

# The Trinity Tripod

TRINITY COLLEGE LIBRARY  
RECEIVED  
MAY 1 1971  
HARTFORD, CONN.

VOL. LXIX - No. 37

TRINITY COLLEGE, HARTFORD

Friday, March 19, 1971

## TCCB Presents Demands to Council

### Adjudicative Plan Altered

The Trinity College Council, at a special meeting Wednesday, extensively revised the adjudicative system. The TCC changed the procedures under which persons are tried under the adjudicative system, revised the system's amendment procedure, and sent to the President a proposed amendment concerning students charged with or convicted of a felony.

The Council also began action on a statement on the rights and responsibilities of members of the College with respect to speech, press, association and assembly.

Among other changes in the adjudicative system, the TCC gave the three-member Board of Original Disposition the authority to find an accused person guilty by a 3-0 vote, or find him innocent by a vote of 2-1.

Before the changes, the B.O.D. could only dismiss charges or frame charges and refer the case to an adjudicative panel.

The TCC also removed the Dean of Community Life from the adjudicative panel. Previously, the Dean was chairman of the Board. The new system provided for the Dean to aid the aggrieved person in framing charges against the accused.

Under the new amendment procedure, the changes in the adjudicative system, after being passed by two-thirds (16) of the Council's members, were sent to the President for his approval. The President must approve, reject or ask the Council to reconsider the amendment.

The Council also passed and sent to the President an amendment to the adjudicative system which would allow the system to judge whether a member of the College community charged with or convicted of a felony should be allowed to remain at the College.

The "felons motion" was passed last month and classified as "major" by the Council. Under the old adjudicative system, major amendments had to be submitted to the president of the student body for ratification by the students. Faculty ratification was also needed.

### Arab Leader Pessimistic About Middle East Peace

by William Blake

Prospects for peace in the Middle East are not good, because current efforts do not recognize the "underlying" problems, according to Arab representative Fayez A. Sayegh, who spoke Wednesday night in McCook Auditorium.

Current efforts are aimed at ameliorating relations between Israel and the Arab states, rather than at dealing with the problems of Palestine and its people, said Sayegh, who is Minister Plenipotentiary and permanent observer for the League of Arab states at the United Nations.

Sayegh criticized the United States for "complicating prospects for peace between Israel and the Arab states."

He accused the U.S. of not upholding a United Nations charter which calls for ceasing hostilities before beginning political deliberations. He said the U.S. opposed "unconditional" Israeli withdrawal from occupied territory, demanding instead a "package deal" that includes a political as well as a military settlement.

Sayegh, whose lecture was sponsored by the Non-Western studies program, said the U.S. doesn't want to consider the "Palestinian problem." He said the Palestinians had been displaced against their will and denied self-determination.

The "Palestinian revolution," he said, is dedicated to forming a "democratic, secular society of human beings" without



### Rough Day

The College Council met for six hours Wednesday afternoon and evening and acted upon a proposal on rights and responsibilities, a major revision of the Adjudicative System, and a series of demands presented by the Coalition of Blacks.

The new amendment procedure was passed because there is no student body president.

The Council approved two sections of a proposed statement on rights and responsibilities of members of the College. The sections approved by the Council guarantee members of the College freedom of speech both on and off-campus. The statement requires that members of the College fulfill obligations to "be accurate, show respect for the rights of expression of others, and to make every effort to indicate that one is not an institutional spokesman."

Sections of the statement which the TCC has not yet considered concern campus publications, outside speakers, recruiters, and assemblies on-campus.

ethnic, religious or racial considerations, living in Palestine.

Sayegh said that Israel is dedicated to segregation, based on "racial exclusiveness. When the Palestinian state arises, he said, a triumph of "love over injustice" will be reached.

Sayegh said that the current peace efforts are attempting to negate the results of the 1967 war. According to Sayegh, the reason for the Arab-Israeli conflict is the question of Palestine's right to exist. If this question were resolved, hostilities would cease, he said.

Sayegh criticized Security Council Resolution 242, which called for Israeli withdrawal from occupied territory and Arab recognition of Israel's right to exist. He said that Resolution 242 hasn't produced peace and is "intrinsically incapable" of doing so, even if Israel withdraws and the Arab states recognize Israel, the Palestinian problem would still remain, he said.

Sayegh also attacked the "discrimination" existing within Israel today. He said Palestinians and non-white Jews were suffering from unequal pay and job opportunities. He further cited Israel's Law of Nationality of 1952, which sets no requirements for citizenship for Jews, but sets standards non-Jews must meet for citizenship.

### Push Black Studies, Aid

The Trinity Coalition of Blacks presented a list of seven demands to the Trinity College Council at the Council's meeting Wednesday afternoon.

The TCB demands addressed to the TCC, President Lockwood, and Herbert Edwards, assistant dean for community life included: \*adoption of a Black studies program proposed last year; \*the admission of all eligible black students, adequate financial aid for each student, and

### Text of demands on p. 6

a program for "the process of Black adjustment"; \*repairs on the Black House at 84 Vernon and turning over the house at 79 Vernon Street, currently housing the News Bureau and Alumni Office, to the TCB; \*an allocation of \$20,000 plus \$10,000 per year for use by the TCB; \*higher wages for the "Black and Puerto Rican brothers and sisters on campus; \*the dropping of all "academic procedural policies" until the faculty and curriculum at the College "become relevant to Black People." (Continued on P. 6)

### Student Elections Delayed, Only Eight File Petitions

Elections for a student government sounding convention, originally scheduled for Tuesday, March 23, have been postponed until after the spring vacation. The deadline for students who wish to run for one of the 15 convention spots to submit petitions has been extended until Friday, March 26.

Petitions must be signed by 20 students and sent to Box 1310.

Only eight students had submitted petitions by the Wednesday deadline announced last week. Jay Mandt '72, one of the students who called for the election, said that the deadline had been extended in the hope that more students would submit petitions.

"If we don't get at least 20 students, we may have to call the whole thing off," Mandt said.

When they called for the convention the students said that they would "abandon" the attempt to form a government if 400 votes were not cast in the election.

The 15 students receiving the greatest number of votes will write the constitution for a new student government and establish procedures for electing the members of the new government.

Five of the eight students who submitted petitions by Wednesday night also submitted short statements concerning their platforms to the Tripod. The Tripod will publish statements of 50-100 words by each candidate in the newspaper's first issue following spring vacation.

The recent call is the first attempt to form a new student government since the Senate was dissolved a year ago.

The Senate resigned last March after only one-fifth of the student body voted in an election for the Senate's three man executive committee.

At that time, the Senate passed a

### Tripod

The Tripod will hold a staff meeting for the new editorial board Wednesday, March 24 at 4:15 p.m. in the Tripod office. All staff members are required to attend.

### House Unit: Deferments May Cease

by Susannah Heschel

The Armed Services Committee of the House of Representatives voted Wednesday to extend the draft until June 30, 1973, and to give President Nixon the right to abolish college deferments.

The committee rejected the Gates Commission proposal to substitute an all-volunteer army for the draft beginning June 30, 1971. The present draft law will expire on that date.

The votes Wednesday were tentative, subject to final action when the committee clears the bill, possibly by the end of the week.

Under Nixon's plan, those enrolled in college before April 23, 1970, will retain their deferments, while those who entered school after that date will be ineligible.

Draft officials have ruled that seniors in college will not be drafted, and that those below senior level will be allowed to finish the semester in which they are called.

According to Steven A. Minot, associate professor of English, "freshmen will come to college and have to make the same kinds of decisions seniors are making now" on the draft. He must decide whether to serve, seek a medical deferment, offer alternative service as a conscientious objector, or conclude that his number is high enough to escape the call.

## New Haven: German Play Opens April 1

New Haven's Yale Repertory Theatre has announced that Georg Buechner's "Woyzeck," a rarely performed penetrating study of man victimized by an unhuman world, has been scheduled as the fifth production of the current season.

Opening Thursday, April 1 for a three and one-half week engagement through Saturday, April 24, "Woyzeck" will be presented Tuesday through Saturday evenings at 8:00 p.m. with Saturday matinees at 2:30 p.m. at the New Theatre, 1120 Chapel Street, New Haven, Connecticut.

"Woyzeck" replaces the previously scheduled production of Jerzy Kosinski's "Steps," which will be presented as a workshop production by the Yale School of Drama in May under the direction of Richard Gilman.

Still known chiefly for the fact that "Woyzeck" inspired Alban Berg's celebrated modernist opera, "Wozzeck," Georg Buechner is perhaps the only German writer before our own century who speaks directly to our time. Buechner's plays were greatly ahead of their time in their penetrating dramatic and psychological treatment, and the playwright's themes and techniques anticipated much that is peculiar to the literature of today. Extremely significant in the development of modern drama, his works served as an impetus for contemporary schools of drama as different as the theatre of the absurd of Ionesco and the epic theatre of Brecht.

Not discovered until nearly 100 years after its writing, "Woyzeck" (1827) has electrified contemporary theatre by its uncompromising vision as a drama of social criticism, representing the suffering and struggle of the common man in a hostile and incomprehensible world.

