

# The Trinity Tripod

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TRINITY COLLEGE, HARTFORD

December 6, 1968



**JULIAN BOND**, leader of the Georgia challenge delegation to the Democratic National Convention, will speak in Kriebler Auditorium today at 11 p.m. Bond will be in the Watkinson Library at 10 a.m. and Wean Lounge from 1:30 until 2 p.m. for coffee hours.

## Julian Bond, Georgia Challenge Delegate, Speaks Today in Kriebler

Julian Bond, leader of the Georgia challenge delegation to the Democratic National Convention, will lecture in Kriebler Auditorium at 11 p.m. today. Bond comes to the College from a speaking engagement at Fairfield University, Fairfield, Conn., last night.

The topic of the civil rights figure's address has not been released. Mr. Richard Peck, public relations director of Fairfield, disclosed in an interview yesterday, that Bond does not speak from a prepared text. According to Peck, he prefers to "size up" his audience before determining his topic and approach. The content of the speech is likely to vary according to the community in which Bond is speaking, Peck con-

tinued.

Bond was also scheduled for an appearance at UMass on Monday evening. The lecture had to be canceled because his plane broke down before departure.

According to David L. Knowlton, Program Assistant, attendance will be limited to 600. Tickets will be given away at the Mather Hall desk starting Wednesday, with students having first priority.

Bond first came to widespread national attention in 1966, when he was prevented from taking his seat in the Georgia state legislature by members of that body who objected to his statements opposing the Vietnam War and supporting protestors.

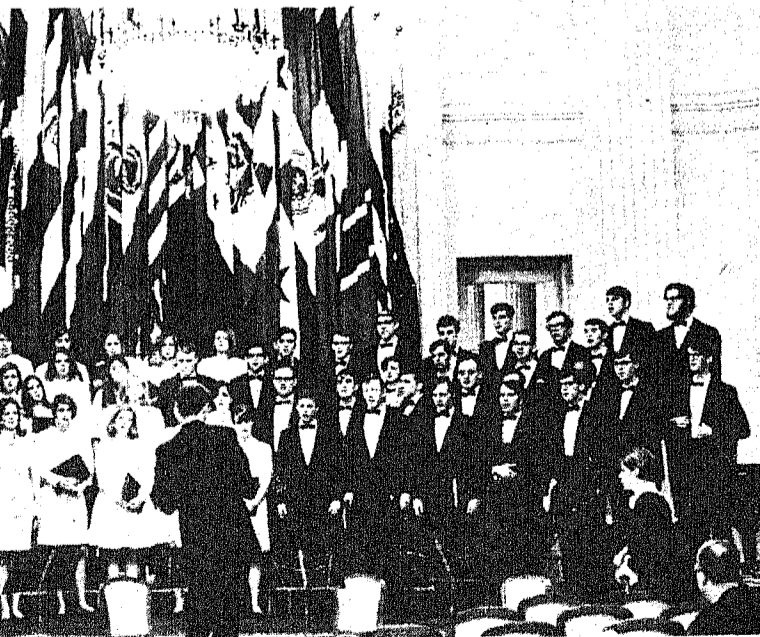
Bond won a special election to fill his vacant seat -- in February of 1966 and a Committee of the Georgia House again voted

to deprive him membership. The

United States Supreme Court then voted unanimously to direct the Georgia House to seat him, following his third election in November, 1966.

He became a focal point of attention at the Convention, where his delegation received half the votes originally given to Lester Maddox's Regular Delegation. In a protest move, Bond himself was nominated for Vice-President by the Wisconsin delegation. He declined because of age (he is only 28), but not before the New York and California delegations were on their feet yelling "Julian Bond! Julian Bond!"

Bond began his career in April, 1960, when he helped to found the Student Non-Violent Coordinating Committee (SNCC). In January, 1967, he left Morehouse College to become a full-time member of the SNCC staff, as Communications Director, a post he held until September, 1968.



THE GLEE CLUB in combined concert with Connecticut College Chorus at Conn. College on Sunday, November 24. The concert will be presented again this evening at 8:30 p.m. in the College Chapel. It includes works by Gabrieli, Schutz, and Bach. The group will be conducted by Mr. Robert Gronquist, assistant professor of music, and Mr. James Armstrong of the Conn. College music faculty.

## Faculty Members Approve Curriculum Revision Plan

In TRIPOD interviews Tuesday and Wednesday, Faculty members expressed enthusiastic approval of the independent study and seminar programs proposed by the Curriculum Revision Committee's report released last week. Generally it was felt that the new provisions would serve to stimulate a greatly needed intellectual involvement.

