

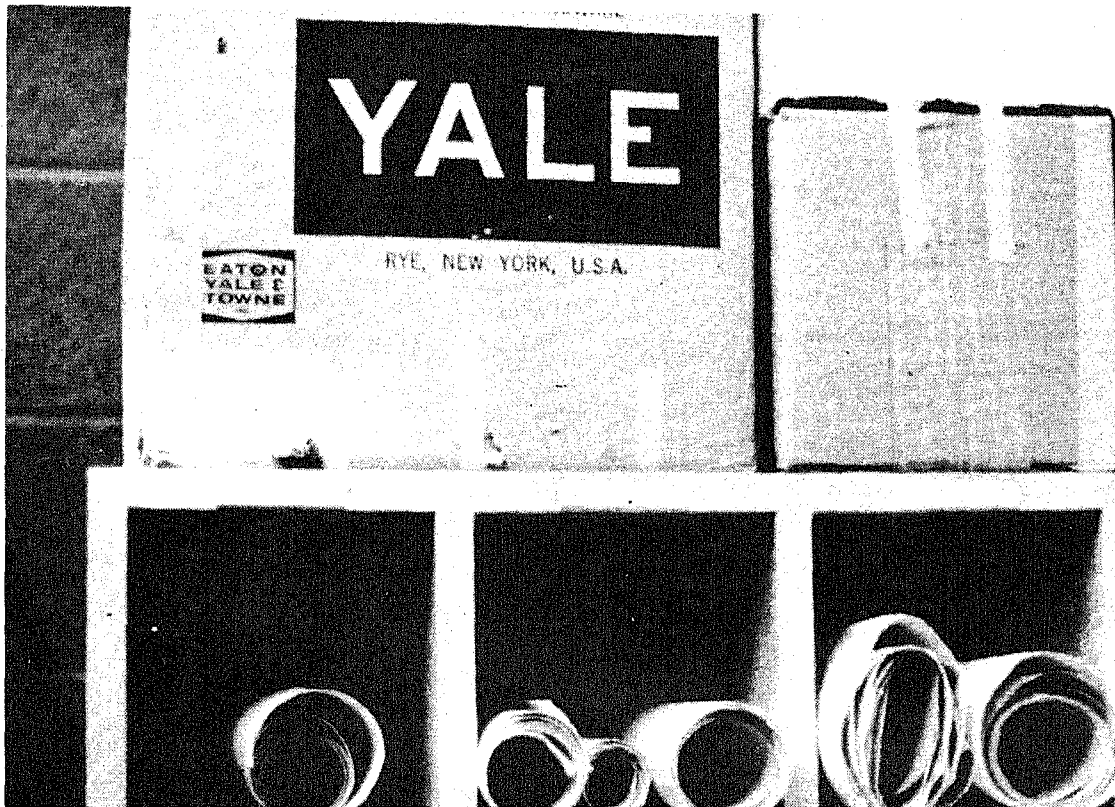
# The Trinity Tripod

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Vol. LXVIII, No. 39

TRINITY COLLEGE, HARTFORD

March 10, 1970



## A Real Bargain

The identical security-system, purchased for \$2,200, will remain stored in Buildings and Grounds warehouse. Machines were purchased for security coeds but the girls wouldn't have the mechanical devices on their dormitories. Petitions signed by more than 100 girls forced the College to drop the ident-a-card plan after the machines were purchased.

(Markovitz Photo)

## Costly Ident-a-card Not Installed; College Seeks Sale or Other Use

by Josh Kupferberg

The College's \$2,200 Ident-a-card security system, though purchased, will not be installed in the South Campus Dormitories as originally planned, Dean Salisch confirmed in an interview Friday.

The College, he revealed, tried to cancel the order, but could not. "We will try," Salisch said, "to find another use for Ident-a-card or sell it."

He said he did not know, at this time, what the other use might be. He would not rule out possible installation in other dormitories.

The Ident-a-card system was originally proposed by the admin-

istration in response to student demands for more security.

The students, Louise B. Riskin '71 recalled were not consulted.

In a poll taken the week of Dec. 14 by Miss Riskin, the residents of South Campus voted against the Ident-a-card system (29 for - 155 against).

The Ident-a-card, Miss Riskin claimed, was shelved because of student protest.

Instead of using Ident-a-card, the corridor doors of North and South Campus Dormitories will be locked and residents given keys, Salisch said.

In North Campus, the system is in effect between 11 p.m. and 7 a.m.

There has been, Salisch disclosed, only one intrusion since the system was initiated one month ago.

The key and lock system was also voted down in the December 4 poll (44 for - 138).

South Campus' lock and key system has yet to be installed but will go in soon, according to Salisch.

The Ident-a-card is currently in storage in the Buildings and Grounds warehouse.

## Senate Quits; Asks Student Mandates

by Steve Pearlstein

The Senate voted Sunday night that "all senators are resigned," that the Mather Hall Board of Governors should assume the technical responsibilities of the Senate, and that the future of student government will be resolved by an executive committee elected by at least four hundred students at an unspecified time.

The senators refused to call for a non-elected constitutional convention to replace the present Senate structure or to dissolve the Senate.

Those supporting the successful resolution, introduced by Tim N. Wallach, '72, maintained that an executive council which can muster four hundred students behind it would have a mandate to reorganize student government along the lines of their platform.

Wallach explained that a constitutional convention would still be a possibility if that is what the successful executive ticket called for. He maintained his motion "left open all possibilities."

Noah H. Starkey, '72, argued against the Wallach motion because he felt that the last election returns indicated a clear mandate for a constitutional convention.

Only 20 per cent of the student body voted in that election, Starkey and other candidates called for students not to vote in the election and advocated a constitutional convention.

As a result of the Sunday resolution, the Senate constitution still exists, although there is no existing Senate. The purpose of the executive council elections will be to reorganize government upon the old Senate structure or upon any new structure the students decide for.

The Mather Hall Board of Governors told the senators after a short meeting that they would accept the responsibilities offered by the Senate. These responsibilities include running elections, handling senate finances and recognizing committees until a new government is empowered.

The Mather Board said that they would not use the approximately \$600 left in the senate treasury

for the social functions which the board normally handles.

In accordance with the Wallach motion, the Mather Board accepted Richard H. Schaefer, '71, as a voting member to handle the transferred senate funds.

The Mather Board also closed its voting membership until May, when the annual shift in membership occurs.

Before that motion to close voting membership, the Mather Board had open membership. The closure was seen as a safeguard against indiscrete use of the Board's new power.

The Senate also elected four student representatives to the TCC on an "interim basis". The four elected were Steven H. Keeney, '71, Stuart W. Mason, '71, Robert H. Osher, '71, and Jeffrey C. Green, '70.

The senators did not appoint  
(Continued on page 5)

### In this Issue

#### Urban Studies

Urban Studies Committee considers major program for next year, endorses long range independent institute. see page 5.

#### Southern Students

Southern students in the northern liberal arts college. See page 7.

#### Solar Eclipse

Astrophotographers photograph eclipse from Nantucket. See page 6.

#### Trinity College Council

TCC to ask for student representatives, appointed by President. See page 7.

### Quality vs. Quantity

## Chamber Series Faces Extinction

by Robert Shapiro

The Chamber Music series faces termination after its last concert in April unless outside funds can be found to subsidize it, Baird Hastings, lecturer in music, and coordinator of the series, said in an interview Wednesday.

Robert Fuller, dean of faculty, corroborated this statement in a Friday interview in which he said that "attendance has not uniformly been enough to cover the costs" of the concerts and therefore "we cannot afford to subsidize it any longer."

Fuller said that the College was looking for places to cut costs to save money for higher priorities such as faculty salaries and student scholarships.

Hastings stated his desire for retention of the program: "It is important to realize that in an educational setting, that which is

mass appeal is not necessarily the only valid experience. To have had the series for Trinity and for the community at large has been a tremendous experience. People who make decisions should consider carefully quality as well as quantity."

Hastings was personally responsible for having brought at least half of the Chamber artists to the College and in many cases was able to get them to perform at a lower fee than would have been possible otherwise. In the three years that the series has run, such artists as Jean Pierre Rampal, Robert Veyron-Lacroix, the Kohon, Juilliard, Smetana, Lenox, and Guarneri quartets, the N.Y. Pro Musica and the Cremona Trio have appeared.

Hastings also invited to the campus friends of his in other artistic areas; Aaron Copland (composer), Andre Eglevsky (male

dancer), Pierre Verry (co-worker with Marcelle Marceau), Soulima Stravinsky (son of Igor Stravinsky), and Lux Feininger (the painter) are among them.