The world that man has created in which to exist in "Woyzeck" has completely destroyed him and has crushed all his natural resources, spirit, emotion, and humanity. Each character is isolated and driven to despair by the total loneliness and emptiness of his individual life. Featuring songs which serve to create effects both of amplification and of ironic commentary on the action, "Woyzeck" moves with such a fervor of outrage at the human condition that the monumental tragedy speeds rapidly to its inevitable harrowing conclusion.

The Yale Repertory Theatre production will be directed by Tom Haas, who staged last year's Yale School of Drama workshop production, "Subject to Fits," a response to Dostoyevsky's "The Idiot" by Yale playwright Robert Montgomery, currently playing at New York's Public Theatre. A contemporary musical score by Marion Brown, an internationally respected avant-garde musician, will reflect the distortion, torture, and agony of Woyzeck's existence.

A set by Michael Yeagan, a design student at the School of Drama, will convey a world complete to itself—an endless corridor without entrances or exits. Kenneth Thompson and Paul Butler, also Yale design students, will provide the costumes and lighting, respectively.

For reservations and information contact the Yale Repertory Theatre box office, 222 York Street, New Haven, Connecticut, or call (203) 562-9953. For special group rates call (203) 562-6500.



### Doo Da

(Lawson Photo)

The members of the cast of the all original country western concert are seen rehearsing Wednesday evening in Wheaton Lounge. The group, headed by William Tingley, will perform Thursday, March 25 in the Goodwin Theater of the Austin Arts Center at 8:15 p.m.

### CELLULOSE

## The Rise of Louis XIV

by Ted Kroll

"I always try to remain impassive. I think that the surprising, extraordinary, moving thing about men is just that the great actions and achievements occur in the same way as the ordinary acts involved in living; it is with the same humility that I try to translate one into the other; there lies a source of dramatic interest." - Roberto Rossellini. This quotation from the director of *THE RISE OF LOUIS XIV* concisely sums up the *MISE EN SCENE* or style of direction that Rossellini uses in his most recent film projects. After seeing *LOUIS XIV* one can say that nothing really happened, that is, nothing happened in the hysterical Hollywood sense of film making. Rossellini's film has little to do with sheer entertainment, rather he is showing that "history, through teaching visually, can evolve on its own ground rather than evaporate into dates and names." (Rossellini again)

Quite simply, *THE RISE OF LOUIS XIV* is exactly that - a film which shows the key incidents in the life of Louis XIV which illustrates how he gained absolute power in his kingdom of France. The crucial word in Rossellini's approach is that he *SHOWS* history rather than elaborating on it. The usual method of filming history is to stand it on its ear by falsifying the actual events to make them "more dramatic", and, to be sure of a good box office, throw in Greta Garbo or Bette Davis. These historical spectacles a la De Mille show more about the basic banality of Hollywood than anything to do with history.

The more likely tradition that Rossellini's recent films belong to is the rather shabby historical reproductions that one saw in eighth grade U.S. history class. However, the difference between Rossellini's cinema and these cheaply made *YOU ARE THERE* type films is equal to the gap between an elementary school history book and the scholarly masterpieces of someone like Marc Bloch or Edward Gibbon.

Like Godard, Rossellini is exploring new possibilities and original ways of using the cinema. Basically, his method is to remove all the conventional drama in an historical situation and concentrate on the look and feel of the period. While he seems to be fascinated by many little historical details, he is showing in the scenes he presents the

social, economic and political determinants which make up the society he is dealing with.

Many scenes in *LOUIS XIV* show not only the style of dress and habits of the French court but also explain the situation which faced Louis as he tried to gain complete control of his country. The entire first reel of the film is taken up with the death of Cardinal Mazarin. This sequence seems at first to never end with its long dialogues and slow pacing. But as the film progresses into the life of Louis and his power struggles, the opening scenes become increasingly important since in these long dialogues are the essential facts which one must understand to realize how Louis does gain his position.

Perhaps the most striking sequence in the entire film is one near the end which shows Louis eating a fourteen course meal at Versailles. At first one is amused by the lavish preparations and huge size of the meal which is made for Louis alone. Dish after dish is served up to the short, portly man who is seen eating by himself, sitting at a table. Next, Louis orders some dinner music and as his message is delivered, the camera moves back to reveal a crowd of several hundred members of his court standing there watching him eat. One is immediately struck by the entire absurdity of the situation where hundreds of people are doing nothing except watching Louis fill his stomach.

Yet this scene carries much more impact than just being absurdly funny. Rossellini has provided us with a perfect visual representation of the absolute power that Louis has finally achieved. The entire nobility has been made completely impotent. Louis has made himself the Sun which all these possible conspirators must now follow in order to exist.

The basic structure of the film itself reflects the historical situation that Rossellini is trying to express. As mentioned earlier the first twenty minutes of the film centers around the death of Cardinal Mazarin, then the most powerful man in France; Louis is little seen. Gradually the film shifts to Louis himself until at the very end of the film he is shown completely alone, completely dominating the screen. Again, Rossellini has visually illustrated an historical concept. In historical terms, Louis

was considered little more than a playboy at the time of Mazarin's death. However, in 1682, twenty-one years later, when the film ends, there is no one in France who can challenge Louis' position. He is alone on the summit of power. Rossellini ends his film by training the camera on Louis musing on death.

After seeing *THE RISE OF LOUIS XIV* one eagerly awaits the opportunity to see his other historical reconstructions, especially *SOCRATES*. More than anything else one is amazed by the total originality with which Rossellini is using the cinema. History is shown instead of read. Because one is dealing with images rather than words, new historical perspectives are opened. For example, the motives behind Louis' actions and his psychology become readily understood when one sees that Louis was constantly surrounded by crowds every minute of his life. While this fact can be mentioned in a book, the omnipresence of the court is always being felt since it is always filling up the background. You must be aware of its presence; there is no way you can ignore it. This sort of thing is the substance of Rossellini's cinema. This visual conceptualization of ideas is what gives the cinema its unique and compelling power.

## Cinestudio

Friday, Saturday

Woodstock

Sunday, Monday

Kes

and

Give Her The Moon

### DOO DA

The all original  
country western  
concert

Goodwin Theater

March 25th, 8:15

Admission:  
Two Bits

# Letters From the Readers: Devils-8, Lloyd-0

## 'ridiculous diatribes'

To The Editor:

In light of past several critical reviews of the theatre productions at Trinity College, I can readily sympathize with his decision to submit his ridiculous diatribes under the pseudonym of Jason Lloyd; if only for the well-founded fear that he might suffer by the association. Without exception, I find his writings, most particularly his recent critique of *The Devils*, offensive, entirely without substance, and remarkably devoid of any semblance of imagination or style.

I must applaud the Tripod for its very acute sense of irony in appointing this insufferable buffoon its theatre critic.

Yours, maliciously,  
Stephen C. Fischer

## 'unhumorous'

To the editor:

I found the review of *The Devils* in your previous issue unhumorous. To condemn a piece of art that members of the college community have dedicated tremendous time and effort to with such breezy cleverness and wit is somehow indicative of the mindless insensitivity that prevades this campus. For three years I have been pumped with the propaganda that Trinity College was an academic community, and for three years I have ignored the lack of consideration, warmth, and understanding here with the hope that, in spite of it, I could learn a few things before I graduated. But somehow the desire for my own education has not been enough of an anesthetic to keep me from feeling the destructive senselessness of "Jason Lloyd's mother's" article.

I found *The Devils* a difficult play. The first act seemed somewhat drawn out, because there were so many characters to introduce and define, and at the break I found myself worried with the prospect of two acts still to go. But in the second act the play came alive for me, particularly with Lynn Derrick's performance. From there until the end I found myself caught up. The play is complex, and demanding of the audience. It is not an enjoyable play, but it is an extremely worthwhile and rewarding production to experience. The fact that the writer of the review (who I assume prefers to remain anonymous) has picked the mother of a student to condemn the play seems to me to be an interesting device. Is he trying to make his article somehow less valid? I, for one, find my own mother's considerations on much of the art of today laughable, if not ludicrous.

I would assume that "Jason Lloyd's mother's" article has scared away many of the small percentage of the school that was going to go to the play in the first place. Certainly that is a commendable achievement for Jason Lloyd, particularly when *The Devils* is so worthwhile seeing. Certainly he must feel proud that he has contributed to the mechanics that are keeping this school as far from a community as is possible. It somehow seems ironic that probably more people will go to the Cinestudio to watch the "community of Woodstock" perform on a lifeless (but admittedly expensive) screen, while they could have, instead, watched members of their own community take part in a live and sincere performance on the Trinity College stage.

Stephen Gyllenhaal '72

## 'friend'

To The Editor:

A friend of the Devils is a friend of mine.  
Dick Hess '72

## 'Flushed toilet'

To the Editor,

After reading your review article on the theatrical production "The Devils" I felt that, as opposed to my usual reaction, I would write this letter. There's a time when the toilet must be flushed.