Associate Professor of Education Martin G. Decker stated that presently for a large majority of students, there is a general feeling of noninvolvement over the subject matter. He believes that the move toward student teaching, distributive requirements, and seminar classes, will "give the student a chance to have more impact upon the curriculum's design."

According to Associate Professor of Religion Dr. C. Freeman

Sleeper, under the new curriculum "the student can get almost anything he wants from the College." "In the past the curriculum provided the structure; now it is saying 'What do you want to learn?'" he noted. "Most students come here prepared to do more than they are allowed to do." The new curriculum offers an attempt to "keep students creative" he added. Sleeper feels that the new programs will have the effect of attracting a more "heterogeneous" student body.

Professor of Mathematics Robert C. Stewart stated that the freshman seminar offerings make it "the responsibility of the student to make their course relevant." Through the seminars, the College is attempting to meet the freshman students' interests in at least one area by asking, "What do you want to do?" he added.

Sleeper pointed out that one of the advantages of the open semester offering would be the placing of a student in a new learning situation. The free semester, he feels, will allow the student "to integrate academics with practice in the field." It is an attempt to "overcome the gap between theory and practice."

Referring to the open semester program, Decker stated that it is something that has been lacking in the past and that it should be "very challenging" to the student. He noted that students would have the opportunity to take advantage of the College's urban setting in applying text book knowledge.

Decker believes that since many students have better knowledge in certain areas than the professors, classes taught by them would "provide good information for both students and faculty." Sleeper pointed out that teaching would provide a valuable learning process for the students. "We all begin to learn when we teach" he concluded.

Professor of Religion Dr. Edmond Cherbonnier expressed the hope that the report be accepted now and then refined through amendments.

## Kurth Questions P.E. Suggestion

"I feel that if the curriculum is going to be revised, then we ought to do the best possible job. I do not think that the proposed physical education program of the Curricular Revision Committee is the best possible. It only fulfills one of our four objectives." Thus did Carl Kurth, Director of Athletics express the hope that the proposed P.E. program could be amended during a Tripod interview Wednesday.

Kurth proposed an alternative program that would meet the four basic goals of the P.E. Department: 1) To have each student attain a minimal level of physical fitness. 2) To have each student attain a minimal proficiency in swimming and water survival. 3) To have each student proficient in at least one sport that can be carried over into later adult life. 4) To have each student regularly participate in some sort of physical activity for a period of one academic year.

Under the proposed program, every entering freshman would have an opportunity to exempt himself through tests during the Fall Quarter. If he passed all the tests, he would be expected to take an additional three quarters of P.E. in order to fill the requirement.

If a student were to fail the swimming test, he would be enrolled in either beginning or survival swimming. If the Freshman failed the physical test, probably below 60% rather than the present 75%, he would be placed in a fitness class. If he could not show proficiency in a "carry-over" sport, he would take one quarter of instruction.

After all the initial requirements were fulfilled, the student would still have an additional three quarters of activity in a sport of his choice.

## UHar Debaters To Defend New Left Positions

"Resolved; that the New Left is NOT democratic" will be the topic of a debate at the University of Hartford Tuesday, December 10 at 11 a.m. in Auerbach Auditorium.

Jeffrey St. John, a news commentator and author of a forthcoming book, "The Anarchy of Young America," will take the affirmative side. U. of H. Assistant Professor of Political Science Dr. Darryl B. Baskin and Claude G. Shleuderer, vice president of the U. of H. debating society, will argue the negative.

St. John is president of DINCOM, Inc., a New York communications consulting firm and a consultant to the Research Institute of America and the U. S. Chamber of Commerce on youth attitudes.

He holds that student revolutionaries are out to "destroy, by violence, the political, economic and social system as we know it today."

## Turnbull Topics Include Niebuhr, Fitzgerald, Wolfe

Students wishing to enroll in Visiting Professor of English Andrew Turnbull's courses for the Trinity term must sign up for an interview with him Wednesday, December 12 in Goodwin Lounge, Chairman of the Department of English Dr. J. Bard McNulty announced Wednesday. Sign-up sheets are outside the English Office door at Seabury 0-4.

Turnbull will teach English 385 (2)B. MAJOR WRITERS: FITZGERALD, HEMINGWAY, and WOLFE, and 363 (2)D. STUDIES IN GENERAL LITERARY HISTORY: MENCKEN, WILSON, and NIEBUHR.

