

Buchanan Reviews Politics With Economical Guides

DEC. 7 - Professor of Economics James M. Buchanan of the University of Virginia suggested in the annual Pi Gamma Mu lecture tonight that the impact of an individual's decision in democratic government policy-making could be clarified and explained by economic principles.

He told the audience which included the six faculty members and nine students inducted into the Social Science Honor Society this evening that his theories were essentially "old ideas in modern dress." He felt that the individual in society should be viewed in the political sense the same as he is in the economic sense.

Campus Chest Finale Slated For Thursday

The annual Campus Chest finale will be this Thursday evening in the Washington Room. The Trinity "Upturns" along with contests, songs, girls, give-aways "etc" will bring the year's only campus fund raising effort to a close.

Chest Chairman Robert Knox announced that the first \$1,500 of the drive will go to Cuttington College in Liberia. Other aid recipients will be the Hartford Community Chest; the Cerebral Palsy Association; the Albert Schweitzer Hospital in Haiti, the World University Service and Radio Free Europe.

Canvassers have been covering the campus in their effort to break the record set last year of \$6,675 for the 13 day campaign.

Other officers beside Knox are David Pyle, Treasurer; Steve Jones, Canvassing Chairman; and Charles Todd, Publicity Chairman. Stan Hoerr will be the master of ceremonies at the Thursday finale.

Economically the individual is seen as one who has personal desires and wants and seeks to fulfill them, the professor said. Politically man's desires are considered to be expressed not individually but as part of a "general will." He suggested that a more practical view of political man would be to transfer these economic ideas to political theory.

A practical implication of his theory would be an interpretation of log-rolling as a "vital and necessary thing", Dr. Buchanan stated. In the Congress each individual weighs his desires and the subsequent cost of fulfilling them in relationship to others. Though an individual may not obtain every thing he wants for his constituents, he knows that he, by wise trading his votes, has gained much for himself and his people, Buchanan explained.

Before his lecture, "An Individualist Approach to Democracy," Dr. Buchanan participated in the Pi Gamma Mu initiation.

Faculty members initiated into the social science honor society were Assistant Professor of Economics Robert A. Battis; Instructor in Philosophy Howard DeLong; Assistant Professor of Psychology Austin C. Herschberger; Assistant Religion Professor William A. Johnson; Government Lecturer Paul W. Meyer and James W. Wrightman, Instructor in Economics.

Students initiated were Irwin D. Bernstein; David C. Brewster; Richard S. O. Chang; Robert K. Dickson, Jr.; Victor F. Keen; Thomas C. Marshall; Robert D. Perrin; Scott W. Reynolds; and Stephen H. Yeaton.

CODE Project Gets \$3,700 From Board Of Education

DEC. 8 - The Hartford Board of Education last week sanctioned the CODE tutorial project and allocated \$3,700 to provide a certified teacher for each tutoring session.

The number of students involved in the project has vaulted from 120 to 150 members, 65 from Trinity. They will begin tutoring on the high school level January 2.

The program (now functioning in elementary schools under CODE's

Senate Continues Discussion On Proposed Election Change

DEC. 10 - The Senate tonight continued discussion on Senate election procedure changes in a determined pursuit of constitutional revision. The group debated the lengthy, partly-controversial Election Committee change to Article II of its constitution presented last week by Chairman Donald Taylor.

Main points of contention were sections one, three and nine involving total Senate membership, definition of "representative," and replacement of resigning senators.

Secretary James Tozer questioned the need for additional Senior senators. The Election Committee

proposal calls for a reduction of Senior Senators from 18 to 15. Experienced Junior Senators could be denied Senate membership in their Senior year by this limitation. Tozer declared.

Complicated mathematical analysis by Senator Tozer and committee member Victor Keen substantiated the Tozer thesis. The Senate, however, indicated 13-8 that the chance of such an occurrence was not great enough to merit further amendment.

DEFINITION OF "representative" involving pledges, inactive

brothers and independents constituted the second contested part of the constitutional change. Sen. Keith Watson asked if pledges could represent fraternal organizations and further what provisions had been made if fraternity representatives should decide to go inactive.

Finally, Secretary Michael Anderson felt that section nine's resignation clause should be amended to extend Senate authority over vacancy selections.

All discussion on the Election Committee's proposed change was conducted in informal session. All votes, amendments and comments, therefore, were given as advisory assistance to the committee for its final election procedure change. An open committee meeting to all senators and Inter-fraternity Council members is scheduled this week, with final committee report and Senate vote to be held January 7.

In other business, the Senate unanimously approved Sen. John Witherington's bylaw amendment dropping the "full ballot requirement" previously effective in class elections. Students no longer must vote for both a presidential and secretary-treasurer candidate as has previously been demanded. Partial ballots will no longer be voided.

Advent, A 'Time of Light,' Proclaimed By Johnson

DEC. 9 - "The light" which "shines in the darkness," and which "the darkness has not overcome," was the theme of the Rev. Dr. William A. Johnson, guest speaker at the College Vespers service tonight.

The Advent season, Dr. Johnson said, "is a time of light," light represented in Scripture as that "which shines in the darkness," or by the Bethlehem Star, or by the traditional Christmas lights.

"JESUS CHRIST is the light," Dr. Johnson affirmed. "He has come into the world of darkness, sin and evil." Darkness is still apparent today, he said, adding that "for every man there will be

times when the world threatens to overcome him."

"But the darkness will not overcome the light," Dr. Johnson continued. "The darkness will come to all, but God will overcome ultimately."

The season of Advent, Dr. Johnson said, "is the greatest season in the life of the Christian church." It remembers the time of the Incarnation, when "God Himself, the creator and sustainer, became a man! This is what Advent proclaims."

"CHRIST WAS BORN for a reason," Dr. Johnson stated. His birth was not "an accidental event, or a fortuitous, chance happening, but Christ came in the fullness of time. The world was prepared for his coming."

"God's purpose was to make Himself known to man, to show what was His real nature," Dr. Johnson continued. "God had always been characterized by the motif of love, but this had been forgotten. God has come into the world to make love real to all men."

"The church introduces Advent every year in order to remind mankind that the Christian faith is centered about the coming of Christ into history," Dr. Johnson concluded. "This is God's way of making Himself known. This is the Christian affirmation, that God has come and nothing is the same!" "The church proclaims this," he said. "What does it mean to you?"

Glee Club Donates Books To Cuttington

A month-long drive by the Trinity Glee Club has resulted in the collection of approximately 100 books and musical scores which will be sent soon to Cuttington College in Liberia.

Books for the drive were donated by Club members and selections from the Club's music library were given for use by the Cuttington College Choir.

The Club's efforts are another in a series to help build up the educational facilities at Cuttington. Earlier this year, Librarian Donald Enley shipped several cartons of books to the African college. A \$1,500 contribution from the Campus Chest campaign will be given to Cuttington to help establish a Trinity Scholarship.

TRIPOD Elections

Staff members of the TRIPOD are reminded that editorial, business, and photographic staff elections will be held Wednesday at 9:45 p. m. in the TRIPOD office.

IFC Remains Divided On Underclass Membership

DEC. 10 - The IFC remained sharply divided tonight on the proposed change in its membership.

A motion was presented before the council that would; (1) provide for the election of one underclassman as well as one senior member from each fraternity to IFC membership and (2) secure for each representative a full vote on any motion.

The IFC would thus be doubled from 11 to 22 voting members with year-to-year continuity and increased manpower given as benefits from such action.

Carroll Stribling of Delta Kappa Epsilon criticized the motion saying that aside from IFC weekend, such activities as the Gismo Contest and the IFC Bridge Tournament do not demand much experience. He proposed that a second member be allowed to sit in on IFC meetings after the general fraternity elections are held in February.

Tom Calabrese of Alpha Chi Rho said that the closeness of the

present 11 members works for the harmony and efficiency of the group.

As to the question of each member having a vote, it was pointed out that the IFC could hardly expect a man to sit in council for a full year without having a vote in the proceedings. Also, simply having more men would not guarantee more efficient committee work.

IFC President Victor Keen delayed a vote on the matter until after the Christmas vacation.

Senator David Tower, speaking on behalf of the Fine Arts Center Fund Drive, outlined the structure of the four committees working to raise money for the proposed building and urged all IFC members to publicize the symbolic brick selling campaign in their respective houses. Tower said that a plaque will be hung in the foyer of the Center in honor of the fraternity with the highest per-capita donation in the coming fund raising campaign.

parent organization, the Northern Student Movement) has seen regular tutee attendance increase from 19 to 63 in the past three weeks at Wish Junior High School in Hartford.

Tutors from eight Hartford Colleges will enter the study centers being readied for the CODE groups.

THE CENTERS are located in the four Hartford high schools--Bulkeley, Weaver, Hartford High, and Prince Edward. Five tutors will be available in each school Monday through Thursdays from 7 p.m. to 9 p.m.