Review articles imply criticism, good and / or bad, of a play. If it is a serious review, the reviewer has to be very much aware of all the aspects of theater-to be able to judge the product. Opinions of the reviewer have a certain place, but the review must be as subjectively unbiased as possible. With a humorous review the reviewer has had to

be able to be like a stunt man, better than any actor. The Tripod review displays no ability at either of these levels. There is more displayed about the personality of the reviewer, than it approaches in reviewing the play, I find the ego-petting and intellectual vacuities display pathetic.

The article attempts to be "cute" and intellectually flippant. Unfortunately, the reviewer never looked beyond the blue jean level. The least that the article could have displayed was as much effort, and product in his work as the students and faculty who put on the production. Acting seems easy to those who watch. Actually, that which goes on in a production is many integrating parts; the set, the actors, the lighting and so on. Its the product of a tremendous amount of effort to analyse, time, expression, and work. Parts like Lynn Derrick's Miklos Horvath's, Steve Charleston's, among the many, are not to be casually ignored, passed over, or sloughed off. These students, faculty, and production staff represent, as opposed to the majority of apathetic and superficial Trinity student, the unapathetic and sincere. A reviewer, and a review, can at least meet them halfway.

I dare you to show that you are really able and sensitive in what you do. At least you must admit that the production was on a much finer level than "cute" and "flippant." I dare you to respect your work and yourselves, so that it, and yourselves, can show some merit.

Juliet Rogers

P.S. I really do DARE the Tripod to "be something."

## 'shallowness'

To the Editor:

In reading Mrs. Lloyd's review of "The Devils," it became apparent that she had neglected to comment on one of the most important facets of the production - the acting. It is quite remarkable that one could presume to review a play without once referring to the quality and depth of the actors' performances. As the reader finished the review, however, it became obvious that the entire attempt was a reflection of pettiness and lack of understanding on the part of the critic. It can only be hoped that the shallowness displayed by Mrs. Lloyd may not have affected her progeny. In the words of Disraeli, "Critics are men who have failed in literature and art."

Thoughtfully,  
Joyce Krinitsky '73

## 'devious'

To the editor:

I was surprised in a pleasant way to see the Tripod devote an entire page to a review of *The Devils*. I had seen the production play to a house of a hundred people and heard that there has been both larger and smaller numbers in the theatre over the week-end. I thought a good review might fill the theatre this week-end, and the production certainly deserves to play to filled houses.

But I knew there was trouble when I saw the word Mother after Jason Lloyd's name. There has been a movement of late to fictionalize reviews; the latest example of this was last Sunday in the New York Times, and as is the case with these reviews several times removed, it was worthless. What was particularly devious about the review in the Tripod was that it was written under a journalistic pseudonym's pseudonym; and, oh yes, this review too was worthless. When I finished reading the copy and the clever little captions beneath the pictures, I sighed, pouted, and looked around, just as Mrs. (omitted) describes the characters on stage and their actions. The thought crossed my mind, that perhaps she and her son could have done a better acting job. But I quickly erased that thought knowing that it was not the reviewer's job to perform more professionally than those he criticizes. It is the reviewer's job to carefully examine the work of the actors on stage, which he/she neglected to do, to spend perhaps a few sentences analyzing the dramatic quality and flow of the play and the manner of performance, also which he/she neglected to do. A review should include the relative strengths and weaknesses of the performance, whether or not the play was well directed, the effectiveness of the set, the sound and the lighting, all of which he/she neglected to include. But to say a good work, we are informed that the play does have, for certain aging married women with at least one son, shock value. I can imagine two slightly wrinkled, fur-wrapped ladies

buying tickets in the lobby before the show. The first turns to the other and says, "I read in some review that the play has shock value." The second one smiles and says, "Why do you think I brought this?" pulling a revolver out of her purse, and leading a four-legged charge to front row center.

But certainly such a conglomerate of personalities, tastes, and intelligences as he/she/Lloyd/son/mother could say more than this. Tell me man/child times three, did the production hinder your willing suspension of disbelief, did it lack verisimilitude, are you the only one in a sea of Northrop Fryes afloat on a copy of *The Poetics*, do you know something we don't know? My only request of you (pl.) is that the next time you have the opportunity to review *The Devils*, play either the angel or the advocate, not the shmuck.

Mark Williams' Goat

## Tripod tripe

To the editor:

Chances are that since most art students no longer read the Tripod after years of seeing their department satirized, you are not an art student. And since the drama department no longer reads the Tripod after that review of *The Devils*, you probably are not an actor. And of course since neither the dancers nor the music majors are the least bit interested in the Tripod letters to the editor section, you probably are not affiliated with either group. Now that we have established who you are, and if by any chance you are still with me and haven't gone on to the next letter or the sports page, read on.

Have you ever been to the second floor of the Austin art center? or to the theater for a play or dance or concert? or even stumbled by accident into the basement of Boardman Hall? To me it comes as quite a chock that there is an element of the Trinity population which, can answer no to any of these questions and even a select group which can say no to all of them. If you have read this far, I assume that you are a reasonable sort, open to suggestion. Go to these places and experience what there is to experience. The drama department has a few more productions this spring. Doo Da is being put on for free (ed. note: Doo Da will cost a quarter) by a whole cross section of these groups. And there are always interesting paintings and sculptures and etchings around. Those responsible invite your responses. At worst it is no more boring than the average Trinity class lecture, and besides, you can leave right in the middle if you want to. At best you might enjoy

yourself, or learn something or teach someone something.

(name withheld by request)

## 'arcane?'

To the Editor:

Jason Jason.

Move on old boy. Your review of "The Devils" (Tues. March 16, "No Sympathy For 'The Devils' ") is one of the most impotent, ill-conceived, unimaginative reviews I have ever read. Your monumental non-review is practically devoid of any decent artistic criticism or involvement and evokes about as much interest as a fruit tray from the coronation of George VI. You waste so much energy developing the ridiculous premise that the review is being written by your mother that in the end you achieve only a high degree of hackneyed satire and irrelevant comment.

Your review is basically negative. But why? Because the play was too long; because the production did not resemble the arcane competence of Portable Circus? That sort of reasoning is cursory at best. You come close to actually giving a decent review at only a few infrequent points; such as when you state that the characters seemed uninvolved and that the play was too fragmentary. There were many aspects of the play which I too did not care for. However, you escape taking any sort of stand concerning your opinions by destroying their validity through an absurdly inadequate review.

This is a laughing matter. And everyone associated with the theatre department is laughing quite heartily. So heartily, in fact, that I assume it will be quite sometime before you are taken seriously again.

Christian Horn

*The Arts  
& Criticism*

## The Devils Are Still Here

— attacked by thousands

— defended by millions

See it tonight

Saturday and Sunday

at 8:15 p.m.

in the Goodwin Theater  
of the Austin Arts Center

... and let us know  
what you think

Skimming

**Pearl- Joplin at Her Best**

by John Speziale

I don't view the death of Janis Joplin as the end of some kind of spiritual period in the history of rock music. I didn't find the "truth" in her performances, and they didn't bring me closer to God. However, unlike Jimi Hendrix (who met the same untimely end), Janis Joplin did have a positive progressive influence on rock, and I believe that, just prior to her death, she was putting out some of the best sounds of her short career.

Her album, Pearl (Columbia, KC 30322, bears witness to this fact. Here is Joplin at her best, no longer just screaming and screaming, but working with her voice, playing it like an instrument. And she's backed by one of the most original sounding groups to come around in a long time, Full Tilt Boogie.

Pearl opens with "Move Over", a song which was written by Janis herself and which is one of the stronger cuts on the album. She rides this song, singing in unison with the lead guitar. The beat is heavy and steady, and the instrumental build-ups complement the vocal. The whole thing is really exciting. The second cut, "Cry Baby", is a ballad. The song itself is not too interesting, but Janis handles the vocal with expertise. She talk-sings, wails, and almost cries, all in one song. And she comes off of each chorus in a wonderfully controlled slurred vibrato.

"A Woman Left Lonely" begins with some Leon Russel sounding piano, and then Janis' voice, quiet and quivering, comes in telling us that "a woman left lonely is a victim of her man". This is a fine blues ballad and the arrangement is admirable. Janis' voice seems to lead the band, which is subdued when she is subdued and which gets louder as she becomes more emotional. The next cut is "Half Moon", which is somewhat gimmicky. The arrangement may seem a little slick to some Joplin fans, especially those who remember Cheap Thrills, which at four dollars wasn't all that cheap and was only about fifty per cent thrills and fifty per

cent hype, but which definitely wasn't slick. Yet this cut is tight and rocking, as is the last cut on side one, "Buried Alive in the Blues." "Buried Alive" however is a bit overdone, probably to compensate for the fact that it is an instrumental.

