

# The Trinity Tripod

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Trinity College, Hartford

Tuesday, February 1, 1972



Chairman George

(Trocker Photo)

According to Edwin P. Nye, dean of the faculty, the chairmanship of the history department will be reviewed this spring under the five-year rotation plan. George B. Cooper has been head of the department since 1964.

## Judaic Studies

### Future Of Class In Doubt

by Ken Post

The College may cancel its only course on Judaism according to Edwin P. Nye, dean of the faculty, when a grant from the Jewish Theological Seminary in New York expires at the end of this year. The College must now decide, according to Nye, whether to assume total financial responsibility for the program next year.

The program currently includes two courses taught by Rabbi Stanley Kessler of the Beth El synagogue in West Hartford. They are Religion 207-208, "Judaism Classical to Contemporary."

Nye said in a TRIPOD interview Friday

## Tripod Keeps

## Weekly Format

## Due To Budget

At a staff meeting Sunday TRIPOD editor H. Susannah Heschel, '73, announced changes in format and staff of the paper. Heschel announced that the TRIPOD would continue to be published once weekly for the remainder of the semester, due "mostly to financial unfeasibility."

At an editorial board meeting earlier Sunday afternoon Ken Post, '75, and Alex Trocker, '74, were elected news editor and photography editor, respectively. Post replaces Jeff Liebenson, who formerly held the position of copyeditor, who resigned last week. Trocker, photography editor joins Martin Natvig, '74, who will concentrate on work for the Inside magazines. Trocker will work on news photos for the weekly issues.

Heschel also announced the inauguration of three new columns, to be written by students, faculty, and administrators. The columns will deal with "Student Trends." One column, "Future Directions," will deal with the future of higher education, particularly at Trinity. Another column, "Off Campus," will deal with experiences at various academic programs off campus. The third column, which began last week, "Student Trends," will deal with trends in student attitudes and attitudes.

Also elected to new positions were: Kevin S. Gracey, '72, Rick Palamer, '72, Douglas Rome, '74, and Christopher Sehring, '74, to the position of columnists. Richard Woodward, '75, was elected assistant editor, working for photography.

that if the College decided to accept full financial burden for the course it might be faced with "the doctrine of equal time... If we support a Judaic Studies program we might have to support a Muslim or Hindu program in the future. This is an important consideration," he said.

Nye said the College had received no requests to offer courses in Hindu or Muslim studies

Nye added that the College has "very finite quantities of money and manpower" and that "we can't be all things to all people." Nye said that the all-Protestant religion department presented an unbiased view because "what we're teaching is not oriented towards dogma, but religious history and philosophy."

In 1968 the Jewish Theological Seminary agreed to fund a Jewish Studies course at the College, if over a period of four years the College would pay an increasing share of the course's cost. At present the College pays three-fourths of Kessler's \$4,000 salary.

Nye said he was unsure if Kessler could teach a Jewish Studies course objectively and from "a sufficiently academic point of view." "We don't want practicing ministers teaching religion," he said. Nye said that Rev. Alan Tull, College Chaplain, who teaches a course in the religion department, is "a showman who likes to put on spectacles," but is "primarily an academic."

Nye said that John A. Gettier, chairman of the religion department, "appeared to share my concerns about Kessler's academic qualifications," Nye said. The Dean added that Gettier had sent him resumes of possible candidates to teach Jewish Studies.

Gettier said he supported Kessler "absolutely and unequivocally." "The growing interest in Hillel and Kessler's course backs up my contention." He said that he supported expanding the Jewish Studies program.

In a TRIPOD interview Sunday, Kessler said he was interested in the continuation of Jewish Studies at the College whether or not he was the instructor. "I don't want to be made into a 'cause celebre,'" he said. "No one has officially told me that I'm being dropped. I have only been told that all lectureships are being reviewed in light of financial difficulties."

SEC  
Nominating petitions for student positions on faculty committees are due today to Box 953. Petitions must have 15 signatures.

## History Chair Review Scheduled For Spring

by Jeff Liebenson

In a TRIPOD interview Friday Edwin P. Nye, dean of the faculty, announced that the chairmanship of the history department, currently held by George B. Cooper, would be reviewed under the procedures of the five-year rotation policy this spring.

Under the policy the chairmanship of each department is reviewed by the Dean of the Faculty periodically, in conjunction with the faculty members of the department. This policy, established by the Trustees in 1967, requires periodic review, but not necessarily a change in chairman.

Nye stated that a decision on a possible new history department chairman will not be made until the spring review. He added, "Dr. Cooper has told a number of people he favors Dr. Painter" as chairman. "You might say he's grooming a successor. Dr. Painter would be a good choice," he said. Nye added that the outgoing chairman of the department has no larger voice than other members of the department.

Borden W. Painter, associate professor of history, denied knowledge that he might succeed Cooper. "To my knowledge I will not be chairman in September. No one has talked to me about this. There's nothing to it at all," he said.

Cooper told the TRIPOD his duties as chairman took time away from his research toward a biography of Queen Charlotte, wife of King George III of England.

Nye said he interviews each faculty member of the department in question before appointing a chairman. In some cases, Nye said, "the votes are not necessarily equal... a retiring professor has different views than a professor in his mid-thirties who will remain with the department for some time."

Nye added that students "haven't generally been consulted" in choosing a new chairman, but that "frequently their feelings are somewhat known."

According to the Dean, the scholarly work of a professor has little influence on his selection as chairman. Nye said he looked for someone "level-headed who can run the business."

Cooper has served as chairman of the History Department since 1964. Under his

chairmanship the department grew in size and scope. "Without pandering to what I consider to be the transient demands of students, we have made the history curriculum truly relevant to their needs - African, Chinese, Indian, Russian, and Japanese history - and a recasting of our courses."