McNulty also announced that 363 will count as a major course for the Religion Department.

The MAJOR WRITERS course will be a comparative study with particular attention to Fitzgerald, the subject of Turnbull's best-selling biography. STUDIES IN GENERAL LITERARY HISTORY will deal with the themes of neo-Enlightenment and neo-orthodoxy in the writings of Mencken, Wilson, and Niebuhr.

# Trinity Tripod

## EDITORIAL SECTION

December 6, 1968

### No Fine Tribute

Professor Kurth's statement this week that he doesn't "think that the proposed physical education program of the Curricular Revision Committee is the best possible" amply reflects the campus' reaction to the Committee's recommendation. Although not calling for specific "course" requirements -- "courses" like survival swimming, gymnastics, and weight lifting -- the report suggests that students be required to take four quarters of physical education.

The Committee says that it is "aware that physical education can be an important aspect of the student's college experience." It has "approached the Physical Education program with the same criteria which we have applied to the rest of the curriculum." In the committee's opinion the objectives of the phys. ed. program "can be fulfilled with all instructional programs, including swimming and physical fitness methods, being offered on an elective basis along with other carry-over sports and activities."

In examining this phase of Trinity "education," the committee has asked pertinent questions: "How can the program encourage students to seek for themselves the kinds of experiences which will prove the most satisfying and rewarding in the long run?" "How can it provide flexible, varied, and imaginative opportunities for learning?"

The question which now must be put to the Curricular Revision Committee is "How did you come up with four quarters of required physical education as the answer to your questions?" There is not one shred of an argument in the report itself which could conceivably justify REQUIRED phys. ed. The only possible rationale for it is that, if put on a voluntary basis, no one would take phys. ed., and the new athletic center would become twice the absurdity that it is now.

The committee's recommendation is simply unacceptable. The logic behind this recommendation is non-existent. It can fairly be said that Professor Kurth demonstrates more reasoning power in his argument for specific physical education course requirements, hardly a fine tribute.

Devoid of reason, it lacks even the logic of the athletic department's argument for the requirement of specific physical education requirements, which is no fine tribute.

## 'Bloomsnight': Amateur Joyce

by Vaughn P.M. Keith

In the past there has been little or no attempt on the part of students to expand upon the scope of their curricular studies by animating in some way an otherwise static or bookish course. Nevertheless, a group of students has succeeded in their endeavour to bring vitality into one of their studies. This band of students from a class involved in the literature of the Irish Renaissance, in collaboration with several dramatic students from Hartford College, has independently chosen, adapted and edited a one-act play based on James Joyce's ULYSSES, with the enlightened encouragement of professor Gardener, who teaches the course. The play itself will be performed this Saturday in Goodwin Theatre. Its content and dialogue have been extracted from the Circes chapter of Joyce's famous

novel. The production is variously described as "black comedy" and theatre of the absurd, no one seeming to agree upon a single definition. But what one can agree upon is simply the fact that it is an hallucinatory episode which conveys most, if not all, of the major themes in the novel.

There are fifteen students involved in this production, a number of whom have created an apparently elaborate technical background for the play, including tape re-

cordings, slides and a light show. Although "Bloomsnight" is a self-proclaimed "amateur" presentation of Joyce's poignant novel, Eric Rathburn, who portrays the lead, has had sufficient previous experience to tackle the role and his cohorts, both actors and actresses, are by no means totally incompetent in theirs. The cast may not be professional, but they are, at least, thoroughly involved and committed to the appreciation of their study.

### TRIPOD Wins 'Honkey' Prize

The University of Hartford's UH NEWS LIBERATED PRESS, in its December 4 issue, presented its third "Honkey of the Year" award to the TRIPOD. The award was given for the TRIPOD's coverage of UH News Editor Jack Hardy's arrest on obscenity charges November 22 of this year.

The story, which appeared on page 10 of the UH paper, carried a complete reprint of the TRIPOD's story, including two cartoon reprints from the UH News. The first cartoon was of a hand with the middle finger extended labeled "Richard M. Nixon." The second was of Editor Hardy hanging from a cross.

The Nixon picture, in the TRIPOD's reprint, blacked over the end of the extended finger, which was drawn in the shape of a penis. The charges against Hardy and the staff artist who drew it, centered around this cartoon.

Asked if the Trinity paper's failure to print the original cartoon in its entirety was the cause of the "Honkey" award, TRIPOD Chairman John P. Osler '70 declined comment. He explained that he had not communicated with Hardy since the award was announced.