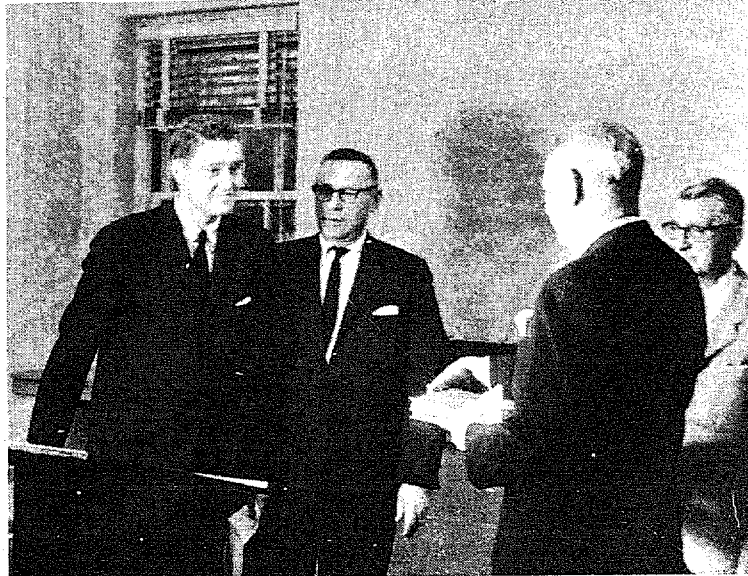
Individual tutoring schedules will be arranged with the tutee for the afternoons.

CODE Vice President Bob Stuart said that Peter Morrill, '62, a student at the Hartford Seminary, will establish a Northern Student's Movement office in Hartford's North End to coordinate CODE and other such campus groups and provide organization for area projects.

The need for this tutoring program was brought to light by a recent State Civil Rights Commission finding, Stuart indicated.

According to their figures, the minority groups including the Puerto Ricans; the Negroes; and first generation Italians, Ukrainians, Poles, Irish, and Russians have the highest student drop-out rate. Sixty per cent of all minority group students who enter the high school freshman year do not graduate, he said.

"It is Hartford's high drop-out rate that keeps the state drop-out rate high and which contributes to high unemployment," Stuart said.



President Albert C. Jacobs holds in hand one volume of a 36-volume set of The Soncino Talmud in a presentation ceremony in the Library Sunday. The rare Jewish literary work which contains the oral traditions and scholarly explanations of the Bible was presented to the Library on behalf of Hartford Ararat Lodge of B'nai B'rith by Sanford Rosenberg, president, and by Melvin W. Title, '18, and Col. Milton H. Richman '22.

Trinity Tripod

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WERTHEIM CONCERT

DEC. 11 - Raymond A. Wertheim '64, features French piano music in a concert, 8:15 p. m. this evening in Seabury 17. The concert, including works by Saint-Saens, Faure, Ravel, Debussy and Poulenc, is sponsored by Le Cercle Francais.

RELIGION COLLOQUIUM

The Department of Religion will hold a colloquium on December 12 in the Downes Seminar Room at 4 o'clock. Dr. Theodor Mauch will focus conversation around the theme, "The New View of Man in the Bible." There will be an informal "coffee and tea" period.



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Letters To the Editor

Distinguished Scholar To the Editor

To keep the record straight a very brief review of the qualifications of Professor Robert G. Albion, the Mead Lecturer, is in order. A Harvard Ph.D., he was full professor at Princeton from 1939 to 1949, and was then, and still is, recognized as an authority on the British Empire, which included much of Africa. He was called in 1949 to Harvard to be Gardiner Professor of History thereby acknowledging his pre-eminent position in the history of ocean trade, which of course is closely linked to the growth of empire. His many books and articles, some on Africa, are well considered by the profession. A book he is now writing, which will be on the general topic of the rise and fall of empire, will no doubt have much to say about Africa and will be taken very seriously by qualified scholars.

It was to be expected that a few or many would disagree with his speech since he differed from the popularly held views.

Also for the record, the members of the Department of History do not necessarily agree with Dr. Albion's views. Nevertheless, he is one of the most distinguished scholars brought to this campus by the Department of History or any other department.

D.G. Brinton Thompson
Northam Professor of History

Underrating The Challenge

To the Editor:

This is a letter of commendation--for those students at Trinity who brought an avowed Communist, Mr. Johnson, to the campus for the purpose of hearing his views; for the extraordinarily polite audience which gave him his say; for the questioners who managed to puncture some of Mr. Johnson's easy generalities. No performance could have restored my faith in the intellectual level of this student body and in the enlightened policy of the administration more fully than did this evening.

I have only one fear, which has nothing to do with the short-sighted policy of those who wished to picket the meeting. It is that Mr. Johnson exhibited so little intellectual viability that he is likely to make his audience underrate the challenge of Communist ideology--and that would be dangerous.

Neither trustees nor faculty nor administration need any longer fear for the capabilities of Trinity's student body if the Johnson audience can be considered at all typical.

Philip L. Kintner
Assistant Professor
of History

Three Threats

To the Editor:

Communism poses three types of threats to the United States--the external military and political threat; the internal threat of espionage; and the internal threat posed by recent speaker Arnold Johnson and communist party membership in general.

That communism poses an external danger to American can be seen from the Cuban crisis, the Berlin situation, the invasion of India, and the Hungarian revolution of 1956, for example. Communist spies also threaten America, as did the Rosenbergs, and more recently Soblen.

But the idea that Mr. Johnson, and "American" Communist party membership in general, poses a threat of this nature is misleading. Not that we should believe their disavowal of violent revolution, but rather question their ability to achieve it.

Membership in the Communist Party has declined since the 1930's due to the wisdom of the American people, leaving only a small hard core of opportunists.

Yet people will note that the membership in Lenin's party was also small when he seized control of Russia. In the face of successive military defeats, starvation, and economic collapse, the communist revolution was able to succeed. These conditions are not paralleled in America today. In short, we do not have the conditions for a communist take-over from the inside.

The fanatical right wing, therefore, does a disservice to America by emphasizing an internal take-over of this nature because it consequently places less emphasis on the real dangers of communism to the U. S. - military victory and espionage.

The extreme right wing has also harmed its cause in another way. By branding such people as President Jacobs as a communist, they are playing into the hands of the communists by equating free speech with communism.

Robert Feinschreiber
'64



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DEC. 5 - Results of the preliminary Freshman elections today for President and Secretary-Treasurer are as follows: for President, Tom Israel and Ford Barrett; for Secretary-treasurer, John Wodach and Tom Hart.

Five of the 235 ballots cast by the freshmen were invalid. This vote total represents 80.2 per cent of the 288 member class.

Minot on ELECTRA

'Echo Sadly Needed'
Dares to be 'Moral'

by STEPHEN MINOT

TRIPOD Guest Reviewer

The program of readings offered by the Trinity College Jesters last Sunday was remarkable. David Curry's play, "Electra," and Peter Hollenbeck's selection of poems are notable not just because they are by students at Trinity, but because they represent talent and the sort of artistic control which comes only after years of work.

The Electra myth is ancient, but this version is fresh. Curry has turned the theme of his play away from revenge as such and concentrated on heroic resistance against the cycle of revenge. He sees her as one dedicated to that most difficult of all human tasks: firm resistance to the passions of hatred. It is the gods who demand completion of the revenge with its necessary bloodshed; Electra blasphemes against the gods in her loyalty to a higher sense of morality. It is from this that Curry develops the irony which adds voltage to the Electra myth: in her struggle to preserve peace, she strikes the first mortal blow, completing the will of the gods she had resisted.

One is reminded of "Tiger at the Gates," and this is an echo sadly needed for our decade. Like Sartre, Pinter, and Albee, Curry has dared to reinsert moral concerns without cant and social consciousness without dogma to the stage.

The performers did justice to the play. As expected Millie Sylvestri took top billing. While this was officially a reading rather than a full production, she was sufficiently familiar with her lines to be free from the written script in her most dramatic scenes. I am told that during the rehearsal her speech defying the gods ended with a genuine flash of lightning; in the performance it was audience reaction which supplied the bolt.

Kenneth Fish, playing Orestes, more than held his own. It is not easy for one well known on a college campus to fulfill the "willing suspension of disbelief." It is to his credit that the audience no longer thought of him as Fish; he became Orestes for that evening, with all the fire and blind dedication which the part demanded.

The only weak point was the recognition scene in which each seemed to be addressing a printed script rather than a long-lost and adored sibling.

Pat Powers worked hard to overcome her recent type-cast role in "American Dream," and if there were moments of doubt in the audience, it was surely our fault -- Americans have always been reluctant to allow a natural comic to play a serious role.

Newcomer James Burge appeared on the stage with no such preconceptions and gave promise of fine performances to come. He was a little stiff in presenting his sensual lines, but his role was a difficult one. He has a fine dramatic voice and added to our ability to share Electra's hatred. And he was well supported by David Galaty as the ghost of Agamemnon and Nich-

olas Childs and Wilbur Hawthorne as members of the chorus.

There was not one reader who allowed his own personality to interfere with the integrity of his part, a statement one rarely makes about college productions. How much of this was due to John Hutchins, the director, or to Richard DeMone, the producer, or to the actors themselves, I cannot say. But the finished product was a reading so good that it was close to a full production.

The poetry reading which completed the performance presented a different set of problems. I have never read a really bad poem by Peter Hollenbeck. But this reading was only fair. Part of the difficulty is that Hollenbeck's poetry depends on subtle ironies and ingeniously developed images. But Hollenbeck is no Vachell Lindsey, and much of his excellence would be lost in the best of readings. Too, Conrad Van der Schroeffer stumbled on a few words which in drama would have been insignificant; but for these poems, each slip meant the loss of a line or more. And his fine attention to shift in pace led to an unfortunate rapidity with certain poems. Many of us were, in spite of Van der Schroeffer's excellent voice, left with the desire to study the poems at our leisure.

