

The Trinity Tripod

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TRINITY COLLEGE, HARTFORD

November 24, 1970

Final Talks Started

B & G Strike May Begin at Midnight

Negotiators for the college and the union representing employees of Buildings and Grounds began final bargaining yesterday afternoon in a session that will probably last until tonight's strike deadline.

If no settlement is reached by midnight, a spokesman for the service employees union said it will strike tomorrow.

Frank Gontarz, business agent for the union, told the Tripod that "with a miracle we might settle this by the deadline."

On Friday, both sides met separately with federal and state mediators and presented their sides of the issues. At that session, both sides agreed to meet again on Monday.

The meeting which began yesterday marks the first time the two sides have talked in the same room since union

negotiators walked out of the talks three weeks ago. The union left the table because they demanded that the employees involved in the bargaining should be paid for working hours lost in negotiations.

On Friday, proposals centered on one major issue: which insurance, health, and welfare plan will cover the B & G employees. The college presently covers the workers with a Blue Cross-Blue Shield health and welfare policy, and a Connecticut General Life Insurance pension fund. Both policies are supported in part by deductions from workers' pay checks.

The union would like to replace both existing policies with Taft-Hartley plans, which are governed by federal laws and administered by both labor and management. The Taft-Hartley plans would be paid for solely by the College.

The Union presented full details of the Taft-Hartley program to college negotiators and the mediators on Friday.

Union demands include a 35 hour work week, a cost-of-living rider for automatic pay raises, and improved working conditions.

A college suit before the National Labor Relations Board, and union communication with federal labor officials have brought federal mediators into the bargaining for the first time. Previously, only state mediators had participated.

One reason for federal participation stems from a New York court decision in which colleges were found to be subject to a series of federal labor laws and regulations because they deal in "interstate commerce." That decision is now under appeal.

The Service Employees Union has only a "limited" strike fund, according to Gontarz. If the employees walk out, they will receive \$15 a week in strike pay from the union starting in the strike's third week, plus whatever benefits they might receive from the Veterans Administration if they are service veterans. Strikers are also eligible for food stamps.

'Same Old Song'

Dorm Residents Report Bad Conditions Remain

by Paul Dumont

If you were writing a theme song about this year's uproar over student housing, you might entitle it, "The Overcrowded, Dirt-Beclouded, Cobweb-Shrouded Blues." Or maybe, "B and G is Breaking Up That Old Room of Mine."

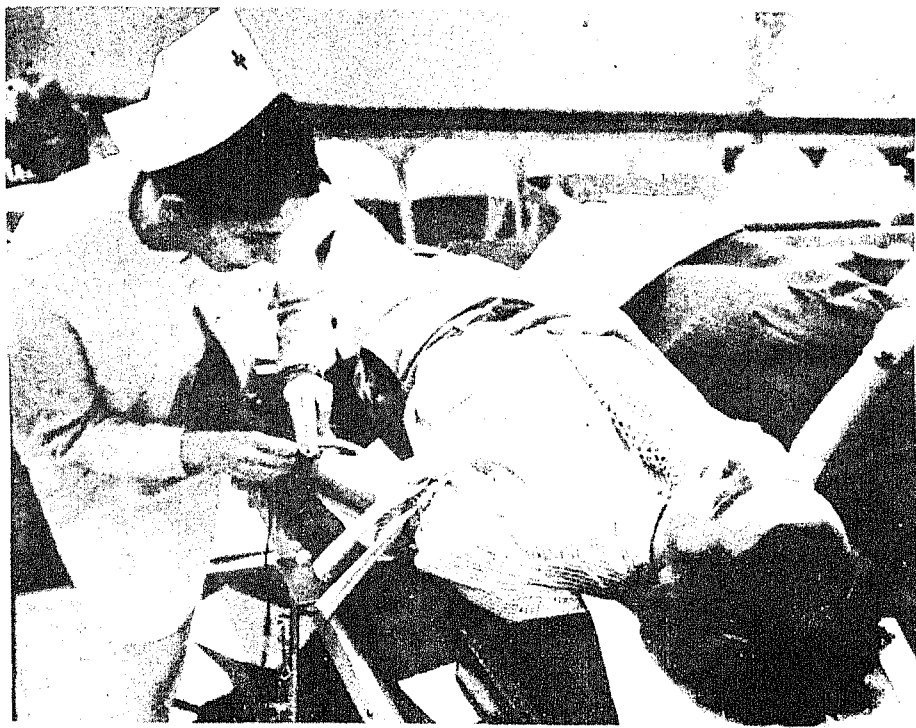
But when the TRIPOD re-visited some of the more decrepit dorms last week as a follow-up to a September article, the tune that seemed most appropriate was the old Four Tops hit, "It's the Same Old Song;" most living conditions seemed as bad as

News Analysis

ever, and any mention of Buildings and Grounds brought barrages of hostile comment.

All but two of the students interviewed laid the blame for many of their problems at the "eternally-closed door" of B and G. The two dissenters said they received quick, courteous service. But the great majority of students told of repeated requests for repairs, fixtures, or other service that met with little or no success.

One of the areas hardest hit by B and G, inaction was Vernon Heights. One Vernonite said that conditions there now are "not much better" than in September. Faulty electricity and a lack of sufficient outlets and overhead lights were still annoying residents last Thursday. Many faucets,



Below Quota

The blood drive dropped behind its quota once again this year as only 50 donors made it to the Washington Room last week for blood-letting. Certain blame was placed on the persons in charge of advertising the drive. There was also a problem in that the college did not send out parental permission slips this fall, as was the past custom.

Non-Concert Causes Send 6 To Meeting

by John Mottus and Steve Roy Lance

Seventeen talent agencies and students from 27 New England colleges discussed concert security, production and promotion and listened to "up-and-coming" groups at a New Hampshire conference last weekend.

Six members of the Mather Hall Board of Governors attended the New England meeting of the National Entertainment Conference in hopes of avoiding the problems they had with the Jefferson Airplane and Johnny Winter "non-concerts."

Gatecrashing by a mob can be avoided by using an outside public address system connected to the concert to "cool the crowd," one of the conference participants claimed. Several students said this tactic had succeeded at their colleges.

Bogus tickets can be eliminated by using the hard-to-copy tickets of professional ticket printers, said several conference participants. This may not always be foolproof and other security plans are being investigated by the Conference, they continued.

Members of the conference suggested that other ways of deterring counterfeiters, including reserved seats, selling tickets exclusively to the campus community, and booking small-name groups.

One college administrator said that a special rider contract developed by NEC would insure colleges against various failings of the artist.

At one college, said an administrator from Southern Connecticut State College, a well-known artist arrived so stoned he merely sat on the stage for 45 minutes and stared at the audience. The artist claimed that this was his show, and the college was unable to do anything, the administrator said. The NEC contract rider would have allowed the college to recover its money, he continued.

Board of Governors Coordinator Andrew McCune, '72, said inadequate publicity was one of the reasons for the \$5,000 loss on the College's Delaney and Bonnie concert.

Representatives of Rhode Island College said they faced a similar problem last year when they presented the then unknown group Sha Na Na. They budgeted 10% of their total costs solely to advertising, which is considered to be fairly high, they said. They distributed "gimmick" buttons and charged reduced rates to people arriving at

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Board of Governors Fails To Turn Up Bogus Tickets

by Susannah Heschel

With all but 400 tickets to the cancelled Jefferson Airplane concert returned, no evidence of counterfeiting has been found.

The Airplane concert was cancelled by the Mather Hall Board of Governors nearly two weeks ago following rumors of planned gate crashing and two counterfeiting operations.

The Board found one counterfeit ticket prior to the decision to cancel the concert and claimed evidence of counterfeiting at the College and at the University of Connecticut at Storrs.

If bogus tickets are included in the 400 still expected to be returned, the Board may

press charges of fraud or petty or grand larceny; according to Ellen Mulqueen, advisor to the Board.

All tickets returned by mail must be postmarked by Friday, November 19.

All refunds will be made by check through the mail within three to four weeks.

The Board voted to take legal action against all groups concerned with counterfeiting. Since there is not "substantial evidence" of the operations at this time, according to Mulqueen, the Board has made no plans for prosecution.

The College is not sure if it would press charges against the counterfeiters, according to Tom A. Smith, vice-president. The College will "wait and see" what evidence turns up, he said.

Whether concerts will be held at the College in the future is in doubt, according to Mulqueen. The Board will meet after Thanksgiving to decide if lesser-known groups should be presented; relaxing the risk of counterfeiting and disturbances.

Tentative plans are being made for a charity concert by Red Bone, a rock group composed of Indians, by the Board of December 13th. It is being arranged with Columbia Records as a promotional concert, with all proceeds above costs to be donated by the group to a charity.