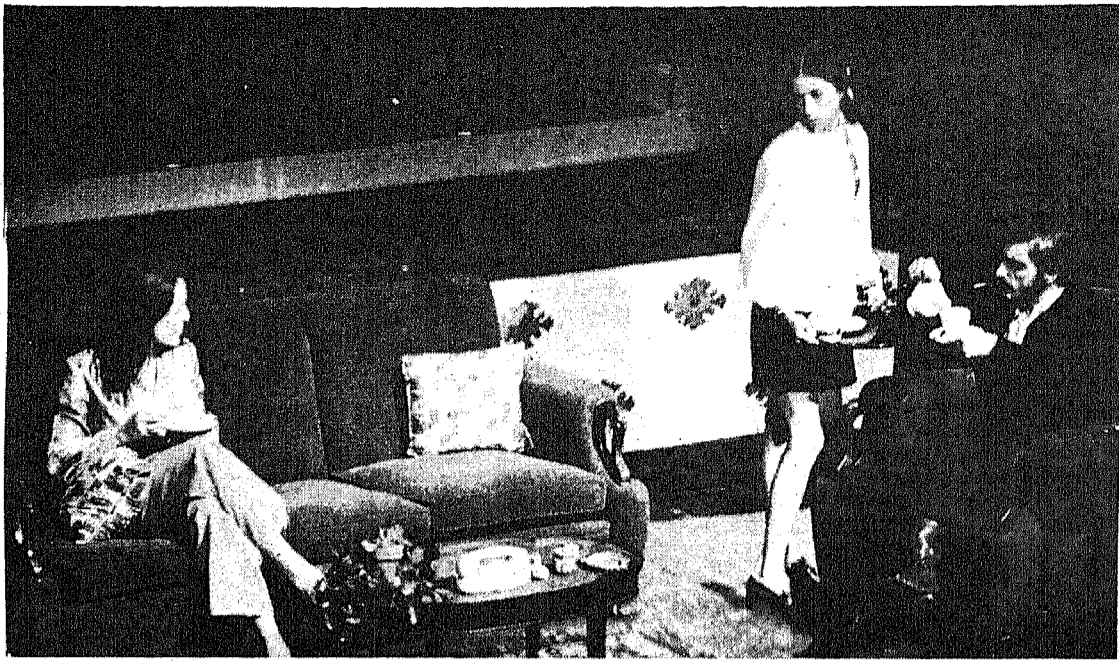
The only concert that was financially successful was the Rampal concert in February. Not only did it attract a large audience and much money, but it also caused the Chamber Music committee to seriously consider obtaining funds from outside the College which could support an annual series.

Judson Rees, director of development, said that, along with the committee, he was making an effort to secure gift funds from outside sources. The funding would include \$6000 for a budget for artists' fees, \$3000 for administration expense: advertising,



Baird Hastings

(Continued on page 5)



**Parental Advice:**

Jane Gutman goes home to her parents after a marital breakup in Kalcheim's play which ended its run at Trinity last night. Her parents, Jeff Lipka and Polly Elde, are at right and left.

# 'The Lone Ranger': Writing Not Up to Acting Potential

by Jayson Lloyd

There's a certain amount of courtesy a "play reviewer" gives a production, even though the box office tells him they were expressly instructed not to give him the traditional pair of free review tickets. The reviewer still wants to be fair, understanding and wide awake.

This means he doesn't drink or otherwise indulge before the curtain.

So after three hours of WHO WANTS TO BE THE LONE RANGER at the Austin Arts Center, I was ready for some serious drinking. That's where I am now, trying to recall what I remember about the play.

"Oh, please, please, please, please..." and then "I don't know, I just don't know," and then "and then, and then, and then..."

"A title, and about two-and-one-half poorly written lines." Ben Jansen (Cotter Smith) the main male in the play said about his youthful attempts at writing a novel that had "a great title" but nothing else. Sort of like the play.

Lee Kalcheim, Trinity, class of '60, wrote a play about stereotypes, and it was stereotyped. Usually first plays have good moments but lack substance; in this case, there were some good moments, but the substance was cumbersome.

Most of the play was monologues, which at times rose to amusing digressions, or Woody Allen-

like mind excursions. But much of the time it was heavy-handed repetition or exposition.

During the intermissions and after the multi-media show, the Saturday audience was talking: "Did you see Bob in the slides? Wasn't he funny?" Or "She's just like that in real life - she lives on my floor." Or, "That's my television on the stage."

That's part of the difficulty of presenting a play with students as actors - but then a good audience should be able to put those considerations out of their mind and lose themselves in the action on stage. It helps to be drunk.

Cotter Smith, '72, gave an admirable performance as husband who grants a divorce to his confused wife, hard-working Jane Gutman, '73. But the parts were too long - there was too much talking under a wandering spotlight to create a dynamic impact. Polly Elde, '71, and Jeffrey Lipka, '73, her parents, and Harry Barrett, '73, and Tay Aspinwall, '73, his parents, played grey-haired men and sophisticated women.

Hillary Lewis, '72, Aron Pasternack, '73, Mary Salter, '73, and Barrie Cook, '72, rounded out the cast. George Nichols' direction, and the response of the actors was noble but the play itself was a weak material for the high potential of the cast.

One of the play's characters

described a movie she was watching on television as "drippy." Kalcheim might have been describing his own play.

For Christmas, remind me to give him a blue pencil.

## CELLULOSE:

# James Bond, Fellini's 'Dolce Vita'

by John Grzeskiewicz

Peter Hunt's ON HER MAJESTY'S SECRET SERVICE, this week's 35mm film at the Cinestudio, is supposed to be one of the better James Bond films. New-comer George Lazenby replaces Sean Connery as Bond. This is the second feature film for Diana Rigg, the member of the Royal Shakespeare Company who became famous for her portrayal of Mrs. Peel in THE AVENGERS TV series. She might just become the Louvre Brooks of the seventies.

LA DOLCE VITA (Friday at 8) is perhaps Fellini's most famous film and it marks a turning point in his career. Before LA DOLCE VITA Fellini was a great director familiar only to cinephiles, after this 1959 ode to the dissolute life he became an international celebrity, an archetype of the prestigious European director like Bergman. However, LA DOLCE VITA is not one of Fellini's greatest films for it falls somewhere between the heights of I VITELLONI and the depths of JULIET OF THE SPIRITS. It is the kind of movie that can best be described as "sprawling", i.e. big, crowded, ambitious, annoyingly uneven yet strangely impressive. Marcello Mastroianni, as the journalist Marcello, moves in a world of pasty-faced, dissolute, and faggoty grotesques who would become increasingly ashen-faced and ethereal with each succeeding Fellini film. This is the movie with the famous sequence where Anita Ekberg dances in the Trevi Fountain.

YOJIMBO (Saturday at 8), too, is filled with grotesque-buffoons, villains, and scoundrels. Akira Kurosawa himself succinctly described the premise of his masterpiece: "The story is so ideally interesting that it is surprising that no one else ever thought of it. The idea is about a rivalry on both sides, and both sides are equally bad." Kurosawa's hero, or rather antihero,

# Art Group to Enact Old French Farce

"La Farce de Maitre Pathelin," a famous Medieval drama, will be presented by the French Art Theatre of New York at the College of New York at the Austin Arts Center. The play is being sponsored by the Department of Modern Languages.

This production of "La Farce de Maitre Pathelin" is a return engagement for Trinity. The play was previously presented as part of the "Medieval Mind" program held in November-December 1967.

It is considered the comic masterpiece of the Middle Ages, although its author is unknown. Unlike other theatrical forms of the 15th century, French farce had no intention of edifying its audience -- its only goal is laughter. Depicting people of humble backgrounds, its tone is often direct and vulgar. "Pathelin," however, is far above the other farces of the period in its comic verse, subtle dialogue and true-to-life characterizations.

The French Art Theatre was founded 17 years ago by Madame Eve Daniel, a former player in the companies of Louis Jouvet and Sacha Pitoeff. Together she and James Lewis assembled and trained a group of American and French actors versed in French to the point of virtuosity, enabling them to perform equally well in comedy and tragedy.

Mr. T. H. Parker has described the French Art Theatre production of the farce as follows: "... It was virtuoso acting by players who know how to be droll from

head to foot, who cram in every comic detail without overdoing it, and who, while imparting all the zest and glamor of the Middle Ages, are beautifully schooled in the manner and temper of the best of Modern French Theatre."

Tickets are 75 cents for students and \$1 for adults. They are available at the Austin Arts Center.

## The Arts

### King

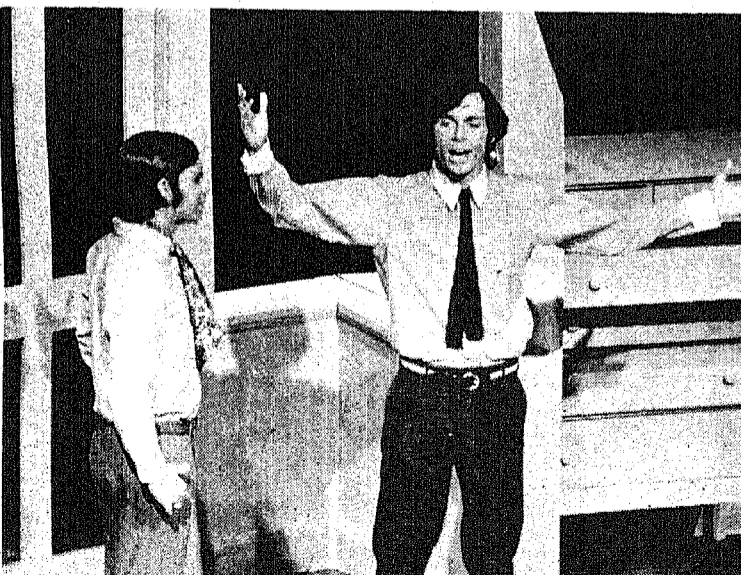
Cinestudio will present the Martin Luther King Film Tues. evening, March 24.

### Poetry

Second student poetry reading Tuesdays, March 10, at 8 p.m. Special attraction -- Hugh Ogden.