Much has been said in the past few years about Trinity's liabilities -- and these criticisms have been well taken in most cases. This is the time, however, for us to consider some assets. This play, these poems, and this production of both were conceived and executed for their own sake, not for grades, course standing, or even prize competition. The inner need and the determination to express this need on the part of writers and performers, and the quality of the result reaffirm my faith in the true value of a college.

Whereas, the purpose of pledge training is to acquaint the pledges with each other, with brothers of the fraternity, with the responsibilities of fraternity life, with the history and traditions of the fraternity, to acquaint the fraternity with the pledges, to allow the pledges to make a constructive contribution to the house as a group, and

Whereas, the purpose of pledge training is not to do physical injury to or cause the physical exhaustion of the pledge, to seriously interfere with the academic pursuits of the pledge, to cause moral degradation or embarrassment to the pledge, or to relieve frustrations at the expense of the pledge, therefore:

RESOLVED, That each fraternity refrain from interference with the pledge's studies by

a. Not impinging upon study time with the duties of pledge period, b. Planning activities so as to avoid conflict with examinations and papers, and providing sufficient study time for pledges with hour tests, quizzes, and papers so that they themselves will feel adequately prepared, and providing all other pledges with at least four to five hours per day of study time,

c. Forbidding kidnapping.

RESOLVED, That no fraternity shall carry on practices tending to cause physical injury or excessive physical exhaustion of pledges, specifically:

a. Excluding of enforced eating of distasteful or harmful foods or objects,

b. Maintaining physical activities, especially calisthenics, within reasonable limits,

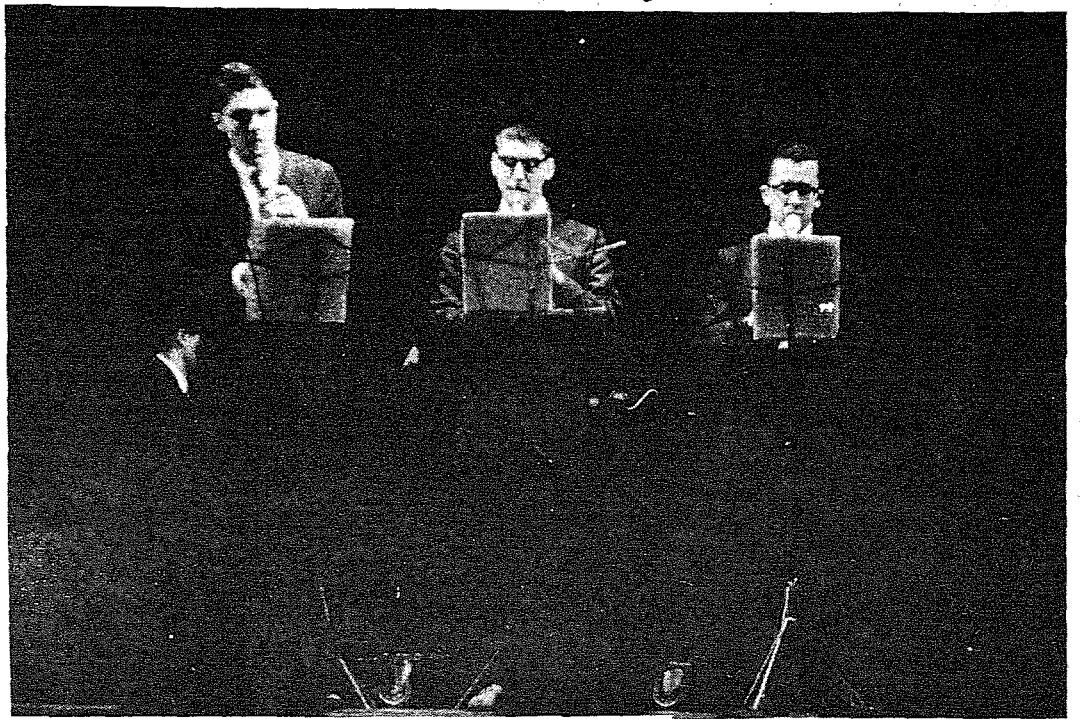
c. Allowing a reasonable amount of sleep during the pledging period,

d. Complete prohibition of all striking, pushing, or other painful and injurious physical harassment of pledges.

RESOLVED, That no non-voluntary action on the part of the pledge that benefits an individual brother rather than the whole fraternity shall be allowed without participation by all pledges nor with any expense on their part.

RESOLVED, That the present IFC judicial machinery shall be employed with respect to trial procedure and penalties with the provision that any member of the College community may lodge a complaint.

THE INTERFRATERNITY COUNCIL



A TRIO of Chamber Players weave their way through the counterpoint of Scarlatti's "Sonata for Three Recorders." From left to right the Chamber Players' second annual concert are Richard Ward, Ray Drate, and William Bowie. In the background is Raymond A. Wertheim, accompanist for the Scarlatti work in last Sunday.

The Chamber Players

by ALFRED C. BURFEIND

Those rare moments are still around when it is possible, if one takes the trouble, to discover some part of the College that he didn't know is here. Very much like finding a previously unnoticed carving in the Chapel, or examining the ancient silhouette of Northam Towers, hearing the Chamber Players' concert Sunday night was one of those experiences which prove that there is much more to Trinity than can be seen by a careless observer.

The Chamber Players, in a word, are a charming society. The five recorders, extremely effective but rare instrumentation, and their players - Richard Ward, William Bowie, Ray Drate, Laurence Dawson, and Robert Pierce - are able to create a concert which is musi-

cally authentic and a connoisseur's delight.

Sunday night, at their second annual concert, the musicians presented a concert of Baroque music: works of Gerriish, Buxtehude, Bach, Scarlatti and Handel, with a section of Baroque dances performed by Truda Kaschmann's Junior Dance Group from the Hartford Conservatory of Music.

The Players offered six compositions, of which the best-performed was the first, the Allegro from Handel's Concerto Grosso No. 1 in G. In this work, with which the Chamber Players were apparently most familiar, it was shown how precise and unified the group can be.

THE PRESENTATION of Bach's Sonata in F, however, seemed to have defeated itself primarily because of its length. Richard Ward, who played remarkably well in the solo for alto recorder, showed at times an extraordinary facility combined with excellent tone. At other times his endurance failed him and the total effect of the piece deteriorated.

The appearance of Mrs. Kaschmann's Dance Group was a welcome innovation in the program.

Performing four Baroque dances -- the Pavanne, Allemande, Minuet and Gavotte -- the group helped to recreate visually the musical attitudes and flourish of the Baroque period.

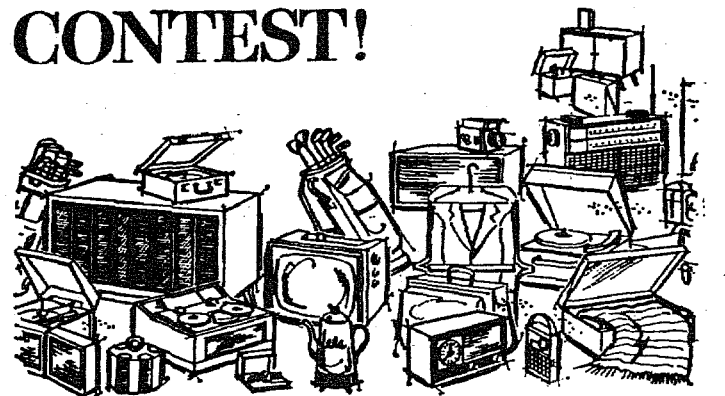
It should be added that the Chamber Players, in their concert, made it apparent that each of them enjoys making music, and those who attended the concert became aware immediately of the feeling of enjoyment and relaxation which was very much a part of the concert. It was this feeling which contributed to the fact that all of the compositions played Sunday were worth hearing, although none were technically perfect. But perfection, although desirable, is not the point in question here.

An evening with the Chamber Players is an experience that should not be missed, for it provides an unusual excursion into fine music joyfully presented.

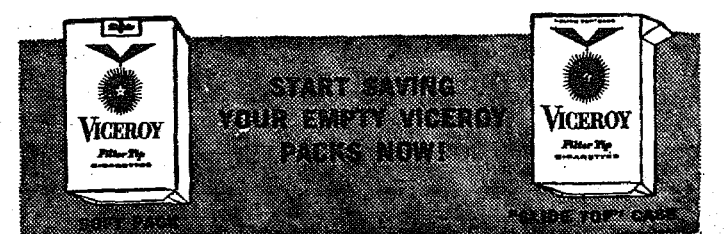
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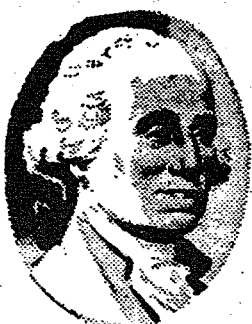
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Trinity Tripod

EDITORIAL SECTION

TUESDAY, DECEMBER 11, 1962

Creative Chemistry

Trinity Fine Arts Center Architect Edgar Weahrer expresses the hope in an article in this week's editorial section that the Trinity Arts Center will "act as a catalyst in the creative urges of Trinity students."

We would like to suggest, with all apologies to C.P. Snow, a simple equation of creative chemistry, with the Fine Arts Building acting as a catalyst.

