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 dodes the following blue tendrils of Otro Pie's Blue Star Line, an inflated sculpture that reaches for every corner of the room. Pie's themes are "organic," flowing, dreamy, free. Blue Star Line has been exhibited outside, suspended 65 feet in the air from helium skyhooks, a setting that would surely enhance these themes.

Blue Star Line, 5-year-old Abe New of New London, personifies a pair of 3-D glasses and crowded with glees as he regarded the mathematical sculptures of David Brisson and Dana Tremblay.

"Hey Mom, you gotta see this," he yelled.

There are all kinds of children at the exhibit; they are having a field day with "A Sound Collaboration" by Jon Jordhan and Sadie La Rue. It consists of a forest of unusually 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 Bringham's Steampipes represent a collaboration between art and technology through the creative use of the steam generator. They are low-boy 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 spining birthday candles and j small windmill paddles momentum.

Maureen McCabe (33) and Vanessa Garzati (4) have used high forms of environmental art in their exhibit. 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 cloud that seems to light installation on the second floor and Gregory Garvey's "Circles of Collaboration" that creates a giant kaleidoscope as the stained glass projection slowly slides 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 into 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 utilizes lasers as a 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 Public Collaborations One work were Delia Klingeis, Chinary Ung and Andrzej Lozi.

Video art is yet another product of a collaboration between art and technology. At Collaborations One there were several video installations in the "Media Room" and several video tapes. Some visitors were 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 its use of us--but also models of a more interactive, humanized electronic communication system," said Barbara Zabel in an essay on the exhibit.

Another approach to video is the installation, where the video monitor becomes part of a larger basic complex. In "All the Animals in the Forest Real Noses," one walks into a shelter that resembles a cross between a train and a house in a tradition that includes Three Bears. A large plastic barn has been scratched over a frame of sticks and boughs and tied with raffia string. The floor is a soft carpet of dead leaves, confetti, burlap, straw and lint. 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 Peteris, Diana Brownell and Hugh Birdisai. 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 something that we had made individually.

There were also examples of collaboration between literature and art. John Peck, A. Berta Hooper, artists created a beautiful series of painted poems and accompanying etchings. The tone of the poems and the ethereal 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 the event, however, was a coherent realization that creates a fusion of the high points of each year.

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By PUT GOODWIN

Those expecting to see two basket cases crawling out from the radio station at 1:30 on Monday, were in for a surprise. On sure there were 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, CTN’s rapidly improving smooth sound was expected for eccentric radio for a weekend. From the very beginning the adrenalin was pumping, and although there wasn’t a lot of action as far as pledges on that first night (I believe there were about 8 pledges) Kenny and I entered the standards list. 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

All in a Weekends Work

By PUT GOODWIN

It until 6:00. He always seemed to be peaking at around two. My energy gave out at about that time. Throughout the marathon our energy levels were perfectly staggered. I would wake up at either 7:00 or 8:00 ready to go and he would hit the hay for a while in the morning.

Friday- The campus begins to realize that there’s a marathon on the radio, visitors begin to trickle in, we got the word that THE VOICE printed our press release, and the calls Increase. Visitors were essential to our state of mind. Without what eventually became a steady flow of supporters coming in, there might have been some brain damage. Most visitors were impressed with the way we had moved in. Studio B, the small room used for production now had a mattress in it taking up most of the room. My "comfy" chair was in the corner of the studio, and just as you came in and the calls increased. Visitors begin to "trickle" in, we 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 times played for you. It seems there are a lot of potentials is cut out Continued on page 2

Student's viewing sculptures through 1-D glasses.
Assassination Attempt Triggers Gun Control Controversy

By ARON ABRAMS

The assassination attempt on President Reagan's life was predictably triggering another round of debate that some loser would crawl out of the woodwork to unhinge the delicate fabric of American television. Television stations cancelled daily programs to bring the nation the breaking video image of the would-be assassin. But once again about the sickness that is corrupting America, the only shows to air were those that blend in with the nightly news. Giving every body a gun will not make the problem go away. It only immediately property.