The five-year rotation policy was originally suggested to the College by the New England Association of Schools and Colleges, which suggested that the College practice of appointing department heads to unlimited terms was a weakness of the College, according to Nye.

The rotation system has recently resulted in new chairmen of the chemistry and English departments.

## Religion To Be Topic Of Talks

The faculty-student Lecture Committee will sponsor a series of three colloquia in the field of religion this semester, according to Joseph Bronzino, chairman of the committee.

The first lecture will be given tonight by Warren V. Tanghe, on "The Eucharistic Covenant." Tanghe graduated in 1970 with honors in history and is now a second-year student at General Theological Seminary, preparing for the Episcopal priesthood. Tanghe will speak at 7:30 in Alumni Lounge.

The series marks a new program for the Lecture Committee, which usually concentrates efforts on one or two large lectures each term. Bronzino said.

Other religion colloquia scheduled include Donald Eastridge, teaching fellow at Hartford Seminary Foundation, who will speak on February 29, and Ronald Kimelman, a PhD. candidate at Yale University on April 25. The colloquia are open to the public.



Rabbi Kessler

(Schultz Photo)

According to Edwin P. Nye, dean of the faculty, the College may discontinue the course in Judaism now being offered by Rabbi Kessler.

# Stage Co.: Too Little in Too Long

by Tom Regnier

The most arresting aspect of *Rooted*, the new play by Australian Alexander Buzo which is now at the Hartford Stage Company, is its set, which was designed by Lawrence King. It is the living room of the home of the play's main character Bentley. It is never referred to as a home, however, but as the "home unit," or simply "the unit." This is because it is one of many apparently identical units, or apartments, in a large building. Almost everything in the room is the same sterile white. All the furniture is square: even the chairs seem to be only large white cubes with a space carved out for people to sit. The table lamps are translucent glass cubes containing light bulbs. One is almost surprised that the phonograph records Bentley plays are round.

Bentley appears to be a horn loser. He is repeatedly getting sand kicked in his face, and there is little he can do about it. Usually the person kicking the sand is a mysterious figure called Simmo, whom the audience never sees but whose name comes up all the time during the course of the play. Simmo can do anything he wants, and people will not only let him do it but admire him for it. If Simmo wants to sleep with someone's wife, Simmo does it. If Simmo wants to beat up a man who insults him, Simmo does it. If Simmo wants someone to lose his job, that someone loses his job. Unfortunately, it is usually Bentley who is that someone. Early in the play, Bentley's wife Sandy is having an affair with Simmo, and Bentley sits quietly by whenever Sandy leaves to go on dates with Simmo. Soon, however, he comes home to find that Sandy has packed his bags for him and that "You're moving out. Simmo's moving in." Bentley calls up the authorities to ask if it is legal for one bloke to kick another bloke out of his own unit. The authorities reply that it is not legal, but when they learn that the bloke who wants to do the kicking out is Simmo, they hang up.

After a mild, ineffectual protest, Bentley moves out of his unit and goes to live with an artist friend named Richard. Bentley loses his job because of Simmo and even finds that when he wants to seduce a girl, Simmo has already beaten him to her. Bentley never actually rebels against Simmo, but he does occasionally express some resentment about the way he is treated. More often, however, he simply tries to rationalize away the fact that he is mistreated. Bentley has some friends who seem to be mildly fond of him, but they adore Simmo and do whatever he says. At the end of the play there is a birthday party being given for Simmo in the unit where Bentley is now living. Bentley's friends politely ask him to leave and tell him they are sorry but Simmo would be annoyed by his presence. Bentley leaves as they are getting ready to celebrate Simmo's arrival.

This is the basic idea of the play; but, although it is good in itself, it is not enough to sustain a full-length play. Mr. Buzo has to go to great lengths to try to keep his point from being too obvious too soon. Although he does not succeed (for the main idea is clear fairly early), it does take a long time for the audience to realize that the play has only one point and that the playwright is not going to do much with it. Because the theme is stretched out for such a long time, the playwright has to fill in the gaps along the way. Mr. Buzo does not fill them in very imaginatively. Most of the play is a ridiculous and unoriginal hodgepodge of elements from Beckett, Kafka, Pinter, and children's cartoons. This is not the first play ever written about people who sit around and noncommunicate with each other, nor is it the first to show people being controlled by mysterious external forces. And the idea

that modern society has no sympathy for its losers is hardly a new one. Mr. Buzo's desperation at the need to fill up space can be seen in some of the jokes he uses. The program notes say that he has written scripts for television cartoons, and the influence is obvious in a scene in which Bentley tries to turn a waterhose on Sandy and Simmo, who are making love in the next room. Of course, the hose will not work when he points it at his intended victims; but when he looks into the nozzle to see what is wrong, it squirts him in the face. As a child, I must have seen that trick used in cartoons a hundred times. It was getting to be boring even then, but now it seems absolutely pathetic.

The Stage Company's production of

*Rooted*, which runs through February 13, is the American premiere of the play. If nothing else, it is a good play for actors and it gives its cast an excellent chance to display their talents. Jack Murdock, as Bentley, arouses a great deal of sympathy. He also manages the difficult business of portraying a dull character without becoming tedious. Barbara Caruso, as Sandy, gives a beautifully disciplined performance. David O. Petersen, Veronica Castang, and David H. Leary are each excellent in their supporting roles. Director Paul Weidner has certainly done about all that could be done with this play, and it still stands as a reasonable evening's worth of entertainment if one is willing to settle for that.