Saying that the UH News was "one of the better liberated presses," he had seen, Osler asserted the TRIPOD's support for Hardy in the obscenity case. "Intervention by outside authorities to crush free speech is a dangerous threat to any academic community. It seems obvious that we are going to have to face more of this type of repression in the coming years," he commented.

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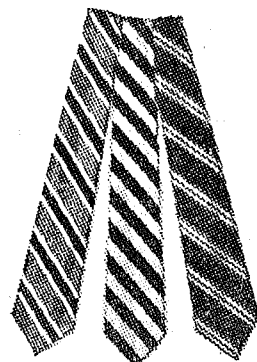
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# **INSIDE**

**The Trinity Tripod**

The BEATLES

The Beatles' first album for Apple has aroused much criticism in and out of the record industry. It has generally been considered a letdown, a reversal from their development as serious artists, a cheap capitalization on their phenomenal success. "New wave" critics have blasted it for its lack of profound musical or lyrical statements. Progressive rock fanatics scoff at the overall simplicity of the material. The huge number of crowd-followers are confused and angry, because they have to throw away their file of flowery musical terms they have impressed others with since Sgt. Pepper came out.

In a few months, when the dust has settled on worn-out copies of the album, there should be evidence of a new trend in rock, one that may compel many acts to get out. The alternative is that the Beatles will lose their popularity because of this release.

This is dubious. What will happen is that this album will inspire (and force) many rock people to throw off their psychedelic gadgets, and concentrate on becoming honest again. With its complexity of arrangement, Sgt. Pepper opened the way for experimentation with non-rock forms of music within rock. What set other musicians apart was their (largely) blind enthusiasm for change. It was much easier to take three or four unfinished or unsatisfying songs, embellish them with studio tricks, and package them as one song than to produce a cohesive, balanced arrangement.

Like other Beatle tracks, those on Pepper were always understated. They implied their meanings, letting the listener use his imagination a bit. Their music was likewise tasteful and subtle. What followed were hundreds of attempts to outdo them in the recording studio, resulting in unlyrical and unmusical trash in many cases; the rest simply being unimpressive and "just there", with no impact. (How many times have you heard a line during the past year resembling "...as I wandered through my thought streams/ In the canyons of my mind..."? ) Anything that smelled of being turned-on, filthy, mystical or philosophically magnetic was hailed as some sort of new artistic achievement, "...a new dimension that will blow your mind." (Radio ad for any number of groups this past summer on any number of FM rock stations.)

Upon completion of Pepper's sweep through musical circles, the Beatles embarked on a plan to construct a seventy-two track studio. They had used Parlophone/E.M.I.'s digs through 1966 without grave quarrel (although they had been thinking of working in Nashville early that year), but found eight- and twelve tracks insufficient (A new, ultra-modern studio in a major city usually has eight tracks). There was talk of complex, electronic plus orchestra plus Beatles albums, and wild tales of a new super music.

Well, they have scrapped the mammoth new studio, abandoned head music, and are soon to announce their first tour in three years. Why? What will continue to distinguish the Beatles from other show people is their fierce hold on innocence and personal freedom. Success has done to them what it would to a peacenik who vowed to simply amplify his own thing if he became richer, rather than conform to the habits of his new peers.

Their musical development from 'Help!' onward made them almost ashamed of their early stuff. It may well be said that they achieved the pinnacle of development in Pepper. At this point, they saw what this album had done to rock at large, and began to realize, with the help of the blues and r & b revival, that perhaps rock's real power and beauty lay at its roots. What mattered in the early British days was how much intensity and power one could pack into a short song. This put a great pressure on the artist to be honest with his music and get down to the raw nature of it. Unlike the pop music for the past decades and the wop rock and black music for white suburbs of the early decade, these new groups had to rely on themselves and their musical blend, not being able to hide behind a wall of violins or cliches.

The result was intense excitement and one hell of a lot of concentration in two minutes. This is what was approached in the blues revival; but blues is still a source music, and is not well suited to express much more than its usual theme of being down and out. Its mood is essentially sad, even if sweet, and what rock has needed the past few years is heavy but happy music, as it had in abundance four years ago.