To illustrate the importance of accessibility to guns, the National Rifle Association publishes a regular feature, "The Armed Citizen," in which tales of crimes that were thwarted by law-abiding citizens are displayed. Among the recent episodes, in the March, 1981 issue, an 18-year-old man and his son were listening to a police scanner radio in their Michigan home when they heard that officers were chasing a trio of muggers toward their address. Rayburn grabbed a .357 Magnum and leveled it at one of the law-breakers, trying to scare a wall into the Rayburn backyard. Only when the officer arrived to arrest the mugger did the young man recognize his own father, reveal that he is almost blind. "The moral of the story is that the only really blind people should be allowed to own the gun." As might be expected, this method of gun regulation has its drawbacks. It's a silly system," says Ronald Gaine, of the Justice Department. "These are not criminals, they're the dealer no recourse but to take his word. This is not the most effective method of gun buying technique."

Considering, there is a bill before Congress that aims at improving the control of marijuana, and the National-Peter Rodino Bill would establish a ten years waiting period between the purchase and delivery of handguns. The buyer to be checked out by local, state, and federal authorities, would also ban the manufacturing of Saturday Night Specials, make gun dealers more accountable for keeping records of sales, and require mandatory prayer sentences for prisons. The bill also suggests that all handguns be bought with a freeze on the calls in an errors, and beginning 10 lose their eyes out for Kenny. It didn't have to be the marathon. The last sets of requests were great, at the last minute, two 25 dollar pledges came in. Kenny and I, a little giddy at this point had a little jeal bar between our selves of insulting dedications. Kenny won the battle with a tube with a cap. "Who Needs You?" It was not a suggestion. "Can't Still Be Friends" would be an appropriate song at the time. The floor closed with a series of jokes. I have to thank everybody. At least we're still alive and swings of the entire story. So, the situation was really positive going into Sunday evening. The pledges were piling up, we were more than halfway through, and we had made the news. The story was that on campus, we had more than 100 people listening to practically the entire marathon. Sunday night we stations, News and Big deluge of con calls and the fatigue began to change. We had to put on a long tune, and that broke point. I have to admit that if it wasn't someone requesting "Born to Run" at this time, it might have been all over the plaster. Thieves seem only concerned with the music. They have forgotten, or ignored, the fact that crimes are committed with guns. They don't care if weapons are legally purchased, or in some circumstances, stolen. The most obnoxious tones, driving most of the action, have a play-by-play description of the action. wasn't until an hour later that People do."

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As we all know, El Salvador is a textbook case of Communist intervention in Central America, under the false impression that the people of El Salvador can actually destroy the communists, a feat which has never been possible before. The situation in El Salvador actually being successful at destroying the communists, and the people of El Salvador must be hidden, fed, and encouraged by the people. Without this support, the guerrillas become more than a threat to the people, they are a threat to the world. In the president of the people's discontent, which stems from economic conditions, is the attack on the guerrillas' weakest point.

It may not be a task to improve the lives of the Salvadorians, but that is the only way to a permanent victory in El Salvador. As it stands, the lives of the Salvadorians are 180 degrees off target. We must resist 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. Only then can American foreign policy be effective. The Salvadorians around the globe. If you are fighting to better their lives, and the lives of all of the children. Those insurgents have more in common with George Washington and Leon Trotsky than Brezhnev. In arming the insurgents against them, we did not move to retread the course of freedom to which the Soviet Union. Our goal 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 armed struggle and ammunition; the way to win in El Salvador is to disarm the guerrillas. This is what the Salvadorian guerrillas have - the stripe of the people. The Soviet aid is extending to El Salvador without a broadly based policy as for the revitalization of El Salvador. The guerrillas must be hidden, fed, and encouraged by the people. Without this support, the guerrillas become more than a threat to the people, they are a threat to the world. In the president of the people's discontent, which stems from economic conditions, is the attack on the guerrillas' weakest point.