### Concert

The Hartt Symphonic Wind Ensemble and Hartt Chamber Singers in the Goodwin Theatre of the Austin Arts Center Monday, March 16, at 8:15 p.m. Public invited at no charge.



## What a Voice

Cotter Smith and Aron Pasternack discuss Aron's recent singing audition for an off-Broadway play in "Who Wants To Be The Lone Ranger." Cotter has his hands outstretched.

(Markovitz Photo)

is Sanjuro Kuwabatake, a thoroughly unscrupulous ronin, i.e. a samurai without a lord who sells his sword to anyone who has the money to pay for its services. He wanders into a village wracked by a petty but vicious civil war between Tazaemon, a silk merchant, and Tokueemon, a sake merchant, and their respective armed followers. Tazaemon hires Sanjuro as his yojimbo, or bodyguard. When the younger brother of one of Tokueemon's henchmen arrives in town with the only firearm in the province, Sanjuro switches sides in accordance with the new balance of power. Actually, this double crossing is all part of his plan to let both sides destroy each other thus allowing him to collect whatever is left. Kurosawa treats this Japanese variant of the lone gunfighter for hire comically and satirically. With the possible exceptions of a few minor characters neither the yojimbo, nor the silk merchant, nor the sake merchant, nor the villagers are particularly sympathetic, in fact it's because they're so bad that they're so funny.

Toshiro Mifune, Kurosawa's most frequent collaborator and favorite actor, plays the title role in usual magisterial fashion. The striking deep-focuss, wide-screen photography is by Kazuo Miyagawa, who has the reputation of being Japan's best cameraman and who has worked with her greatest directors, Mizoguchi and Ozu.

Robert Florey's THE BEAST WITH FIVE FINGERS (Saturday midnight) could have been a great horror film. The sequence with the crawling, severed hand threatening the demented Peter Lorre is genuinely nightmarish. Florey, who had previously directed THE MURDER AT THE RUE MORGUE and after his retirement wrote some interesting memoirs of Hollywood in his native France, resented greatly such studio impositions as the weak leading man and the unbearable

comic relief. Luis Bunuel, living in anonymous exile in Hollywood in the forties, was supposed to have worked with Florey on the initial conception of this film.

Douglas Fairbanks the Elder is not only the greatest swashbuckler of the silver screen but also a comedian of some merit. 1920 was a very important year for Fairbanks, not only was it the year of his marriage to Mary Pickford but also the year when he transformed his screen character. It was the year when the last of his contemporary comedies wherein he played an over-optimistic, naive, All-American type appeared and when the first of his costume spectacles which gently and subtly burlesqued the romantic dreams of his audience, THE MARK OF ZORRO, was made. With the MARK OF ZORRO (Sunday at 8 in Goodwin), Fairbanks' legend was forever established as the phenomenally athletic adventurer climbing walls, leaping cliffs and balconies, swinging on chandeliers, duelling entire armies singlehandedly. In THE MARK OF ZORRO he plays Don Diego Vega, a languid aristocrat of Spanish California who occasionally assumes the identity of Zorro, a masked, black-caped avenger of the downtrodden. The New York Times reviewer of the day wrote of one scene: "There is a duel scene...which is something distinctly original in the history of mortal combat on stage or screen." Fairbanks' balletic grace is enhanced by a supporting cast that includes Noah Beery, Marguerite De La Motte, and Robert McKim. It was directed by Fred Niblo, an efficient craftsman whose work is still largely unexplored, and whose other films include BLOOD AND SAND with Valentino and the 1926 version of BEN HUR, the most expensive spectacle of the silent screen. There will be a piano accompaniment.

Diddie-Wa-Diddie

# The Band Improves Trinity's Rock n' Roll

by Raymond McKee



UNFAITHFUL SERVANT and many other popular tunes were sung by The Band Friday night in Ferris Auditorium. Rick Danko sings lead. (Markovitz Photo)

The state of rock and roll music at Trinity has improved significantly in the last year. This is due mainly to availability of a large modern facility and increased efforts on the part of Dave Knowlton and the MHBG. (And, it should be added, despite the efforts of the Hartford Fire Marshall, a man who insists upon protecting us not only against fire, but against any other form of energy that is even POTENTIALLY dangerous -- the energy manifested in such human activities as, say, dancing -- or in ripping him limb from limb should be actually ever call off a concert.) Almost overnight the campus' musical entertainment shifted from stupid local high-school bands to some of the biggest acts in the country. The culmination of the metamorphosis came last Friday night when the Band performed at Ferris.

by coming here to play. They don't take any jobs that they don't want, so they WANT to play wherever they do, they're not simply WILLING to play there. This doesn't mean that they're going to do the audience any favors, though. All the clapping and stomping in the world won't keep them on the stage more than 75 minutes. They don't leave with great reluctance.

Perhaps this is all because the Band is not just another amateur band that happened to make it big, while retaining their amateur status (Steppenwolf, Vanilla Fudge). They were an amateur band that became a professional band and THEN made it big. These guys are pretty old; 27, 28, something like that. They have decided on music as a life's work, a commitment that few other bands have made (one even wonders about the Beatles at times). And this is where the elements of caution enter the picture.

One of the most common "compliments" paid the Band is that they sound just like their records. It seems that we are beginning to value the image over the artistry involved in producing the image. Did you notice that ALL of the sound came out of the speakers on the sides of the stage? Just like on the records. True, other groups do the same thing, but I have never seen a band that mixed all the sound before it was sent to the audience. Even the drums were coming out of the speakers. Just like on the records. There were three (count them, three) microphones on the drums and one on every other instrument. Then it was all sent through a big 15-channel mixer by a technician sitting at stage left, and finally out the speakers. Just like on the records. The Band gets it on, but they aren't taking any chances. Hell, they even brought a man along whose sole function was to call the light cues. Light cues!!

None of this is to their detriment. I loved the concert, and I would willingly pay to see them again. But the beginnings are there for real trouble. If we get to the point where the standard of excellence is in "sounding just like the record," then what is the point of live music? Is it simply in being in the same room with a group while you watch them reproduce something you've heard 100 times in your own living room? Who knows, perhaps one day you'll be reading things like: "Last night's performance by the Philadelphia Orchestra was exquisite. Their rendition of Brahms' second was almost as good as on the record (Columbia MS 123), although the acoustics in the Academy of Music prevented the technicians from mixing the sound properly...."

The Band is a true enigma on the modern musical scene. By all rights they are a super-group, yet with none of the silly super-group trimmings. They avoid long tours, yet they work regularly. They put out albums, but they don't crank them out as fast as they possibly can (a la Credence Clearwater). They have been together for about eight years, so they are naturally excellent musicians who play together well. So on one hand there is the confidence that comes from being one of the most famous and accomplished groups of the last few years; yet on the other hand there is an element of caution about them which cannot be ignored. And it is this element of caution that will probably affect their future (and the future of music in general) more than any element besides their desire to keep on performing.

Before I continue I suppose it should be said that the performance Friday night was practically faultless. Everything was smooth and polished, there were no hassles, and the Band was really getting it on. The really nice thing about them was that they didn't take the attitude that so many other groups seem to; that they are really doing the audience a tremendous FAVOR

## Eliet to Direct Weiss' 'The Investigation'

Tryouts for the Theater Arts Program's spring major production, originally scheduled for Wednesday and Thursday, will be held on Tuesday and Wednesday of this week, March 10 and 11, from 7-11 p.m.

The play to be cast is the investigation, by Peter Weiss, author of Marat/Sade, and will be directed by Mr. David F. Eliet. THE INVESTIGATION deals with the 1964 trial of 18 former officials of Auschwitz, the most notorious of the Nazi death camps, where more than 2 million people were put to death. Although Weiss shapes his dialogue from the actual testimony at the

trial, the play is by no means an historical document. It is a study of "small men" (minor officials), who through their actions not only allowed the system to operate but who, through their "zeal", carried it further than its original intentions. The story also focuses in on the former prisoners, men and women who were deprived of all dignity.

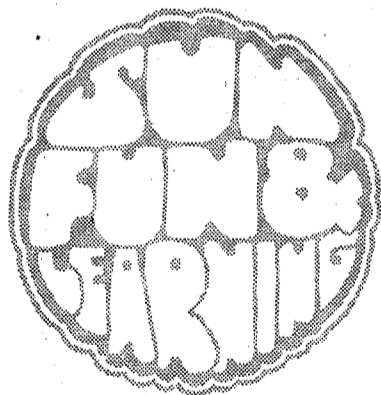
Mr. Eliet will attempt to create a total theater experience out of the play, which will begin with Nazi guards dividing the audience by sex, like the prisoners were divided on the ramp at Auschwitz, as they enter the theater.

Production will take place on May 8, 9, 10 and 11. Tryouts are open to all members of the Trinity community and nothing need be prepared in advance of tryouts.

## Circus Hosts Vaudeville In Old Cave

The Portable Circus Review, a group of 10 college students, will present improvisational sketches at the Old Cave on Thursday, Friday and Saturday at 8:00 p.m. and 10:00 p.m. According to director Chip Keyes '71, the group combines "genuine improvisation and old-fashioned vaudeville."