Counterfeiting and gate crashing is not expected at this concert, according to Roy Dudley, programming coordinator for the Board. He explained that the group is not well known, that tickets will be low-priced, and that the weather in December is too cold for rioting.

A rash of disturbances has followed numerous concerts on college campuses throughout New England in the last few weeks.

Two disturbances occurred at a Grateful Dead concert at Boston University Saturday night.

An estimated 400 counterfeit tickets caused a delay at the gate. Police were called in to control the crowd waiting to get in the concert hall.

Inside the auditorium, five persons were arrested, two with injuries, when police arrested a man who entered naked.

Earlier this month a concert at the University of Hartford was interrupted when 40 to 50 persons broke in between performances.

Colleges in the area met last weekend in an attempt to determine a mutual security policy. (See story page 1.)

TRIPOD

The Tripod will not publish on Friday, November 27 and Tuesday, December 1.



Sgt. Preston's Best Friend:

Yukon King, Sergeant Preston's faithful dog (portrayed by Jeff Lipka) pants enthusiastically in a sketch from *Portable Circus* which ran Thursday through Monday evenings in the Old Cave. David Dangler (as Preston) is behind him. (Russ Kelly Photo)

CELLULOSE

Picking a Bone or Two

by Ted Kroll

This column I would like to merely pick a bone or two with several films that have been knocking around the Cinestudio lately.

M*A*S*H - There is no doubt about the fact that *M*A*S*H* is a funny film. First, it has a good script filled with so many punch lines that director Robert Altman can afford to throw a lot of them away by not stopping the camera for a second. He moves on to the next joke even though the audience is laughing so hard it cannot hear what is being said. Second, Eliot Gould has a funny looking face which is accentuated by chewing bubble gum and popping bubbles all the time. (A man after my own heart.) So, one cannot at least stop from cracking a smile in this witty film.

But having seen this film a couple of times, the superficial ha-ha-funny gloss has worn off after hearing and laughing at all the jokes. Actually *M*A*S*H* is an extremely bitter and nasty movie at heart. One only has to look at the brunt of a lot of the humor to see that the film ridicules and destroys certain types of human beings in the rush of all the punch lines. The prime example of this is the complete assassination of the Bible-belt doctor. Personally, I cannot accept the fact that saying the Lord's Prayer is a symptom of psychosis, yet in the context of *M*A*S*H* this is exactly what they want you to believe. Perhaps it could be argued that this is the 'true meaning' of the film, that war is hell and the traditional values which are used to justify war are bankrupt; that may be very well true. But the makers and actors of this film have all too smugly manipulated the audience into believing the free living doctors are so right, even noble, in their fun loving anarchy that anyone who does not share their convictions ought to be forced into the funny doctor's pattern of thinking. Again, look at the head nurse who at first is shown as a prig, thus open to any type of ridicule. Later when she lets her hair down, goes braless, she becomes one of the boys, and her character accordingly is changed to become sympathetic.

This type of effect is all too simple to achieve; it is too easy and simple-minded to feel superior to different types of people by merely dismissing their important

uniqueness, their individuality, their humanness through a joke. I mean, how can we honestly deplore the tactics of someone like Agnew when we, ourselves, complacently sit in the cinema and allow ourselves to be manipulated through the same type of mindless humor to revel in our own prejudices. Ultimately, this is the sort of film *M*A*S*H* is.

OPEN CITY - Tonight this classic of the Italian cinema will be shown at the Cinestudio at 7:30 and 9:30. One of Roberto Rossellini's first films, *OPEN CITY* marks stylistically the beginning of the Neo-Realism school of Italian film making. Until the outburst of this Neo-Realist school after the Second World War, Italian cinema had been notable only for its mediocrity. But film makers like Rossellini, Visconti and Fellini, at least in theory, threw out the formal studio sets with their artificial lighting, professional acting and fabricated stories to reach out to the realism of life on the street. The settings for their films were placed outside in public places with the sun as their main source of lighting. Instead of focusing on the stories of the upper and middle class they went to the masses for their material. Needless to say, most of these film makers are leftist in their political views. Rather than introducing new techniques into the cinema, this style of film making marks a new type of feeling to the screen, a new type of rhythm which is found by junking the studio and going outside.

OPEN CITY is the fountainhead of Neo-Realism. All the action takes place in dingy hallways or at the local parish or on the streets. The action centers around several leftists working in the Italian Resistance during the German occupation of Rome. However, the question here is not of politics, but rather of personal integrity. Instead of turning these men into great heroes, Rossellini shows them as men who feel compelled to hold on to their self respect, their personal freedom even to the point of death. Yet somehow even their terrible ordeals are not to be wept over, for Rossellini does not linger over their bleeding corpses in order to transform them into martyrs. Rather he shifts over to show the children who have witnessed these men's

Merrill Poetry: 'Sensitive,' 'Flowing,' 'Interesting'

by Ginny Bubera

To criticize an art form is perhaps one of the most difficult things to do because beyond measuring technical aspects the genius visible to one person may not manifest themselves for another. James Merrill certainly has the technical aspects of writing poetry under control and for me, his creative ability is also present.

His images were sensitive, the rhythm flowing, and his voice suggested the nuances apparent in all his poems. Mr. Merrill has the wonderful ability of looking at an object or a situation in a fresh and interesting way.

Merrill uses a free verse form, and for the most part an unrhymed line, which seems to work much better than when he uses a conventional rhyme scheme. Internal tension is held not only through diction, but also in the juxtaposition of seemingly unrelated ideas which become clearly alive in his usage. He writes in a controlled, yet forceful way, sensitively aware of things around him. Bi-lingual usage and tonal devices add even another dimension to his verse.

The first stanza of his poem "An Urban Convalescence" is a very striking one. In it he describes a building on the block where he lives that is being torn down.

Out for a walk, after a week in bed,
I find them tearing up part of my block
And, chilled through, dazed and lonely,
Join the dozen

In meek attitudes, watching a huge crane
Fumble luxuriously in the filth of years.
Her jaws dribble rubble. An old man
Laughs and curses in her brain,
Bringing to mind the close of The White Goddess.

Evident in this stanza, as it is in his other

poems, is the unique way Mr. Merrill has decided to explore the tearing down of a building. It is a lonely, frightening feeling. He is "chilled through" and feels "meek" and "dazed".

Tension is set up as he describes the crane as fumbling luxuriously in the old rubble. He then personifies the crane, giving her a brain. The "filth of years" is played against "An old man" and time becomes pervasive in the poem.

Tone and sound in the stanza are very effective. The end words, "dozen", "years", and "Goddess" echo each other and help pull the stanza together. Internally he uses alliteration. "S" sounds dominate the stanza and possibly relate to a crane digging up the rubble. To say "fumble luxuriously" is almost as awkward as the meaning implies. The phrase "dribble rubble" shows a controlled use of onomatopoeia.

It is of course not enough to be descriptive in a poem. One looks for a restatement of feeling. That, too, is evident. Since he has emphasized "time" in the first stanza, this is an evident theme throughout the poem. He goes on to reminisce about a past love and the place where he works. But those, too, he notes, are buildings to be scrapped. The realization is made then, in the last two stanzas that this city, all these buildings and experiences, are a destination, not a romantic place such as the Champs-Élysées. "But the dull need to make some kind of house/Out of the life lived, out of the love spent." The destruction of the building has thus become the destruction of a way of life, of experiences and people. Life, moreover, is finding a home, any place where time and experiences are sacred and whole, not susceptible to a fumbling crane's jaws.

Mr. Merrill read "An Urban Convalescence", and other poems with controlled intensity. He emphasized the words and phrases that he considered important. As a result the theme and meaning came through precisely; the images were easily pictured and the emotion of the poems engulfed the room.



Poetry Reading

James Merrill reading from his own works in Goodwin theatre last Thursday.

*The Arts
& Criticism*

Chabrol has chosen to study the life of the rich middle class in most of his films. By taking this far off point of view, we, as spectators, are allowed to see this style of life as very much centered around their possessions rather than personal relationships. When the order of their life is disturbed, when things are not as expected, only then do these people in Chabrol's films feel their internal passions, and, as Chabrol is so fond of showing, these unleashed passions lead to violent ends. But as order is restored, as at the end of *LA FEMME INFIDELE*, these people remain frozen again as the final shot so amazingly shows by tracking away and zooming in at the same time. The effect is motion with no movement, quite a strange sensation.

'The English Lover' Bows At Long Wharf Theatre

by Jayson Lloyd

She wouldn't tell what she had done with the head.