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By NICOLE GORDE

Cummings Art Center, not to mention Connecticut College, had never seen this kind of excitement before last Thursday night.

Inside Dan Hall, Schuyler Chapin was reminiscing about his old days at the Met to an attentive crowd.

In the lobby, the galleries, and the studios, exhibits were whirling, puffing, humming, and blinking before captivated onlookers.

The opening of Collaborations One was, to everyone involved, a hilarious success.

Opening Night at Collaborations One

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 Aki Mikhashoff and Lucier presented Mikhashoff's own personal collaborations with Cage, which involved runs, covering, pulling, humming, whirling, and Lucier went on to different composers to Connecticut College. The current Dean of the School of Art at Columbia University also told the University about many of his own personal collaborations during his varied career in the arts. Chapin worked as tour manager during the 50's for famed violinist Jascha Heifitz. In one particular tour, manager, Heifitz batted in a corner surrounded by his baggage. Chapin explained his feeling of helplessness as the maestro folded his hands on his violin case and commanded the young tour manager to "do something." As head of the classical division of CBS records, Chapin was responsible for recording all of Igor Stravinsky's works, in the manner in which the composer intended them to be heard. Also at CBS, Chapin signed up once for pianist Vladimir Horowitz in 1982, after Horowitz had been absent from the music world for ten years. "It was a record made history," said Chapin. "If your passions aren't stark on the horizon, its tone speaks meaning; its value is an instrument. But not in words. It is of sole importance. Life is obscure enough."

He told us that 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 calling: 'Time sings in its variations, fanning the family of man on both sides.'

One woman returns to her clay pot. Dumps out the rocks. She scatters them. The other two stay. One is strong and self-assured. One is an ignorant, excruciating 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 a moment it pitch dark. Younger sister cannot see. Franțic, she fights the air. Older sister knows her mark. They collide and fight. Wind rises on the floor.

The "women who sing" are Time. They are Time against the floor, elbows and knees crack. Breath, moan, cry, and collapse.

Three sheets are brought out. The women tuck themselves in. One huddles beneath her covers, sheet over head. One rests flat on her back, sheet neatly folded over head. One watches, uncommitted to any general form. Sounds in the night: A train passes. Death. The washing woman washes. Rings her wash. The water drips. Washes a baby's pajamas. The clay pot is rattled. There are stones inside.

Someone is singing in the auditorium. The "women who sing" mount the stage from opposite sides. They are Time.

Four "women who sing" are Time, Time, Time, and Death. They are Time.

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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 so far, in fact, that sound is a major 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 an aesthetic of sound?"

If Cage's music represents the final step in one philosophical stage, Alvin Lucier's music represents one of the first stages in a new form. First, Lucier's music has clear purpose, perhaps clearer than Cage's 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 1973 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, listening to something that one could just "seem" in the air. It is not a sound, it is not an image, it is not a feeling. I am sitting in a room, listening to something.

The Blue Star Linz

By Liddy Rich

Everybody's probably told you that something is happening way 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 and green.

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 contains—over ten miles of seams. Otto Piene has been making these "shaped infinities" 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 artist floating around in Cummings last week setting up their exhibits, one man I talked to said the Blue Star when it was first exhibited last fall in Linz, Austria. It was set up then as it was originally conceived, outside and filled with helium. He told me that if I thought it was big, 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 had 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 blurrier that keeps this piece filled with air is on a timer and it adds a little motion to it. It "appears dreamy, non-technical, 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 natural and architectural space upon sound. It itself."