The group gave one show in the Old Cave before Christmas vacation, and several members of the group have performed in such places as the Gaslight Cafe in New York, and the Bitter End Coffee House, also in New York. Admission is 50¢, and coffee, tea, boullion and cookies will be offered GRATIS.



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Concert Guild Production

### China

Robert Knapp of Yale University will speak on "Centrifugal Tendencies in the Early Chinese Republic" 8 p.m. Wednesday in Wean Lounge.

### Wilson Awards

Winston G. Davids '70 and Robert B. Pippin '70 have been designated by the Woodrow Wilson National Fellowship Foundation as among the 1,000 best future college teachers in the United States and Canada.

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### Composer

Riccardo Malipiero, a distinguished Italian composer, pianist and musicologist from Milan, will deliver a talk on the subject of "Dante and Music" on Wednesday March 11 at 8:15 p.m. in the Widener Gallery of the Austin Arts Center.

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# Trinity Tripod

## EDITORIAL SECTION

March 10, 1970

### The TRIPOD

It has been over a year since the TRIPOD has issued a statement of policy. While the paper's status has remained unchanged, recent misunderstandings indicate that many on campus are either unaware or misinformed as to just what the TRIPOD is.

The TRIPOD is a newspaper. It recognizes no control by any government or special interest group on or off campus.

The TRIPOD functions independently, under the specific direction of its editorial board. Operating under the "freedom of the press" rights guaranteed by both the United States Constitution and the Student Bill of Rights, the editorial board alone sets the standards and ethics by which the paper functions.

It follows quite obviously that the board determines what is to be printed.

Due to shortage of funds, space limitations are critical. The TRIPOD cannot pretend to offer "All the News That's Fit to Print." In addition to consideration of the quality of all copy the board must establish priorities with respect to "newsworthiness."

Opinionated columns and editorial comment is clearly distinguished from the news story. The TRIPOD has tried to maintain regular columnists with divergent and, in a broad sense, representative views. Opinions expressed by our columnists do not necessarily reflect the opinions of the TRIPOD. The opinion of the paper is specifically represented in the "Editorial Section."

Letters to the editor are encouraged from all our readers. Once again, however, space limitations necessitate selectivity. With this in mind, letters should be brief and to the point.

While editorial comment is clearly set apart from the "news", it is important to understand that the reporter's job is to report. Responsible reporting does not entail a complete, undifferentiated account of all that happens to take place. Complete objectivity is a myth; it is as undesirable as it is unattainable. Interpretation is part of the reporter's

responsibility. As newspapers throughout the country increasingly suffer attacks from the Spiro T. Agnews who would have the press "controlled," the college press must intensify its guard against the Thomas Smiths who would do likewise on the campuses.

Positions on all sections of the TRIPOD staff are open to all students. Membership is not automatic, but subject only to the acquisition of requisite skills and the maintenance of a standard level of efficiency. The TRIPOD is continually in the process of building and training its staff and welcomes all students interested in joining.

### Excellence

The Chamber Music Series has been one of the few programs at the College to be universally acknowledged as "first class." All too often the College's efforts to bring in outside talent have reaped uninspiring rewards. Lecture committees are invariably waiting for their fourth or fifth choice speakers to respond to invitations. While national stature is not the prerequisite of a good speaker or of a worthwhile performance, the College's consistently poor record in this area at times reaches the point of embarrassment. Last year's commencement speaker, whose name few students remember, seemed to epitomize the problem.

The success of the Chamber Music Series, bringing talent such as the New York Pro Musica, the Juilliard String Quartet and Jean Pierre Rampal, has been most welcome, if only because it defies a long tradition of mediocrity. This success has been in no small part attributable to Mr. Baird Hastings of the music department. That the series is now to be discontinued, largely for lack of student interest, is a tragedy for the College. It speaks poorly of the cultural climate at the College and even more so of the institution's commitment to excellence.

Mr. Hastings deserves the full support of the community in his effort to raise outside funds to save the Chamber Music Series.

## LETTERS to the editor

### 'ignorance'

To the Editor,

The author of Friday's TRIPOD editorial "Constitution Convention?", once again displayed not only his bias but his ignorance as well. Yes, we chose a technical point as a starting point. But to say that we did this for the sake of "self indulgent exhibitionism" is to be blind to the essence of our platform. HE JUST DOES NOT SEEM ABLE TO GRASP THE ESSENCE OF WHAT WE AND 1100 OTHER STUDENTS ARE SAYING: THAT THE PRESENT HIGH-SCHOOL CONCEPT OF STUDENT GOVERNMENT IS INADEQUATE AND HAS NO PLACE AT TRINITY COLLEGE, UNLESS WE ARE WILLING TO CONTINUE PLAYING GAMES. The inanities of his statements are amazing. The editor claims that the call for a Constitutional Convention "places the students' appeal for a more significant role in the ultimate decision - making processes in an almost indefensible position." To the contrary, in a Constitutional Convention "the student's appeal for a more significant role" in decision - making processes can become more than an "appeal", it can become a reality if the students choose it. The editor appears to want a greater role for the students in the decision - making processes and yet simultaneously he wants to stick with the unmoded and essentially powerless student council concept of college governance.

He displays his total lack of faith in the students of this college, in their abilities to come forward with totally new concepts of college governance. The "inherent potential in the present system" to which the editor refers, is minimal, and the great mass of students have chosen not to travel that dead-end road again. Why doesn't he realize this? He sounds as if a death blow has been dealt to the progressive revolutionary student movement at Trinity. Quite to the contrary, if ever there was a chance to increase the effectiveness and voice of the students at Trinity College, it is now by means of a Constitutional Convention. To ridicule the student body as being uninterested, unwilling and unable to conceive of new governance structures casts serious doubts upon the editor's merits. It is not we that are the traditionalists, the caustic self-indulgent exhibitionists. The students of this college have demanded that there be a significant change and that they be allowed to be directly involved in that change. And the editor of the TRIPOD would want to deny them that opportunity, because he happens to be perfectly satisfied with the way in which things have been handled here at Trinity. The editor is unwilling to admit that our view is the overwhelming, popular one and that it was the only one which offered the possibility of immediate and real change. AND IF YOUR GOVERNMENT IS TO BE FOUNDED ON THE CONSENT OF THE GOVERNED, THEN LET THE STUDENTS EITHER FORM AND CONSENT TO A NEW GOVERNANCE STRUCTURE OR LET THEM EXERCISE THEIR RIGHT TO CHOOSE NO STUDENT GOVERNMENT AT ALL.

Noah Starkey  
John Farrenkopf  
Andrew W. Mitchell

### 'consensus'

To the Editor:

(Dear South Campus Indigenes:) Some of you might still be curious as to the current of events which befell the Identical machines that were ordered for your highways and byways.

In a poll which I ran entitled "The South Campus Dormitory Residents Security Questionnaire" 37 of you voted for the system and

144 of you voted "No". The machines were never installed due to President Lockwood, Dean Fuller and Dean Graf's consideration of this official community vote. The consensus rightfully outweighs Dean Saltsch's purchase which was never authorized by just that contingency whose "Life" he is supposedly sensitive to.

The mistake, reportedly costing Trinity \$3600 is presently tucked away in the Buildings and Grounds Center. Gratitude is owed to those administrators who consider responsible Student Consensus. Hopefully in the future this will be the first inquiry rather than the last.

Louise Riskin '71

### 'simplistic'

To the Editor:

Looking back at the events of the past week, I can't help but think of them as being pathetically amusing. The studied desperation of Bob Osher, the urbane cool of Noah Starkey as he stuck his foot into his mouth, then swallowed it, the orgasmic anal banality of the King, the barely controlled rage of the members of the Wu ticket, all of these contributed to what amounted to the paths of an Existential tragedy.

The Osher and Wu tickets were accused of being power-mongers. That is undeniable fact, although it is a political no-no to admit to this. But this should not be the point of contention. Who the power-monger serves should be the focus of criticism. If he serves his own interests, for example, if he ego-trips, or only desires a school office so his grad school application will look good, then he is a reprehensible character, a political Uriah Heep. What the student body must look for is a power-monger who will serve the interests of the student body unstintingly. If students don't realize that power-mongering is one of the basic tenets of effective political action, then they suffer from an extreme case of political naivete. Put more forthrightly, they are incredibly stupid. It is not power-mongering that is, in and of itself, detestable; it is the use that it is put to.

The machinations of King Dickler were amusing in their own pathetic way. Perhaps Fanon's observations on the impotence of the Algerian people before their revolution are applicable in our own little microcosm. Our beloved liege fashions himself a radical, one of those committed to the changing of our system. His actions last Tuesday were, ostensibly, a protest against the evil system of student government. But, looking into this more deeply, his actions were a protestation against his own inability, his own impotence, to change the system. He psychologically diverted those energies which he wanted to invest in change. His plight is comparable to that of a child (the student) who throws a temper tantrum when his parents (the Administration, the faculty, et al) refuse to acquiesce to his wishes. I believe that Howie Dickler is correct in his belief that the Administration is much too intransigent, but on Tuesday he did not do anything to counteract this. His verbal diarrhea and his mental masturbation prove quite well that students do not have the strength, psychologically, to accept this situation and combat it.