The reactants in this equation are the individual elements of creativity bottled into inconspicuous corners of the campus. These elements of creativity can be found rehearsing a glee club concert in a Seabury classroom, or studying art in an inadequate "temporary" struc-

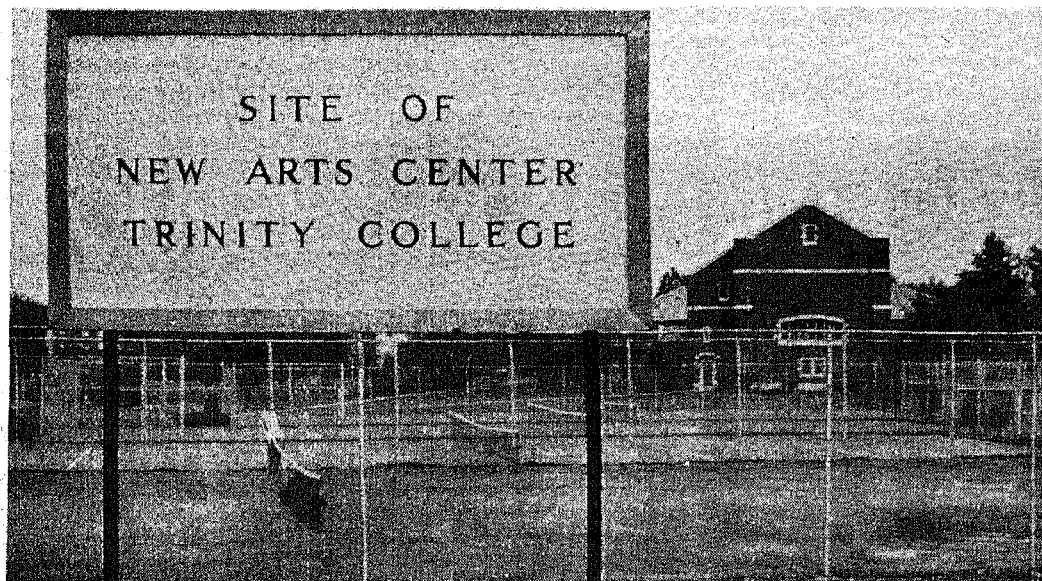
ture built 63 years ago, and rehearsing plays in a gymnastics building.

These reactants are to be brought together with the catalyst, the new Fine Arts Center.

Singers are to sing in resonant rooms, artists are to sculpture in sky-lighted studios, and actors are to act on an Izenour designed stage.

And when the reactants and catalyst are combined, students who realize the experiment has only begun will be produced. They will be free to set off their own experiments in creative chemistry.

Only one thing remains if our experiment is to succeed. We must procure the catalyst.



Unsung Musicians

This week is an especially opportune time to pass along a word of praise to three groups whose importance to the college community has long been overlooked. We refer to the Glee Club, the Chamber Players, and the Cantores Sancti, each of which will have presented at least one concert before the semester's close, each of whom has contributed in many lesser-known ways to the more refined aspects of Trinity's reputation.

The Glee Club this semester sang at the annual Parents' Day program, and last month presented an outstanding performance of Marc-Antoine Charpentier's "Te Deum in D Major" with the Pine Manor Junior College Glee Club. Only last weekend, the Club journeyed to New York City on a short tour which is becoming an annual event. The annual spring tours, which in recent years have taken the Club to such cities as Miami, Fla., and St. Louis, Mo., is tentatively scheduled for the Great Lakes area next spring.

Besides presenting an excellent repertory of music, the Club's appearances on campus and off-campus have made the college better-known for its endeavors in the musical arts. As a group, the Club has raised \$1,000 toward furnishing the new Fine Arts Center, recently finished a drive to send books and music to Cuttington College, and are frequent-

ly sponsoring record sales and social events.

The Chamber Players, whose recent concert is reviewed on page 3, are a group who appear less frequently than the Glee Club, but nevertheless deserve credit for their productions. Last spring they supported the Jesters' production of "The Beaux Stratagem" and this week are participating in the Mark Twain Masquers' production of "Anne of the Thousand Days" at the Avery Memorial.

Similarly, the Cantores Sancti, composed of members of the Chapel Choir and the Boys Choir of St. John's Church, West Hartford, each Christmas have presented their Service of Lessons and Carols, which, under Professor of Music Clarence Watters' direction, has attracted hundreds of listeners to what is perhaps the finest of Christmas musical services. Each spring the Cantores Sancti sing in Wallingford. The Cantores Sancti also sang last year during the Festival of British Arts, accompanied by the English Consort of Viols in a program of music by William Byrd and Orlando Gibbons.

It is the efforts of these groups, and groups like them, who endeavor to spread abroad a richer understanding of music, which the College should recognize as playing an important part of education in the Fine, and Liberal Arts.

Arts Center Interior Meets Student Need

by KEITH WATSON

joined by removing a movable partition.

DEC. 10 - The latest designs for the interior of the proposed Fine Arts Center were released today by Dean Robert Vogel of the Fine Arts Steering Committee. Vogel is coordinator between the departments that will use the building - Fine Arts, Music, and Dramatics - and the architects.

Vogel noted that over 700 students out of an enrollment of 1044 take at least one course in the arts during their four years. Hence, he stressed, the Center will not start an artistic tradition at Trinity. Rather, it will create a greater potential for one which already exists by providing it with an appropriate environment.

Vogel said that he felt the best way to judge the need for the Arts Center was to (1) evaluate the facilities that Trinity has today in a particular department, (2) observe the interest in the department that exists despite these facilities and (3) note what the proposed Center will provide.

FOR EXAMPLE, in the Fine Arts Department, there are no special art classrooms, no properly-lighted studios, no exhibition galleries, no faculty studio, no projection room, and no place to teach sculpture.

Despite these inadequacies Vogel notes the following: Last year 475 out of 1044 students took course work in art. In the last five years, the number of Fine Arts majors has increased from 14 to 34. In the last two New England College Art Shows, with the 26 ranking New England Colleges participating, Trinity students have taken first prizes in oils, watercolors, and the graphic arts. In the last five years, 26 well-attended major art exhibits have been presented in the library's makeshift gallery.

The proposed Arts Center will meet this interest, Vogel assured. It will provide an Arts study area; four student art studios, one of which will be a sculpture studio; and three office-studios for the Arts faculty. In addition, there will be a projection-lecture room able to seat 100 students and two exhibition galleries that may be

THE MUSIC DEPARTMENT will also derive many benefits Vogel pointed out. The Music professors have no place for a Record Library; no adequate rehearsal room for the Glee Club, the Band, or the chamber orchestra; no music listening rooms; and no place for the storage of instruments.

Despite these inadequacies, 299 students took courses in Music last year; the number five years ago was 164. The Trinity Glee Club has made a fine reputation, especially in joint concert with colleges such as Vassar, Smith, Wellesley, etc., and on its Spring Vacation tours. Earlier this fall, the Glee Club raised \$1,000 to aid the Fine Arts Center fund-raising campaign.

In addition, there are four octets at Trinity giving frequent performances. One group, the Pipes, have made two albums and one single disc for national sale. The Pipes also sponsor an Intercollegiate Song Fest at Trinity each year, which this year attracted groups from Yale, Harvard, and Wellesley and which has drawn over 600 persons for the last three years. Another octet, the Trinidads, also have a record album to their credit, and last year after winning a Sarah Lawrence Song Fest were flown to the University of Michigan for a performance there. For the past two spring vacations, the Trinidads have performed in Nassau at the famed Royal Victoria Hotel.

The Arts Center will enable the Music Department to expand in an area of already demonstrated interest. It will provide a large rehearsal room available for the various groups; a music library, which will lend records to students just as the library lends books; and a listening room-lounge with the latest phonographic equipment, on which students may play their own discs or those of the library.

In addition, there will be instrument storage space; five music practice rooms, each with a piano; and three sound-proof individual listening rooms.

(continued on Page 6)

Center Theater Will Permit Expanded Jester Programs

Jester recruitment should prove much easier in the years to come when the Fine Arts Center Theater replaces the present facilities of Alumni Hall.

Featuring a large stage with an elevator-operated orchestra pit, a trap door for more spectacular scenes, and complete air-conditioning, the theater will allow for a much more expanded program in the dramatic arts.

Many of the theater's unique characteristics were proposed by theater consultant George Izenour of Yale University. Izenour, who is presently a consulting designer at over 30 theaters around the world, is best known for his work on the Loeb Center Theater at Harvard.

TRINITY'S IZENOUR production will be more modest. An elevator lift pit in front of the stage can be used as additional seating for the audience, as an orchestra pit, or as an extension of the stage area. Another movable feature consists of the side stages which extend from the main stage and allow for ever greater acting versatility.

These additions will be especially helpful in Elizabethan productions by bringing the action closer to the audience.

The stage itself is 30 feet deep, with a maximum depth of 36 feet. The 60-foot width of the stage will give much greater freedom of movement than Alumni Hall now affords. With the large area provided in the wings, the Jester crews will be able to move scenery with wagon-stages built on roll-

ers, and thereby facilitate between scenes activity.