## Cellulose A Swashbuckler by Chris Sebring

CAPTAIN BLOOD, which will appear tonight at the Conestudio, has been filmed two times, first in 1925 with J.M. Kerrigan, and then again in 1935 with Errol Flynn. The thirties version is considered to be the definitive one, because it was intelligently directed and has a great supporting cast (with Olivia de Havilland, Lionell Atwill, Basil Rathbone), but most of all because it starred a relatively unknown young actor who has now become permanently associated with swashbuckling films—Errol Flynn. CAPTAIN BLOOD sent Flynn to stardom, and was the first step in his gaining of immortality in the cinema.

CAPTAIN BLOOD is about a young English Doctor, Peter Blood, (Flynn), who, after escaping from the clutches of a cruel Spanish governor (Atwill), forms a crew of buccaneers out of escaped English prisoners and terrorizes the treasure-laden Spanish galleons that sail from the New World back to Spain. In the film the love interest that Flynn has in Miss de Havilland is complicated by the fact that she is the niece of the Spanish governor, but, after seeing the cruelties that have been inflicted upon the English by the Spanish, she stands by Flynn's actions. As was the custom in these Hollywood "swashbucklers", goodness and protestant England trample evil, Catholic Spain.

CAPTAIN BLOOD is one of the, if not the, best examples of its sea-adventure genre. Errol Flynn is of course the biggest reason for its success and fame, but he was ad-

mirably matched with the well known 1930's actors who, due to their many previous portrayals, were automatically associated as being either good or bad characters. Perhaps the most memorable sequence in CAPTAIN BLOOD is Blood's duel with the French pirate Levasseur (played to the hilt by the great Basil Rathbone, the one man who always came close to, but still was never able to beat Errol Flynn in a sword-fight). Fighting for Olivia de Havilland along the sand dunes on a rock of a Caribbean beach, with Flynn finally fatally stabbing Rathbone, (and thus winning de Havilland,) it is certainly the most exciting sword fight seen in films. Actually, though Flynn always won on the screen, he was not an expert swordsman, as was Rathbone; in THE ADVENTURES OF ROBIN HOOD (the role in which Flynn will always be associated with), during Robin Hood's fight with Sir Guy of Gisbourne (Rathbone), the filming had to be done in very short intervals because Flynn was unable to wield the heavy broadswords that were used for more than a few moments. But in the cinema, anything and everything is possible.

I wouldn't label CAPTAIN BLOOD as one of the greatest films of all time, but it is a damn good one. Romance, adventure, and excitement are all brewed together into this film, making it a highly entertaining way to spend an evening. There are no hidden meanings or tricky symbols in CAPTAIN BLOOD; it is just a straight, very well done romance.

## Eating Out sums & Lum's

by Rick Palamer

SCOLER'S RESTAURANT, 260 Farmington Ave., Hartford

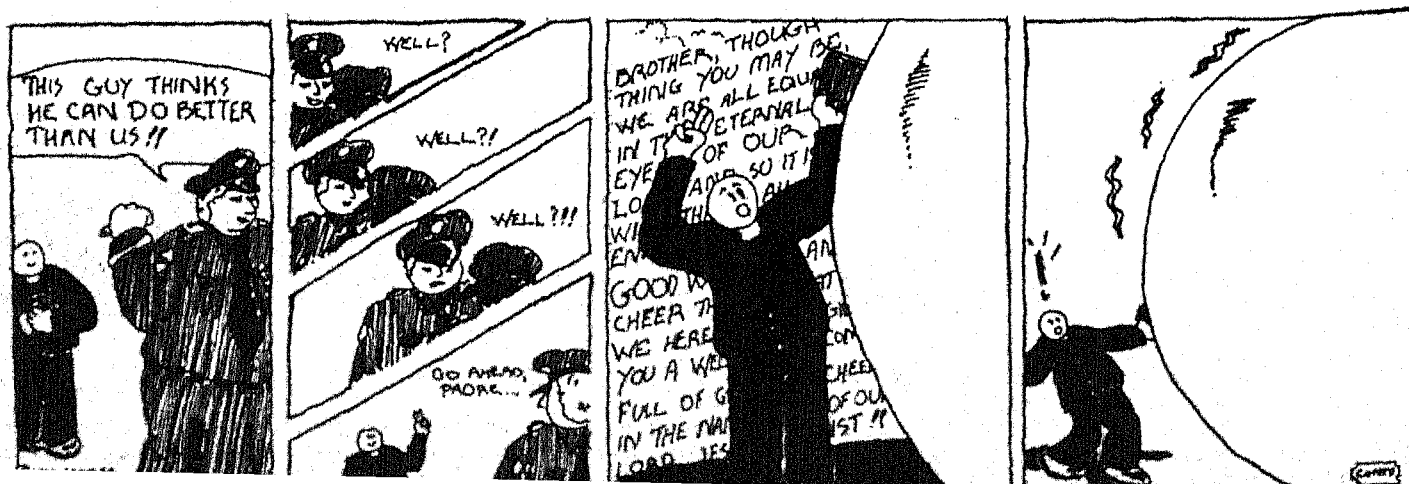
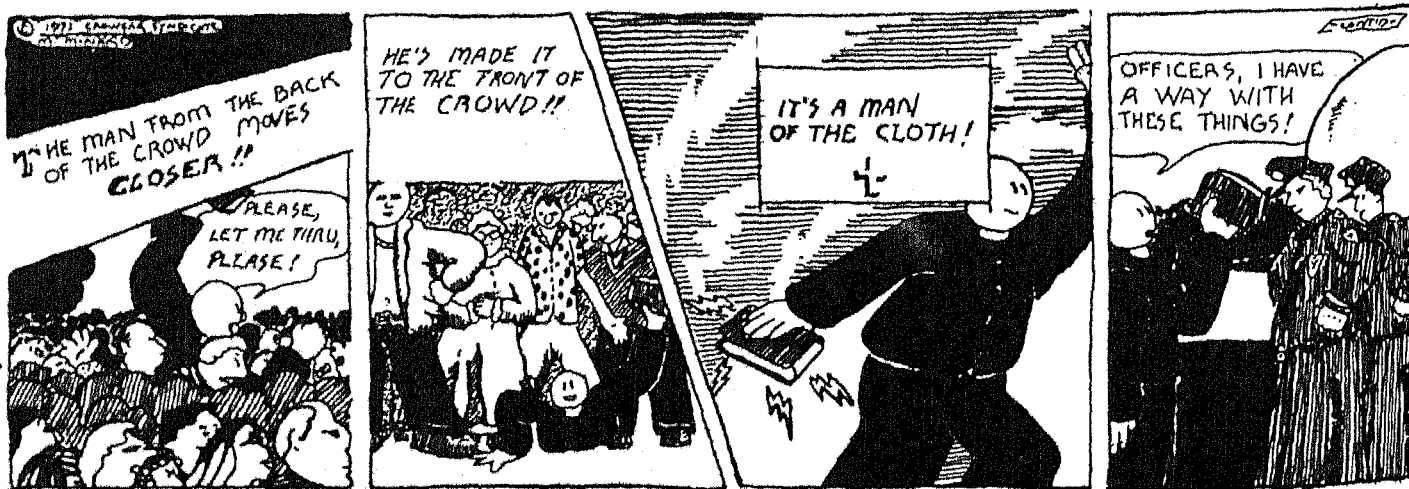
This attractive and pseudo-first-class restaurant offers a large menu of steaks, chops and seafood. Unfortunately, you have to have a pretty fat wallet just to have a minute steak; would you believe (\$6.10) a la carte? Other selections are just as overpriced, such as a la carte sirloin steak, (\$6.65) and lobster, (\$8.00). Although the dinner menu is really out of the question, there is apparently a fine delicatessen menu available, offering top notch sandwiches and salads. Unfortunately, when we went, they never bothered to show us this menu, and we were confronted only with the exorbitant dinner prospects.