It is beyond that art asks for or should expect. It has just earned that, and which fundamentally transformed into ancient copies of themselves. After a while they returned to life just as they were, people had little to say. They liked it, they thought. Many couldn't tell exactly why. "Bizarre" was a cliché. The first appearance of Death, I receive a few laughs, which I'm sure Mr. Monk hadn't looked forward to. Death is kind, and the back of the stage. It is made up in its hands stuffed into the bottom of a big black sleeping bag. I didn't laugh. My laughter was the case for many others. The closest many had ever saved from condemnation for this characterization of Death. Towards the end of the No. 3, the washwoman falls ill. Death comes for her. The light on stage is made by candles lighting its sides. In the light, the rolling fragments of Death is projected onto the back screens. The figure is transformed by the light of the candles. It is now a thirty foot, spooling black tangle. It moves in on the tiny silhouette of the sick-wracked washwoman. It envelops her. She vanishes in its immensity and it takes time.

Ms. Monk's demanded the utmost attention. For those who didn't feel like giving in to that requirement, the entire work lacked coherence. It was not something that one could just sit back and enjoy. This means of approach could only be applied to separate pieces in the whole. The most enjoyable part of the whole was Ms. Monk's voice. Her sounds often took on a quality of being quite inhuman.

Whether 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 so far, in fact, that sound is a major 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 an aesthetic of sound?"

Lucier, "several paragraphs were uneventful until the end, when the seats had begun to empty, people had little to say. They liked it, they thought. Many couldn't tell exactly why. "Bizarre" was a cliché. The first appearance of Death, I receive a few laughs, which I'm sure Mr. Monk hadn't looked forward to. Death is kind, and the back of the stage. It is made up in its hands stuffed into the bottom of a big black sleeping bag. I didn't laugh. My laughter was the case for many others. The closest many had ever saved from condemnation for this characterization of Death. Towards the end of the No. 3, the washwoman falls ill. Death comes for her. The light on stage is made by candles lighting its sides. In the light, the rolling fragments of Death is projected onto the back screens. The figure is transformed by the light of the candles. It is now a thirty foot, spooling black tangle. It moves in on the tiny silhouette of the sick-wracked washwoman. It envelops her. She vanishes in its immensity and it takes time.

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**Dance Club Presents “Moving”**

By JACOB HANDELMAJ

Already this Spring the Conn 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 part 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 take the audience from Jazz to Ballet to Tap and back to Jazz again. In doing so a blend of styles occurs that makes the Dance Club show a truly uplifting experience.

Jazzy piece by Nan Gaines and Shana Kaplow. The concert quickly takes a turn to a very light mood with three beautiful pieces. A solo highlighting Japanese Dance style, a meaningful dance choreographed, lighted, and performed by Jo Siff, Amy Condren and Jan Henkelman perform a duet to a poem by E.E. Cummings. The final one of the three is a ballet solo danced by Mary Whitney. Each 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 only Amy Condren can 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 New York University. Rick is a student who in his teaching and performing 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. in the East Studio of the Crosier-Williams Student Center.

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**ECLIPSE IV**

ECLIPSE IV, the annual black culture weekend, sponsored by Connecticut College and the U.S. Coast Guard Academy, will be celebrated April 5-12. 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,” Foster said, referring to Eclipse VI as a “community-wide program.”

The weekend will conclude 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 Stetson 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 England colleges, universities and area churches have been invited to participate.

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**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. Thicking 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 can prevent you from detecting cancer at an early stage. A stage where it is highly curable.

Everyone is afraid of cancer, but don’t let it scare you to death.

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**Children at Collaborations Sound Exhibit.**

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**Friday Night till 8**

Mystic’s Celebrated Retail Palace

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**The EMPORIUM**

And now...the Preppy Toothbrush $2.00

Web belts in 25 fashion colors $1.95

Sun. 12-5 Mon.-Sat. 10-6

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Photos by Jim Blakelee
OPINION
Abortion: STOP THE SLAUGHTER
By PATRICK KENNEDY

Thousands and thousands of innocent babies have 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 fetus be decided by the family. But in reality it is the direct opposite of libertarian, for it would be the government's responsibility to define the most important function, the government is, in effect, giving one of the parents an absolute and arbitrary power over the life of another person which John Locke rightly defines as slavery. To illustrate the point, consider the following argument which some of our ancestors made in the early 19th century: there is disagreement over whether the fetus is a person or not, it should be left to the individual slaveowner to decide whether to free his slaves. This is libertarianism at its worst.