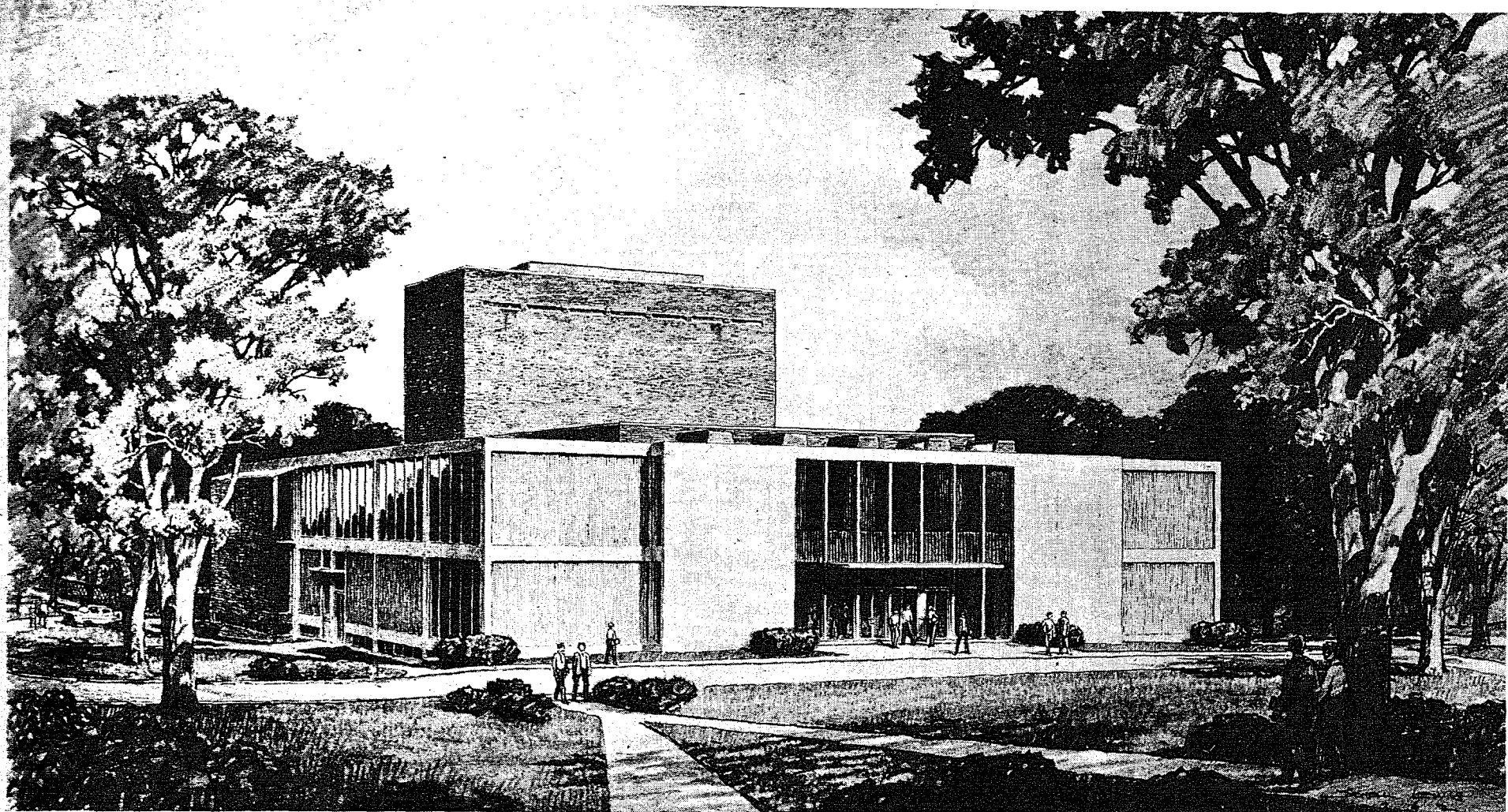
THE AUDITORIUM ITSELF will be multi-purpose, with a seating capacity of 400 but reducible to 225. Hence, it may be used for stage and musical presentations, motion pictures, and as a lecture hall for guest speakers.

The movable partition that will reduce the size of the auditorium at first presented some problems to Izenour. His solution was to make the partition of a mesh material that would give the audience a sense of being in the smaller area and yet allow the sound to go through it so that the acoustics of the structure would not be impaired.

From a technical viewpoint, above the stage will be a high loft having a grid and steel beams with pulleys attached for moving scenery out of sight after it has been used. It is this loft which necessitates the brick massing of the stage house that rises high above the roof on the exterior.

Another Izenour innovation is the system of Continental and staggered seating. Following the European style, the audience will enter the auditorium from the side. The rows will be far enough apart so that no center aisles will be necessary. Also, the seats of each row will be staggered so that no one will miss the action on stage because of a tall person seated in front of him.

Izenour designed most of the basic aspects of this theater more than a year ago. He will now be called in again to help complete the details of the auditorium.



DEC. 9 — The Trinity Fine Arts Center: The Artist's sketch of the proposed Center was approved today by the Trustee Committee on Buildings and Grounds. Previously, the design was approved by the Fine Arts Steering Committee, a group of Trustees, Faculty and Administration members, and several friends of Trinity. This committee considered many different designs over a period of more than a year, before agreeing on the above style.

The building is to cost \$1.6 million; all but \$300,000 has been received. Some of the amount outstanding will be raised by the Student Committee of the Fine Arts

Center, which has already given over \$10,000. This student-initiated project will climax with the Brick Campaign during Christmas recess in which every undergraduate will participate.

The structure will be located on the east side of the new quadrangle, near the present site of the Jarvis Physics Lab. If the fund-raising continues on schedule, construction will begin in the late spring, and the building will be ready for a semester's use by the Class of '64.

The Center was designed by the firm of O'Connor and Kilham.

CENTER PLAN DEPARTS FROM PAST . . .

By PROF. JOHN C. E. TAYLOR

(Editor's note: Professor Taylor is Chairman of Trinity's Fine Arts Department, a post he has held since 1943. Dr. Taylor succeeded Prof. A. Everett Austin, Jr., who founded the department in 1930.

Dr. Taylor is also a member of the Fine Arts Center Steering Committee, the group that is coordinating the planning for the Center.)

As the Fine Arts Center comes closer to being a reality there are certain aspects of it, both practical and aesthetic, that might be of interest to the community. As everyone knows, art centers are relatively new on college campuses. This is because the fine arts themselves are relatively new in the curricula of higher education. Until modern times courses in the history of architecture, sculpture and painting, or studio courses, were inconceivable. But gradually the idea dawned that, far from being superfluous, the fine arts are essential to a well-balanced liberal arts training. Now they are usually required in such programs.

As art courses increased in number and variety, the need for facilities in which they could be properly presented grew more and more obvious. Art centers have therefore taken their places beside chapels, dormitories, gymnasiums and class-room buildings and today are regarded as necessities rather than as novelties or luxuries. The construction of our Fine Arts Center, then, means that Trinity is keeping abreast of the times.

Also in accord with present-day trends is the shift from traditional styles of architecture to the contemporary. Today it is rare indeed to find a new Gothic or Georgian building on a campus. One reason is cost, but another and equally cogent reason is that the contemporary style reflects the age in which we live. Every important era in history developed an architecture to suit its own needs, and most of our leading architects are doing likewise.

SOME PEOPLE BELIEVE that the modern style clashes with the older ones. But a well designed contemporary building can har-

monize easily and pleasantly. Off hand, this might seem contradictory. How can two buildings of completely different styles "harmonize" with one another? In this sense, we stretch the word to mean "complement"—that is, the characteristics of one building are accentuated because they are contrasted in a pleasing way with those of the other. A parallel to this can be noted in a good picture in which there is an overall harmony of the various parts. Among these there might be, for example, a blue passage that complements a red one, each accenting the other, yet both working together and with the other elements to produce a unified composition. So in a general architectural scheme, or composition,

a Gothic building and a contemporary one (assuming both are well designed) can simultaneously complement each other and yet "work together". A good example of this is the Wellesley Art Center which, though thoroughly modern, accords beautifully with the nearby Tudor Gothic.

To move now from the general to the specific, what will our Center look like? The design, within and without, is contemporary. The exterior will be largely brick and glass, squarish in its overall shape, and will have a short tower-like part (the fly-loft of the theater). It will therefore blend with the new Science and Mathematics Center and with our other buildings of recent date. I also think that the

Art Center will harmonize with our older buildings in the immediate neighborhood for the reason given above.

A GREAT DEAL OF TIME was spent discussing the interior arrangements, and we think that what was finally decided upon should work out well for all concerned. Naturally, no plan, however much discussed, can be wholly perfect. Only the day-by-day use of the building will tell us wherein our planning was right or wrong. But on paper, at least, the interior scheme looks good.

The Department of Music, Drama and Fine Arts will occupy the Center, and needless to say we are looking forward to our new quar-

ters. For too long we have had to put up with inadequate space and equipment. As far as the Art Department is concerned, we shall have rooms that are specifically designed as studios. We shall have a class-room for art history large enough for about a hundred students, so that we can use it not only for daily classes but also for midyear and final examinations. The room will be provided with a projection booth and several projectors, and a screen wide enough so that, when desired, two slides can be shown side by side for comparison purposes. Adjacent to the class-room there will be a study room in which photographs and other material can be examined and reviewed. There will be proper storage space for our growing slide collection.

. . . WILL GUIDE THE FUTURE

by EDGAR WEHRER

(Editor's note: Mr. Wehrer is the job captain of the firm of O'Connor and Kilham, the designers of the Fine Arts Center. Wehrer, who met with the Student Committee for the Fine Arts Center a month ago, played a significant role in the structure's design, particularly the exterior.

He has been in the employ of O'Connor and Kilham since his graduation from Carnegie Tech two years ago. Since that time, he has completed his Master's Degree at Pratt Institute in New York.)