The two dining rooms of the restaurant are of an attractive decor, with high ceilings and white linen tablecloths adding just the right touch of elegance. However, the ceiling has very strange, pink recessed lighting, which really ruins the entire atmosphere. The waitresses, like the lighting, are a bit incongruous with the obvious attempt at creating the image of a luxurious restaurant. The service was informally courteous but far from efficient, in the sense that our waitress took four trips and about ten minutes to bring the two of us our entrees. The roast duck was over priced, (\$4.60) a la carte and could not be compared in quality with the duck dinner we previously had at the Edelweiss restaurant. This is definitely a restaurant to avoid at all costs, because if you don't, that's exactly what it will cost you—All!

LUM'S RESTAURANT, 2095 Berlin Turnpike, Newington

About ten minutes motor from Trinity on the right hand side of the pike, Lum's restaurant offers a pleasant change of pace for those who want quick, informal and inexpensive dining. The menu offers a variety of roast beef and seafood combinations, including a roast beef dinner with french fries and salad, (\$1.60), a combination seafood dinner of shrimp, oysters, scallops and fish cakes with cole slaw, (\$1.95) and a variety of sandwiches including roast beef and pastrami, from (\$5.55) to (\$9.95). A variety of beers, both imported and domestic are available at moderate prices. The atmosphere here is informal and the service is prompt and friendly. Lum's outdoes the other chain restaurants in presenting an informal, attractive and inexpensive place to eat. The food here is quite tasty, although by no means outstanding. Lum's could be an extremely enjoyable place to dine with a group of friends.

### If Humanoids Must Cry ...



**Rehearsal**  
Band Rehearsal this Sunday, February 6, will be from 6 to 7:30 P.M. in Garmany Hall. Regular rehearsals this term will be from 7 to 9 Sundays starting February 13 in Garmany Hall.

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Photo by Woodward

## Scholar and Artist Superman

A gala concert of recent works by Arnold Franchetti will be presented in the Austin Arts Center next Sunday evening. The well known composer teaches courses at Trinity as well as at Hartt College of Music, where he chairs the Department of Composition and Theory.

## A Portrait of the Musician

by Gary Mescon

Arnold Franchetti  
I first saw him walking up Rome's Aventine bald head, a gait blended from limp and bent of a mountaineer who had carried too many supplies during those forming years. Soft blue eyes revealed living memories, compassion and a hunch.

He had discovered something in those mountain years of cold lonely underground service against Nazi Germany. Where bacon rind had left a skeleton of malnutrition. To be, alone with his music and imagination personifying in green rocks the companions of his fancy.

Descending from mountain passage to the tiny latino village, he knew the warmth of woman and child. To fire a gun and to leave a dying soldier allowing surviving comrades escape before bitter voice of mountain storm closed the way.

Where Reason's Universal Maxims of action to relieve the agony of decision? With one a traitor the other a hero. And the German Gun came one night, but the child's blonde hair and arian eyes deceived its search one door short.

And the mountains protected their bastard son. And he became conscious of a mission.

When war was over and Italy given the Austrian Dolomite Alps for its "good" behavior

The people cried out wrongly faulting Franchetti.

Dichotomies dissolved crumbling Plato's Good

But in that place arose polarity, never uniting opposites in tension creating an infinite offspring

Reflected in his music.

Unable to begin again in the ruin of Europe, Franchetti came to this country, the land of opportunity that held true to its pledge. From Munich and Richard Strauss he possessed a degree in music composition and from his native Florence a degree in physics. Pratt and Whitney offered him a job, but he wished to write music. Soon Hartt became his home and by 1971, he was made chairman of the composition department.

