions are viable tools for family planning and does not want the future child (nor the complications of the pregnancy and the adoption) for whatever reason, she should have the abortion. No one has the right to take this choice away from her.

There is no such restriction before the 26th week of pregnancy, and so the question becomes one of when (and if) an upper age limit should be imposed to prevent any unnecessary operation. Logically (and practically) it is not possible to be done, except perhaps as a safety margin to insure that the mother is in no danger independently of its mother.

Illustration by Put Goodman
Men's Lacrosse: Seeking Consistency

By SEITH STONE
Fran Shields was frustrated. The men's lacrosse coach had just seen his team lose 12-11 to WPI and he did not know why.

"Offensively, I have no complaints. We were constantly putting pressure on, but we hit a couple of pipes and a couple of sticks. Groundballs hurt us too, and Tom (Grover, goaltender) had a tough day. And of course," he concluded, "WPI is a good team."

Conn, which saw its record lowered to 5-3, dug itself into an early hole. Down 4-2 after the first quarter, the deficit would have been larger, except for the inspired play of attackmen Tom Burke and Ordell.

With WPI leading 2-1, Burke assisted on a perfectly executed give-and-go with Dave Krakow to tie the score. Though the attack was the aggressor, the midfielders were getting caught a step behind, allowing WPI to ease to its two goal lead.

Andy Obstler parked himself in front of the WPI net, and put in an early second quarter goal, closing the gap to 4-3. It was at this point in the first half that Burke and fellow attack Dave Krakow took over. Burke followed up Obstler's goal, and the score was again knotted at four.

WPI re-took the lead 5-4, but again Conn came back. A perfect passing play, with a nifty assist from Tom Burke at the side of the goal, put the ball in Krakow's stick, until he emptied it into the WPI net. The beautiful play inspired both the team and the fans, as both grew noisy.

Midd Hobob Brown played an aggressive game, and his goal right before half gave Conn its first lead 6-4. Conn had overcome a spotty first quarter to play a hustling second quarter, transcendning a 4-2 deficit, to lead at halftime.

Though Krakow and Burke supplied the main offensive thrust in the second half, the squad as a whole looked a little lethargic. It was not one player or any one problem, just a seemingly uninspired half.

The attack put a lot of shots on net, but most were from tough angles, with very few high percentage shots. The midfielders had trouble picking up groundballs, and got called for a number of penalties and offside. The defense did a good job of the remainder of the game, the Camels would get a goal back to trail 1, but WPI always answered with their own point.

Conn ran a nice power play, capped by a Hal Sizer goal, to close the game to 9-4. When WPI answered this, Conn captain Burke scored again and it was 10-4. Conn closed to 12-11 with a late goal, but ran out of time.

What was disappointing about the loss was the fact that they had looked sharp during their first home game, the 11-3 declaration of Providence College. Aspects of the game clicked for the men on the court, led by Scott Bauer and co-captain Scofio.

Glover looked much better physically, and it showed in his play. When healthy, Glover can dominate a game defensively, much the way former goalie Peter Capalbo did. Last year's team finished at 1-3-3 record. Under Shields, in his first year at the helm, the standard will be surpassed.

Conn entered their first home game with a 4-0 record, accumulated during their jaunt through the Northeast. The Camels finished second in the Suncoast Lacrosse Tournament, defeating Assumption 18-3, but losing to an inspired Lynchburg 10-3. Before returning north, the lamps went on a three game winning streak, outmaneuvering Purdue 12-2, Suncoast Six 14-9 and Canby 11-7.

While happy with the 11-3 home opening victory over PC Shields was less than satisfied with the follow-up defensive stumbles. As far as the trip, the Camels acquired confidence which was lacking in the WPI game. For Conn to win, a consistent performance as a team, they must rely on every team member. When one cog is missing, they fall to defeat. Against WPI one got the cog was not in place. Fran Shields promised more in the future.

Camel Netters Win Opener 5-4 vs. Central

The Connecticut College Men's Tennis Team has a record of 1-2 after playing three matches in four days last week. The Camels won their opening match on April 3 by defeating Central Connecticut with a thrilling 5-4 victory.

Keith Sampson, Charlie Plante, and Steve Wilkins were all singles winners. Plante and Wilkins were both stretched to three sets while Sampson's aggressive style carried him to a straight set win.