If our beloved monarch cannot stand up to intransigence and combat it effectively, then how does he expect to fight the more stringent oppression of society at large? Perhaps, he can be expected to stand up before a crowd on Wall Street and read fairy tales. His characterization of himself as a radical, taken along with his demonstration of childish impotence, is an affront to those of us in the Third

(Continued on page 5)

# Trinity Tripod



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# Urban Studies Committee Wants Independent Center

by Mark Welshimer

The Urban and Environmental Studies Committee recommended that the college seek to establish an independent center in cooperation with other institutions, employing teaching, research, and service to educate and train those who will work to solve the problems of urban living.

The recommendation of Thursday afternoon's meeting was based on Ivan Backer's (special assistant for community affairs) proposal for a Connecticut Valley Urban Life center. Backer's proposal was published in the March 3 TRIPOD.

If the College is to have an

Urban and Environmental Studies major next semester, a program outline will have to be submitted to the meeting of the Curriculum Committee today.

A subcommittee, headed by William S. Searle '70, met Friday afternoon to draft a description of points to be included in a major program. The draft was presented to the whole committee at a meeting Monday afternoon.

"Our suggestions were very tentative, along the line of the non-western studies program. We encouraged innovative programs, the use of the open semester, and independent study, but said nothing about required courses," Searle said.

The committee added the following to Backer's proposal for an Urban Life major and a Master's degree in Urban Studies: (1) the COVULC would have its own faculty and staff. It would also employ non-professional community consultants and adjunct faculty, as well as engage visiting faculty from neighboring colleges and universities, and (2) the COVULC would develop its own curriculum of courses, in-service training, workshops, and seminars, in a way which would integrate theory with practical experience in an urban setting.

The committee also recommended that the position approved by the faculty at its special Jan. 31 during the Chuck Stone debate meeting "be filled as soon as possible, and a level of support of at least \$25,000 be appropriated for his salary and for the program in Urban and Environmental Studies."

The faculty action was to appoint an associate professor within a department qualified to teach, advise, and consult in the fields of urban, environmental, and Black studies.

The committee's third recommendation was that "this committee shall become a search and review committee to select a pool of candidates for this position, from among whom the candidate will be selected by the regular college hiring procedure."

"Any short-run plans for next year would have to be on the college campus, but the intention is to move the program to a downtown center, as soon as we can find a director to start long-run plans moving," said William C. Lawrence '70.

number of pages, lowered the quality of the cover and of the paper used, and increased advertising in an effort to lower production costs, Trigg said.

They have also cut down on the number of books ordered since the yearbook is not distributed to the entire campus as was formerly done but only to those who subscribed.

However, Trigg said, this move does not lower costs substantially because as the quantity of books ordered goes down, the price per book increases.

Trigg said that the yearbook hoped to raise \$200 to \$300 more by final subscriptions.

# IVY To Be Published Despite Big Losses

This year's edition of the IVY will be published despite a predicted loss, according to Michael E. Trigg '71, assistant editor of the IVY.

With \$4000 from the Senate, \$2000 from advertising, and as yet an undetermined amount from subscriptions totaling near \$1000, the IVY still falls \$1000 to \$2000 short of the predicted cost of publishing.

Trigg said the IVY had no qualms about going into debt because all unused funds allocated to organizations are absorbed back into the school's general fund and the balance of the IVY's payments could be made from this fund.

The IVY has cut down on the

# Letters...

(From P. 4)

World who have discounted masturbation as an effective weapon.

"Power to the people" was heard more than once during this whole ludicrous episode. Through a constitutional convention the people would be given the power that is rightfully theirs. To quote one of my East Village poet friends, "Ah yes, the banalities of bullshit."

So long as students don't care enough about student government to participate in it, it will be ineffectual and bumbling. Revising the constitution is not going to solve the problem. It is interesting to note that Mr. Farrenkopf, one of the radical COGNOSCENTI on campus, is indulging in the same simplistic thought processes that have lent notoriety to conservatives. It is getting harder to tell the radical from the conservative. Both indulge in simplistic solutions to complex problems.

Quite simply, students here, for the most part, DON'T want any form of power. As this election was rationalized away, so can any new constitution, or any new form of government.

It shouldn't be forgotten that apathy is within the purview of Middle America, and the Scions of Middle America comprise the majority of students here. In short, it is very difficult to give power to people who don't want it.

And after the cringing masses realize the necessity for some sort of body to coordinate their desires and defend them, who are they going to turn to for benign leadership? Will someone from the crowd step forth with a crown for the newly emerged saviour? In all probability, the saviour will take the crown from the grateful hand and place it on his own head. Carlos Martinez

# English Drops Comps Institutes Symposium

by Kevin Gracey

The English Department has voted to drop its spring General Examination.

In an announcement released to English majors Feb. 3, J. Bard McNulty, chairman of the department, stated that the examination will be replaced by a two-day symposium on May 20-21, which will feature a speaker of repute in the field of literature. Paul Smith, head of the committee to organize the symposium, said that an announcement would be made later this week as to the speaker engaged.

The dropping of the exams also means that seniors will no longer be exempted from final exams in their English courses.

In citing reasons for the move, McNulty, in a TRIPOD interview, noted the failure of past exams to be "truly comprehensive."

"Try as we might, the test was nearly always too restrictive. We felt that elimination of the General Exam would serve a two-fold purpose; it would strengthen the individual courses by requiring seniors to take the final exams and, perhaps more important, it allows us to institute the Symposium idea, which is positive and

creative and vastly more pertinent to modern English students."

McNulty also stated that thus far student reaction has been overwhelmingly in favor of the move. "Of those students we've heard from, their reaction is almost unanimously enthusiastic," he said. He added that administration and trustee reaction was also generally favorable.

The symposium, as currently planned, will be held over the two-day period of May 20-21. It will start with a discussion by the guest speaker on a topic of general interest to students of English. This will be followed by a series of seminars with students and faculty to discuss the points brought up by the speaker and finally a dinner and talk summarizing the activities symposium.

In a further announcement, the department revealed the formation of a committee to study the current policy on honors programs.

# Chamber...

(From P. 1)

brochures, etc., and an overhead for staff to run the operation.

Hastings, as coordinator of the present program, would be eligible to head the staff if funds were to be made available. But there is a problem because the committee on appointments and promotions did not renew his contract for the 1970-71 academic year.

Hastings said that if the money from outside were obtained, he would return next year.

Fuller and Rees were not that sure. Fuller stated in regard to the Chamber series' end and Baird Hastings' removal that "the two are not causally related." Rees said that if the funds were raised for an administrator of the series, it "doesn't necessarily follow" that Hastings would be selected for the job. He stressed that there had been "no decision" on the appointment for the would-be position.

If the attempts to find funds for the series proved unsuccessful, there is a likelihood that Hartt College would provide a number of musical events for the College, according to Hastings and Fuller.

# Senate...

(From P. 1)

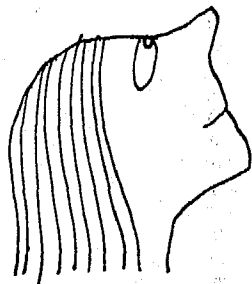
student representatives to the newly reorganized committees of the faculty.

Before the senate took any action, Steven H. Keeney, '71, President of the Senate, resigned and called for the senators to elect a new chairman for the meeting.

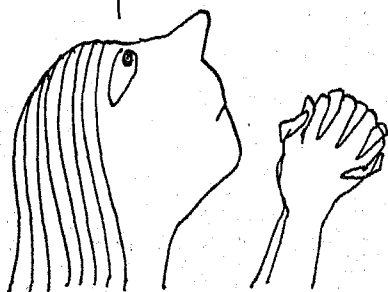
The senators elected Keeney. In supporting the Wallach motion, Keeney suggested the possibility of a student union to emerge as the new student structure. He said that the union would state its demands with a time limit for compliance. He said that if the demands of the union were not met, then the members would just go and make them realized by sheer force if necessary.

Tim Wallach responded as the proxy of senator Robert D. Steigerwalt, '72, in roll call votes and attendance for the major part of the Sunday meeting. Steigerwalt told the TRIPOD that he gave Wallach no such proxy.

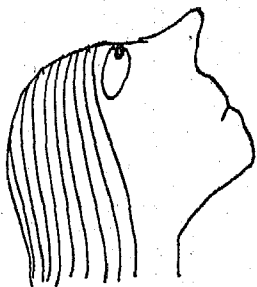
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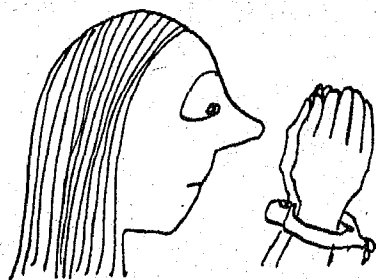
I STAGGERED INTO A CHURCH AND PRAYED FOR AN END TO TECHNOLOGY.



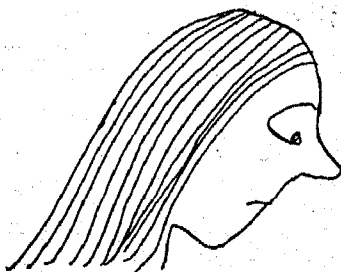
THE SKY WAS BROWN.



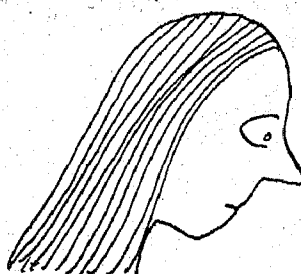
THE POLICE BROKE IN AND ARRESTED ME.