She sat there, on the witness chair, calmly explaining what she had done with the rest of the body she had chopped up with a carving knife, and how she had scattered the pieces onto railroad trains passing under the bridge, but she wouldn't say what she had done with the head.

If the Questioner asked the right question-then she would tell all. But until then, she'd rather not talk about it.

Everyone knows there has to be a head-even though the body has been identified, there are still questions- questions that have to be answered- why did she kill her cousin; did she do it alone; was her husband lying? The head might be a clue.

But building an air-tight case was impossible: as the murderess explained, (describing both her mind and her house) she was living in "A Place Without Doors."

"L'AMANTE ANGLAISE" (THE ENGLISH LOVER) or A PLACE WITHOUT DOORS, based on a novel by Marguerite Duras, revolves around the "true" story of Claire Lannes, a resident of a small French town, who on April 8, 1966, butchered her deaf and dumb cousin. The American premiere production opened Friday at the Long Wharf Theater, New Haven.

The unusual and compelling drama has three characters: a Questioner (Alvin Epstein) who probes the mind of the confessed murderess, Claire Lannes (Mildred Dunnock) and her husband, Pierre Lannes (Richard A. Dysart).

In the first half of the play, the husband sits under the lone spotlight on an elevated witness chair, and voluntarily answers questions from the in-the-shadows Questioner. The audience, given the story's background in an opening monologue, watches the husband tell his story- 22 years of marriage to an "estranged" wife who never escaped the watchful eye of the third house-mate, her deaf cousin; tales of several love affairs on the "outside," and ominous (though never developed) references to a workman, Alfonso, and a former lover of his wife, a policeman from a neighboring town.

The first act ends- without the appearance of the wife, and without a complete story. There are gaps, probable contradictions, and curiously unexplored avenues. There are detective-story possibilities- maybe she didn't commit the murder, or did she have an accomplice (Alfonso?) but the viewer expects the second act will deal with more than plot clarifications.

After all, his wife's name is Claire, an in French, "claire" means "clear"- somehow, she is going to deliver "truths", but these truths will open rather than close more doors, and the audience will see more questions, rather than answers, emerge.

In the second act, Mildred Dunnock is superb as the slightly crazy, but perhaps saner-than-we-are wife who disarms (so to speak) the Questioner and the audience with her humorously simple answer to elaborate and leading questions.

Her absent minded evasion of certain questions- what she's done with the head- draws the Questioner onto the platform and under the lights, where she, in turn, has some questions for him.

But then, he begins to lose interest. She, who has had a silent marriage, and has lived with a deaf mute, is on the verge of losing her first live audience and meaningful conversant, and the play closes with an appeal- the human appeal- "to listen- please listen to me."

Except for the husband's uneasy fidgeting and his wife's brief break-down in the arms of the Questioner, there is no physical action. But the eyes of the audience do not wander; their concentration doesn't waver.

There is something - something far more crucial than the intricacies of a grotesque murder- filling the stage.

The set, the minor movements, the dialogue are all deceptively simple. Director Brian Murray, a former actor with the Royal Shakespeare Company, London, and the original Rosencrantz in the New York production of Tom Stoppard's play, keeps the play tight and prevents it from lapsing into a question and answer period between stick figures.

He had the help of an extremely competent cast. The strongest performance came from Miss Dunnock, who holds the production rights to the play. In addition to creating the stage role of Big Mama in CAT ON A HOT TIN ROOF and Linda Loman in the stage and screen production of DEATH

OF A SALESMAN, she has played the leading roles in several movies, including BUTTERFIELD 8, THE NUN'S STORY, and SWEET BIRD OF YOUTH.

Richard Dysart, who appeared in the off-Broadway production of Six Characters in Search of An Author, has also appeared in several films, including PETULIA, THE LOST MAN, and the soon-to-be released THE SPORTING CLUB.

Alvin Epstein gave an adequate performance in spite of several forgotten and jumbled lines (which were recovered by the prompter) which nearly broke the flow of the play. Mr. Epstein should settle down as the production matures. In the past he has been seen in the Yale Rep's Story Theatre, and in the New York productions of King Lear, Waiting for Godot, Endgame, and several other big-name plays.

Alvin Epstein, who appeared last month in the Yale Rep's STORY THEATRE, has appeared in New York productions of KING LEAR, WAITING FOR GODOT, ENDGAME, and several other big-name plays.

All very impressive, actually. A well acted, humorous but serious production of a play by the French New Novelist, film-script writer (HIROSHIMA, MON AMOUR), and playwright, The play runs until Dec. 12.

The Long Wharf Theater is a few hundred yards from the Long Island Sound at New Haven. Take the first exit (Long Wharf) south of the I-91 and I-95 intersection; behind the Steak and Brew Restaurant, and behind the meat cutting and truck loading stalls, and surrounded by loads of parking, is a small, friendly theater-in-the-round. It's worth the trip.



Where's the Head?

Mildred Dunnock is being interrogated by Alvin Epstein in the American Premiere of 'The English Lover' now playing at the Long Wharf Theatre. He wants to know what she's done with the head of a dead body.

'It Happened One Night' vs 'John and Mary'

by Chris Sehring

The cinema reflects society. From motion pictures, a great deal can be learned about the ideas, values, and way of life of the society that was in existence at the time the

film was made. And since morality and love are discussed so often in today's world, I thought it would be interesting to compare an old "romantic" film with a new one.

Frank Capra's *It Happened One Night*, made in 1934, is the ancestor of the "sophisticated" love comedy. Claudette Colbert portrays a spoiled rich girl who runs away from home, meets reporter Clark Gable, experiences the expected comic hassels with him, and, at the end, of course, falls in love and marries him: Very light, very simple, and very sweet.

'Slow Dance' Cancelled; Two Plays Take Its Place

by Bob Shapiro

The Theatre Arts department's scheduled production of William Hanley's *Slow Dance on the Killing Ground* has been cancelled.

Slated to be staged December 11, 12, and 13, the play was put off, according to director George Nichols, because it was too complex for the short time allotted (under four weeks) for rehearsals. Mr. Nichols,

who will be on sabbatical next semester, said that he hoped to produce *Slow Dance* sometime in the near future.

As a replacement for *Slow Dance*, two one-act plays will be presented: Jean Genet's "The Maids" and Miklos Horvath's "Qwerty and the Indians." The first play contains three female and the second has three male characters.

Miklos Horvath, *Qwerty's* author, is a sophomore at Trinity and this is his first play. He wrote it as part of the playwriting course of David Eliet, instructor in Theatre Arts. Eliet will direct *Qwerty's*; Nichols will direct *The Maids*.

Qwerty Synopsis

Two soldiers are stationed on a mountain top with orders to Observe. What they are to observe they have no idea. Nor do they have any idea where the mountain top is located. Their only contact with headquarters is through a field phone, but they have received no calls in over five weeks. Osborn, the ranking officer, is a career soldier who has blind faith in the Armed Services. Hunt is a radar technician with a well-ordered and logical mind. He can't understand why he has been sent on this mission. In the course of the play, Osborn reveals that, while he has only pretended to have observed nothing in the past six months like Hunt, he has in fact seen a tribe of Indians whose ponies had wheels on their feet. Hunt decides the whole thing is an elaborate survival test in which Osborn is the observer. However, after some mysterious phone calls and a second sighting of the Indians, who are now airborne, Hunt decides they have been deserted by the army to die on the Mountain. Osborn wanders off and Hunt comes into contact with Qwerty, a mysterious Old Man who comes out of nowhere. Qwerty convinces Hunt to accept the Indians for what they are and to come down the mountain with him. Osborn returns and discovers Hunt's desertion. Unable to desert his post because of his military background, he cannot follow Hunt off the mountain. At the same time, he is finally forced to face the fact that the military bureaucracy had probably forgotten him and that he will die where he is.

Horvath said that he wrote the play because he was getting the feeling that "nothing makes any sense and any attempt to make sense out of anything is ridiculous." He emphasized that *Qwerty* "doesn't have any message as to how to live one's life;" rather, the play attempts to show that one should "accept the uncertainty which exists in every (life) situation," he said.

Mr. Eliet described the play as a "cross between (Samuel) Beckett and (Sam) Sheperd." He said that he chose the Horvath work over the others in his playwriting course because it was the most complete (except for some minor changes it is in its final form) and it is the most financially and technically feasible.

"I think it's an excellent script, at least comparable if not superior to any of the plays done in *Jungle* (a program of student-written one-act plays) last year," Eliet stated. He added that *Qwerty* is "not an amateur play. It deserves to be done on its own merits and not simply because it came out of the (playwriting) class. If it weren't a good play, I wouldn't do it."