The Arts Center's architectural development, its relationship to art and to the Trinity campus has been a much-discussed topic by the architects. The conclusions reached and manifested in the design for the building are important ones for Trinity, as the Center is a major building in an important position on campus.

Siting of the building inside the campus emphasizes the fact that it is essentially a student facility. As such, it should be available to all students—not only in the literal sense, but also in the sense that the building should reach out and draw people in by the vitality and magic of its spaces.

As Jarvis Lab is demolished and the Arts Center rises, the entire

configuration and center of gravity of the South Campus will shift. The Center will be a new focal point and create a visual closure at the East end of the large quadrangle roughly formed by Mather Student Center on the West end, Cook-Goodwin-Woodward Dormitories, the Chemistry building and the Library on the North, and the newer dormitories, the Science Building, and Hallden lab on the South.

Boardman Hall sits within this large quad and as a consequence, shapes several smaller less contained spaces around it. The most successful of these will be a large open rectangular quad to the East which will serve as a forestage for the Arts Center.

The twenty foot drop in elevation from Mather Student Center to the Arts Center makes it imperative that the building be strong, massive and able to hold its position solidly. This is assured by the block massing and the stage house rising high above the roof.

The integration of new buildings into existing campus styles is one of the most difficult problems confronting modern architecture. The easy solution of pasting on a false facade to match buildings built 80 years ago, is not valid in terms of today's planning, technology, esthetics or economics. The compromise half modern, half Collegiate Gothic solution is

neither one nor the other and as such begins with a severe handicap in attempting to be an expressive building. In fact, the only "right" solution is a modern building which displays an awareness and an empathy for its surroundings.

We hope the Arts Center will do this. As a solution to a difficult but not impossible problem, we think the Arts Center will emerge as a strong new statement, reflecting its use as housing a vigorous program in the arts as practiced today. Continuity with existing structures will be achieved by use of materials used elsewhere on the campus and by means of similar scale and "feeling". Brick will be the dominant material in depth of color while limestone will be used as a contrasting lighter material. In addition to these, textured precast concrete panels will be utilized as non-weight bearing infilling of the structural frame.

This material along with the large glass areas of the Art Studios are new elements in the Trinity landscape and should help the Arts Center to communicate its uniqueness in terms of new imagery. Hopefully, the Center will act as a catalyst to the creative urges of Trinity students for the next 80 years and will be a point of departure for future Trinity architecture.

WE SHALL ALSO HAVE two galleries, which will mean that the College's exhibition program can be expanded. Our fine Kress Study Collections of Renaissance paintings will be hung in one of the galleries which, like the rest of the building, will be air-conditioned. Exhibitions can also be displayed in the corridors. Nearby will be sufficient and safe storage space. Last, but by no means least, each member of the Fine Arts Faculty will have his own office. It will be a happy day when we move out of our one small coop in Boardman Hall which now serves us as an office and which is usually in a state of chaos.

In the new building the facilities that I have mentioned, as well as various others, will mean that our fine arts program could be expanded. We hope to add a course in sculpture to our studio offerings, and more courses in art history—for instance, a survey of oriental art. We also want to develop further our pre-architectural school program. As of now, these are just plans and hopes that may be realized only after we have occupied the building and gotten used to it, so to speak. But in any case, whether we make these additions or not, we shall be able to do our work in far pleasanter and more efficient surroundings.

Fine Arts . . .

THE DRAMATICS DEPARTMENT also will be greatly benefited by the Arts Center. The Jesters have no rehearsal rooms, no workshops, and inadequate dressing rooms.

Despite these inadequacies, the Jesters annually present at least three plays ranging from Shakespeare to Becket to Albee. Edward Albee, whose play "Who's Afraid of Virginia Wolf" is currently an off-Broadway smash, is a former Trinity student, and Jester member. Also, in the last three years, the Jesters have presented three plays penned by fellow-students, the latest being the recent performance of "Electra" by David Curry, '64. An average of 75

undergraduates participate each year in the various dramatic productions and an additional 30 more take the course in Dramatic Arts. Last year three students entered graduate school for further work in dramatics.

The Dramatics Department will have most of its problems answered in the new Fine Arts Center, according to Vogel. First and foremost will be a theatre seating over 400 and designed by the famed George Izenour of Yale. (A more detailed description of the theatre appears on page 4.)

In addition, the dramatists will enjoy an experimental theater seating about 100 persons, two dressing rooms, costume and scenery storage areas, and a theater arts workshop.

Shatter Records

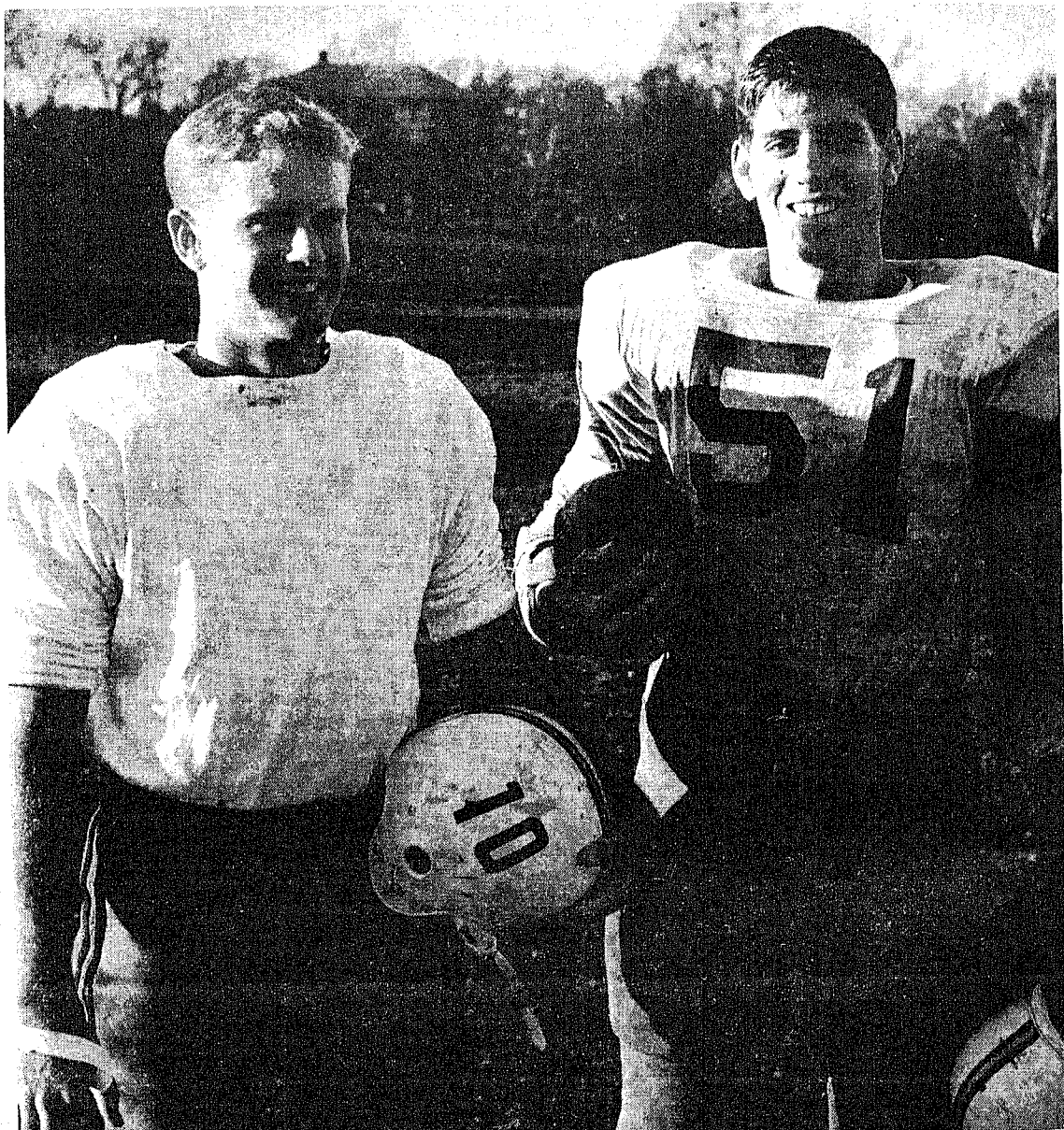
Trinity's Taylor-To-Winner

By JOE MARTIRE

The pass combination of Don Taylor and Sam Winner has rewritten several football records this fall, although some marks set by the prolific scoring duo of Ed Ludorf and Dick Garrison back in 1950 still remain.

The Ludorf-Garrison combo connected for 20 passes, nine touchdowns, and a total of 526 yards. Although the fleet-footed Garrison was his primary target, Ludorf managed to throw 15 touchdown passes out of 47 completions in only 99 attempts—a total of 948 yards through passing (a Trinity record).

Coach Dan Jessee, in his usual effort of being subjective in his analysis but yet fair to his players—both past and present—won't say which was his best pair, but admitted unhesitatingly that the Taylor-Winner pairing was "undoubtedly one of the better pass combinations and among the finest I've coached."



SENIOR DON TAYOR, who finished his career by hurling four touchdown passes against arch-rival Wesleyan, set two college records this past season. This fall the 5' 10", 160 pounder from Mitchville, Md. tossed 152 passes and completed 71, both season marks.