Beatles to the rescue. There is some very heavy stuff on this album, in fact, there are a handful of songs which approach their heaviest ever (Ticket to Ride, Day Tripper, You Really Got A Hold on Me, and on). There are nice songs, and funny songs. There are "message" songs. Missing from the old days is only that one stunningly beautiful sweet ballad found on each issue (P.S. I Love You, All My Loving, And I Love Her and If I Fell, I'll Follow the Sun, Yesterday, Michelle, If I Needed Someone, Here, There and Everywhere...)

There are no sweets because their others were written and recorded in a period of self-discovery. Like any personal love, their ability to produce, though they never admitted it very much, astounded and overwhelmed them. After Revolver they entered a stage akin to a romance tapering off, offering nothing new and magical. If anything, the music on Sgt. Pepper was very dry, though perhaps brilliant. This collection is like a reunion with an old friend, bringing back nice times, laughing at things done, and exaggerating what used to be. These songs are just that: casual, showing some insight into things, complete, and sometimes bawdy and exaggerated. They have taken stock of things on two records, and now face the choice of going back to complex stuff, or refining the tight music of the first seven (English series) albums.

What one gets from talking with those reasonably close to them, it seems that they are now willing to go in virtually any direction, so long as it looks honest and rich in life. They are still extremely suspicious of phoniness in the Establishments, social and musical, and want to be utterly open in whatever they do. Privacy is still of utmost importance, and violation of their personal freedom is bitterly hated. And now, having gained widespread respect due to Pepper, they wish to export some of their independence, but only in subtle, small doses.

John has moved back to London with his pregnant bride-to-be, Yoko Ono, the Japanese artist, whose divorce is still pending. John's own was granted several weeks ago, on grounds of adultery. He is also





in other hassles. He was convicted of possession of cannabis last week, but fined only 160 pounds because of his spotless record, and the nature of the seizure. The stuff was found in an old envelope Lennon kept (as he does all old papers and memos), and was several years old. He had smoked regularly only through his first conversion to Subud, an eastern philosophy-religion.

Bound to raise a furor is also 'Two Virgins', John and Yoko's album, to be released 6. January. Capitol, which releases Apple, wouldn't handle it, but Bill Cosby's Tetragrammaton Records will, sending it out in individual brown wrappers. What is touchy are the covers, one with a front view, the other a rear look, at the two naked. Now many stores won't accept orders.

Another trouble John has is with public accounts of his usual way of life. He is the most suspicious of the group, and is very difficult to get into on initial meetings. His habits and manners are also aggravated toward newcomers. Hence, there is little understanding about him as a person, and copy editors, hurried to get something out, distort his character. He is quite happy when he is occupied, would simply rather be left alone, and has perhaps adjusted to the change in his status less than the other three, partly because of fear, partly because of his intense independence and not giving a damn about strangers' opinions.

Paul is always moving. His latest discovery, Mary Hopkin, had the best-selling record around the world since 'Hey Jude' (strange), called 'Those Were the Days' recently. She is being criticized by the underground because she is nice and simple, but they had better get accustomed to it. McCartney is the brain of the group. He loves to dabble with little musical phrases and nuances, and always writes the tightest melodies, and astonishingly simple, yet full arrangements. He is extremely restless; success hasn't satisfied him, and he continually searches for something interesting to be challenged by. He roams London's streets, now very dull, looking for something new. London, however, is quite dead. America has taken over again in popular music; Englebert Humperdinck is the top recording star.

Chances are that he will find satisfaction, if ever, in his own music. It is taken for granted by many musicians that he is a genius, and he should do something with his talent. Production is taking more of his time; he has built a studio at his home in town. He has worked on several outside writing projects, has improved his amazing voice, and can play just about anything now. He wants to start touring again, unlike John.

Ringo has become a superior drummer, always putting in the right move. He is undecided about hitting the road again, because he is very tied to his family. His life is filled with photography and television, his estate and tree house. Still the simple guy of the four, he hasn't entertained much since John and Cyn's breakup. But he is still the glue of the group, or, as John once said: "Whenever I get heady, I just look at Ringo and remember we're still human."

George is beautiful. Ever quiet, his inner calm has let him develop more than the others, has permitted him to explore new areas without being messed up, and gives him an uncanny sense of timing and





presence. It is said that he is the most tasteful and appropriate guitarist anywhere. Everything he does is understated. Even his voice is the softest of the four. A superb technician, his songs stand out as models of consistency and cool mystery. He wants to tour, too.