Side two opens up with a slow song called "My Baby". There is a full chorus including Janis herself, the guys in the band and others. This chorus isn't any better than the ones Joe Cocker or Steve Stills have used, and the song is rather unimpressive in comparison to the other cuts on the album. By the time "My Baby" is finished we are ready for something a little more spectacular. And we get it. "Me and Bobby McGee" is the best cut on Pearl, and probably the best thing Janis Joplin ever recorded. In the first place, it's a fantastic song in its own right. It's been recorded by many artists and it's really hard to do a bad version of it because even if it's played poorly the listener can get caught up in the lyrics and the melody which are quite enjoyable. But Full Tilt Boogie plays it superbly. The solos on piano, organ and guitar are executed with an artistic control and the arrangement is tight. Janis' vocal is also superb, and controlled. She seems to have a good feeling for this song. The cut has been on the singles charts for some time now, and so far it is the best single of 1971. It makes you smile.

"Mercedes Benz" is performed a capella. There are some sour notes, but the cut is supposed to be funny and the lyrics are clever (Janis wrote this one herself.) When it's finished she breaks out in laughter. But the recording actually does have some musical merit: It's an old fashioned hand-clapper, written to be bellowed. Janis bellows and claps like a real blues mama.

In "Trust Me" Janis again combines different vocal styles to convey the various moods of the song. As the song progresses, her voice gets more and more rough, as if she were losing it, but she never does lose it, and she doesn't miss a note either. "Get It



Janis Joplin

While You Can" begins with that Leon Russel piano again (In fact, the entire instrumental introduction sounds like the beginning to a Russel-arranged Joe Cocker song.). The bands emotion runs parallel to Janis', the music rising and falling with her voice. The ending is a rousing, yelling "Get it, hold it, hold it, need it!" very reminiscent of the screaming blues style of Janis' previous albums. But unlike her other albums, the screaming isn't over-abundant on Pearl. Sometimes it becomes a little repetitious, but it's never boring, and it is

pretty well balanced with some good quiet singing.

Pearl is Janis Joplin's best. She has her singing under great control and she is backed by a tight group with an interesting sense of arrangement. True "Janis freaks" may prefer Kozmic Blues or Cheap Thrills, but I personally find Pearl much more thrilling for my money. And anyway, if I wanted cheap thrills I could get a bottle of Boone's Farm Apple Wine for only a buck ten.

Let's drink to Pearl.

The  
**TRINITY CONCERT CHOIR**  
 Sings  
**BRAHMS, BRITTEN**  
 And  
**EARLY AMERICAN MUSIC**  
**Friday, March 19**  
**Hamlin Hall**  
**8:15 p.m.**

**MONEY**  
 Hartford's fastest growing HI-FI Shop needs part-time help.  
 If you are somewhat knowledgeable about stereo components and need money, give Fred a call.  
**Fred Locke Stereo**  
 677-7797 216 W. Main St., Avon  
 The Right Components At the Right Price.

**BLOOMFIELD BICYCLE SHOP**  
 ONE OF THE LARGEST BICYCLE SHOPS IN NEW ENGLAND  
 THIS IS A BICYCLE SHOP EXCLUSIVELY  
 ★ TANDAMS ★ NEW ★ USED ★ RENTALS  
 ★ 3-5-10-15 SPEEDS (Trades Accepted)  
 ★ TRICYCLES  
 ★ UNICYCLES  
 ★ EXERCYCLES FREE SERVICE ON WHAT WE SELL  
 ★ HI-RIZERS (We Specialize In All Types of Repairing)  
 also MINI-BIKES  
 Full Line of Touring & Racing Equipment & Apparel  
 OVER 300 BIKES ON DISPLAY IN THE CENTER OF TOWN - 5 SENECA ROAD  
**242-9884**  
 BLOOMFIELD

**Because we believe it, watching the film is very much like taking part in some encounter group— there's no way to escape the image on the screen, nor to deny its truth.**  
Michael Goodwin Rolling Stone

**"NOW SHOWING"**  
**The Rolling Stones**  
**GIMME SHELTER**  
 Directed by David Maysles, Albert Maysles, Charlotte Zwiern

**Paris Wethersfield CINEMA 527 0181** **AND RIVOLI CINEMA 232 2421**

# Trinity Tripod

## EDITORIAL SECTION

### Do It!

by Richard T. Lee

## Off Target

It may be that we can get ourselves called a lot of names by speaking frankly about race relations on this campus, and about the recent demands of the Coalition of Blacks. So much rhetoric has been strewn about concerning 'separatism' and 'racism in reverse' that to discuss them here would be fruitless. Yet the situation calls for comment because the recent demands miss the heart of the problems which both races face in relating to each other at the college.

A decision on implementation of Black Studies is long overdue. If there are practical problems, those people who are tackling them should let the rest in on the secret. The Gaston/White proposal of last spring provided a solid enough base from which to make a decision in these eight months. The lack of candor and abundance of procrastination is appalling.

Yet the demand for direction of the academic program by the Coalition of Blacks, a group which is non-academic in nature, is a bad idea and sets a dangerous precedent. Black Studies has a reasonably sound academic justification; that is not so if it is to be turned into a club activity. Are we to assume that everyone in the Coalition will be a Black Studies major? If not, why should the entire group direct its development?

Black Studies should have two aims, argued Kermit Mitchell on this page last year, justifying the expulsion of White students from John Killens' class. The first, "a broad, superficial study which deals with race relations. . . ;" the other, "a narrow, in-depth study of Black heritage, the Black historical existence in a White culture, the Black artistic and cultural explosion. . ." The first area, according to Mitchell, should be open to most White. If so, why not let them in on the planning as well? Unless, of course, the Coalition cares to argue that since White students don't know the sociology of race relations, they wouldn't be capable of planning the program. If so, the Coalition argument for developing their own course of study in the second, all-Black area crumbles.

It is absurd to argue with the Coalition about the financial problems involved in their demand for complete scholarship aid to all Blacks, or for huge subsidies to the Black House. The Coalition members know better than others the dilemma which Tom McKune faces in getting scholarship money. Other funds are just as scarce. Unless the Coalition can suggest ways of coming up with the money, without resorting to the selfishness of saying that everything they want should come first, the demand cannot be considered reasonable.

The call for admission of any Black student who applies is equally absurd. Besides the financial problem again, one may ask "What, at this point, is so great about being a Black at Trinity College?" The relations between the races is at a low ebb, and lies at the heart of the discontent. A sudden and drastic increase in the number of Blacks will do nothing to improve the quality of those relationships. The Blacks have a lot to complain about in the way they are regarded—not so much by administrators or Faculty members, but by their fellow students in everyday human situations. The White students may have some complaints of their own. But all these proposals for institutional answers to human problems miss the mark and only hinder any progress that is being made to improve communications. The Coalition demands reflect once again the willingness of students to put the blame on others and seek solutions in impersonal sources which by their nature are not sensitive to individual problems and frustrations.

(Editor's note: This is the first in a series of columns by members of the Faculty.)

"Higher education is at a point of crisis." Imagine what a host of labels, slogans, theories, diagnoses, jeremiads, exhortations and ill-assorted nonsense that simple statement drags about behind it as it wanders from student dormitories, to faculty meetings, to Congressional committees, to Presidential reports, to treasurer's nightmares, to alumni, to network television, and even to Dear Abby. The temptation to remain sane by retreating to cynicism is almost overpowering. And when one makes the lovely discovery that the frustration that feeds the cynic can also support the humorist, then the wonder is that we don't all die laughing. There are, after all, worse ways to go.

But perhaps laughter takes too cheap a shot at both our ignorance and our willfulness. Perhaps these vices are too serious for comedy. Maybe we do a greater justice to ourselves if we resist the cynicism as well as the fun, and try to deal seriously with serious, if only vaguely felt, maladies. Let me, in short, present the outline of a possible cure for an ailment that, for all I really know, we may not even have contracted. But that doesn't matter: the cure I have in mind is even more delightful if no one is sick. In this respect it is a good deal like friendship.

Permit me also to skip a few paragraphs which neatly trace the connection of these general remarks to our situation at Trinity. Everyone is invited to provide his own account of how Academic Sin (if one prefers that to the medical metaphor) came to dwell among us. I am much more interested now in (only) one or two of the ways in which that visitor has, for whatever reason, insinuated himself into our collegiate habits.

Trinity, it is said, must be good in some distinctive way if it is to flourish in the immediate to intermediate future. It must offer a student a better return for his (or his parents') money than could be expected from colleges with roughly similar tuition rates, and most especially from colleges that are not noticeably less expensive. Being distinctive also gives direction to the college as a whole, and thus corrects what some people feel to be our current policy of academic drift. And finally, if a clear pattern of purpose and effort could emerge at Trinity then we would be well on the way to saying what our (forgive me) "priorities" are. This final achievement would help us carry out a task that is almost impossible for any college or university; namely, say what is better or worse in our educational program, and what deserves more or less financial support.

Being discernibly and persuasively good, then, would solve a number of problems. But how to do it? For this is not a financial problem, despite the lack of money; nor is it a managerial problem, despite student and faculty complaints about this or that administrator; nor is it a public relations problem, despite a generally hostile public. It is instead a problem of the spirit, which makes it at once the easiest and most intractable of possible problems.