The cast for the two plays has already been selected, although the names of the members were unavailable at press time. The plays will be presented at the same days and at the same times that *Slow Dance on the Killing Ground* would have been presented.

In Peter Yates' *John and Mary*, Dustin Hoffman and Mia Farrow meet in a bar, hop into bed, fall in love, hop into bed, and at the end of the film finally learn each other's name: very simple.

Both films are romantic fantasies. *It Happened One Night* is extremely obvious, totally idealist, and fails drastically as an attempt into comedy. Unlike *One Night*, which tries not to disguise its comedy in mystifying subtleties, *John and Mary* often forces its comedy upon the audience. The reactions of the audience are few and far between.

Perhaps it isn't fair to compare *John and Mary* with the only film ever to win the five major Academy Awards, but it's at times like this that I wonder if the cinema has really improved over the last thirty-five years. *One Night* had an excellent screenplay by Robert Risking, good direction by Capra, and two very captivating stars in Gable and Miss Colbert. I like Dustin Hoffman, and Mia Farrow looks very cute on the screen, but for pure charm they are no match for their predecessors.

John and Mary's trouble is that it tries too hard. In the question of morality between the two films, I find it more satisfying in having, "...the walls of Jericho tumble down" after Colbert and Gable are married than having Hoffman and Miss Farrow jumping in and out of bed, without even knowing each other's name. Now this isn't necessarily my own viewpoint as to the time that sex should take place; I simply felt that in these two cases the former was by far the better. I may be prejudiced when it comes to old movies, but this was one instance in which the elder could show the younger how it should be done.

Trinity Tripod

EDITORIAL SECTION

November 24, 1970

Union

The college's student activists have adopted their third new name in two years. The Theodore Lockwood Memorial Chapter of the Ghost Shirt Society, formerly the Trinity Chapter of the Students for a Democratic Society, has become Union. One is forced to wonder whether the new group is showing its propensity for artificial change, or--hopefully-- signaling student recognition that reform cannot be brought about through simplistic beliefs in surrealism and utopia.

The students of the college need an effective, articulate, and powerful body to represent them in the college governance process. Recent limitations imposed on the College Council by its Faculty representatives, led by Richard B. Crawford and Richard T. Lee, signal that the Faculty is not ready to loosen its reigns on curricular matters. Lee and Crawford have maintained before the TCC that collegiality is fine, as long as it doesn't invade the domain of the Faculty. The first job of a student union is to tell them that they are wrong. Real community governance will continue to be a myth until the largest constituency breaks from its rut of impotency.

The concept of a student union open to everyone is a good one. It should be formed with the intention of conducting student elections, maintaining direct relationships with Faculty committees and the college council, and overseeing the student activities budget. The union should be designed as a forum for discussion of major issues directly concerning student life both academic and extra-curricular. It must legitimize itself as the official spokesman for the student body in presenting its ideas to other members and components of the community.

The deceased Senate did not fulfill these functions. It became bogged down in trivial debates among frustrated high school politicians over such abstract and detached issues as the Nigerian civil war. It furthermore failed in its responsibility to maintain its own constitutional standards, a failure which ultimately led to its abandonment by the student body.

If Union is going to be effective in its attempt to revive student interest in College affairs, it has to remember that the students of this college are not interested in becoming spectators at a political circus.

The members must demonstrate that their name change means a change in outlook and not just another instance of the lexical acrobatics that has become the theoretical panacea for all College ills.

If the architects of Union want their plans to be realized, they are going to have to show that Union will not be a camouflage for SDS rhetoric, Ghost Shirt surrealism or Senate identity crises.

City Scope

People Removal?

Trinity is one of the backers of a plan to transform Hartford's South Green neighborhood into a "planned community" called South Village. Other institutions such as Hartford Hospital, the Institute of Living, South Congregational Church and St. Peter's, all in the vicinity of South Green, are also in the group, whose spokesmen estimate that 3 years of preparation - before construction begins - and over \$50 million will be involved. The group plans to raise all the necessary funds from private sources, there by cutting government red tape and speeding up the project.

South Village will include high rise, medium and town house style apartments, supposedly for people of "all" income levels. The project will house 1500 families, with rents ranging from \$80 to \$400 per month. No specific proportions of income groups were mentioned in the announcement - only a vague promise of a "diverse" community.

There will be stores, office space, restaurants and other facilities within the new neighborhood. A citizens' center will be open 24 hours a day, with lounges, ministers, family counsellors, investment experts, social security advisors and various forms of recreation and entertainment. Among the features which the backers of South Village are pushing are its proximity to downtown business and shopping areas, to churches and "cultural activities," such as the Bushnell and the Athenaeum.

Rev. Henry Gray, retired pastor of South Congregational Church, was quoted in Sunday's Hartford Courant as saying that Greater Hartford is gaining economic strength. The insurance industry, aircraft

plants and other businesses make Hartford a "business center of world-wide influence." Because Hartford is suddenly such an important place, South Village will provide an area in the "inner city" to "satisfy the living needs of executives, professional people, or highly trained technical experts."

This doesn't sound much like an economically "diverse" community. Further, Gray is said to have described South Village as providing housing, professional and commercial services to the employees of such sponsoring institutions as Trinity.

While the economic span of the community sounds rather dubious in the Courant article, no one will know for sure how inclusive - or exclusive - South Village will be until definite proportions of income groups and of rental ranges are announced. The South Green area is now pretty rundown, but it is the home of many Puerto Rican families. If site acquisition and demolition are followed by construction not beginning until early 1974, South Village could well be another example of "urban renewal," displacing hundreds of Puerto Rican families and leaving them nowhere. Hartford is desperately short of housing, and many landlords discriminate against Puerto Ricans. No mention was made in the Courant article of citizen participation in the planning of this gorgeous new neighborhood. South Green has seen several so-called "incidents" within the past couple of years - could "urban renewal" again be an excuse for "people removal?" Only time will tell - but remember Columbia's new gym on Morningside Heights?

Bridge Anyone?

by David Galbraith

Bridge has become second only to cancelling rock concerts as the dominant fad on the Trinity campus. Bridge is to Trinity what education is to Harvard. Indeed, bridge played a key role in the replacement attraction for the Airplane that the Board of Governors ran last Tuesday.

After the poorly publicized Rolling Stones concert, and before the three Mickey Mouse cartoons, a screaming audience watched the playoffs for the Community Life Cup. The playoffs featured the Ogilby Overtricks, the only two man team with a living room, and the Jacksonville Jacks, (two guys named John who used to be in the Mets farm system.) The Cup, according to the terms of the award, has to be shared with six other people.

South to bid six diamonds, and West to decide he'd rather play something else.

The game was distinguished by one brilliant play by declarer, and one fatal error by the defense. Immediately after taking his first trick with the diamond ace, South executed the famed "Superman finesse," first used by Webley-Vickers in Rio in 1931. Looking above North's head, he pointed out the window and yelled "Superman!" West and East immediately ran to the window and looked, returning in disappointment. East later charged duplicity on South's part when the diamond ace reappeared later in the game, but South still swears that he did see Superman.

Even with the finesse, however, South made the contract only on East's misplay. The second time diamonds were played, East noticed that he didn't have any, and invited South to "Go Fish." South did, and pulled the club ace, thus making his King good and making the contract.

The most interesting, and most deftly bid, hand, however, was the last one, which looked like this:

North S AQ84 H Q10 92 D 2 C K873	East S 108732 H 432 D J2 C J72	West S KJ102 H 1076 D 10 C AQ 1092	South S 2 H AKJ852 D AKQ432 C --	North S 8753 H QJ932 D 7532 C --	East S 9642 H 10 876 D J 9864 C--
South 5 D 6 D	North Higher! Pass	West S-- H 54 D -- C QJ 10 98765432	South S AKQJ 10 H AK D AKQ 10 C AK	West Pass	East Pass
East Pass Pass	West Pass Gin	North Pass	South Pass (He! He!)	West Pass	East Pass

It is difficult to estimate whether the bidding or the play of this hand is more interesting to the observer. South held two six-card suits and bid five diamonds. West held North's thigh and passed. North responded by urging "Higher," causing

Mysticism

Trance Medium Elwood Babbitt will give a lecture-in-trance Wednesday, Dec. 2 at 8:00 p.m. in the Washington Room. His spirit will leave his body permitting another entity to speak through him. Bishop Pike, Krishna, Mark Twain, Vishnn, and many others have spoken through him in the past. The commune BROTHERHOOD OF SPIRIT will help strengthen the vibration as will the commune band Spirit in Flesh. The band has been recently signed by Metzomedia and plays Spirit-Rock music.