Reflecting his German identification, his music was expressionistic. Music written in function of psychological associations of the subconscious: the idea of reality substituted for reality. But out of this abstraction of Expressionism and Serialism for Franchetti grew the avant garde and the disintegration of artistic integrity in the random hap-hazardness of electronic programmed sound and commercialism. The "new" was fashionable in its decadence. Music had lost all touch with the human. The thought went like this: Art in a broad sense is a reflection of human life. Music is perhaps the most abstract form of art, and Expressionism presents a further

abstraction. Sound from an electronic synthesizer and the process of its manufacture became so abstract so as to no longer fall under even a broad definition of music but became rather sound objects i.e. the roar of a siren or the screech of a skidding tire. A crisis arose and with it an identity problem in Franchetti. For an answer, he turned to Italy and in contrast to German abstraction he re-discovered the warmth and humanism of his native Tuscany. His music, written in function of human emotion, portrayed the deep involvement of the Mediterranean Italian. The music of this concert is from this period of the last five years. It is abstract, Romantic, and 100% contemporary but every note written in function of human emotion.

And he found the satisfaction and the security coming from, "never mind what anyone else can do, Franchetti can do no better". A vital freeing security, borrowed from the Greek "arete," and so desperately lacking in America today.

It's not surprising that Franchetti's music should be as it is considering his gift of communication and spontaneous rapport with people, especially students. The countless hours of composition time he sacrifices to the preparation and correction of student exercises, as well as the teaching of an extra course, reflects his energy and missionary devotion. Sit in on one of his classes and one immediately senses his genius, a rare mixture of the scholar and the artist with always the former serving the latter. And his music serving the profoundly human, and it is beautiful.

## Franchetti Concert Is Scheduled

A gala concert of music by Arnold Franchetti, well-known composer and chairman of the department of composition and theory at Hartt College of Music of the University of Hartford, will be presented in the Goodwin Theatre of Trinity College on Sunday, February 6, at 8:15 p.m.

Featured will be the most recent works of Franchetti including the premieres of three important new works.

Franchetti, who has also been teaching courses in music at Trinity under the Trinity-Hartt Cooperative Program in Music, has been awarded many musical honors. He has received a grant from the National Institute of Arts and Letters, the Fromm Award, a Guggenheim Foundation Award for Composition, Columbia University's Ditson Award and a Serge Koussevitsky Music Foundation Grant through the Library of Congress.

Several years ago, the Cesare Barbieri Center of Italian Studies at Trinity staged the world Premiere of Franchetti's opera "As a Conductor Dreams (Notturmo in La)" in the Goodwin Theatre.

A graduate of the University of Florence, Franchetti also studied with Richard Strauss in Munich, Germany, and taught in Italy, Austria and Sweden before coming to the United States in 1947. He joined the Hartt faculty in 1949. For the past two summers, he was a member of the music faculty at the Trinity/Rome Campus where he composed some of the music to be presented. He will also be teaching in Rome this summer.

The program is being jointly sponsored by the Cesare Barbieri Center for Italian Studies, the Trinity Music Department and the Connecticut Commission on the Arts.

Performers include members of the faculty of Hartt College and student instrumentalists. Three large scale works will feature the 80-piece Hartt Symphonic Wind Ensemble conducted by Donald Mattran, Acting Head of Hartt College.

Soloists include Donald Sinta, who will be heard in three works including Sonata per Sassofono e Piano with Herbert Chatsky at the piano; and "Canti" for saxophone and wind ensemble. Sinta will also be heard in the premiere of Quartetto Lirico, a work for four saxophones, with Philip DeLiberio, Ronald Parello and George Kirck.

Clinton Adams will be soloist in the premiere of Franchetti's concerto for piano and wind ensemble, "Movimenti."

The premiere of the song cycle, "Barbara Sargent," will feature Neelga Lynn with Teresa Gerz at the piano.

Franchetti's 1970 work "Lazarus" for wind ensemble and speaker based on Eldridge Cleaver's "Soul on Ice" will also be performed. The speaker will be Bruce Atkins.

The concert will be open to the public without charge but tickets are required. Advance reservations may be made at the Austin Arts Center, Trinity College, by calling 527-3151, Ext. 250. Tickets must be picked up by Friday, February 4.

The Arts & Criticism

## Beefheart Co. Tops Weekend

by 'Pooh'

Winter Weekend (or, as the MHBOG put it, "Winter Weekend?") has come and gone. For those of you who, for some reason or other, missed it, here is a short recap.

The highlight of Winter Weekend was a concert by Captain Beefheart and his Magic Band. Being familiar with his music, I was surprised at the large number of people who showed up at the Ferris Athletic Center (Acoustic City). Apparently, I was not as surprised as those people who had never heard the Captain's rather strange breed of sounds. For those, I suppose, few who enjoyed the concert, that enjoyment was marred by the fact that CBAHMB played only one 50 minute set.

Personally, I found the Captain's offering utterly tremendous. Ed Marimba aka Artie Tripp, formerly of the Mothers of Invention, on drums was demonic, yet handled Beefheart's changing rhythms with precision. Rockette Morton, on bass, started the show with a rollicking bass solo and provided a solid background. The two guitar players, Winged Eel Fingerling on rhythm and Zoot Horn Rollo on lead and slide were both excellent.

And then there was the Captain himself. He has one of the widest singing ranges in the Western Hemisphere, and is able to get the right note of guts into his voice.

In general, it was the typical Trinity College concert, enough things bad to annoy everybody. Although I thought the choice of CBAHMB was a good one, I am probably in the minority on that point. And as for Zabra's Chimps, the less said about that the better. But... I personally find absurd the fact that monkeys are judged on their proficiency at acting human.