That spirit concerns the faculty. If genuine distinctiveness is what we need, then it is the faculty that can provide it, and it can provide it despite the changing character of the student body, and despite the series of occupants of administrative or trustee positions. A certain attitude on the part of faculty members toward each other could, by itself, resolve the problems of priority and purpose mentioned above.

The attitude or disposition of the spirit that I mean is one that is expressed in a need and eagerness to learn from each other, and to expose one's specialized competence to criticism and questions from colleagues in other departments. Faculty members talk to each other a good deal, but not enough of it runs beyond gossip and trading stories about students or administrators. The talk (or at least a good portion to it) ought to have intellectual substance, it ought to be

sharp, and the students ought to be in a position to overhear it. Each one of us ought to be secure (or arrogant) enough to feel in possession of the keys to the intellectual kingdom, and insecure (or curious, or contentious) enough to try to convince others of one's own truth, or be convinced by them. Think what an extraordinary thing it would be if this faculty were to come to have such a high regard for itself that it did devote time and energy to serious public (and private) debate! Imagine the painless education students might get if they could watch their champion of the moment work out and defend some opinion that they already vaguely felt to be persuasive!

Most teachers in most universities and colleges do not regard their non-departmental colleagues in the way I suggest they should. Departments, and of course individuals, may be active in the way I have been urging, but very seldom is any larger unit of the college so animated. Indeed, I think this is one of the reasons why education now finds itself in such disarray. Too few have enough devotion to the one

**"If genuine distinctiveness is what we need, then it is the Faculty that can provide it."**

body whose corporate life and healthy condition is the very purpose of the institution. I am not, that is, advocating public debate and argument by the faculty as the means whereby questions as purposes, priorities, and criteria of evaluation may be raised and answered. That would mean that the most exalted status that the faculty may aspire to is that of a committee. And that would be a sorry travesty of a noble institution. I am saying, rather, that vigorous argument with one's colleagues over any range of topics is identical with the resolution of those educational dilemmas that plague us. What would be our purpose? To encourage the growth of a faculty whose members are confident of their own achievements and who are equally confident in the expectation that they will learn much from their colleagues, and who intend to exercise that ability and seek that instruction in the full view of students. How is this bit of paradise to be achieved? Just by doing it, I am afraid. It is, I have said, a problem of the spirit.

Would this make Trinity distinctive? If the faculty did live its intellectual life in the way I have suggested, Trinity would not be simply distinctive, it would be a veritable wonder of the educational world. Of this I am absolutely certain.

I grant that I am asking a lot. But it has the merit of being free, or at least of costing a lot less than some proposals I could name. I also know that the chances of its coming to pass are slim. But its accomplishment is still not altogether impossible, and as a focus and goal for many separate ventures it is entirely practical.

Spinoza has the unusual merit of offering solace to both the pessimist and the optimist. Take your pick, and read it either way: all noble things are as difficult as they are rare.

## Book Collectors

Undergraduate students are invited to submit entries to the Jerome P. Webster Book Collector's contest. Entries are due on or before Friday, April 16 in the library. Three cash Prizes of \$50, \$100, and \$150 will be awarded by the Library Associates and faculty advisors. Thirty-five books should be considered as an average-sized collection for the contest.

# Trinity Tripod

EDITOR  
Steven R. Pearlstein '73  
MANAGING EDITOR  
Richard Kilbaner

NEWS EDITOR  
H. Susannah Heschel '73

PHOTOGRAPHY EDITOR  
William M. Whetzel '72

ARTS EDITOR  
Robert F. Shapiro '73

SPORTS EDITORS  
Richard C. Vane '73  
Joel Strogoff '73

BUSINESS BOARD  
BUSINESS MANAGER  
A. Jerome Connolly '73

CIRCULATION  
Edward J. Wojciechowski '72

ASSISTANT EDITORS  
John Mattus '73  
Cathy Harris '74  
Matthew Moloshik '74  
Paul Dumont '73  
J. Martin Natvig '74  
William H. Lawson

#### STAFF

Margaret Clement '71, Bruce Cunningham '71, Albert Donsky '72, Roy A. Dudley '71, Jeanne Frawley '73, Kevin Gracey '72, David W. Green '71, Russell P. Kelly '71, Joel M. Kemelhor '73, Kay Kowetuk '73, Richard T. Markovitz '73, William J. Miller, Jr. '72, Jeff Morgan '74, Shawn F. O'Connell '71, Paul M. Sachner '72, Phyllis Scheinberg '73, Christopher P. Sehring '73, Rick Spencer '74, Mark von Mayrhauser '73, Roger Werner '72, John Speziale '72, Tom Regnier '72, Glenn Gustafson '73, Eleanor Huber '74, and William N. Nealon '73.

Published twice weekly on Tuesdays and Fridays during the academic year except vacations by students of Trinity College. Published by The Stafford Press, Route 190, Stafford Springs, Connecticut.  
Student subscription included in activities fee; others \$8.50 per year. Second class postage paid at Hartford, Connecticut, under the act of March 3, 1879.

Offices located in the basement of Mather Hall, Trinity College, Hartford, Connecticut 06106.  
Telephones: 246-1829 or 527-3153, ext. 252.

# Text of TCB Letter

March 17, 6AMX

To: Trinity College Council, President Lockwood, Mr. Herb O. Edwards  
From: Trinity Coalition of Blacks  
Re: Black Dissatisfaction at Trinity College

"It may be that I can harm myself by speaking frankly and directly, but I do not care about that at all. Of course, I want to get out of prison badly, but I shall get out some day. I am more concerned with what I am going to be after I get out. I know that by following the course that I have charted I will find my salvation. If I had followed the path laid down for me by the officials I'd undoubtedly have long since been out of prison-- but I'd be less of a man. I'd be weaker and less certain of where I want to go, what I want to do, and how to go about it." (Eldridge Cleaver - Soul On Ice p. 17)

It is in this light that these demands are being presented: that we know where we are going, what to do and how to do it, but above all, who we are and what we are:

We, the Black Students at Trinity College, after having thoroughly weighed and analyzed the situation encountered here by one, any, and all of us, hereby resolve that the following demands, given without priority, be considered, accepted and initiated immediately:

## I. BLACK STUDIES

We demand that the suggested Black Studies Program submitted by John Gaston and Marvin White last spring be implemented in Sept. of 1971. T.C.B. demands the right to direct funding for the program and hiring of teachers.

## II. FINANCIAL AID & ADMISSIONS

We demand the admission of all eligible Black students to Trinity College, with this program be established to deal with the process of Black Adjustment and "matriculation" into the college. We demand that financial aid be earmarked to meet each student's financial need and that no cuts be made any year thereafter. We demand that funds be allocated to meet each student's needs during the school year. These demands include transportation aid for all breaks to & from home, also money for books, clothing and emergencies.

## III. ACADEMIC AFFAIRS

Until the faculty and curriculum become relevant to Black People at Trinity, we demand that all academic procedural policies be dropped. We shall submit a proposal to the committee on Academic Affairs at a later date.

## IV. BLACK HOUSE

We demand that by April 13, 1971, the school, in writing, submit to T.C.B. a definite commitment on making repairs on the house at 84 Vernon Street as prescribed by the proposal submitted in the fall of '70. Also we demand that the house at 79 Vernon Street be turned over to T.C.B. for whatever purposes T.C.B. deems necessary.

## V. FUNDING FOR T.C.B.

We demand that the sum of \$20,000.00 be allocated initially to T.C.B. from college sources and that the sum of \$10,000.00 be allocated annually. These funds will be under the complete control of T.C.B.

## VI. WAGES

We also demand higher wages for the Black and Puerto Rico brothers and sisters on campus.

## VII.

We demand that Black Students be involved in all policies and decisions of policy concerning Black Students here at Trinity College now and in the future.

POWER TO THE PEOPLE

# Letters to the editor

## 'Waiting'

To the editor:

I recently recieved a small polite missive from Jim Kowalski, editor of the Ivy, informing me that the picture I submitted for my senior picture would not be accepted. Either I am to submit another in which I will appear to be a gentleman or suffer the consequences of not appearing at all. The following is my response to Mr. Kowalski and the Ivy staff:

Dear Mr. Kowalski:

I had been entertaining the vague notion of writing an essay to be included in the Ivy. I am no longer doing so. Perhaps, it would have been disasterous for myself insofar as it is not healthy for a writer to take off his mask in public. You probably have little knowledge of me as a writer, but, in fact, as you trudged your way to classes every morning, had a couple of bevo's at the house, or slept your way to the next day's resurrection, I have been spending my time poised behind my machine, occasionally stopping to feel some remorse over a vision of what I might have been, over what we might have been--I haven't been known to cry on shoulders, although it has been a constant temptatio. However, as you couldn't be aware of my major endeavors, you must, nevertheless, be somewhat familiar with my lesser antics of life, may alter-profession: that of an actor. Yes, I know that everyone here can claim the same, but I think I can state that my productions these past four years have been somewhat more spectacular than most.