The Trinity Tripod

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Outrageous Fortune

The Emperor Has No Clothes

by Jay Mandt

The present discussion over the three year degree proposal advanced by President Lockwood leads to just one conclusion: the College hasn't the least notion of what it's doing. It doesn't know what maturity is, so can't provide it; it doesn't know how to measure success in meaningful terms, so can't judge what it does do; and it can't formulate a coherent statement of its purpose as an institution, and therefore it can't even find out how to do whatever it thinks it might be able to.

The three year program is supposed to "recognize" the differing rates at which young people mature. This is very clever, but it presupposes that somebody understands what maturity is and how it happens. More to the point, it presupposes that the college curriculum is relevant to maturity. Let us be more honest than usual: the curriculum of a college bears as much relation to maturity as reaching the legal age of 21 does to being a qualified voter. That relation is quite apparent, but obviously without substance. The college degree just says that somebody has been going to class for a length of time determined by social custom, and sanctified by having been custom as long as anyone cares to remember. We must not pretend that anything the college does deliberately has any relation to maturity, or that a degree recognizes any such thing: to see my point simply note how many 50 year old children there are today with diplomas. The college's teaching doesn't necessarily make people able to think because a course doesn't require thinking unless the professor teaching it does, and many of them don't. And many of those that do, operate on the assumption that any time-server at least deserves to pass. And to assume that the college's isolated, fairy-land environment has anything to do with emotional maturity is, if anything, more ludicrous than to suppose it trains thinkers.

The curriculum says that the purpose of the College is to "enhance the quality of judgement, the quality of perception, and the quality of mind" of the students. How nice. Can anybody explain to me what any of these things are? Does the quality of perception have anything to do with wearing glasses, or the quality of mind anything to do with the use of "mind-expanding" drugs? Suppose in this last case it does -- then we ought to enhance quality by pushing drugs, as an institution. But suppose drugs are considered actually destructive; then we ought to be sponsoring "busts", shouldn't we? But perhaps we feel it necessary to leave this matter to each individual, perhaps we aren't able to decide whether drugs have any relation to the "quality of mind". If we leave the "quality of mind", or the determination of what effects it to individuals and their private judgements however, by what reason will the college take on itself the measurement of success? Is a grade or a degree going to demonstrate one's relative success in this kind of endeavor? I hardly think so. If people decide the quality of their own mind, why shouldn't they provide their own grades and such?

The three great purposes of this college are so vague and ill-defined as to be meaningless. They give us just a vague sense that something is supposed to happen here that changes our minds, in some way or another. But the college takes up the task of measuring such things, with grades in courses along the way, and a diploma at the end. Is there any remote possibility that these measurements bear the least relation to our stated purposes? Hardly. Let us be

honest again: the degree and the grade are just convenient, arbitrary yardsticks whose only purpose is defined operationally; that is, a degree or a grade just recognizes that somebody has been doing what has been defined arbitrarily as what they are supposed to have been doing. In this case, registering for so many courses per semester, receiving grades of such and such a minimum qualifies one for a diploma, and grades themselves are defined as witnesses to such and such a performance, to be determined by the professor, some of whom decide that course "A" will not have any grades lower than B-; most of whom decide that nobody ever fails, and all of whom are necessarily caught up in a circle of absurdity.

To suppose that the college as an institution can use the grades of each professor interchangeably to determine who does and who does not graduate is as intelligent as to suppose that a diploma measures quality of judgement, perception, or mind, where each of these are empty concepts. It's just so much nonsense.

It should not be difficult to see the argument for my third objection, that the college can't make a coherent statement of what it's doing, and therefore can't figure out how to go about it. If, as I have suggested, it doesn't know what that overall quality is which it wants to give rise to (maturity), and if it doesn't know how to even define the parts of that quality, let alone provide a coherent measurement of attainments and success towards reaching it, then it takes little imagination to conclude that the college is doing something it knows nothing about. Of course there are brilliant people teaching here, and other brilliant people learning here, but their brilliance has nothing to do with their being here. Their concrete achievements are not measured by our measurements, because those measurements don't measure anything in particular, they just "happen" to us, according to certain rules nearly all of us understand and play by. The entire purpose of the college, if we seek to define it, ends up being defined as its role as offspring of whatever preceded it. The only meaning a college has today is its history, and the only meaning it can have for tomorrow is what we decide to make it mean.

The issue in the three-year debate is hardly what it seems. The terms of the apparent argument are either ill-defined, unrelated to the issues, or completely meaningless. To construct one's views in this circle of meaninglessness is an act of great folly. Trinity should not have this debate, because it's just going to cause trouble. It should also not have degrees, or grades, or a great many other things we treat as sacred cows. If we tear away the veil, we see the emperor has no clothes, no rhyme or reason. It is incumbent on this community to realize that it doesn't know a damn thing and to stop pretending it does. It's time to turn this college not just around, but inside out, and make it an open-ended search for its purpose.

This sort of thing is actually quite possible, too, unless you want to argue that Harvard isn't doing it, or that students who want degrees wouldn't come here if we did any such thing, or that we'd lose accreditation if we stopped giving out degrees that measure nothing but themselves. Those arguments, and others, like them, will carry the day, they always do, but if two people more learn how silly it is, then the argument will really have educated somebody.

LETTERS to the editor

Dick Who?

To the Editor:

In light of my unsuccessful bids for spots on both the Trinity College Council and on the Faculty Curriculum Committee, I am sure you gentlemen of the press will be happy to learn that you won't have Steve Barkan to kick around anymore.

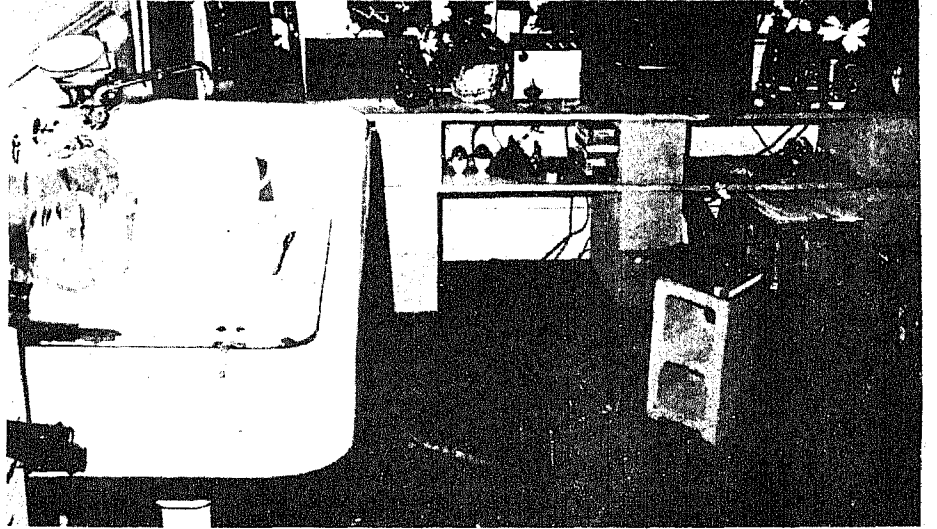
Sincerely,
Steve Barkan '73

'Absolute'

To the Editor:

Is it possible that an absolute has been found? If George McGovern and Spiro Agnew had attended the recent Cinestudio presentation of BEYOND THE SUN they would have no doubt ascertained something to agree upon.

Rich Reinhart '73



Living Room Sink:

Vernon Heights show off one of its nicest touches: sinks in the living and bed rooms. Just one of the problems facing the college when an apartment is converted to a dormitory.

Dorms . . .

(from p.1)

been taken."

Bill Searle, resident coordinator for the Quad, also criticized B and G's responses to student needs. He described some lavatory areas in Jarvis as "dangerous," and listed leaky radiators, falling ceilings, too much heat, and no vacuum cleaners as problems that have gone unchecked since September.

In the Cook dorms, at least one coed still had complaints. She called for more shower curtains, and bemoaned the fact that unshaded windows, "which are fine for boys," have turned the girls' lavatory into a voyeur's paradise. The co-ed also complained about holes in room doors where inside locks have yet to be installed.

At Elton, the chief complaint in September was the assigning of three girls to once spacious doubles. The TRIPOD re-visit found that three of the triples had each lost a resident to New Britain Avenue apartments. The girls in the other triples elected to stay where they were.

Eltonians berated B and G for eternally plugged-up sinks, faulty lavatory stall doors, noisy radiators, no shades, and erratic heating.

Co-eds were thankful that shower partitions had been put in ("although you still have to walk through the other person's shower.") In fact, despite their complaints, most of the Eltonians interviewed seemed content with their dorm.

Such was not the case across the courtyard. In fact, this reporter learned the true meaning of "keeping up with the Joneses," when getting down all of the complaints from the Jones basement residents proved a formidable task.