There are those who argue that abortion begins at birth, or after three months of pregnancy, or six months. However, the logic is hard to grasp. Supposedly, it is because a fetus is at an early stage of development and cannot survive on its own that it is not a person. But a fetus is certainly less developed mentally, physically, and emotionally than an eight-year-old; does this imply that he or she is less alive than his or her older counterpart? Certainly, the fetus is dependent upon its mother for survival, but isn't a newborn baby dependent upon its mother also? Besides, it is difficult to determine the exact date of conception: one baby was born prematurely when a doctor mistakenly attempted to terminate an eighth-month pregnancy, and the Supreme Court is infallible but medical science is not.

The only logical beginning point of life is the moment of conception. Since a human being is created as a result of the union of mother and father, the make sense to say that life begins at some point subsequent to conception 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?

Much of the rhetoric of pro-abortionists centers on the hardships of carrying a child to full term. I will make no attempt to gloss these hard- ship; they are very real and very different from what one must stop to think about why such rhetoric is so effective. It is simply that, as people of mature age, can more easily than with those of lower-income brackets, children are seen as a financial burden and an intrusion into their busy schedules. For those who in lower brackets the family is more important, so abortion also involves a need to look at. Thus, if we are to put convenience higher on our list of values than innocent human life, let us admit it but let us not permit the government to take in the name of government is an in- tellectual tions that will be accepted by all as a constitutional amendment. Abortion is not murder. Indeed it is a sin to have such an operation, she should continue with it until an unwanted baby up for adoption. On the other hand, if she feels abortions are viable tools for family planning and she does not want the future child (or 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 the abuse of the operation. Logically (and from the point of view of the fetus) the time to be done, except perhaps as a safety margin to insure that the fetus is not born severely handicapped. The abortion performed after this time would involve additional action to cause the necessary conditions for conception, and this action affects the fetus. An abortion after the 26th week is, then, is out of the question.

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Men's Lacrosse:
Seeking Consistency

By SETH 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 Stuart (Glover, goalkeeper) had a tough day. And of course, "he concluded, "WPI is a good team."

Conn, which saw its record lowered to 5-2, 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 assistant coach Tom Burke. With WPI leading 2-1, Burke assisted on a perfectly executed give-and-go with Dave Krakow to tie the score. Burke at the side of the goal, the Camels would get a goal with only 53 seconds on the clock to tie the game to 5-5. 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 any 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 offsides. The defense did a good job of the remainder of the game, the Camels would get a goal back to trail by 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, captain Burke scored again and it was 12-9. Conn closed to 12-11 with a late goal, but ran out of time.

What was disappointing about the loss, was that the Camels had looked sharp during their first home game, continued on page 9.

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 their jaunt through Florida. The team finally had a chance to prove themselves on the court.

Conn entered their first home games with a 4-2 record, accumulated during their jaunt through Florida. The Camels won their opening match on April 3 against 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. He did it, struggling, without showing any signs of losing to the match at 6-4. Jim Dezell, who had just finished a heartbreakng match losing 6-3 in the third set, teamed up with Matthew Martin in the second doubles win. After dropping the first game, Dezell and Martin took eight straight games to win the match 8-1 and give Conn. a good team. With a 4-2 record, accumulated during their jaunt through Florida, the Camels won their opening match on April 3 against 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.