Further, the parts I have played have been somewhat more pretentious than most, even the single role that I share with everyone--the role of waiting. Waiting for what? For graduation? For Spring? For the war to end? For tests and papers to disappear? For some beautiful Trinity Coded to take my room by storm? For all the stupid people here to die? For the Second Coming? For a good reason to get out of bed in the morning? Yes, I wait for all of these, sometimes clutching a beer and a cigarette, even a joint as the Hartford Police are aware. I too have my properties for waiting, and I wait for many things which all are the same thing; I wait for a future in which I may do something that will be conducive to expressing my reality; meanwhile, I do a spectacular job of avoiding all the "little" things that "get on my case." Sadly, I can't quite completely annihilate myself; so I remain sitting quietly behind my machine creating different worlds in which I can play Dick Nixon (I'm somewhat more human than he is. What is the meaning of human?).

Like most others I am apathetic. I would much rather throw a frisbee all day than go to classes, but, sadly, I am too very suspicious that the CIA and the FBI and the ASS are hiding behind trees out on the quad waiting for me to show up quite innocently to play frisbee. Thus, I stay in my room behind locked doors playing with my machine.

I do, however, come out from time to time, but in disguise. I wear sunglasses, as you noted in your letter, so that I can't be recognized; I also chain smoke cigarettes--It gives me an evil appearance that will drive off strangers who would want to disturb me for an extra cigarette. I do not wear a coat and tie (I have not had the occasion for wearing one in the last three years) and you will never catch me wearing one, except on the day of The Second Coming. You see I do own a coat and tie, they are even clean, but they are in fact being saved for a special day. I do not expect that day for many years. I hope that my coat and tie will still fit me when that cheery day does arrive, but until then I will be wearing sunglasses and smoking butts (this is somewhat similar to the Jews eating matzo and horse radish on Passover--dig?).

And, finally, when I open the jolly Trinity Ivy of yester-year to see what I looked like in the days before the great flood, I do, indeed, want to see what I looked like, which in turn will be what I was, what I felt like every morning when I got up to walk over to one of President Lockwood's fine speeches, what I lived in the way I lived, and I will hope that when I do look at it I will be in the position to "puke" for the right reasons--NO, not because I looked unkept next to all those nice Trinity Gentlemen in their nice suits. Thus, you have the choice of putting my picture in the Ivy, and accepting what Trinity is, was (the difference?) or you can leave me out entirely. Let me end by saying that if you take the latter course only you will know that you sacrificed yourself to Bishop Brownell and the Trinity-USA

superego when you look upon "Howard Dickler-not pictured," and in making that choice for yourself you in turn made it for all of us.

Sincerely,  
Howard Dickler

## 'Never before'

TO THE EDITOR:

May I make use of your columns to request the cooperation of a large segment of the student body in the return of overdue library books? Never before has the Library had to send so many first and second overdue notices. Never before have we had to send so many follow-up letters requesting the return of books when the formal overdue notices have failed. Never before have we had so few responses to these letters. The resulting condition is that (1) many books useful to others are off the open shelves for months unavailable to others, (2) many books become permanently lost, and (3) the staff spends many hours sending notices which could be put to more constructive purposes.

Please help us to clear up all "overdues" before the spring vacation period!

Donald B. Engley  
Librarian

## 'No Hike'

To the editor:

The students of the University of Connecticut at Storrs seek the support of the people of the state in opposing Governor Meskill's proposed \$1000 tuition increase for the state university. We feel that such a tuition increase would have the following damaging effects on the state and the university.

1. Many students, especially the sons and daughters of the middle class, the class already hard-hit by the tax structure of Connecticut, would be prevented from continuing their education. What is often the only educational avenue to advancement would be closed off to students from middle-class families.

2. Married students, veterans, and scholarship students would be forced to either drop out or go into debt to continue their education.

3. Out-of-state students would be prevented from attending The University of Connecticut, thus lessening the cosmopolitan quality of the institution.

4. The resultant decrease in enrollment would handicap the university in obtaining research grants from the federal government and from private foundations, thereby lessening benefits to the people of Connecticut.

We ask that all residents of Connecticut write or phone their representatives in the General Assembly, and inform them of their opposition to Governor Meskill's proposed tuition increase.

Sincerely yours,  
Imogene E. Bigley  
Students Against  
Tuition Committee  
The University of  
Connecticut at Storrs

# Notices

## Recruiting

Tuesday, March 16  
Ridgefield, Conn. Public Schools  
Thursday, March 18  
Riverhead, N.Y. School District #2

Please sign up for the conferences in the Career Counseling office.

## Doo Da

DOO DA, the all original country western concert, will be held March 25, at 8:15 in the Goodwin Theatre of the Austin Arts Center. Admission will be two bits.

# TCB demands . . .

(from p. 1)

\*the involvement of black students "in all policies and decisions concerning Black

Students".

The demands were presented to the College Council by David A. Barthwell '74. He was accompanied by about fifteen other black students. All the black students left the room immediately after the demands were presented.

The special TCC meeting was called to vote on changes to the adjudicative system and on a statement on rights and responsibilities. The Council agreed to a motion by chairman Robert Osher, '71, to temporarily set aside the agenda and discuss the demands.

After Osher read the demands, the TCC voted to discuss them at their meeting next Wednesday. The Council appointed a committee to gather information on the feasibility, the cost, and the implications of granting the demands.

Andrew Wolf '73, Michael Lederberg '72, Eugene W. Davis, professor of History, and Marc S. Salisch, Dean of Community Life were appointed to the committee.

In a TRIPOD interview Wednesday night, Gaston said that the Black Studies program cited by the demands was written last year by a committee with faculty members from each department. He said the program had been submitted to the curriculum committee last Spring. The proposal was later referred to the faculty's Joint Educational Policy committee, Gaston said. Gaston said that Dean of the Faculty Edwin Nye had told him late last semester that the faculty would discuss the proposal in January or February. "I don't know where it is now," Gaston commented.

The proposal calls for the appointment of at least one faculty member to coordinate a Black Studies program and at least one additional faculty member for the program each year.

## Tutor

A tutor is needed for a 4th grade boy who is slightly perceptually handicapped and needs help in reading. This would be tutoring in the home with the schedule arranged to fit your class time. Please contact the Office of Community Affairs at ext. 310.

...exclusive!

**Student fares to Europe**  
Save up to **\$212** round-trip jet

Icelandic Airlines jets you from New York to Luxembourg in the heart of Europe for best connections to everywhere. If you stay overseas over 45 days or under 17 days, our new student fare of \$300 round trip saves you \$212 as against lowest comparable fares of any other scheduled airline. Effective for students, ages 12 to 26, who depart before June 1 or after August 15. Even lower fares for groups. Save via Icelandic no matter how long you stay. See your travel agent. Mail coupon.

To: Icelandic Airlines  
630 Fifth Ave., N.Y. 10020  
(212) PL 7-8585

Send folder CN on Lowest Jet Fares to Europe  Student Fares

Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_  
My travel agent is \_\_\_\_\_

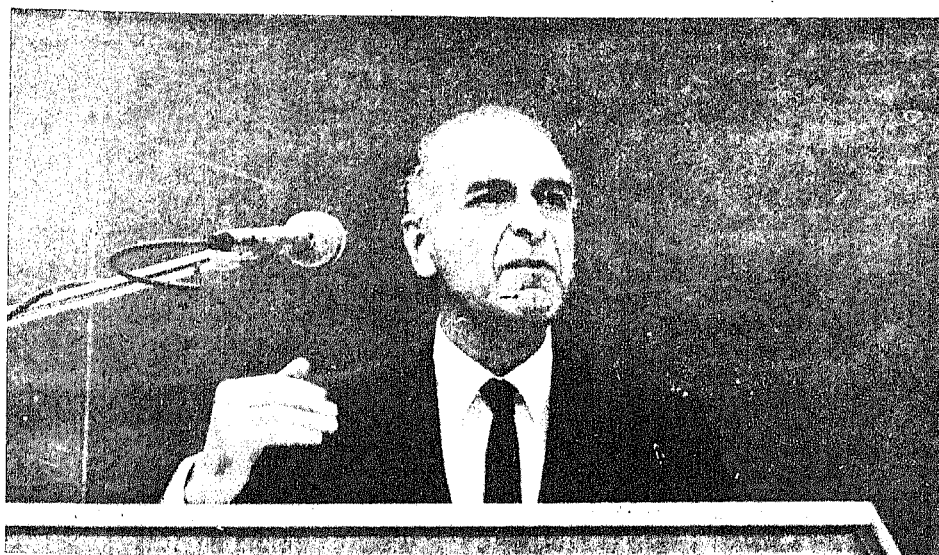
**ICELANDIC**  
**LOFTLEIDIR**

LOWEST AIR FARES TO EUROPE

# Cinestudio

Tuesday  
through  
Saturday

WOODSTOCK



## Plenipotentiary

(Whetzel Photo)

Faye A. Sayegh, Minister Plenipotentiary and permanent Observer for the League of Arab States at the UN, who voiced skepticism as to the possibility of Middle East peace.