High on the annoyance list was the sterile appearance of the Jones rooms themselves, with most of the scorn being heaped upon the thin and often cracked cinder-block walls. "Not only can I hear my neighbors snoring," said one student, "but I can see them."

Most interviewees called for improvement of the Jones Lounge, including carpeting, a tv set, a soda machine. Window screens and

improved lighting in the halls and lavatories were still in great demand. Most students agreed that the number of wastebaskets in the dorm had increased since September, but complained that they were emptied only sporadically. The dorm's lone vacuum cleaner was repeatedly insulted, as were poorly-fitted windows, insufficient security patrols, and (surprise) the inefficiency of B and G.

Ears ringing, this reporter moved up to the first floor of Jones, where the comments seemed less vehement. Most interviewees there said the plumbing was "pretty good," and few complained about the heating. Even fewer complaints were voiced on the second floor. Due to the lateness of the hour, the third floor was not canvassed.

Jack Cassidy, Ass't Dean of Community Life, said the basic problem with B and G (and with College as a whole) is finances. He said the College was "trying hard" to alleviate poor dorm conditions. "The physical aspect of the College should have top priority," he said. "The Office of Community Life has brought all of the housing problems to the attention of the administration, and only an upper-level decision can get things done now." He advocated "more creative utilization of present buildings," and said he plans to "explore with students" possible new housing and life styles. Cassidy added that the Community Life is trying to get the administration to put dining and residential life on top of the priority list for any future funds.

Until those funds materialize, it seems that students will just have to go on singing those fictional blues songs. Many dorm-dwellers, including some freshmen, have already become "resigned" to leaky faucets, weak lights, and do-it-yourself repairs. Others are hopeful that things will get better; many feel that things couldn't get worse. A few of the latter have already left the College, undoubtedly chanting a new theme song, "We Gotta Get Out of This Place."

Commencement

Honorary Degrees

The student members of the TCC are requesting that students submit names of those people who in their opinion, are most deserving of an honorary degree from Trinity.

Accompanying the names should be appropriate biographical information of the proposed candidate and a statement in each case as to the primary reason for the awarding of the degree.

To the Senior Class:

a questionnaire concerning possible changes in the format of the Commencement Exercises.

1. Do you feel that the present format of the Commencement Exercises is satisfactory?
2. What specifically would you like to see changed in the exercises? Please elaborate. Res

TRIPOD

The TRIPOD will not publish on Friday, November 27, or Tuesday, December 1, due to the Thanksgiving recess. Happy Holiday!

Intramurals

Any Independents or faculty interested in playing intramural volleyball should contact Hugh Woodruff, Box 741, immediately.



Astronaut John L. Swigert tells a Kriebel audience that the method used to tackle the problems in landing on the moon can be successfully put to work against domestic problems.

Barkan Plea Draws Mixed Reactions

by Phyllis Scheinberg

Students and faculty expressed varying opinions concerning sophomore Steven E. Barkan's plea that they join him in refusing to pay the ten per cent Federal tax on telephone service, in TRIPOD interviews Sunday.

Barkan described the tax as being used "exclusively to help finance the Vietnam War" in a letter to the editor that appeared in last Friday's TRIPOD.

One student opposed Barkan's letter on the grounds that the nation is "committed" to the war. Jackie Volk '73 said, "in as much as we are committed to war and have committed our men to war, they deserve our support."

Robert La Rosa '71 also disagreed and called Barkan's plan "a frustrating form of protest." "It is unsatisfying to hassle with the phone company," he said.

Other students endorsed the plan.

TCC member John Stevens '73, said that because he was not yet able to vote, refusing to pay the tax "is the best way to express oneself."

Many faculty and several students were reluctant to either endorse or condemn Barkan's proposal.

Richard K. Fenn, assistant professor of sociology admired Barkan's "sensitivity" but supported the tactic "only as a purely symbolic gesture." Dr. Fenn said that if we are going to "withhold financial support for the war then we should look into more significant taxes" such as income tax, gas tax, and lastly phone tax.

Fenn said we must examine the complex matter of how funds are transferred from public to private hands.

Barkan said that this is the first month that he will refuse to pay the ten per cent phone tax. "I guess I justify it on the grounds of conscience," Barkan said.

"This form of protest shows the government that when it pursues immoral actions, it will not be wholly supported by the crime of silence. Refusal to pay a war-tax has more tangible significance than the signing of a petition or marching in a rally."

According to Barkan, the War Tax Resistance, an anti-war group reported in April 1966 that the telephone tax of ten percent was in response to increasing Vietnam War costs. Barkan pointed out that Congressman Wilbur Mills, chairman of the Ways and Means Committee of the House, stated in the Congressional Record at that time "It is clear that Vietnam and only the Vietnam operation make this bill necessary."

Barkan also cited a Wall Street Journal report that 18,000 people withheld their telephone tax in 1969. In nearly every case, said Barkan, the telephone company did not interrupt service.

According to the War Tax Resistance, the telephone companies treat payment refusal as a matter between the individual and the government. The phone companies, according to Barkan, merely report to the Internal Revenue Service that the tax has not been paid.

Trash Cans

New trash barrels have been set up at various places around the campus. We urge everyone to use them.

Who is Fast Al, and why is he so fast?

Students Challenge Astronaut On Space Program's Value

by Steven Pearlstein

Dead end.

During the first lecture in McCook auditorium, Swigert talked at length about the scientific gains and goals of the space program. He explained that the number of possible tests that can be done from space is unlimited. Various disciplines are in constant competition to get their experiments into the flight plans, he said.

Commenting on the recent Russian unmanned landing on the moon, the Apollo 13

as scientific research centers as well as stop-over points. He predicted that they will be manned in part by scientist without astronaut training. Physical requirements will not be as stringent for these space station observers, he continued.

Swigert predicted that the Russians, who have been gearing their manned-space programs towards the completion of the space station, will have such a system in operation within a few years. He said the U.S. could not have a space station operational until 1977.

The United States and Russia are now designing a common docking mechanism, which will pave the way for cooperation in the shuttle program, he said.

News Analysis

command module pilot defended manned explorations. "Unlike a machine, a man can alter his plans and tests to meet new situations and curiosities which were not expected, and which could not be perceived by a machine," asserted Swigert.

Swigert detailed plans for a space shuttle system which is now in advanced planning stages.

He said the shuttle vehicles will operate in conjunction with a semi-permanent space station, which will act as a stop-over point for the shuttles.

The shuttle craft will have some sort of wing structure, Swigert said, and will be able to land at special airports and be back in use within two weeks.

"Hindsight tells us that we might have considered more seriously the reusable space-craft idea in our initial planning in 1959," admitted the astronaut. He said it might have taken longer to get to the moon than it did, but would have cost less money for the overall moon exploration program, if reusable spacecraft had been used.

Swigert said the space stations will serve

Community Affairs Office Seeks College Financing

by Cathy Harris

The Office of Community Affairs will not be able to operate next year unless it receives financial support from the College, according to Ivan Backer, Special Assistant for Community Affairs.

The office was originally funded by a two year grant of \$52,770 from the Hartford Foundation of Public Giving. The grant will run out at the end of this school year. Backer estimated that the office would need \$25-30,000 from the college next year to fund programs and pay salaries.

Backer said that he did not expect help from another foundation. "Foundations like to feel they're initiating something," he said. "They give 'seed money' to start functions which the institution can support later." The grant given to the Off of Community Affairs was given only for two years with the expectation that, if financially possible, the College would support the office after that period, Backer said.

The Community Affairs Office forms a link between local community groups and interested student volunteers according to Backer. The office helps place student volunteers and students seeking "field work" in community agencies as a part of their course work.

There are now fifty students doing field work, and another one hundred students working as volunteer tutors and recreational leaders Backer said. Other students are waiting for placement, he continued.

The office also tries to make the College's facilities available to the community, Backer said. Last summer, under a program financed by Park and Recreation Department, the Ferris Athletic Center was used for a neighborhood recreation program.

Philosophy

The Department of Philosophy will sponsor a lecture entitled "Desire as the Nature of God: a Heideggerian interpretation of a Upanishad passage" on December 1. The lecture will be delivered by William Pennell Rock, a Senior Research Fellow at Benares Hindu University, Benares, India.

McKee, McNulty Direct New Research Programs

by William J. Miller

Two faculty members are directing programs that offer new opportunities for student research. J. Bard McNulty, professor of English, is using the computer to teach grammar. Clyde D. McKee, Jr., Associate Professor of Political Science, will recommend students for grants in the investigation of ecological problems.