Friday night, Winter Weekend started off with The Outer-space Band. Of course, in any discussion of Outerspace, it is impossible to separate the band from the audience. I suppose if any one listened to Outerspace in a typical concert setting, they'd be amazed at how bad their music actually is. But, this, of course, is impossible, and for what they attempt to do, i.e. play happy-go-time music that you can dance to, drink wine to, and smoke dope to, they are quite good.

The appearance also marked the first time Outerspace has played with their new pedal steel guitar player, Fred Wertz. The few songs he played on were quite good, and it is hoped he will be worked into more of the group's act.

Simply, Outerspace put out lots of good vibes, something that Mather Hall Board of Governors never manages to do in any of the concerts they put on.

## WRTC

Gordon MacRae and Peter Lind Hayes are Doug Cooper's guests on Thursday evening at 7 p.m. over WRTC FM (89.3). These interviews will be followed by a repeat broadcast of The Richard Rodgers Story, an interview with composer Richard Rodgers.

Feedback, February 2

This week's Feedback, aired over WRTC-FM this Wednesday, from 8:00 - 9:00 P.M., will feature a discussion of the Gay Liberation Movement, hosted by Feedback's producer, Trinity senior John Matulis.

Guests on the program will be Bruce MacDonald, a senior at the college; Chuck Nazarian, Class of 1972; and Fran Tinti, a Trinity freshman.

Listeners can discuss Gay Liberation with these three representatives of the Trinity Movement, by calling Feedback at 522-9229, or 527-0447.



## Abba-Zabba

(Photo by Trocker and Wolf.)

Captain Beefheart and his Magic Band performed for a large audience in the Ferris Athletic center Saturday night. From left to right—Zoothorn Rollo, Captain Beefheart, and Rockette Morton. Among other things, the band featured a roving band of performing chimps.

# Superman Lecture Set For UHart Wednesday



For loyal followers of the Caped Kryptonian, the University of Hartford will present a lecture by Mort Weisinger, the executive editor of Superman Comics. Weisinger has worked for the comic for thirty years, serving as the story editor for the Superman television series and as the first editor of Batman comics.

Mort Weisinger, author, lecturer and for 30 years executive editor of the "Superman" comics magazines, will discuss "The Superman Mystique" at 8:30 p.m. Wednesday evening, Feb. 2 at the University of Hartford.

The Weisinger lecture, free to the public, will take place in Holcomb Commons at the Gengras Campus Center, under auspices of the center's Program Board of Governors, a student enterprise.

The Weisinger talk will be illustrated by a graphic film, with sound, which depicts the origin of Superman on the planet Krypton, how Superman discovered his super-powers when he landed on Earth, and how he secured his job on the "Daily Planet."

"The special effects, which show how the planet Krypton blew up," Weisinger reports, "are just great."

As a publishing executive, Weisinger also served as story editor of the "Superman" television shows, both live and in animation. He was the first editor of "Batman."

His first novel, "The Contest," published in 1970, is a behind-the-scenes account of a "Princess America" glamor festival.

A frank expose of the beauty pageant business, "The Contest" has sold over 800,000 copies in its paperback Signet edition. Columbia Pictures has bought the motion picture rights and will produce the film this summer.

In March, Weisinger's third book, "The Complete Alibi Handbook," will be published by Lyle Stuart. This work, in the words of its author, "is an anthology of lies, which tell the reader how to lie to his wife, his neighbor, his friends, his boss."

His first book, a Bantam paperback, is entitled "1001 Valuable Things You Can Get Free." Over three million copies of this work have been sold, and the eighth edition will be published next fall.

An Air Force technical sergeant in World War II, Mort Weisinger was assigned to Yale University. His roommate was Corporal Broderick Crawford, who after the war won an Oscar for his stellar screen portrayal of a Southern demagogue in Robert Penn Warren's "All the King's Men."

At Yale, Weisinger wrote the Air Force show, "I Sustain the Wings," for Captain Glenn Miller, the noted band leader. Miller subsequently disappeared on a flight to France, but his records are still being sold.

Weisinger lives in Great Neck, Long Island.

## Draft

The next draft lottery will be held Wednesday, February 2 for men born in 1953. This lottery will thus assign numbers to most of this year's freshmen.

In honor of the occasion, Trinity Draft Counselors will sponsor a special program that night. Details are yet to be finalized, but events will include a talk on amnesty by Mr. Stephen Minot of the English Department and a discussion of the draft lottery by another member of Trinity Draft Counselors. TDC might also have a special souvenir for any Trinity freshman receiving #1 in the lottery.

The draft counseling organization is also planning a night of anti-war/draft films Wednesday, March 8.

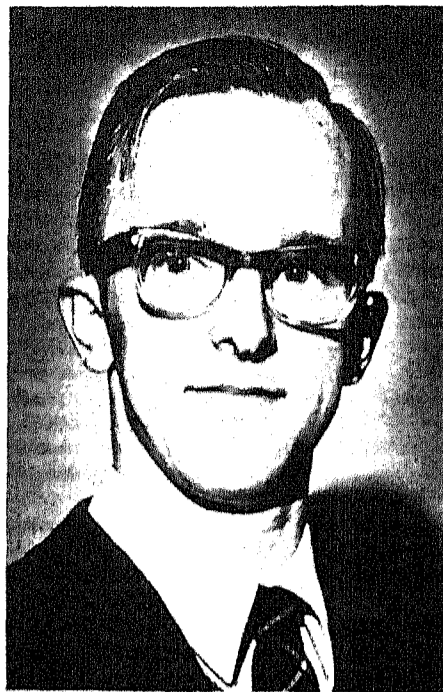
Counseling is available Monday through Friday, 3-5 p.m., and Tuesday, 7-8 p.m., in the College Chapel.