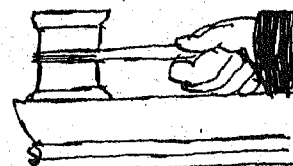
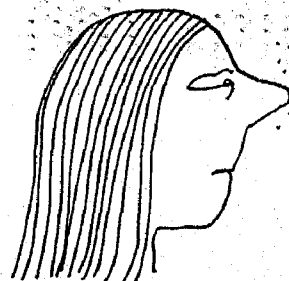
THE SEA WAS BLACK.



THE CHARGE IS: CONSPIRING TO SURVIVE.

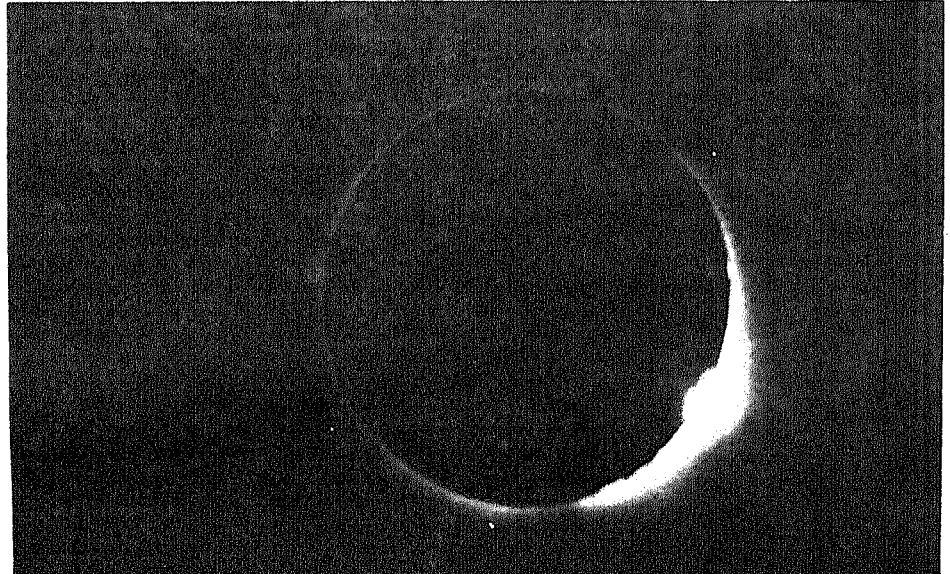
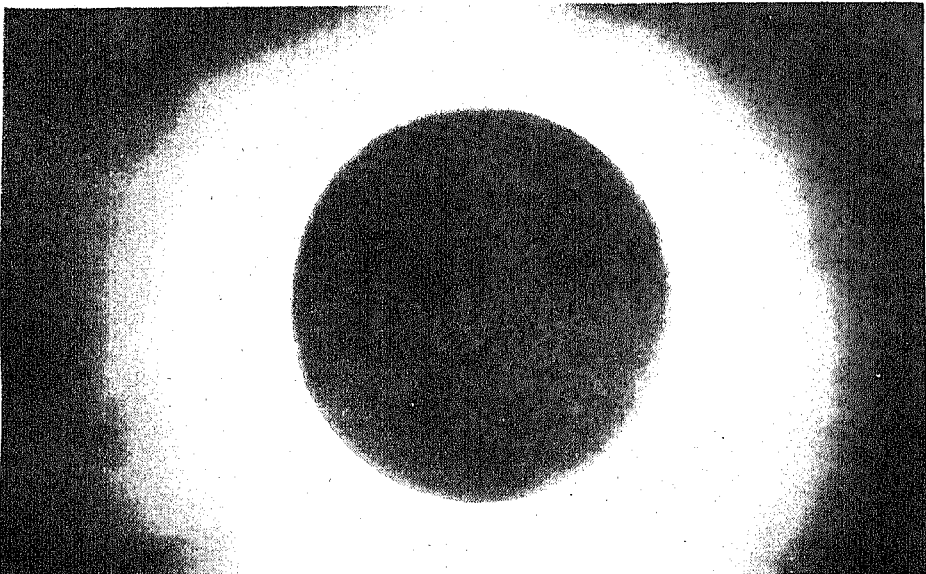
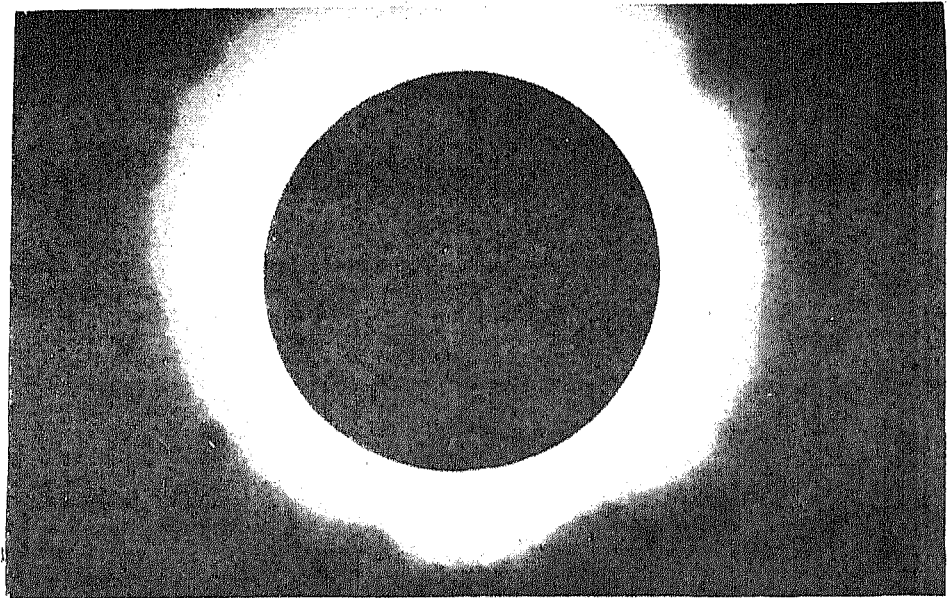
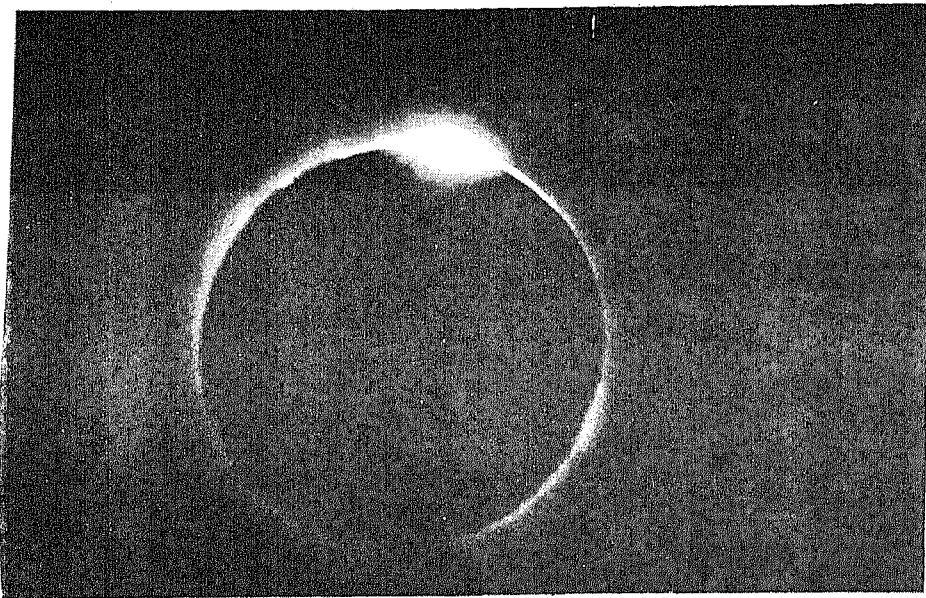


THE AIR WAS GRAY.



ORZO AND FETTER 3-8

Dist. Publishers-Hall Syndicate



### Moon Hides Sun's Face

Two College Astronomy students, Robert Fauber and Paul Smyth, journeyed to Nantucket and were able to produce these glimpses of Saturday's solar eclipse on film. Several other members of the College community had planned to be on Nantucket

during the darkness, but could not squeeze themselves into the crowded ferries carrying other eclipse watchers to the island. The stages shown here are (from top left): Bailey's Beads, Inner Corona, Outer Corona, and Diamond Ring. The eclipse is the last to be seen on the Continental United States for over 50 years.

### Nantucket, Mass. March 7, 1970

Yes, America, there was a total solar eclipse on Nantucket Island and Trinity College was there to see it and record it on film. The eclipse party included Dr. F. Shirley Jones of the physics and astronomy department, and Robert Fawber '71 and Paul Smyth '71 who photographed the eclipse as part of an independent study course in astrophotography. The group was also to have included several students taking Astronomy 102 and 201 as well as Trinity alumni and faculty, but unfortunately they could not obtain passage to the island due to the crowds of people trying to ferry across Nantucket Sound late Friday and early Saturday.

The expedition wishes to extend special thanks to the following people for their assistance:

- Dr. Tiffney, professor of biology, UMass,
- Mr. and Mrs. Clinton Andrews,
- Mr. Charles Walker, Hartford High Observatory,
- Dr. Rodman, astrophysicist, Harvard.