Charlie Plante had to dig himself out of a deep hole when he found himself down 2-5 in the third set. He was the last player out on the court. Central had three matches under their belt. Conn. had two. A win by Plante was essential. With his steady, consistent underspin ground strokes, Plante fought back to tie the set at six games apiece. In a nailbiting tiebreaker, Plante came out ahead 6-4 to win the match 6-0, 6-4, 7-6.

Meanwhile, Neil Helman and Eric Carlson were being foulscored in the first double loss 6-4, 6-4. With the sun, the New London fog and the temperature all going down at a steady rate it was decided that the last two doubles matches would be tie game pro sets. Charlie Plante and Keith Sampson teamed up at the third doubles slot and won 8-2, evening the match at 44. Jon Dezell, who had just finished a heartbreakning match losing 6-3 in the third set, teamed up with Matthew Martin in the second doubles slot. After dropping the first game, Dezell and Martin took eight straight games to win the match 8-1 and give Conn. The Crew's News

The Crew's News

The novel "B" boat made the first impressive eight showing by rowing right through a U.R.I. crew with a time of 9:09.3 to their 9:19.

The next race to follow was Conn's novice "A" who clocked in at a steady 8:47.2 with the Coast Guard a fair distance behind with a 9:17.6 and U.R.I. brought up the rear with a time of 9:29.

The freshman men followed the women's trend by beating one of U.R.I.'s novice boats with a time of 7:43.2 to their 8:14. Unfortunately, one of U.R.I.'s novice boats did slip ahead of the Crew by a time of 7:32. The varsity men proved they are most exciting competition of the day in their race against two U.R.I. crews. Conn and U.R.I.'s leading boat battled down the river neck and neck with Conn finally winning it with a Continued on page 8.
Dream Theatre

By JIM FRANCESE

Sleep. A strange place...where time passes by like...exercise and die: are just...of keeping fit. Get regular cancer checkup.

American Cancer Society

The last race to stroke...outcome was...areja enereal old pier...

CONT'

CREW NEWS

The Women's Tennis Team fell prey to tie-breakers and three set matches last week losing every singles match against URI in a close contest. The team backed up the slack winning all 3 matches. URI defeated Conn 6-2.

Camel Netters

Continued from page 8 secutict College a 5-4 victory.

The next day the team travelled to the University of Rhode Island, a strong Providence team. Freshman Sandy Brown was the sole singles winner, beating his opponent 7-5, 7-6. Charlie Plante and Keith Sampson teamed up for URI's first doubles 6-2, 6-1.

Two days later the opponent was Fairfield College. The results were the same. Conn came out on the short end of a 7-2 contest. Nigel Bentley with a brilliant display of offensive and defensive lobbing won his match 6-2, 7-4. Charlie Plante and Keith Sampson remained undefeated at third doubles winning 6-2, 6-4.

Coach Steve McWilliams was disappointed but not disheartened. "I get very irritated at the team because I know that they are capable of winning. But I am aware of the fact that they are a young team and they're going to make mistakes. That's only natural." McWilliams cited unforeseen errors due to a lack of concentration as the primary reason for the team's poor showing in the last two matches. The team's next home match is Wednesday April 15 at 3:00.

All and all Conn had a victorious weekend and were pleased to challenge a formidable Providence team. The matches were a great challenge for the Varsity men and women's teams.

The last race to stroke down the 1.875 meter oars was the women's varsity eight. They had a strong row against URI and were able to cross the finish line with a respectable 7:54.4. Rhode Island's crew did not cross the finish line until over a minute later and clocked in a time of 8:11.9.

Photo by Carolyn Blackmar
My name is Paige Cottingham and I am running for the office of President of S.G.A. This past year I have held the office of Chairman of the Judiciary Board. My position as chairman has given me the experience in leadership which is essential for holding the office of President. As a member of the Executive Board I have become familiar with the procedures of running a student government. I have seen its strengths as well as weaknesses.

I am also aware of the many time consuming responsibilities of the president. I am confident that as president I will be able to fulfill those responsibilities to the best of my ability and always in the best interest of the student body.

This past year our S.G.A. has shown that we have the potential to be an extremely effective student run body. I would very much like to see the enthusiasm and active participation which has been sparked this year continue and grow stronger. One way to accomplish effectiveness is making an assertive effort to strengthen dormitory offices. Dormitory officers are an important link in the chain of students-faculty administration which cannot be neglected. The S.G.A. is for us students. As students of Connecticut College we should be aware of what goes on around us and how it will effect us or future students. Through communication and participation we can enjoy Connecticut College at its best. I would very much like to serve you as President of S.G.A. and ask for your support. Thank you.