## Nader Raider Urges Social Action Group

A representative from Ralph Nader's Washington law firm called on students Wednesday to organize an "earth action" group to deal with social and ecological problems in Connecticut. Donald Ross, a lawyer in Nader's firm said the group will uncover problems that the professionals will then attempt to handle.

Ross, urged that plans be made for Nader's April appeal for money. During Earth Week, April 19 through 26, Nader will request contributions of \$10 to start the Earth Action program.

Ross said that Savings and Loan Companies are taking Black Inner City money to finance white, suburban home building. He also said that large corporations are failing to pay property taxes. He suggested that these organizations be the focus of the group's attack.

State action programs are being established, said Ross, because of the deluge of work at Nader's Central Washington offices.

Stating that work must begin immediately at the College, Ross asked that those interested meet in Wean Lounge at 4:00 Thursday, March 18.

## Sex Review

# Goldstein Defends His Publication

by Paul Dumont

For a man facing a possible 13-year jail sentence, Al Goldstein did not seem too worried at Monday night's lecture in the Washington Room, where a sparse crowd heard him give a history of SCREW, "The sex review" and the legal battles he is fighting as executive editor of that publication.

Whether or not he receives the sentence will be determined Monday in a New York City lower criminal court, where Goldstein and his partner, Jim Buckley, are facing charges of promoting obscenity. If they are convicted, Goldstein said, they will appeal. If the appeal is denied, "We'll flee the country, quickly."

He was in a jocular mood for the lecture, however, dedicating the talk to "Ellen Mulqueen, who taught me everything I know about sex." Goldstein and Miss Mulqueen, assistant director, Mather Campus Center, attended Pace College in New York City, and the two exchanged several quips during the course of the lecture.

Goldstein said that SCREW was born on Nov. 4, 1968, thus meriting consideration, he thought, as "the newspaper of the Nixon era. We like to think of ourselves as the spokesmen for Spiro," he joked.

Goldstein and Buckley each chipped in \$175 to put out the first issue, which was to be an "antidote" to "the great American tradition" of showing sex "in a degrading and destructive way." Goldstein said he wanted SCREW to be the type of newspaper he himself would want to buy; that is, one that used the four letter words people are familiar with in everyday life. Goldstein said he also knew that there was "money in sex."

According to his report on the paper's early sales, he was right. He said SCREW's first issue sold about 4,000 copies, and that circulation climbed to 100,000 after six issues. The publication's present circulation is 110,000, he said.

Goldstein said he objected to movies which were advertised as being "of interest to art students," but which were in reality catering to the public's prurience.

"It was as if you could not come out front and say sex is okay, sex is exciting or: yeah, I want to be titillated," Goldstein said.

To remedy this, he went on, a basic ingredient of his paper is a review of sex movies based not on esthetic values, "but on how many hard-ons the reviewer gets." The

measure of the latter is embodied in what Goldstein called a "peter meter."

"The best film I saw gave me 16 hard-ons, so that got 100% on the peter meter," he said.

SCREW also reviews pornographic books, with an occasional "legitimate" review thrown in "for a little bit of redeeming value for the next arrest," Goldstein said.

Goldstein maintained that "there is a need for a magazine like SCREW. Nobody is forcing people to buy it. They buy it of their own volition. When the authorities realized they could not get rid of us by leaving us alone (the first arrest against SCREW came after the fourth issue), they had to go to the usual approach which is moral control. Whether it's prostitution, abortion, pornography, or contraceptives, morons are always telling you (the public) how to run your lives."

Goldstein continued, "the SCREW philosophy is this: we think sex is fine, and we also think the language of sex is fine. I use four-letter words in SCREW because that's the way I talk. I use such words with my wife and with my parents."

Responding to charges from women liberationists that SCREW exploits women, Goldstein said, "That's bullshit. We exploit both sexes equally."

"We feel that SCREW is a useful publication in terms of eliminating the guilt that people feel about sex," Goldstein continued, "I think it legitimizes people's

sexuality. In a truly healthy society, I'm sure there would be no need for a paper like SCREW."

"We are a fucked-up society," he claimed "We are conditioned with repression and with all sorts of false values. SCREW is in effect a symptom of the neuroses in which we live."

Goldstein continued, "If a paper like SCREW were knocked out, and if people can say that sex is obscene, then next will be your opposition to the war in Vietnam. It starts small and gets larger. The whole issue is really brain control."

Free copies of SCREW were made available at the lecture. Most of the copies were gone at the conclusion of Goldstein's talk. So was the audience.

# KENT CLEANERS

858 Park St.  
Offers Trinity Students  
Dry Cleaning at Our Low Prices  
Jackets \$90    Pants \$80    Shirts \$28  
TELEPHONE 249-4597  
Laundry \$.75/7 lb, \$.12 each additional lb  
Free Pickup and Delivery at Rooms.  
Expert Tailoring and Repairs

## ELMWOOD DATSUN

1965 Blue VW  
4 Spd. Great Shape!

1968 Javelin  
Red 4 Spd.

1962 Mercedes  
220 SL

67 Vette Stingray  
4 Spd. Conv.

1967 Buick Gran Sport  
Green 2 Dr. Hdtp.

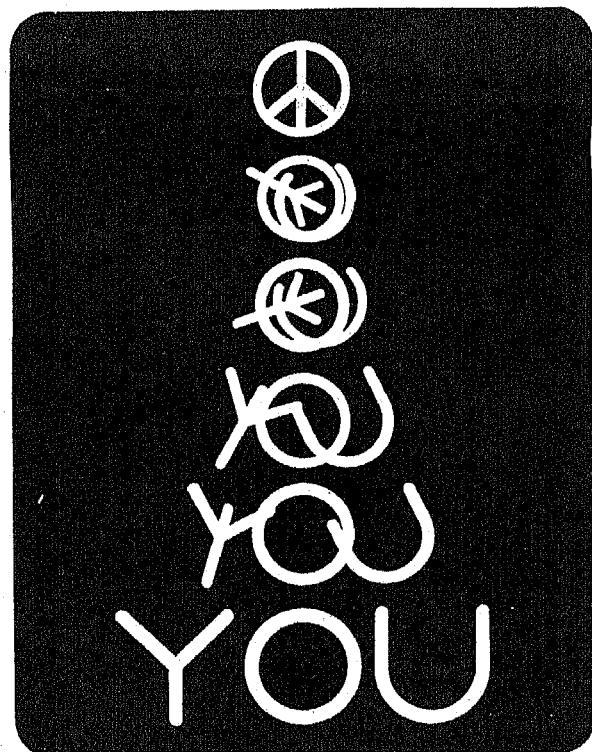
1967 Mustang Conv.  
Std. Trans. Blue

1969 Opel Wagon  
Std. Trans

1968 Pont. Firebird  
4 Spd. Conv. V8

1963 Ford  
Econoline Van

YOUR DATSUN DEALER  
988 New Britain Ave.  
West Hartford, Conn.  
Ph. 527-7274



Specific Program Information and Applications Now Available For 3900 Openings In 1971

Peace Corps Representative Bruce Taylor (Philippines) of Hamden, Connecticut will be in Mather Hall- T.V. Lounge on March 22 and 23.

Mr. Taylor will speak on the "The Future of the Peace Corps" on March 23 at 4 p.m. in Wean Lge.

Remember the world's needs are real and YOU can do something about them.

Peace

Sponsored By Career Counselling Office

1960 CADILAC FLEETWOOD  
Pearl Grey, Leather Top, Air Cond.,  
Radio w/ front and rear speakers,  
Original Owner, Excellent Condition.  
\$1000  
Call Mr. Edmond 677-0652

### ABC PIZZA HOUSE

Across from Trinity College  
287 New Britain Ave.,  
Hartford

"Call before you leave  
the Campus"

Phone 247-0234

Mon. - Thur. 11 a.m. - 12 p.m.  
Fri. and Sat. 11 a.m. - 1 a.m.  
Sun. - 12 a.m. - 11 p.m.

# Twins, Orioles to Win

## Slim Says: No Contest in AL

by Albert Donsky

With the continued expansion of baseball, as well as the divisional set-up, its hard to tell the teams apart without a scorecard. But in the American League, things seem to never change.

But, the more things change, the more they stay the same. Which means, if you don't already know, Baltimore. In the American League East, pick Baltimore and then watch the race for second place.

Cleveland looks like the weakest of the other five teams. The pitching is only adequate behind Sudden Sam McDowell, and the hitting is traditionally weak. Tony Horton looks unable to play, and that can't help. Cleveland has a young team, but this isn't their year.

Boston has always been erratic, but they could still put it all together, if. And there are a lot of if's. Even Yaz can't help all that much. As for pitching, well, that's weak too. The Sox (or Bosox, if you prefer) look to Ken Brett and Mike Nagy to join the starting rotation. Fat Chance.

The Yanks did well last year, and it's anybody's guess why. They lack hitting, pitching, and fielding. Other than that they are pretty solid. However, how good can a team be that has Danny Cater starting? The Yanks biggest drawback is lack of power, if they get it, and it seems unlikely, they could challenge the Orioles.