'Back in the U.S.S.R.' was written after Britain devalued the pound. By extension, Britain became Russia and its rather windy claims of superiority. The song is a burlesque. Moscow girls replacing Californians, three countries mixed together continually, and a ludicrous "U.S.-apple pie-surf" arrangement. 'Dear Prudence' is one of several songs written about Maharishi Mahesh Yogi's retreat. We hear that Prudence Farrow, Mia's sister, is too hung up on meditation to loosen up and take in life as it is. 'Sexy Sadie' is about the mystic himself. 'The Continuing Story of Bungalow Bill' tells us about Bill, who meditated in the morning and murdered animals in the afternoon. And there are Bills everywhere. The distortion of reality is made clear by Bill's mother explaining away the children's question if killing wasn't a sin by saying "if looks could kill, it would have been us instead of him..." It is a typical cowardly, stupid, evasive reply of adults who should know better, especially in face of youth's innocent correctness.

There is raunch. Paul asks "Why don't we do it in the road?" like Jerry Lee Lewis after he'd been kicked in the groin. Side three has four heavies. 'Birthday' is loud and fun, and old-days song. 'Yer Blues' is, with a superb vocal by John. 'Everybody's Got Something to Hide Except Me and My Monkey' moves at a frightening speed, dragging you along, and 'Helter Skelter' is the greatest concentration of controlled noise I've heard since Hendrix' first album.

'Glass Onion' is in the Liverpool-history groove. 'Honey Pie', 'Wild Honey Pie' and 'Rocky Raccoon' are all fun, nice songs from Paul's big-eyed imagination. Ringo even wrote one, which is admittedly rather terrible, but, typically, very engaging. There are two nice folksy things ('Blackbird' and 'Mother Nature's Son'), both very pretty, and a walking cover of Revolution.

Harrison's four songs are superb. 'While My Guitar Gently Weeps' describes the guitarist who has found happiness in his work and life, and despairs as he looks out at the chaos surrounding him. 'Piggies' is a slash at the fat businessmen (called pigs in Britain) set ludicrously to a harpsichord and strings. 'Long Long Long' haunts. And 'Savoy Truffle' is annoying in the 'I Want to Tell you' way - there is always another instrument, a slight off-beat, enough to put you on edge. And the words, in their irrelevancy, heighten the bizarre mood of the song. And it warns of gluttony.

Two songs - 'I Will' and 'I'm So Tired', are in the style of rock songs of the late fifties, only done far better. There will be complaints about their simplicity, but there are enough subtle bits of sophistication in both to note upon close listening.

Two tracks stand out. The final cut on side one, 'Happiness is a Warm Gun', was conceived when John saw an ad for a rifle bannered with "...and remember, happiness is a warm gun." on the reverse side of a London daily's front page bearing the news of Robert Kennedy's death. The song is a vast melange of themes: The Church, death, drug

abuse, sexual symbolism, and being "with it". It is very scary, when the charge of hearing John imitate Mick Jagger wears off.

'Revolution 9' accounts sixty years of history. You can hear pre-World War I Europe in distorted tones; then chaos, false hopes and frantic rallies, burning cities, uncomfortable, warning voices, contemporary commentary, and a football chant at the end. It is a disquieting mood-serial, very explicit if one listens with a chronology in mind. It is replete with small things, layer upon layer, which repeat themselves throughout, giving one a feeling of unpleasant continuity.

It is effective because it is a disinterested account. A strength of all Beatle social comments are that they are either sad and reflective or disinterested, seemingly through the open eyes of a youngster. There is never angry, personal offensive involvement. They always imply with their lyrics, unless they want to be bawdy for the sake of a good time. (This has been their musical strength too.) Their instrumentals have been consistently the tightest in rock. Nothing is overdone. They were the first pop group to use two guitarists as melody players, making rhythm work more than just strumming loud chords, bringing blend to the guitar, which groups like the Byrds later perfected.

They are again the ultimate chroniclers of the times; they have caught the trend back to root rock, and have made a simple and varied album, representing white music over the past several decades. There are no apologies, as there need not be. The songs are all strong and confident. Their poise is still unequalled. And poise is the mark of the greatest artists. Otis and Aretha and the Stones and Byrds and Buffalo Springfield and Presley and Donovan and the Tops and Cream and the Kinks and B.B. King and Dylan and Paxton and Baez and Anderson and King Curtis and Peter, Paul and Mary and others have it -- that sense of having felt the real thing in life, and being able to transmit it to their audience. Because they know their music is real, they can open up and be honest, and engulf their disciples in it.