His average of nine completions and 10 yards per game in the passing department sparked the Bantams' multiple T-offense and produced many defensive headaches for Trinity's opponents. Taylor's aerial tactics accounted for 827 yards and 10 tallies. In addition, Don completed nine valuable PAT conversions from the now very familiar and effective "shotgun" formation.

After playing on Chet McPhee's frosh squad, he moved up to the varsity the following fall where he underwent the scrutinizing tutoring of the capable Mr. Jessee. "I owe Dan (Jessee) any success I may have achieved, because of his interest and exact teaching of the game," says Taylor.

Don played understudy to Tony Sanders his soph year before taking over the reign last fall. With each game, observers noticed him perform with a little more confidence, finesse, and proficiency; the culmination of his efforts was recognized by regional sportswriters and coaches who voted him to the AP All New England second team ahead of all the Little Three and Yankee Conference quarterbacks (except Wells of New Hampshire).

HIS COACH PAID tribute to his quarterback in commenting, "Don worked hard to improve himself and be the best. He was a fine field general and a superb passer. However, let's give some credit to the line for excellent pass protection all season long. It's a shame that Don isn't another four inches taller and forty pounds heavier because he'd make a good

pro prospect. He can really toss that ball."

Taylor is a "play-passer" (faking a running play before dropping back to pass) and self-admittedly has been influenced and helped by watching the moves and passing technique of NFL star Eddie Le Baron—the miniature pro.

He feels that understudy Merrill Yavinsky has a lot of potential and should do a fine job next year at quarterback. Don went on by stating that both John Fenrich and Bruce McDougall are fine ends but will have a hard time filling Sam Winner's shoes.

After graduation he will probably never forget the Amherst victory this season although the Wesleyan game was perhaps his most successful.

SAM WINNER was one of the eight seniors on the Bantam squad to earn three varsity football letters. Starting as a sophomore on the mediocre 1960 team (3-5-1), he picked up invaluable experience and learned the essentials of "preservation and protection" in college football.

He managed to catch eight passes his first year and score a touchdown as well. The next fall, his pass reception total reached 13, but four of these accounted for key touchdowns in a very hard fought season that was called by observers, the Dan Jessee "cardiac attack" offense.

The 6'3", 185 pounder returned this fall more eager than ever to prove his football ability and help the Bantams record a winning or possible undefeated season. Trinity didn't go unbeaten, but they did play a colorful and rugged brand of football and Winner's offensive prowess was a key factor in the Jessee attack—and opposing teams futilely tried to stop his pass receptions. Teams like Susque-

hanna and Wesleyan at times tripled-teamed Sam, but always in vain.

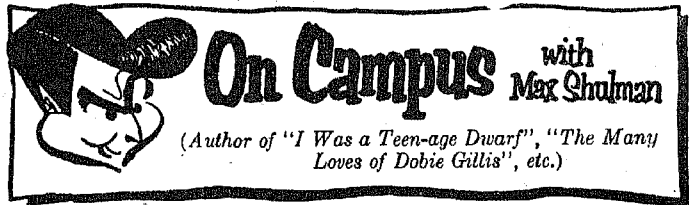
The durable wingman from Hatboro, Pa., pulled in 31 passes for 358 yards and three touchdowns, as well as five PAT conversion tosses. He not only broke the season record, but his career total of 52 catches now stands in the Trinity record books. During these three productive years, he gained 752 yards and averaged a respectable 14.5 yards per catch.

His football feats have not gone unnoticed. Sam was recently selected by the UPI to their All New England Second Team for the second consecutive year. Coach Jessee credits his star end's success to his determination to achieve the highest degree of possible perfection on and off the athletic field.

A sportswriter from an upstate New York paper remarked in the press box at the Wesleyan game, "I've been covering major and small college football in the East for several years now, and I've never seen an end like Winner; it's not only his deceptive moves and patterns, but that guy has a remarkable pair of hands that never miss; he's a real pleasure to watch in action."

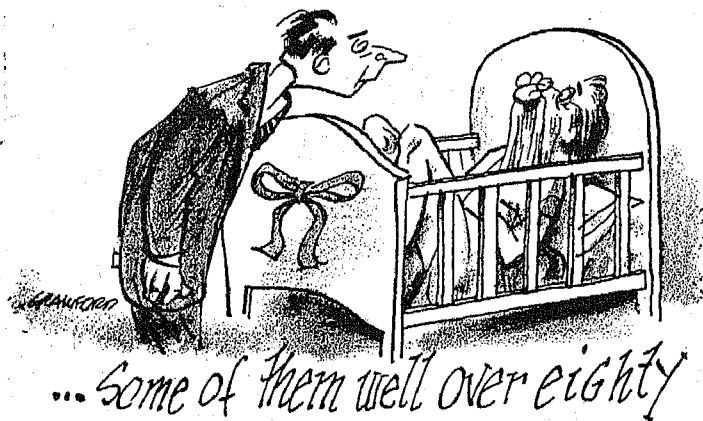
Winner says that "a good pass receiver merely has to be at the right place at the right time. An accurate passer like Don Taylor makes it a lot easier. It's also important to learn to ignore the defenders around you and pay 100 percent attention to the ball." When asked who was the hardest defensive halfback he has faced, Sam paid tribute to teammate Tom Calabrese, "He's really tough to outrun or outmaneuver."

When questioned if he would ever consider playing pro ball, he hesitated for a second and then said with strained, straight face, "If the Philadelphia Eagles (his favorite team) offered me enough money, I might forego medical school for a year and play with them so that they could win the championship again."



DECK THE HALLS

When you think of Christmas gifts you naturally think of Marlboro cigarettes, leading seller in flip-top box in all fifty states—and if we annex Wales, in all fifty-one—and if we annex Lapland—in all fifty-two. This talk about annexing Wales and Lapland is, incidentally, not just idle speculation. Great Britain wants to trade Wales to the United States for a desert. Great Britain needs a desert desperately on account of the tourist trade. Tourists are always coming up to the Prime Minister or the Lord Privy Seal or like that and saying, "I'm not knocking your country, mind you. It's very quaint and picturesque, etc. what with Buckingham Palace and Bovril and Scotland Yard, etc., but where's your desert?" (Before I forget, let me point out that Scotland Yard, Britain's plain-clothes police branch, was named after Wally Scotland and Fred Yard who invented plain clothes. The American plain-clothes force is called the FBI after Frank B. Inchcliff, who invented fingerprints. Before Mr. Inchcliff's invention, everybody's fingers were absolutely glassy smooth. This, as you may imagine, played hob with the identification of newborn babies in hospitals. From 1791 until 1904 no American parent



ever brought home the right baby from the hospital. This later became known as the Black Tom Explosion.)

But I digress. England, I was saying, wants to trade Wales for a desert. Sweden wants to trade Lapland for Frank B. Inchcliff. The reason is that Swedes to this day still don't have fingerprints. As a result, identification of babies in Swedish hospitals is so haphazard that Swedes flatly refuse to bring their babies home. There are, at present, nearly a half-billion unclaimed babies in Swedish hospitals—some of them well over eighty years old.

But I digress. We were speaking of Christmas gifts which naturally put us in mind of Marlboro cigarettes. What could be more welcome at Christmas time than Marlboro's flavor, Marlboro's soft pack, Marlboro's flip-top box? What indeed would be more welcome at any time of year—winter or summer, rain or shine, night or day? Any time, any season, when you light a Marlboro you can always be certain that you will get the same mild, flavorful, completely comfortable smoke.

There are, of course, other things you can give for Christmas besides Marlboro cigarettes. If, for example, you are looking for something to give a music lover, let me call to your attention a revolutionary new development in phonographs—the Low-fi phonograph. The Low-fi, product of years of patient research, has so little fidelity to the record you put on it that if, for instance, you put "Stardust" on the turntable, "Melancholy Baby" will come out. This is an especially welcome gift for people who have grown tired of "Stardust".

Merry Christmas to all and to all a good night.

© 1962 Max Shulman

The makers of Marlboro cigarettes, who take pleasure in bringing you this column throughout the school year, wish to join old Max in extending greetings of the Season.

Tech on Tuesday

Mermen Dump Coast Guard, 62-33

NEW LONDON, CONN., Dec. 8-- Trinity's varsity swimmers found little trouble winning their second straight meet of the young season today as they lashed a weak Coast Guard contingent, 62-33. The Bantams collected six first places to the Cadets' three in addition to capturing both of the relay races.

Not shown in the final score was the fact that Coach Slaughter chose to enter only one contestant in both the butterfly and breaststroke events. Nevertheless, both races were won by Trinity as Bill Koretz and Don McLagan outswam their pairs of opponents.

Again leading the Bantams was co-captain, Rick Ashworth, who finished first in the 200 and 500 yard freestyle events. Ashworth's time in the former was 6:06.6 seconds, better than the record time he recorded in the new event a week ago, although not official this time because the Cadet pool is only 20 yards in length. The shorter than regulation pool length enabled him to move more quickly due to the greater number of turns.

Dave Raymond, Fred Prillaman, Koretz, and McLagan won the 400 yard medley relay early in the meet to give the Bantams an advantage they never were in any danger of losing. Other first place finishes were recorded by Prillaman in the 60 yard freestyle and Ian Smith in the 160 yard individual medley.