Detroit looks better than last year, but worse than a few years ago. Billy Martin is now running the team, hopefully without front office interference. The infield is good, and Bill Freehan looks recovered from back problems.

Washington made a trade over the winter, and got baseball's number two headache, Denny McLain, who, given the right circumstances, can pitch a little. Just what

those circumstances are, no one knows. Ted Williams hopes he can find out, and if one of baseball's best hitters can help baseball's last 30 game winner, then there's hope that Dick and Pat can root home a winner. Otherwise, the Senators will need an act of Congress. Curt Flood is also a question mark. Hopefully, Washington will depend on Frank Howard to drive in runs, but if he doesn't, it's the cellar for sure.

And then there's Baltimore. The Orioles should have the pennant wrapped up by Keenesaw Mountain Landis's Birthday. (April 17) They have pitching, hitting, and Brooks Robinson.

So in the American League East it looks like Baltimore by a mile, followed by Washington, Detroit, New York, Boston, and Cleveland, with about 6 games separating the 2nd and 6th teams.

If Baltimore looks good in the East, Minnesota is just a tough in the west. But in the East its a race for second, in the West its a race for last. More non-descript teams you never saw.

Kansas City and Milwaukee are expansion clubs, don't be too hard on them, they try hard, but figure them for fifth and sixth, either way.

Chicago really had problems this year, but the Sox (or Chisox) have to improve, cause they can't get much worse. Chuck Tanner has the reins and should be able to do something. The Sox have two good pitchers, which is as much as anybody else in the AL West.

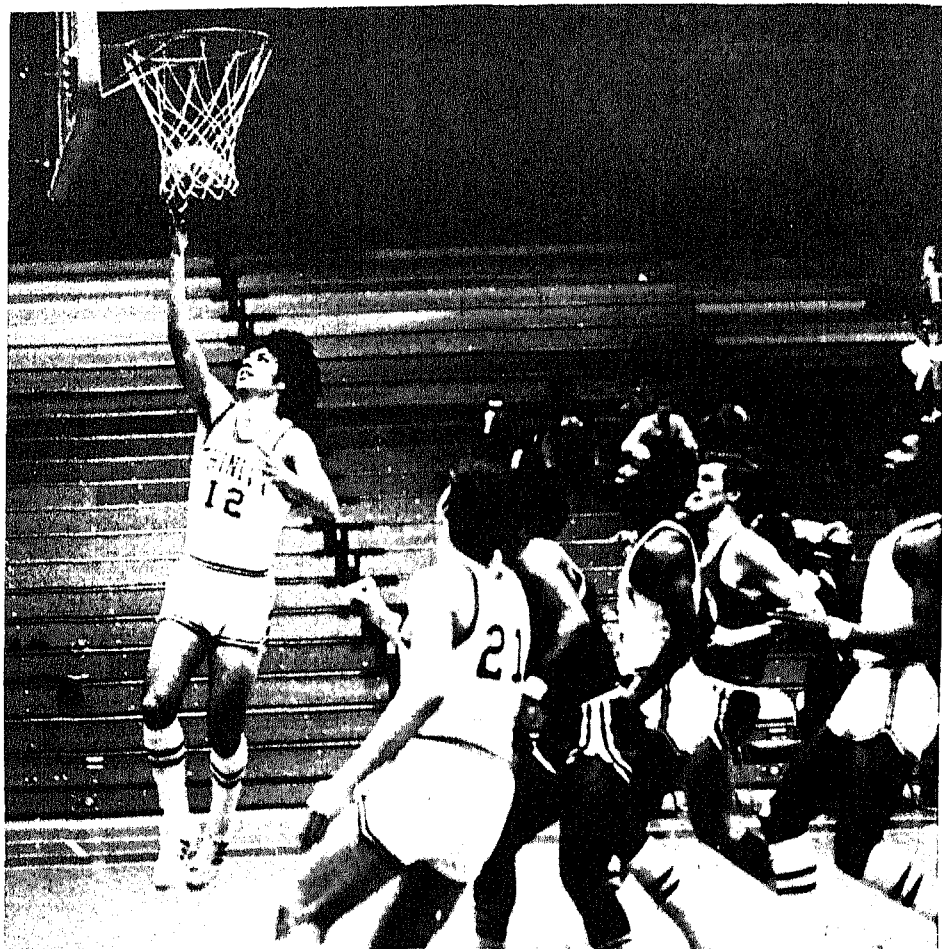
California and Oakland may start a fued the likes of which hasn't been seen since the Giants-Dodgers heyday. The problem with Oakland can be stated in three words: Charles O. Finley. The A's (That's Oakland, for those of you who are confused) have the pitching and could get power from Reggie Jackson. On the other hand, Jackson could have another bum year. Dick Williams is managing, and if you think that makes a difference, I don't.

California had the league's top hitter last year: Alex Johnson, which shows just how weak the Junior Circuit is. The big addition for the Angels is Tony Conigliaro, and they may be able to pull off a pennant.

- but the way Minnesota looks it ain't likely. The Twins hitting should win enough games until the all-star break, and they should be able to coast to a pennant.

So it's Minnesota, California, Oakland, Chicago, and Kansas City and Milwaukee in the AL West.

And that's the way it shapes up in the Major Leagues. L.A. and Chicago in the NL, and Baltimore and Minnesota in the AL. Watch for Baltimore to take the World Series in 7 games from the Dodgers. You read it here.



Senior Howie Greenblatt, the first Trinity player under six feet to score over 1000 points in Trinity's basketball history, received the team's Most Valuable Player Award for the 1970-71 season Sunday. Greenblatt scored 459 points for a 21.8 average and finished his career with 1214 points, the second highest total in Bantam annals.

## Hockey Association Gives Top Honors to Co-captains

Two Co-Captains received top honors Friday nights (March 5) at the third annual banquet of the Trinity College Hockey Association.

Co-Captain John W. Milliken, a senior defenseman from Greenwich, Conn., received the Albert C. Williams Hockey Cup, which is given in memory of Albert Williams, class of 1964 who helped establish hockey at Trinity. The award recognizes demonstrated leadership, team spirit and sportsmanship.

Co-Captain Clifton B. McFeely, a senior wing from Grosse Pointe, Mich., again received the Gold Stick Award as the team's leading scorer. McFeely tallied 25 points in 16 games on 14 goals and 11 assists.

Five other graduating seniors, Spike Birmingham, Peter Lawrence and John Stevenson, in addition to the injured Sheldon Crosby and Scott Phillips were cited by Coach John Dunham for their contributions to the success of the Trinity Hockey team

over the past four seasons.

Tom Savage, a junior defenseman from Chagrin Falls, Ohio and Carl Norris, sophomore goalie from Philadelphia, Pa., were elected Co-Captains of the 1971-72 team.

The Trinity team, which had finished the season with a 6-10 record, were treated to a professional hockey game after the banquet which was held at the Storrowtown Tavern at the Eastern States Exposition ground in Springfield Mass. After the banquet the team and members of the association and guests saw the Springfield Kings take on the Cleveland Barons in an American League Hockey game in the Coliseum next door.

### Frosh Golf

All freshmen interested in playing on the freshmen golf team should contact Jay Smith, Box 700.

The  
TRINITY CONCERT CHOIR  
Sings  
BRAHMS, BRITTEN  
And  
EARLY AMERICAN MUSIC  
Friday, March 19  
Hamlin Hall



## New York City... and how to swing it.

The Biltmore puts it together. With our Special STUDENT Rates. Your own pad, right in the middle of everything that makes Fun City everything it is. And everything going on the East Side, West Side and Village is all about 15 minutes away.

For students, \$15 single, \$21 twin, \$26 triple. For faculty, \$23 single, \$29 twin.

For reservations, call FREE

From anywhere in the Continental U.S.A. ... 800-221-2690  
In New York State ..... 800-522-6449  
New York City (local) ..... 340-2776

THE BILTMORE  
A REALTY HOTEL

"A Famous Hotel With Great Tradition"  
Madison Avenue at 43rd Street  
New York, N.Y. 10017

## SPRING CLEAN-UP SALE

One Week Only March 15 - 20th

SALE

- Sweaters (reg. 1.25) .75 ea. 3/2.00
- Men's Trousers (reg. .95) .75 ea. 3/2.00
- Shirts (plain) (reg. 1.00) .75 ea.
- Dresses (plain) (reg. 1.95) 1.50 ea. 3/4.00
- Ski-Jackets (reg. 2.25) ea. 1.75
- Ladies Slacks (reg. 1.00) ea. 3/2.00
- Top Coats (reg. 2.75) ea. 1.95

Our Regular High Quality, Professional Cleaning and Finishing Service. Complete Laundry and Shirt Service Available at Same Location.

THE COMPLETE CLOTHING CARE CENTER

**NESCO**

1180 Broad Street  
Corner of Lincoln  
(formerly NELCO)

COIN LAUNDRY & COIN DRY CLEANING  
7:00 a.m. till 11:00 p.m. SEVEN DAYS