One may tire of the album after a few plays; but a few days after he has put it down, he will realize that there are many songs he would like to hear, that will stay with him because they strike a key chord in him, something that the Ohio Express and the Tams and dozens of top-forty acts will never do. 'The Beatles' has already joined the vast collection of folk music they have created in the past.

It may help clean up rock. The critics who joined the ranks when rock became "fashionable" will blast the hell out of it, only because they will not be able to understand its raw beauty. Then maybe they will go back to their drinks and leave this folk music to those who feel it.

Before they go, though, they should listen closely and with an open heart. Then they might see why the Beatles are still the most popular group in the world. This album will not inspire great musical claims as Pepper did. It will not cause riots, as their first three did. But it will settle into the rock discography as the most complete and nicest album of the year. And it's time those qualities became standards again.

But there is something else that must be mentioned. One never knows what it is.



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John P. Osler '70

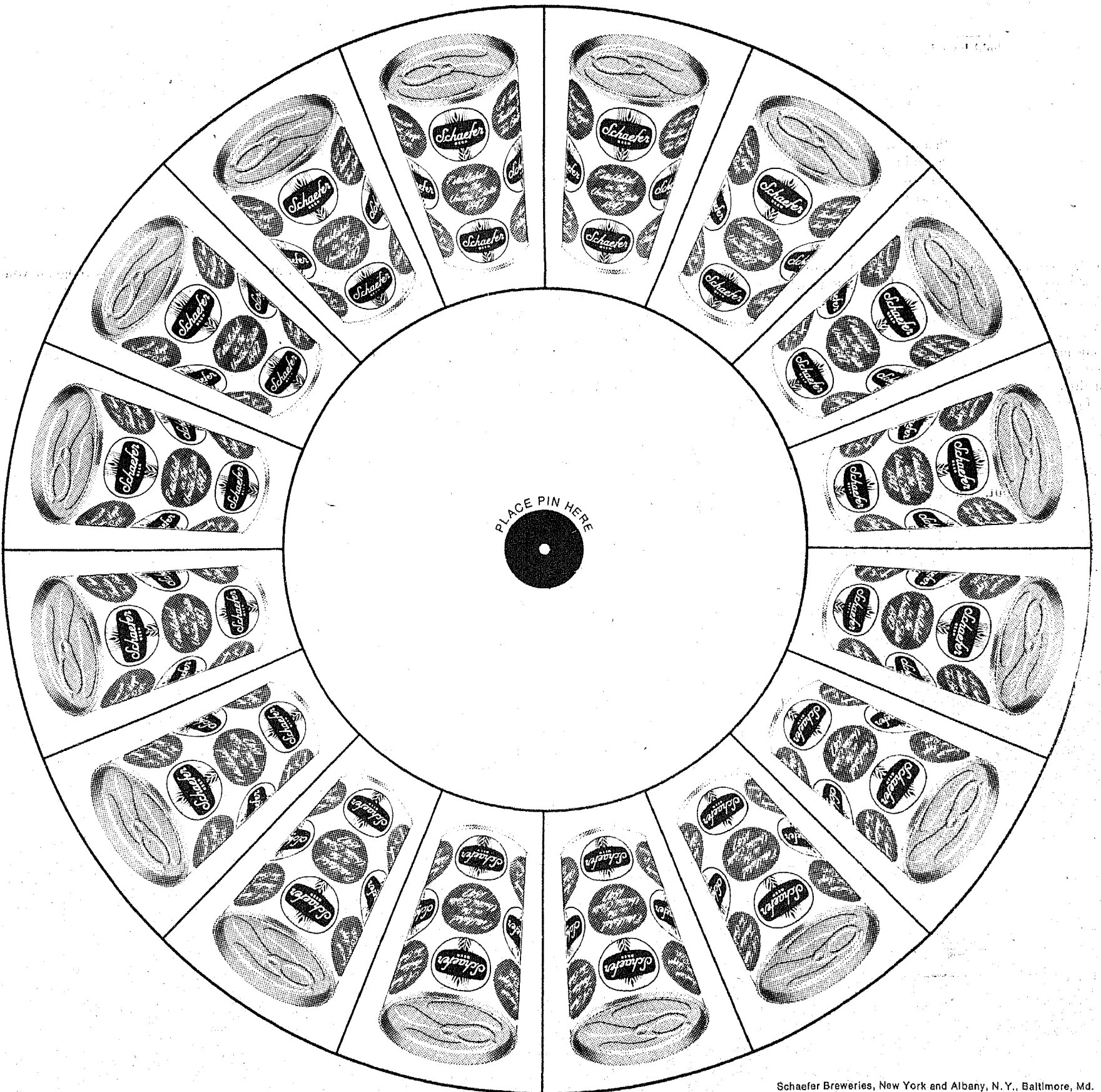
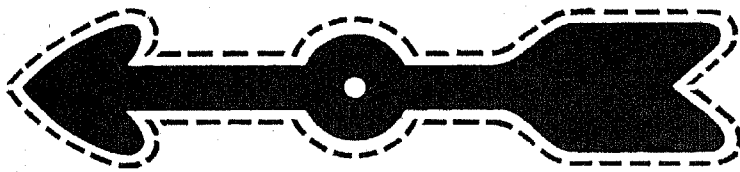
Thomas S. Zarchy '69