The photographic program for the eclipse included a series of the phases of the eclipse on a single 35 mm photograph, approximately 90 seconds of totality through an 8 mm XX movie camera, and 8 pictures of totality through a 6 inch reflector telescope with a 35 mm. Miranda camera.

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# South Fears Snobbery, Sends Few Students

by Jan Gimar

Are there any true Southerners at Trinity College? All indications are that the answer to this question is "no." Then if this is a correct answer, why isn't the "true South" represented at a college supposedly striving for "geographical distribution?"

These questions are posed in light of an article in the Yale Daily NEWS entitled "The South Views the Distant Ivies." This feature covered a broad range of attitudes Southerners hold toward the Northern Ivy League.

Indeed, a Southern student is not the most common personage on this campus. A quick check of the College Directory yields a count of about 100 students from the Old Confederacy and Border States. Eliminating those from the large cities of Texas, the old aristocracy and Washington suburbs of Virginia, the Border States, and that great refuge for displaced Yankees: Florida, the College has 12 students

from the deep South.

These represent Georgia, North Carolina, Louisiana, Arkansas, and Tennessee, Mississippi, Alabama, and South Carolina are not represented at all. According to Thomas B. McKune, associate director of admissions, this is a good indication of the total number who have applied in the last four years.

Why does this situation exist? The Yale feature reports one Georgia Alumnus as summing up the reasons as expected snobbery, second-rate athletics, and high cost.

Other Southern sentiments against the North are the result of the more liberal political and social climate found at many Yankee schools. Southerners are prone to think of all Northern students as long-haired, bead-wearing hippies doing the work of the devil and/or the Communists. Northern trends toward coed dorms are cited as preventing large female interest.

On a less biased vein, Georgian Anthony K. Burton '72 said that there was no remarkable phenomenon in the lack of Southern students. Burton explained the shortage as the desire of most people to stay in their own area."

Such a view would seem quite plausible. Another quick look at the Directory shows six times as many students from North of the Potomac and East of Ohio as compared to all other regions combined.

Even those Southern students that are on campus have been described as "atypical Southern kids," by McKune. McKune said that most Southern applicants from the South come from private schools not much different from a northern prep school. Often these schools are associated with the Episcopal Church.

As a result, said McKune, most Southern students here are not much different from the Northerners.

McKune said that Trinity recruiters who have visited Southern public schools have gotten almost no reception. He also attributed the failure of Southern recruitment to the desire to stay in one's own area. Even students who have come

from Southern public schools admit to unique circumstances in their families, schools, or towns.

Anthony Burton graduated from public high school in Macon, Georgia. He said he was disgusted with the high school, largely because of a teachers' strike and a poor academic offering. The school produced a large number of college-bound graduates, but many of these went to state schools, as they were encouraged to do by the school.

Gerard T. Ferrari '72, from Oak

Ridge, Tennessee, held the great Northern influence in that community as responsible for deadening many typical Southern attributes there. He had been prepared early for a Yankee education by a family who had a long history of Ivy influence.

Ferrari said the major difference he has seen since coming here is the more pronounced Northern bias toward the "typical" Southerner, as students laugh and swear at comments made by Southern Congressmen on the 6:30 News.

Both men have lost any trace of an accent, and they say they have received no ill-treatment as Southerners. Both had developed early yearnings for a small Northern liberal arts college.

McKune summed the whole matter up by declaring the "geographic distribution principle" a farce, since the variety hoped for never seemed to materialize.

Are there any true Southerners at Trinity? When was the last time you heard someone with a real drawl? Where are you from?

## Seniors Elected Phi Beta Kappa

Twenty-two seniors have been elected to membership in the Connecticut Beta Chapter of Phi Beta Kappa, it was announced by Blanchard W. Means, Secretary of the Chapter.

They will be initiated Thursday into the Beta Chapter founded in 1845, the nation's 12th oldest chapter of Phi Beta Kappa. Following initiation, Dr. Homer D. Babbidge, Jr., President of the University of Connecticut, will deliver the John E. Candelet Memorial Lecture at 8:30 p.m. in the Goodwin Theatre of the Austin Arts Center.

### References

Students who have secured letters of recommendation from faculty or administrators should have copies sent to the Career Counseling Office for future reference requests.

## TCC Wants Student Members; Lockwood Appointments Asked

The faculty and administration members of the TCC voted unanimously last week that if the students don't come up with hard working TCC representatives by tomorrow, they would ask President Lockwood to appoint four students.

Acting on a motion made by Thomas A. Smith, associate dean for external affairs, the members present last Wednesday agreed that the "undergraduate point of view" must be represented on the body if it is to fulfill its purpose.

There are presently no student members of the TCC because the term of the last representatives has expired by the Wednesday meeting.

The Senate originally elected representatives for a six-week term with the sole purpose of "bringing the issue of governance to them (TCC)," said Robert H. Osher, '72, one of the four chosen by the Senate.

In amending the motion, the TCC agreed that the appointed students would serve for one year terms beginning on March 17. Robbins Winslow, secretary of the TCC and associate dean for educational services, said after the meeting that there would not be any extra publicity of this action to the student body.

"With the confusion now going on in the Senate, I doubt that they will get around to sending us inter-

ested students," said Marc S. Salisch, associate dean for community life, in discussing the motion.

The TCC was founded in June, 1968, as an advisory body to the President.

In an informal discussion after the meeting, Winslow said that students have not utilized the TCC to its ultimate. He maintained that the TCC could have become "in effect" a "legislative" body in the governance system if the Senate had given power to "binding action" to TCC representatives.

Smith said that the administration would not be opposed in making the TCC as a legislative body.

John Williams, professor of classics, said that the faculty had enough trust in their TCC representatives to give them power to speak for the faculty in a legislative body.

All those present agreed that the President would of course need to have the right to veto any action of a legislative TCC.

Frank M. Child, associate professor of biology, said that the whole idea of a legislative TCC was "fuzzy thinking."

Child said that student representatives to the TCC need not represent student "opinion." He stressed the importance of the "student point of view," which he said is "something completely different."

"We need students who will think and work; we don't need student who feel," said Smith.

Smith accused the Senate of "holding up" the proposed adjudicative process, a product of the TCC. Smith said that students would prefer no judicial system, which gives them greater freedom of action.

## Swimmers End Season, Fall to Wesmen 63-32

Last Saturday the varsity swimming team was defeated by a powerful Wesleyan squad, 63-32. The loss, the team's fourth in a row, means that the mermen finish their season with a disappointing 1-11 record.

Against Wesleyan the Bantams received first place finishes from John Notman and Chris Knight. Notman won both the 50 and 100 yard freestyles, while co-captain Knight once again captured the 200 yard breaststroke.

Also on Saturday, two freshman

records were set in a special exhibition meet. The new marks were established by Dave Brown in the 200 yard individual medley (2:16.1) and Dave Hoffman in the 500 yard freestyle (2:50.5).

Although naturally disappointed with the varsity's poor record, coach Bob Slaughter felt that his team actually performed well over the entire season. He was particularly pleased because every swimmer showed a considerable improvement in his times by the end of the year. Since the squad will be losing only one senior through graduation, prospects for next season look good provided everyone continues to improve as much as he did this past year.

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## Swordsmen Close 5th In Finals

The Trinity fencing team closed out a successful season Saturday by finishing fifth out of 15 teams in the New England championships held at Brandeis.

MIT copped the tourney in a runaway, with defending champion Brandeis a distant second and Dartmouth, Harvard and Trinity rounding out the top five.

So dominating was the Engineer's win that MIT copped all the first placed in individual bouts. In fact only two fencers from outside schools even placed in the top three positions in separate matches.

One of these two was Trinity's Jack Luxembourg who took second place in epee. Only two other Bantam swordsmen qualified for the afternoon finals. They were Joel Greenspan, who wound up eighth overall in sabre and Paul Meyendorff, fifth overall in foil.

## Part One: The History

# The Dilemma of the Black Athlete at Trinity

by Dick Vane

*Ed. note - This is the first of three articles by Dick Vane on the Black athlete at Trinity. The author would like to thank all the students, alumni, and administrators who gave of their time to make these articles possible.*

The story of the Black athlete at Trinity mirrors the story of the Black student in college and the Black man in America. It is a story born in isolation and discrimination, growing through periods of success and failure and now, nearing the standards that should have been attained long ago. But most of all it is the story of people who turned their backs to the fear of bigotry in order to compete.

The history of the Black athlete at Trinity is, of course, intrinsically connected with the history of the Black student here. According to Dr. Glenn Weaver, college historian, the first Black student to attend Trinity matriculated incognito. It seems that at the turn of the century a student entered the freshman

adequately representing the Black people. I was one of the first Blacks to come to Trinity and I don't think the school was ready for me. The whole scene was touchy; the school didn't know what to do with me. I tried to make it easier by getting involved in social activities like the Jesters, Young Democrats and athletics but that put a terrible drain on my time academically.

"I was not only different racially," Davis continued, "but I was different academically too. Where my classmates had had concentrated study I had had only a smattering, and I couldn't make up the difference because I had to work from two to six every afternoon, as well as fulfill the obligations of the social work to which I had committed myself.