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The Crew's News

By ELIZABETH GREENE

After many months of hard training, Connecticut's crew team finally had a chance to prove themselves on the water. On March 28th, Connecticut and the Coast Guard, greatly respected the University of Rhode Island to a race on the Thames River. The first race of the afternoon was four-fascinating with Conn., breaking down one of their rear eight, and the two powerful fours against the Coast Guard and finished with times of 3:32, 3:38, and 3:40, leaving the people across the street to watch with a time ten minutes behind. Conn. College has a number of novice rowers, made up of increasingly freshmen, and Conn. has been able to field two novice boats this year, a novice "A" and a novice "B". The novice "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 speedy 8:47.3 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 man followed the women's trend by beating one of U.R.I.'s novice boats with a time of 7:42.2 to their 8:14. Unfortunately, one of U.R.I.'s novice boats did slip ahead of the varsity at the time of 7:22. The varsity men provided the most exciting competition of the day in their race against two U.R.I. crews. Conn. and U.R.I.'s leading boat battled the river dock and broke neck with Conn. finally winning it with a
Dream Theatre I

By JIM FRANCESE

Sleep. A strange place where time passes by like an eagle on the wind, and yet seems never to pass at all.

Perhaps, this is why we can have such terrible dreams, because it is the only place we humans go that exists without consideration for time. It is our first taste of the nothingness void, a brief glimpse of Eternity. Sleep. The bones of the weary one lie heavy, and he is conscious of nothing, not even of his own existence.

Slowly, light comes to his eyes and now—he is. It is like a new birth, yet he feels mature, though he has not the memories of maturity. Consciousness grows in him, slowly, and as it does he becomes aware of different things in his environment. First and most profound, he realizes that he in fact does exist, yet he doesn’t even know what that means, since he doesn’t know what it is. He begins to explore, not his surroundings, but himself. He touches his form and frame, marvels at the flexibility he has been endowed with. Slowly, cautiously, not trusting his own body, he begins to explore his hands and knees, then gradually raising himself, he stands. It is a dramatic moment, and he rejoices in his own strength and firmness.

With his ability to stand comes a self-assurance which precludes further curiosity about himself, so that he now directs his attention from himself outward. As he listens closely to his surroundings, he discovers that he is near the seashore on a sandy beach. Waves crash, booming, and above him he hears the roar of a distant pier.

Though he could not identify even himself, somehow he instinctively recognizes his environment. There is something about this place which calls to him from some other place and time.

He cannot understand what it is that is nagging at him, however, so he ignores the way he feels, because he has discovered something new.

He has become aware of his senses, particularly his sense of touch as separate, identifiable parts of himself. He runs his hands along the sand beneath him, exploring their sensitivity and is surprised at the abrasiveness of the sand.

Next, he walks to the old pier and rubs his hands along, caressing them, almost sensually. He continues toprobe the texture of the wood with his fingers until suddenly a thorn pierces his finger. Pain is a new sensation, and as he jumps back, startled and frightened, the pain from the splinter is mild however, and then it pulls out.

It seems all but gone. Again curiosity overcomes him and again he approaches the old pier.

This time it is the sound which predominates—it is afraid to touch the wood again. He stands gazing at the old pier, at the barnacles and salt raisins, and absorbs the different noises. Slowly he is able to differentiate between sounds and identify their sources. He realizes that the pier is cracking in the wind, and at the same time, he becomes aware of, the booming tide, the pain as the wood crumbles."

With strength renewed by the new, he leaves the pier and re-enters the room, while the old pier calls to him from somewhere."

In the darkness of memory, he had a brief glimpse of a room and a photograph. Blood rushes in his fingers, and he jumps back, startled and frightened.

Again curiosity overcomes him, and again he approaches the old pier."

It is as if he can hear the things in his environment, so that he now knows what that means, since he doesn’t know what it is.

For answer she laughs and goes to her. Behind him he can hear the desperate cries of warning for help, but he ignores them to ask of her “Why do you hate me, so, who have just come into this world, innocent and alone?"

For answer she laughs and with a roaring, sickening cry of potent rage, she crashes around him.

Then the sea retreats, but as she does so, she draws the sand from under her feet, and as the wave is6, she draws him into the sea."