## BE A

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# Commissioner To Meet With Student Groups

Increased communications with youth is the purpose of three new action programs initiated by State Police Commissioner Cleveland B. Fuessenich.

The new projects are designed to improve communications between the State Police and the younger citizens of our state, and to further understanding of our individual problems. Over half of the population of the United States is under 25 years of age and government agencies cannot ignore this majority, and must be responsive to their needs, the Commissioner stated.

One action program will be the first in a series of "Police and the Young" conferences to be held throughout the state during the year. Aimed at the student in the middle and high school age group, the program is co-sponsored by the Connecticut-Western Massachusetts Region of the National Conference of Christians and Jews. This activity will begin next month with a meeting between members of the Connecticut State Police and a representative group of students from the Litchfield High School.

Future conferences will be held throughout the state and will involve the local police in the larger cities. "We would like to hear from other groups working in the same area and coordinate our efforts," the commissioner added.

A second State Police project involves a change in the department's policy which now allows 18, 19, 20 year old applicants to

join the State Police Auxiliary. The policy was changed late last year to encourage young men planning to attend college, and who are also interested in law enforcement as a career.

The program is open only to those men who are enrolled in a college and meet the physical, mental, and background requirements of a State Trooper. "The response has been great and we have more than we can handle," the commissioner stated. "We hope that the training and experience gained by the young men through this unique relationship will provide out department with a group of potential applicants, as well as giving direction and motivation to young men seeking a career in the police field."

A meeting between Commissioner Fuessenich and the editors of Connecticut's college newspapers this month will be the third venture of the department that is focused on youth in Connecticut.

"During the past few years, those in our college communities have raised their voices in protest on many issues, and we must maintain communications with this important segment of our society to avoid any repetition of the Kent State tragedy," the commissioner stated. "These students are our future political leaders, our doctors and lawyers, and our future public officials." "We must listen to them and try to present to them an accurate reflection of the police role in the American society."

# Scholarship Fund Honors Charles Greenbaum '71



Charles Greenbaum

The College has established a scholarship fund to aid financially disadvantaged students in honor of Charles Zachary Greenbaum, '71, who died last spring of cancer.

The projected goal of the Fund is \$10,000, which would provide an annual scholarship grant of \$500. The Fund stems from a suggestion by Robert Lindsay, professor of physics and Greenbaum's advisor. The Office of Financial Aid will decide each year whether to renew a recipient's grant or award another student. The first gift to the Fund of \$1,000 came from Greenbaum's parents, Mr. and Mrs. Nathan R. Greenbaum of Marblehead, Massachusetts.

Greenbaum, a physics major, learned in the spring of 1970 that he had stomach cancer. The next fall, he continued his studies until his death on May 21, 1971. On Commencement Day his parents accepted his degree in his name.

Lindsay called Greenbaum "a warm and friendly individual who always put concern for others ahead of his own feelings."

He faced his illness with a courage and determination which were an inspiration for all of us. It was a race against time to complete his academic studies but his will never weakened. Chuck had a great talent for science and he undoubtedly would have gone on to make some significant contributions to that field."

Lindsay, who is chairman of the fund, has sent letters to graduates and friends of the College in order to request that contributions be made. Letters were also sent to friends of the family and Greenbaum's classmates.

Lindsay said, "Those who knew him, and wish to honor his boundless love of knowledge, his personal courage and his deep concern for others, are asked to pledge their contributions to the Charles Greenbaum Memorial Scholarship Fund."

## Science Dept. Sponsors Talk

Dr. Ben A. Green of the M. I. T. Education Research Center will present a lecture entitled, "Science Teaching by a Self-Paced Approach (Keller Plan)." The lecture will be held on Thursday Feb. 3, 1972 at 4:00 P.M. (coffee hour 3:45) in McCook Auditorium. During the February Open Period, Dr. Green will conduct a two-day (Feb. 21-22) workshop on the Keller Plan for science faculty throughout Connecticut. The workshop is sponsored by Trinity College and is being coordinated by Dr. Mark M. Shamamy. Trinity science faculty who may be interested in the workshop are especially urged to attend this lecture.

Dr. Green earned his Ph.D. in Physics in 1956 from John Hopkins university. After several years working for industry, first at Bendix and then at Union Carbide, he joined the faculty of Case Western Reserve. At Case he developed his interest in Behavioural Psychology and wrote a programmed text on Vector Calculus. In 1967, he was appointed to the Commission on College Physics; and in 1968 he joined the M.I.T. Education Research Center. His publications on Metal Physics and science teaching have appeared in the Physical Review, American Journal of Physics, Transactions of IEEE, and the Journal of College Science Teaching.

The Keller Plan, a self-paced approach to the organization of a regular course, has some of the characteristics of our alternate degree program and is presently used in a variety of courses (primarily in the physical and life sciences and to some extent in the social sciences) at numerous colleges and universities.



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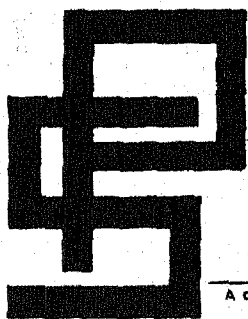
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# Trinity Tripod

## EDITORIAL SECTION

Tuesday, February 1, 1972

### Jewish Studies

Dean Nye's contention that the College cannot finance a Jewish studies program for fear of showing prejudice is remarkably specious. According to the Dean's "equal time doctrine," if the College financed Jewish studies, it would be forced to sponsor programs in Hindu or Islamic studies. In fact, the College presently does sponsor Oriental studies in the religion department, and will most likely broaden the scope of these offerings through the Intercultural Studies program.