Sincerely,
Paige Cottingham

Vice-President

Many people on campus are relatively unsure of the role of SGA within the community. I think it is important for the Executive Board to involve the students in the activities going on. The Vice-President should not only support the President, but use his/her influence to bring the community into the Student Government. As chairman of the Finance Committee and the Election Board Committee, this can be done by informing the students of what goes on within the committees and encouraging their participation. Vice-president, contrary to previous opinion, is not a dormant role. To succeed in this endeavor, the Executive Board needs an energetic and competent Vice-President. I am confident that I have the ability to channel my energies to produce constructive results. I am prepared to give 100 percent to the job because I strongly believe that for a task to be successful, the position requires a total effort. It also requires responsibility and the ability to handle several commitments at the same time.

It is often easier to neglect one's commitments when obstacles prevent them from being successful. This is what separates the leaders from the followers. I believe that I have the determination and patience to fight for a closer and more involved community. Please support my efforts.

Thank You,
Callie Hoffman

Social Chairman

The social board if vital to enjoyment and relaxation at Connecticut College. The chairman is the driving force behind the board. In order to provide quality activities and entertainment he/she must know exactly what he/she is doing. A naive social board chairman is a potential disaster. The job is as difficult as it is important.

I am currently the social board treasurer. I ran and was permitted for the Valentine's party, and have started planning the last day of classes party. I was responsible for the sound equipment at Floralia last year, and am stage manager and treasurer for it this year. I was on the homecoming committee, and am on the parent's weekend and orientation committee. Last fall I attended the National Entertainment and Campus Activities Association conference, an important booking medium, and know how to use it to the fullest potential next year. I know how to plan, including forecasting the many things which can go wrong. I know the attributes of the social board, and its problems. I know how to look for entertainment, and negotiate contracts with bands agents. I know that ideas are worthless unless they are carried out. To carry out ideas experience, good organization, and strong leadership are required. I will be open to suggestions, available for comments, and accessible for problems.

Do Your Part To Get The Job Done.

Dave Gleason

President

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Take a Faculty Member to Lunch
My name is Niki Threet. I'm currently a sophomore representative on Judiciary Board seeking the position of Chairman. Being a member of the Board has given me the opportunity to deal with social and academic infractions and to work on policies concerning noise and vandalism. I've gained additional experience from being a member of House council for two years. During this time I've seen how cases involving dormitory life are dealt with in House Council. I feel the Honor System is Connecticut College's most unique characteristic. The Board and the student body must work together in upholding the Honor System for it to work effectively. I am able to work with different types of people which will prove helpful since it is necessary for the Chairman to work with students, faculty, and members of the administration. The Chairman must also be a strong and experienced leader, particularly for more serious cases.

I realize the job of Judiciary Board Chairman is demanding and time consuming. I am willing to put in all the time and effort to serve in the best interests of the student body. I believe keeping an open mind and looking at each case individually are essential responsibilities for the Chairman. Communication is also important, therefore if elected my door will always be open.

Thanks for listening!

Sincerely,
Niki Threet

I am running for Judiciary Board Chairman because, I feel, we are headed for turbulent times. I have not made this statement to suggest that anarchy is at foot. But my comment is meant of being sobering for those of us who fail to realize the times that are ahead. Although, the cases and activities of the Judiciary Board have been relatively mild this past year, let us not be deceived that this is the beginning of utopian tradition. As we progress into the 80's, the drastic changes of our new administration will have a direct affect on our lives as students. The Chairman will serve to cause tension and bewilderment to many, which may be manifested into infractions of the Social or Academic honor code of Connecticut College. It is because I anticipate these complicated changes, that I feel it is in the best interest of the college that the Judiciary Board be headed by someone with experience. I feel that among my opponents I am the only person who has experienced the entire range of possible cases. In my freshman year, the Judiciary Board heard cases that were extremely complicated, upon which I may draw to lead the Board. My junior year has showed me how vastly each year may change. I can only conclude that experience is necessary for the position of Judiciary Board Chairman. And it is in me, Nathaniel Turner, that you will find that experience.

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