The engineering department's computer has been programmed to take two or more sentences and combine them into one grammatically correct sentence. McNulty has had the assistance of Chris Baker, '71, and Theodore R. Blakeslee II, associate professor of engineering in setting up the computer program.

Although the computer program is being used mainly by the 100 students in English 205-206, anybody is welcome to use it, McNulty said. Programming instructions can be obtained from McNulty.

The computer is in the Hallden Engineering Laboratory and can be operated at any time.

The computer writes only sentences that

are grammatically correct. If the student tries to combine sentences in an incorrect fashion, the computer refuses to print them.

McKee has secured \$1000 grant from the Connecticut Research Commission for student research into environmental problems.

The individual grants are for \$50 to \$300. McKee said that the amounts given will probably be closer to the \$50 figure. Research programs should be submitted before January 31, 1971. Students should have their program endorsed by a faculty member before submitting it to McKee.

As chairman of the Urban and Environmental Studies Advisory Committee McKee was told by the research group that the grants were being made available.

McKee's committee felt that such programs would be worthwhile and secured President Lockwood's approval to accept the grant.

McKee said that the grant is the first to be given for student research at the College.

Newhampshire Meeting . . .

(From P.1)

the concert in 1950's style clothing.

The concert was successful, they said.

Three of the groups presented at the conference may appear at Trinity later this year. The members of the Board of Governors attending the meeting were "quite impressed" by folk singers Nicholas Holmes and Jonathan Edwards, and Alive 'n Kickin', a hard rock band.

One of Alive 'n Kickin's records released this year, "Tighter, Tighter," already has sold 1.5 million copies, but their promoter said they are not yet well known.

Shortly before Alive 'n Kickin' was to go on stage, they discovered a faulty resistor in their organ. According to several members of the group, no stores were open and no one at the auditorium had a spare part. The group's drummer then randomly called people in the phone book, and after about 10

tries, he found a man who could supply them with a new resistor. Their organ was repaired only minutes before their performance.

The National Entertainment Conference is a non-profit student-professional organization that deals with media problems and promotes high standards in entertainment. NEC has 550 member colleges.

M*A*S*H - Most Distinctive American Film This Year

by Chris Wilsoi

Ten years of hard earned sensibility and the acquisition of an acute sense of the absurd has brought about a metamorphosis in film making which has led to such exemplary efforts as M.A.S.H. emerging from the shell of the Mister Roberts tradition. Like all comedies, the primary intention is to be funny, and like most humor the laughs come at the expense of someone else's humiliation. The difference is that here a precarious balance is struck between the necessary amoral quality of comedy, and the inescapable physical and moral horror of war. While the scale tends to tip a little too heavily in favor of the humorous, M.A.S.H. remains the most distinctive and forceful American film of this year. Ring Lardner's screenplay is leaded with puns and topical one-liners which breathe new life into the events of the movie situations which are pure, irreverent farce, relying on the old standbys of sex, religion and drink for both the source and butt of its jokes. Eliot Gould and Donald Sutherland are classic comic heroes, guys who have beaten the system, defying both authority and death with admirable abandon. The only catch is that they also happen to be highly competent surgeons, presumably dedicated to saving lives. Reality remains very close to the surface in M.A.S.H., repeatedly imposing itself in the form of spurting arteries, burned flesh, gaping chest wounds and beaten strait-jacketed man.

Before everyone falls too rapidly into the trap of heavy identification with the glib, iconoclastic humanism of Drs. Gould and Sutherland, it should be pointed out the

larger consciousness belongs to the film as a whole, and not to its individual components. Their casualness extends beyond the realm of their medical feats into the gleeful destruction of a man who seeks sanity in religion, instead of martinis. The moral thrust of M.A.S.H. is subtle, for while the focus is always on the humorous, it paints as explicit portrait of the dispassionate, mechanical exploitation of the weak by the strong, a trait not limited to war. What M.A.S.H. does most effectively is to build the viewer's detachment with a barrage of burlesque gags and parodies, and then destroy that distance with a single line or scene, a slash of realism, which leaves a hollow ring to the laughter.

Much of the credit for this calculated ambiguity belongs the technical richness of the film. Director Robert Altman makes good use of over-lapping dialogue, relatively inexperienced actors, and such devices as the camp PA system, which provides a continual background of Japanese versions of popular American songs, and information concerning the AMA's stand on marijuana. Although Eliot Gould (mercifully lower key than in his later performances) is the central figure, the film does not rely on his personality to sustain its energy. There are lapses in M.A.S.H., moments in which it loses its direction, and plummets into pointless exaggeration. Foremost among these is the sequence dealing with the "best equipped dentist in the army", however, none of its flaws succeed in undermining either the comic substance, or the moral substructure which give M.A.S.H. its double-edged impact.

The Arts & Criticism

Parking

Parking is now available in the Varsity Field Parking Lot at Vernon and Broad Streets any time of the day or night. Entrance is on Broad Street.



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Sports Editorial

Make The League Official

by Dick Vane

Trinity's 1971 football season is already well underway. During the summer and fall Trinity's coaches have been contacting promising high school seniors, telling them about the school's academic and athletic programs. Each year the recruiting rat race becomes more cutthroat, especially when acceptances are mailed out in the spring and the students are faced with a final decision.

LACK OF RULES COULD CREATE PROBLEMS

There are no rules governing Trinity's recruiting practices, nor are there any for schools similar to Trinity. The only limits are the athletic budget and the endurance of the coaching staff. People, as well as resources, become drained in the year-long battle. Following this system of recruiting much longer could create tremendous problems not only for the coaching staff and the athletic department but for admissions as well: standards may have to be changed in order that the Bantams can field a competitive team.

Trinity officials have seen the need for a federation of schools with athletic policies similar to theirs for quite some time. This federation would set guidelines not only for recruiting but for scouting and other facets of the game as well. Athletic Director Karl Kurth has been working towards this goal with athletic directors from ten other schools and all of these men are firmly in favor of forming a league. The question is: what is taking them so long?

FORMAL LEAGUE MAY CAUSE PRESSURES

One of the serious objections that has been raised concerns the pressures which some schools fear will arise from the publishing of League Standings. The fear is that things might get out of hand as competition for the league title increases. Another objection is that poor seasons will look even poorer when the standings and the results are published every week. Alumni would be pressing more for productive seasons and undo pressure might be exerted on the coaches.

We feel, however, that the detrimental effects arising from the publishing of league standings are far outweighed by the league's beneficial aspects. A league automatically adds something to every game that a team plays. A victory has more significance than just the fact of a triumph. Games take on meaning, something that is absent if there is not a league, and coaches and players have a goal that they can strive for.

LEAGUE WOULD AID FANS

Perhaps the league would be most important to the fans. The TRIPOD's Joint Organization for Competitive Kollege Sports, despite its unquestioned informality, increased reader interest tremendously. Were the league formalized it would not only increase student spirit for the school in the league too. If there were a league, games which usually would be unimportant would take on significance, especially if a win were to mean an advance to the top of the league. The fans could only benefit from the increased competition.

The competition would not effect the teams in the league, aside from getting the players more psyched for the games, because the league would have regulated recruiting procedures. All squads would thus be on equal footing and would not be on equal footing and would not be allowed to accelerate their programs in order to give them certain advantages over other league teams. The competition would remain purely athletic.

The need for the league is definite; it has been recognized by every athletic director involved. The time has come for the federation to be formalized, for it is this time of the year in which the recruiting wars begin in earnest. It is urgent that those people blocking the league's formation change their positions so that this year's recruiting war ends before it begins.

'Red Heads' Fall By 70-65; Impress Fans With Antics

by Mike Gilboy

Trinity Basketball Coach Robie Shults posted his first win of the season last Saturday as Moore's All-American Red Heads fell to the Trinity Alumni All-Stars, 70-65.

The Heads, looking resplendent in their All-American red, white, and blue uniforms (Abbie Hoffman take note), first dazzled the crowd with a pregame ball-handling exhibition.

After suffering through introductions, the Stars came out ready to play ball; their opponents, however, seemed Moore intent on exploring all the Freudian implications of the existence of an all-female basketball team. Exploiting a slight height advantage, the Stars grabbed the jump and shortly thereafter the lead. The All-Americans were never far behind, and the game soon became a solid defensive battle. It was feared that the Stars were going to continue to play basketball, but the Nu Left cheering squad opened fire, and soon the two teams were vying for the showmanship award.

The halftime show featured members of the Red Necks demonstrating selected trick shots from their fabulous repertoire, with team comments about the shots as an added attraction.

After these eye-popping feats the Nu left ("to do some serious drinking"), but the Stars still managed to struggle through the half and finish the game.

The second half featured more of the same antics but by now the Stars picked up their cues much quicker, and by the end of the game even the refs were incorporated into the act.