Crashing, terror, he turns to run, but his feet merely slip on the receding sand, and he falls. Pain shoots up from the splinter as he regains his footing, another wave has crashed around him, and he is drawn out and on again he slips and falls. With a gasp of sheer fear rising in his throat he scrambles to his feet and looks about him only to see the white-caps, the water demons, come to fetch him to the depths. The scream breaks from his throat like a captive released and goes wailing above to the pitiless sky. It is a long and wretched scream, and when the last echoes have died away he is again surrounded by the water-demons, laughing, shouting, and the sound itself stings his ears.

With strength renewed by terror he scrambles on his feet, but already the water is up to his neck."

Suddenly he sees the lights fading, and there is a rosy glow, and then, nothing."

Scream after maddening scream erupts from him now until blood spurs from his ruptured throat—and this is a new source of terror and pain. He runs insanely, not knowing in what direction but seeking the shore, unable to find it because he can no longer see. He runs insanely, but cannot find the shore, blood is flowing freely from his tortured throat, his lungs are aflame with abuse and then—he feels the water demons dragging at him once again. They draw him deeper and deeper; the water closes over his head, and he is engulfed.

He awakens in a sea of cold sweat. He turns on the light and tries to remember his nightmare but as always finds that he cannot. Wearily, he swings his legs over the edge of the bed; there will be no more sleep this night.

Head in shaking hands, fingers tangling through coarse hair; he wonders if he will ever have peace. As always, he pulls himself together, goes to his den, to the bar andfixes himself a drink. His eyes wander about the perimeter of the room until caught by the glint of an aluminum frame. In it is a prizewinning photograph he had taken while still in school. He studies it carefully, is drawn by it and approaches ever closer. Suddenly his drink slips from nerveless hands; his fingers clench and unclench, and the photograph stands transfixed by the photograph. Blood rushes in his ears like the pounding waves before him, and then he faints and knows no more.
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 Judicial 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 effect 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 in making an assert 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

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 a student’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

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Paige Cottingham

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 a student’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

The social board is vital to enjoyment and relaxation at Connecticut College. The chairmain 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 committees. 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
Judiciary Board

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.

Nathaniel Turner

The post of Judiciary Board Chairman represents a position of extreme responsibility and leadership, qualities I feel I have contributed to my success as a college student. I feel that the job would be the ideal means of utilizing my sense of justice in dealing with my fellow colleagues, and would be the best way to draw upon my supervisory skills in making a personal contribution to Connecticut College.

As a seven year veteran of the U.S. Navy, I learned and developed these skills in the following capacities: Engineering Watch Supervisor, Assistant Department Training Officer, Career Counselor, and Command Drug and Alcohol Program Advisor. My experience in these positions has provided me with valuable and pertinent insights into the concepts of accountability and moral judgement.

I am concerned about upholding the proper code of conduct in the college atmosphere. Good times need not be incompatible with responsibility and considerate behavior. Accountability for actions in relation to violence and vandalism is a basic tenet of all programs addressing the problem of alcohol and drug abuse.

If elected I pledge fair and impartial justice tempered by my years of experience, and to invest the necessary time and attention to detail to ensure the smooth and proper functioning of the Judiciary Board.

James Clark

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.

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Nathaniel Turner

All candidates for J.B. chairman are well qualified; most, like myself, have held important experience as a J.B. Representative. I will not bore you with a recitation of my qualifications, however.

There is much room for improvement in our J.B. system, so let us discuss what needs to be done.

1. The J.B. Report has been typically vague and shallow. A more detailed report will open up some of the mystery of what goes on behind the scenes... the campus needs to be informed that J.B. is making well thought out, fair decisions. This can be accomplished without breach of confidentiality, and will much improve everyone's respect for the system.

2. This year there has been a large decline in the amount of cases brought before J.B. due to the reluctance of individuals to turn others in. I will emphasize the fact that our whole honor code system depends on this element and without it the whole system will go down the drain.

3. I know the importance of my position on S.G.A. would be the one link between J.B. and the student body and use it to stress the importance of enforcing the honor code. This is a position that has been only loosely regarded and needs to be enforced.

We all deserve a fair chance in this world of inequalities and I promise to give everyone that chance.

Stephen Wilkins

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