David Sarasohn '71

Daniel J. Reilert '70

# How to find the one beer to have when you're having more than one.

Cut out arrow. Place pin through center of arrow and through center of circle. Spin arrow. It will come to rest at the one beer to have when you're having more than one. (Hint: It's the best-selling beer in the East.)



## UConn Tops Icemen 9-1

The Trinity hockey team opened its season with one of its roughest opponents of the year last Tuesday, losing to UConn at Storrs 9-1. The Bantams are at Hartford Arena tomorrow night to face M.I.T. at 8 p.m.

The contest set some sort of record in itself. It was the first time since the 1930's that a major Trinity team has played a UConn club.

UConn was paced by Art Estrada, who scored three goals. The Huskies tallied five goals in the first period to take a quick 5-0 lead. The first score was notched after 3:30 of play. Estrada got two goals and one assist in the second period as UConn continued to score.

Frank Stowell scored Trinity's only goal after 12 minutes to play in the second period. Senior Henry Barkhausen was credited with an assist on the play.

The Bantams played with a pair of "rookie" goalies in the cage. Neither Sheldon Crosby nor Skip Hastings had played goalie before this year. Last year, Sandy Tilney, '68, was in the cage for the Bantams.

## Season Opens For Squash, Swordsmen

The first complete sports weekend of the winter season features the opening of both the squash and fencing season.

The varsity squash team, captained by Mike Beautyman, entertains Navy tonight at 8 p.m. and then plays M.I.T. here tomorrow at 2 o'clock. The frosh team, coached by Mike Moonves, also meets M.I.T. Saturday.

The fencers, captained by Joel Greenspan and Ray Viscidi play Brooklyn College as their season's opener in an away contest tomorrow.

The basketball team travels to Middlebury tomorrow, while the hockey team plays M.I.T. tomorrow at 8 p.m. in the Hartford Arena.



Joe Pantalone, Trinity center, outjumps his Williams opponent in Tuesday's opener, as Jim Wolcott (24) watches.

# Greenblatt, Pantalone, Dupont Star; Hilltoppers Bury Ephs in Opener

The Williams basketball team came, saw, but they failed to conquer, as Trinity opened its season strongly by downing the out-manned Ephmen, 72-61. The contest was a typical opener, marred by poor passing, heavy first period fouling, and often horrendous shooting. These dubious qualities vanished from the Trinity scene midway through the first half, as the Bants opened up a small lead which they increased steadily throughout the contest. The frosh squad also triumphed, 74-70.

Trinity broke a see-saw battle wide open midway through the first half on the offensive might of Howie Greenblatt and Larry Dupont. Greenblatt began hitting from all over the court and with help from Dupont under the bucket, the Hilltoppers grabbed a 36-23 half-time edge.

Williams contained the Trinity offense during the beginning of the second half, but the Bantam defense limited any Ephman attempt to close the gap. Junior Joe Pantalone, forced to sit out much of the first half with three fouls, paced

Trinity both in scoring and off the boards in the closing stanza, as Shults' charges built up a 70-48 bulge with five minutes remaining. The bench was promptly emptied, and Trinity went on for the 72-61 victory.

Pacing the Hilltoppers in the important season opening win was Howie Greenblatt with 16 points. He was followed by Pantalone at 13, Dupont at 12, and Pete DePrez with 11 in a balanced scoring ef-

fort. Trinity edged Williams in the rebounding department, 39-37 with Dupont and Pantalone leading the Bants off both the offensive and defensive boards.

The Trinity frosh, trailing throughout most of the contest, caught the Williams yearlings and held on for a season opening 74-70 victory. The Baby Bants were paced by Al Floyd's 22 points and Tom McGuirk's 15.

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