THE OTHER RELAY, the 400 yard freestyle event, concluded the scoring for Trin as the efforts of Chris McNeil, Koretz, Raymond,

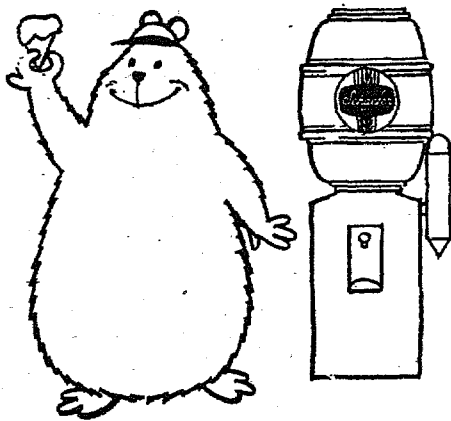
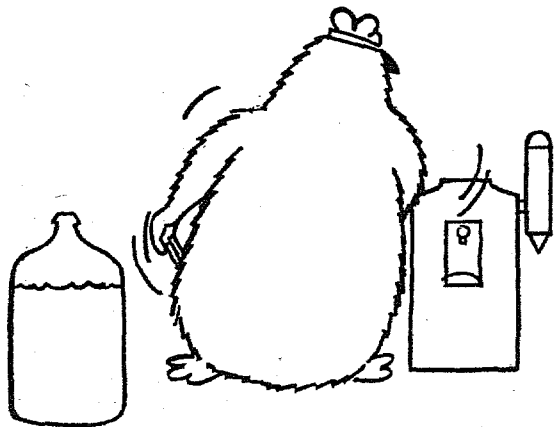
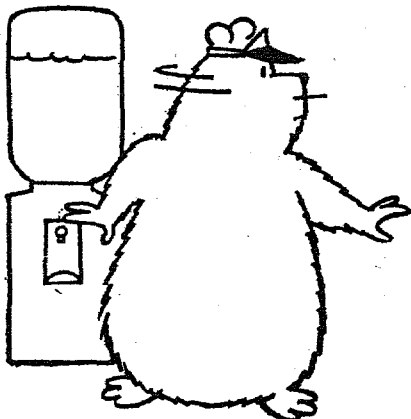
and Smith gave the Bantams another win.

The meet did not pose much of a test for the veteran Trinity squad. After gaining a wide lead in the first few events, Slaughter juggled his swimmers around freely in an effort to test different combinations.

Trinity has one meet remaining before the break for the holidays. The swimmers will host Worcester Tech at Trowbridge Pool next Thursday in an infrequent evening meet. Splash-off is set for 8 p.m. The mermen have beaten the Engineers each of the past two seasons, last year by a 54-41 count.

400 yd. Medley relay: 1. Trinity (Raymond, McLagan, Koretz, Prillaman), t. 4:21.4.
200 yd. Freestyle: 1. Ashworth (T), 2. Galligan (CG), 3. Cargill (T), t. 2:06.2.
60 yd. Freestyle: 1. Prillaman (T), 2. Lorch (T), 3. Culver (CG), t. 29.3.
60 yd. Individual Medley: 1. Smith (T), 2. Hevner (T), 3. Wright (CG), t. 1:57.
Diving: 1. Boyle (CG), 2. Ewing (T), 3. Cohern (CG), Winners points, 48.35.
200 yd. Butterfly: 1. Koretz (T), 2. Yelke (CG), 3. Areochi (CG), t. 2:24.1.
100 yd. Freestyle: 1. Galligan (CG), 2. Fry (CG), 3. McNeil (T), t. 56.2.
200 yd. Backstroke: 1. Bacon (CG), 2. Shortell (T), 3. Corvell (T), t. 2:31.5.
200 yd. Breaststroke: 1. McLagan (T), 2. Rogers (CG), 3. Bathke (CG), t. 2:42.6.
400 yd. Freestyle Relay: 1. Trinity (Koretz, Raymond, McNeil, Smith), t. 3:50.8.
500 yd. Freestyle: 1. Ashworth (T), Cargill (T), Keeler (CG), t. 6:06.6.

haskell the Schaefer bear



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Bantams Whip Middlebury 76-51; Leghorn Hoops 19

MIDDLEBURY, VT., Dec. 8—The Bantams romped to their third consecutive victory of the season with a solid 76-51 romp over winless Middlebury. Trinity, shooting a torrid 52 per cent from the floor, took an early lead and went ahead by 14 at halftime.

The second half was marked again by Middlebury's inability to contain their opponents' outside shooting and swift downcourt attack. Barry Leghorn, averaging 20.3 points per game, once again paced the team with his 19 points, collecting seven field goals and five free throws.

HARDCOURT ACTION

A big basketball double-header is on tap tonight in the Field House. The Trinity freshmen, a high-scoring exciting quintet, are given an even chance to beat the Yale frosh in a 6:30 preliminary contest. The main feature, starting at 8:15, will match the unbeaten Trin varsity against Williams, expected to be one of the Bantam's toughest opponents of the year. The Ephmen were topped by Columbia, 67-63, in overtime last Saturday.

Aiding Leghorn was Bill Gish with 14, and Captain Brian Brooks and center John Fenrich with 13 apiece. Middlebury, which only sank 18 out of 51 from the outside, was led by forward Peter Karlson, who scored 19 points, and Craig Stewart with 16. The Panthers fared a little better on the foul line sinking 15 for 24, while Coach McWilliams' squad converted 14 of 21.

TRINITY held the Panthers virtually to a standstill during the first half. Middlebury was unable to score a field goal until about the six minute mark of the game, but their foul shooting kept them in the game during the early part of the one-sided contest before Trinity pulled away. The Bantams' flagrant fouling, however, put the pressure on Bob Voorhees, Brian Brooks, and John Fenrich who had accumulated three personal fouls before the halftime break.

THE SLOPPILY played game, before a sparse crowd of 100, again resulted in more fouling during the second half. Brian Brooks was taken out in the early part of the third quarter when he committed his fourth foul. Bill Gish, who was held to only one point in the first half, made up for the loss of the team captain by retaliating with four quick goals, most of them coming from Trinity's effective fastbreak attack.

Rugged 6-feet-three-inch center John Fenrich, once again dominated the boards for Trinity by pulling down 14 rebounds to bring his three game total to 59. Although only scoring 13 points, Fenrich's rebounding and aggressive play seemed to please the small University of Vermont cheering section in the stands.

Trinity plays host to tough Williams this Tuesday night in the Field House. The Ephmen, despite the loss of All-American Bob Mahland, still are rated one of the best teams in New England and have four returning starters.

Navy Tops Racketmen, 8-1, In Squash Season Opener

BY MARK HOBSON

DEC. 7 - The Trinity varsity squash team opened its season on a dismal note today with an 8-1 defeat by Navy. The issue was never in doubt as captain Bob Pope won the only Bantam match in the last series of the meet. Aside from Pope only Bill Brigham managed to crack the Navy assault as he went five sets before losing to Navy's Burgess 15-5, 9-15, 15-8, 12-15, and 15-10. Pope won his match 15-9, 15-10, 11-15, and 15-11 over Navy's Graham.

The predominantly sophomore team was faced with a tough task. Soph Nich McIver is playing the number one position in his first varsity season while Jerry Zimmerman, John Clement, Dave Auchincloss, and Brigham fill out the second year brigade. Also among the nine starters are

Captain Pope, Dave Hemphill, Bill Minot, and Dud Clark. Coach Dath feels this is a rebuilding year and is expecting a fairly good team of freshmen.

Although the outlook is not too bright, and the schedule is tough, the squash team will try mighty hard to break a losing streak that ran the full schedule last year.

RESULTS

1. DeLeary (N) over McIver (T) 15-6, 15-7, 15-6
2. Pope (T) over Graham (N) 15-9, 15-10, 11-15, 15-11
3. Anderson (N) over Zimmerman (T) 15-6, 15-5, 15-7
4. Maraden (N) over Hemphill (T) 15-6, 15-9, 15-6
5. Gerard (N) over Minot (T) 15-4, 15-9, 15-7

6. Abbot (N) over Clement (T) 15-6, 15-9, 15-13

7. White (N) over Clark (T) 15-3, 15-9, 15-8

8. Bishop (N) over Auchincloss (T) 15-5, 15-11, 15-5

9. Burgess (N) over Brigham (T) 15-5, 9-15, 15-8, 12-15, 15-10

Dec. 4 - Ten Trinity opponents were selected to the annual UPI All New England team today. Six were chosen to the first team while four others made the second squad: Binky Smith (Colby), Bob Santonelli (Amherst), and Ron Deveaux (Tufts); tackles-John Bell (Williams), Al Hageman (Williams), Don Curtis (Tufts), and Stu Forbes (Amherst); end - John Hayden (Amherst); and center - Mike Reilly (Williams).

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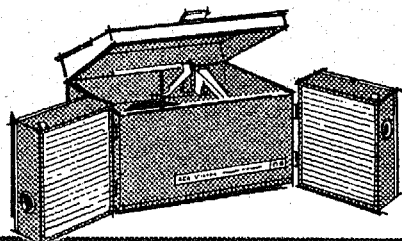
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| 4. C403887 | 9. A487788 |
| 5. C001596 | 10. A121605 |

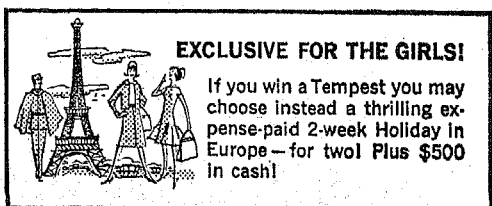
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