As a result I couldn't practice with the team but would have to go down to swim and run at night or during my lunch break. I was very lonely. Trinity wasn't exactly a paradise for the Black socially and I think I probably would have been much happier down South where I wouldn't have had to be a "pioneer" and where I wouldn't have had the pressure of being the only Black. I'm not sure I'd do it again. I was no crusading Jackie Robinson; it was just that it was a challenge that I had to meet."

The first Black to play varsity football (none have lettered) was Kermit Mitchell on the 1959 team. Mitchell, who had been a starting end on the unbeaten teams at Fairfield Prep (Conn.), was for some reason made a tackle for the Bantams as a freshman. He stayed at that position the next year when he made the varsity.

During practice one day in the middle of the season Mitchell was playing left defensive end. A gigantic Trinity tackle from Sweet Briar, Virginia was playing left offensive tackle. On one play, which was a sweep around the offensive left end, this tackle went all the way around the line of scrimmage where Mitchell was standing, watching the play going to the opposite side. He came up from behind the unsuspecting sophomore, lifted his face mask and unloaded a shot smashing Mitchell's face. The result of this blow was that Kermit's teeth were driven through his lip. According to Mitch the coaches took it for granted and didn't give him any special attention. Mitchell was unable to play for the rest of the season.

Those days under Coach Dan Jessee were rough for Kermit Mitchell. Says Mitch: "I found Jessee to be a politician. In other words he responded to the alumni's wants and if a player wasn't an Anglo-Saxon, he had a tough time playing. He could afford to do this because in those years Trinity had great personnel and unless you were really great there was always someone around who was just as good."

"My relationship with my teammates was good, although I would have to say it was more cordial than friendly. There was no backslapping or anything like that. I think it was kind of a shock for them because most of them had never seen any Blacks before, unless it was a hand coming over their left shoulder.

It was kind of funny because I could use this to my advantage during games: most of the guys on the teams that we played hadn't seen many Blacks either. During the games I would fit their preconceived notions that I was some sort of animal by slobbering from the mouth and grunting and my opponent would get really scared



**Kermit Mitchell (78), class of '70, as a Trinity sophomore in 1959 among teammates. "I always had the impression that Trinity thought it was doing me a big favor by letting me come here."**

class and by his senior year had become the president of the German Club (at the time the most important social club on campus) and a member of the glee club. He also had been a first stringer on the football team. The student graduated and it wasn't until seven years later when he went to contest his father's will that it was learned that he was legally Black.

However, after Trinity's epic breaking of the color line, another Black student was not to be seen on campus until the 1920's (and he was only here for 1 year). The first full time Black student did not make his appearance until 1946. From that date until the early 60's Trinity followed a curious principle described by Kermit Mitchell as the "Noah's Ark principle." This was Trinity's strange practice of admitting minority group members in pairs i.e. two Negroes, two Chinese etc.

Following the sit-in of 1968 a miraculous change occurred in the admission procedures, and presently there are more Blacks on campus than have graduated from Trinity in the school's previous 150 years of experience. There are now 48 on campus.

W. Howie Muir, Director of Admissions, explained why there had been so few Blacks at Trinity until now. "Ten years ago we weren't going out and looking for Blacks or any other minority group. There was no effort, awareness or concern about bringing Blacks to Trinity. We believed then that we weren't ready to handle the academic needs of disadvantaged students. Also, in those days we stuck more rigidly to the old standards of measurement, college board scores etc. and failed to take into account the problems a Black candidate faces in inter-city life and teaching. Now that has changed. Today we look for potential and not just achievement."

The first (or second, counting the O.J. Simpson of the 90's) was Ralph Davis '53 who swam on the freshman team, lettered in track in 1951, and was a member of the team in '52. "When I was playing at Trinity," said Davis, "I always felt tight because I was constantly worrying about



**RALPH DAVIS**  
69 Play Street  
Fairfield Connecticut  
Major: EDUCATION  
Swimming, 1; Track, 1, 2, 3, 4;  
Young Democrats Club, 1, 2, 3, 4;  
3; Class Vice-President, 1; Brownell  
Club, Secretary, 3; Prepared at Hart-  
ford Public High School.

Extracted from the 1953 IVY. Davis is reputed to be the first Black athlete at Trinity.

and I wouldn't have any trouble with him for the rest of the day. I could hear him going back to the huddle with his teammates saying "Hit him, are you crazy? he's an animal..."

Kermit Mitchell graduated with a very high class rank, yet as he said, "I always had the impression that Trinity thought it was doing me a big favor by letting me come here." Once here Mitchell experienced the same loneliness socially that Ralph Davis had felt: "There were no Black girls around, even on the roadies and Black-White relationships were just not accepted then."

But it was Mitchell's schedule which was the hardest aspect of all for him at Trinity. The school gave him no money and consequently he had to work at two different jobs. Waking at 6:00 a.m. he'd go to work, then go to classes, then to football practice and finally to a second job at night. It was a terrible strain to put on his study habits simply because he did not have the money.

John Norman entered Trinity the same year that Kermit Mitchell did. Norman had graduated in the top ten of his class, been a member of the National Honor Society and been a star athlete. Said Norman of his admission into Trinity: "Certainly I was qualified, in those days you had to be better than just to be equal to. I had a definite need factor, I was the oldest of 11 children, but I felt that a major factor for the granting of my financial aid was my basketball ability."

"I was always haunted by self-doubt," Norman said. "I believed that coming into a white environment would be tougher academically. Consequently I thought I would need a lot of time to study, so I told them that if I would have to get a job I wasn't going to play basketball. I got the money."

John Norman was a very good basketball player. He was captain of the team during his senior year '61-'62 and would have been the first Trinity player to score 1000 career points if he had not injured his knee midway through his final season. His athletic prowess altered the reaction of both his teammates and his classmates to him.

"I feel I gained the respect of my classmates only because I was the basketball captain. It was a polite relationship but there was no camaraderie. There was no bigotry, but that was because I was no threat to their way of life. I was always trying to be White."

"My relationship with my teammates was all right, but I guess they couldn't very well snub their captain. I never felt any resentment from them, but I've always found athletes much more tolerant. Besides we were winning and scoring the winning point does wonders towards acceptance."

"Those were different times," he continued, "the Negro period as opposed to today's Black period. During my times here I had to overcome my negative reaction to my own blackness. My attitude then reflected the times. I felt obligated to the school, and I think if I had raised a ruckus I would have been on my way out. I always worried that if it came down to a decision between myself and another player, and both of us were equally qualified, that color might be the deciding factor. There was always that doubt."

The year after Norman and Mitchell entered the school Emmett Miller came here. Kermit Mitchell described the 6'4" 165-pounder as "all legs." Emmett played freshman football and cross country and

made the varsity track team where he lettered as a high jumper.

In 1961 two African students entered Trinity: Ousman Sallah and Michael Mseka. Mseka played only freshman soccer and track but Sallah was a three-year winner for Roy Dath's soccer teams. Sallah, self-named "Snowflake" was a player that Dath respected very much. "He was a great kid," said Dath. "He had a fabulous sense of humor and was a kid you couldn't help but respect."

"He played center forward and fullback on some of my most successful teams. I believe the Africans then had an easier time than the American blacks because everything was paid for them. I also think they were received more openly because they were foreigners; it helped not hurt them. Also, Ousman played soccer the way the kids here play football and he was good enough to make the Gambian National soccer team. His ability made him much more noticeable and I think he gained a lot of respect from the students here because of his ability.

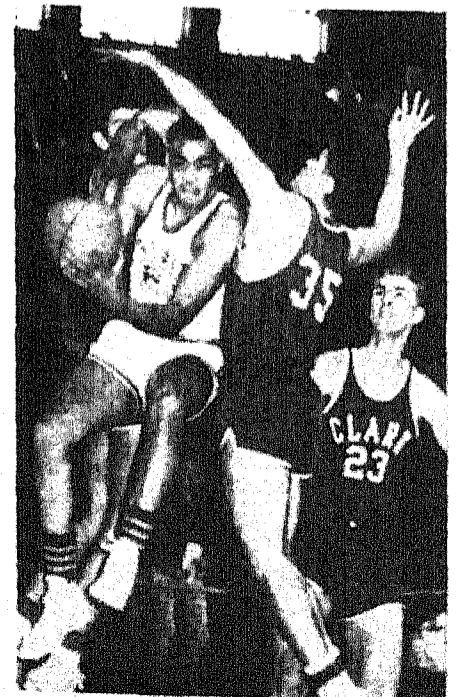
Ralph Davis, Kermit Mitchell, John Norman, Emmett Miller, Michael Mseka and Ousman Allah: Six Blacks in 150 years who played sports at Trinity before the students who are presently enrolled. Even with the students on campus now a number of sports have never had a Black face in the varsity pictures which grace the walls of the field house. Baseball, lacrosse, golf, tennis, squash, swimming, and hockey have yet to have a Black varsity member, although some of those sports have had Blacks on the freshman squad.

The history of the Black athlete at Trinity is as short as it is meaningful. The experiences which those athletes had were a microcosm of the whole Black-White relationship in America. For that is what sports is, a microcosm of the human theatre. For too long the black has had to trade ability for respect, talent for acceptance. Now all that has changed. Or has it?

Next week: The relationship between the admissions and athletic departments and the Black athlete.



**Ousman Sallah '65 played successfully on Roy Dath's soccer teams. Said Dath, "He was a kid you couldn't help but respect."**



**John Norman '60 in action. "I was always trying to be White."**