Game scoring honors went to Capt. Jolene Ammons of the Red Heads who finished with 24 points, while Joe ("Hawk") Pantalone led the Stars with 18.

SCORING

	1	2	3	4	
Red Heads	16	14	14	21	65
All-Stars	23	14	14	19	70

Player	FG	FT	PTS
Ammons	10	4	24
Giles	2	0	4
Hair	1	0	2
Housell	7	2	16
Losier	5	3	13

Milner	1	0	2
Cearcy	2	0	4
	28	9	65

Alumni All Stars

Player Class	FG	FT	PTS
Belfiore '66	4	0	8
Pantalone '70	9	0	18
Wynn '53	3	0	6
Heimgartner '68	5	0	10
Gutzman '68	1	1	3
Elkin '68	3	0	6
Leghorn '64	1	1	3
Dupont '69	4	1	9
Stuhlman '68	2	1	5
Martin '69	1	0	2
	33	4	70

Bantams Hope To Maintain Lead In Final N. E. Ratings

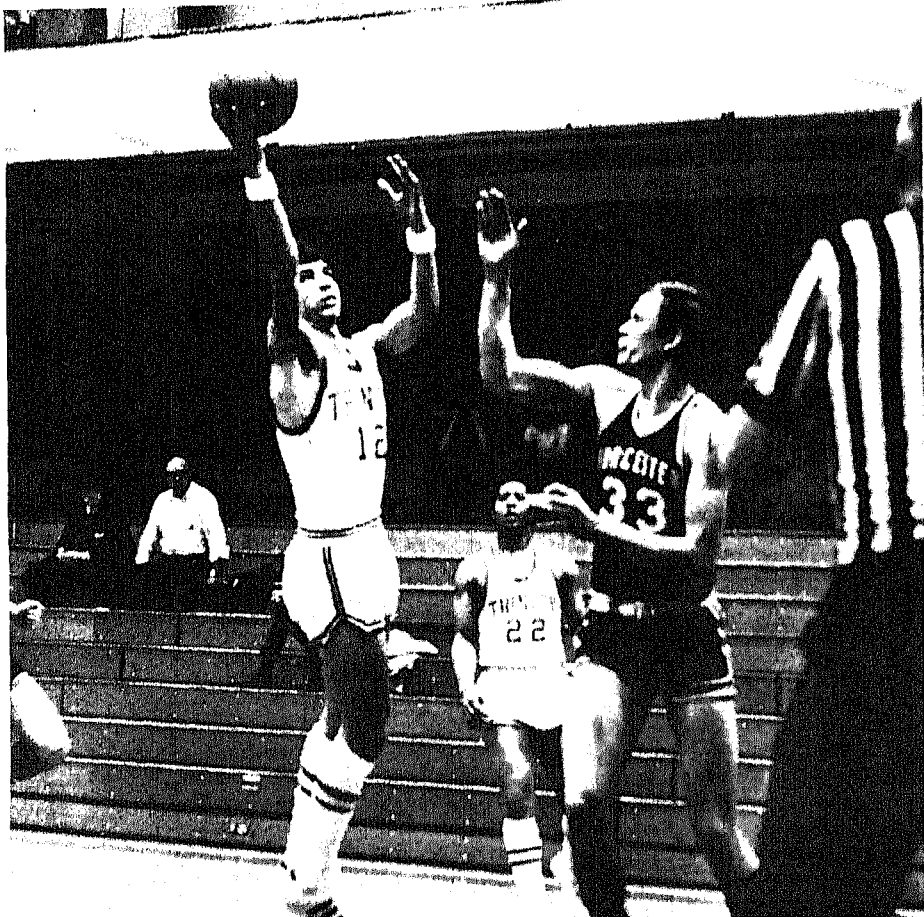
by Dick Vane

Trinity fans are holding their breath today, awaiting tomorrow's UPI New England College Division coaches' ratings. The Bantams were ranked number one last week, advancing from fifth place after their 24-14 victory over Wesleyan. The only member of the Top Ten that was in action Saturday was Central Connecticut State University, the team that lost its number one ranking to Trinity. Central lost to arch rival Southern Connecticut State University, 27-21, thus dropping their record to 5-3-1.

Last week the top three teams, Trinity, Norwich and Bowdoin were separated by only eight points, while Central trailed the Bantams by 16. Central will probably lose some more of its votes in tomorrow's balloting; where those votes go will decide the New England champ.

The coaches' decision should narrow down to a choice between Trinity and Norwich. Bowdoin, who trailed the number two ranked Norwich squad by a single point last week, suffered its only defeat of the season to Wesleyan; Trinity beat the Cards by ten points. Both the Bantams and the Cadets finished with 7-1 marks.

Mal Salter, Trinity Sports Information



Howie Greenblatt, captain of this year's varsity basketball team, goes up for a shot in action against Worcester Tech last year. Waiting for a possible rebound is junior Al Floyd (22). The Bantams open their 1970-71 season next Friday against Clarkson.

Hoopsters Cop Preseason Contest; Defense Keys Win

Before a sparse, but enthusiastic crowd Friday night, the Trinity varsity basketball team completely dominated an obviously weaker Hartford Community College five in a preseason scrimmage. The Bantams kept their manager Ed Karam scrambling to tabulate the totals by running the final score up to 135-76. As ridiculous as it may seem, defense, along with speed, was the key to Trinity's victory.

The Bantams played a smothering man-to-man defense forcing the fumbling HCC men into an amazing 42 turnovers. Trinity's fast break meanwhile, completely overwhelmed the helpless Hartford defenders. "We ran really well, and we really hustled getting down the floor," said Coach Robie Shults. Captain Howie Greenblatt and Al Floyd handed out a total of 18 assists with some fancy passing. Even when the offense was forced to set up, Trinity hit on a good percentage of its outside shots.

Trinity's performance was even more remarkable in light of the fact that they played without starters Ron Cretaro and Tom McGuirk, both key rebounders. Against HCC, the boards were adequately controlled by Jimmy Wolcott, Greg Shepard, and Nat Williams.

Trinity's 135 points were evenly spread out among the team's first six men. Sophomore Williams, hitting on 13 of 19

shots, led the Bantams' attack with 31 points. Greenblatt chipped in with 21, Wolcott 20, sixth man Sam Merrill 18 (9 of 12), Shepard 18 (8 of 12), and Floyd 16. The team, overall, connected 59 of 102 shots, for an incredible 58%. "We shot extraordinarily well," commented Shults.

Coach Shults was quite impressed with his team's showing. "I saw it, but I don't believe it. I would like to play that type of ball all season long. I hate to be this optimistic, but I was really pleased."

Trinity has a scrimmage with Westfield State tonight at 7:00 in the Ferris Gym. It will be the Bantams' last scrimmage before they open the season here on December 4 against Clarkson.

Coeds Battle In Historical Match

On Thursday, November 12, the Trinity College field hockey team played its first game in history. The opponent: the Chaffee School. The atmosphere: tense.

The second team was first to take the field. They played two consecutive 15 minute halves; the final score was 2-1 in favor of Chaffee. Throughout the first half, goalie Diana Howard had little help from her defense but made several outstanding saves. She only let one ball get by her in the first 15 minute segment, as Chaffee took a 1-0 halftime lead.

Trinity looked like a different team once the second half began. On the forward line, Missy Shafroth and Sue Coverdale demonstrated great push-passing to set up Margie Erhart for a score. Chaffee immediately rallied, however, to regain a lead which they were able to hold until the end of the game.

The first team played a balanced game of offense and defense, playing to a final 1-1 tie. Goalie Diana Howard also played for the first team and with the help of her two fiery fullbacks, Hallie Keiler and Cyndie Gould, she only allowed one ball into the net. Halfbacks Candy Hackett and Dotty Daniel also played for both the first and second teams, but their games never slowed down. The dynamic front line exhibited unpredictable ball handling ability, as Ruth Wiggins and Gigi Bradford displayed fine passing. Center Pooky Anderson scored the team's only goal in the first half.

Because Trinity's first game against Miss Porter's School was rained out, the Chaffee match was the Bantams' first and last of the season. Hockey coach Luch Goodridge felt that Trinity outplayed Chaffee but simply could not put the ball in the goal.

LAST WEEK'S RATINGS College Division Record

	Points
1 - Trinity	(7-1) 46
2 - Norwich	(7-1) 39
3 - Bowdoin	(6-1) 38
4 - Central Connecticut	(5-2-1) 30
5 - Springfield	(8-3) 17
6 - Bridgeport	(4-5) 10
7 - Wesleyan	(5-3) 8
8 - Middlebury	(5-3) 4