Nye contends that Rabbi Kessler, simply because he is a rabbi, is intrinsically incapable of teaching from an "objective" viewpoint. But why is there no objection to the courses offered by Chaplain Tull, a practicing Episcopal minister? And does the Dean not recognize that each member of the religion department teaches from his own Protestant bias, whether he teaches oriental religions or Bible? Nye contends that the religion department presents "religious history and philosophy." But does the Dean not realize that three-quarters, if not more, of these courses concentrate on Protestant religious history and philosophy, ignoring Jewish and Catholic studies?

Interest in Jewish studies is growing rapidly at the College. While 15 to 20 students attend the Episcopal services at the Chapel on Sunday mornings, 30 to 40 students attend the Jewish services sponsored by Hillel on Friday nights. Approximately 35 Jewish and Christian students are enrolled in five non-credit courses offered by Hillel this semester.

Why does the College not recognize the academic needs and wishes of so many students? Why does the College not recognize the imbalanced and narrow course offerings in the religion department? Why does the College recognize Jewish or Catholic biases in approaching religious problems, but accept Protestant biases?

It is ironic that the Dean has singled out Judaism to be excluded from the curriculum with the statement that "what we're teaching is not oriented towards dogma, but religious history and philosophy." From a cultural, historical, and theological viewpoint Judaism's importance as a critical world religion is well-established. How can one understand the nature and origin of both Christianity and Islam without dealing with their Jewish roots?

There is a dangerous inconsistency in the Dean's attitude. The College lends financial support to Oriental studies, intercultural studies, Black studies, and even women's studies, yet it is tremendously reluctant to offer financial backing to even a single course in Jewish studies. What are we to conclude?

## Letters to the Editor

### 'trinity is . . .'

To the Editor:

In response to those who believe that Trinity is or should be a scholastic super-market, where one is free to devour an unlimited variety of exotic, academic delicacies, the voice of logic must be expressed. A series of self-evident propositions and their respective deductions will make clear the basic illogic of the scribblings produced by Miss Silverman, David Bargman et al on the alleged shabby treatment of Trinity's "performing artists."

(A) Trinity College is a small, liberal arts institution, privately owned and operated. (B) As an educational institution its administrators must set priorities and make decisions on that basis. (C) Trinity has a limited budget and endowment. (D) Trinity has chosen to concentrate its resources in the traditional liberal arts fashion; that being, the education of future doctors, lawyers, teachers, scientists and businessmen. (E) Therefore, most of its funds are channeled into the History, Economics, Education, English, Biology, Chemistry, Physics, and Psychology Departments. (F) That choice is a perfectly valid and justifiable one, insofar as Trinity is a private college with a limited amount of resources.

Trinity cannot be all things to all people, nor must it be. Miss Silverman's charge that the allocation of \$2,500 to the dance program is unfair and discriminatory is specious. The college would be foolish indeed if it appropriated equal amounts of money to each department without considering its own priorities and those departments' needs, just as those responsible for the distribution of the student funds would be incompetent if they gave equal amounts of money to such disparate organizations as the Chess Club and The Tripod.

As far as Mr. Bargman's clumsy confessions are concerned, one would hope that in the future he confine himself to private attempts at journalism, which he could experiment with on that group of Trinity people with whom he "became very close in most cases."

To all those who are dissatisfied with Trinity's lack of a first-rate arts program, may it be suggested that they consider attending other institutions which have far superior arts facilities - and quite frequently far inferior - if existent - history or biology departments. It is a free country, after all, and there exist an almost infinite number of educational opportunities, although they may not necessarily all be located on Summit Street in Hartford, Connecticut.

Ms. Gertrude M. Harhay '73

### 'bowling'

To the Editor:

I am disturbed that the college bowling lanes have so often been closed due to the negligence of student workers. For the past three weeks, I have tried to bowl on a weekend night only to find that a student worker couldn't make it. Once I was stopped in mid-game because a student replacement failed to show up.

One mixup is understandable, but the continuous haphazard operation of the lanes is ridiculous. I have continually been told at the Mather Hall Desk that something will be done. I'm still waiting.

Mike Chearney '74

### 'cooperative'

To the Editor:

The Trinity College Cooperative Book Exchange sale went off smoothly Jan. 17, 18 and 19. No complaints. (Well . . . maybe one or two.) and no rip-offs.

The approximately seventy students who used the service to sell their books made \$688.56. Individual students made from \$.60 to \$28.00. They could have made more, and next September they will.

Despite the hoarders on this campus, the sale proved that there is enough interest in buying and selling used textbooks to warrant our sponsoring a sale again in September.

DO NOT TAKE YOUR "CHRISTMAS TERM" BOOKS HOME. The TCCBE (?) will accept all Fall texts in the end of May, store them over the summer (at home . . . not on campus), and sell them in September when the final booklist is resolved. To graduating seniors, we will gladly mail cheques after the sale.

For the public record, as sponsors of this sale we made just under minimum-wage for the time we put in. Fair?

Congratulations to all concerned. You'll hear from us in the spring.

Megan O'Neill '73  
K. K. Meyer '72

# Trinity Tripod

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### 'studio arts'

To the Editor:

I would like to thank Steven Pearlstein for his fine article on the Studio Arts in 'inside magazine'. I am a freshman who is very interested in the Studio Arts. I came to Trinity with the attitude of trying many and varied fields before committing myself to my greatest interest - the Studio Arts. But this interest has now jelled, and I now face a dilemma - I think Trinity is a great school, but if I am planning to be a Studio Arts major, I simply should not be here.

I believe the Studio Arts at Trinity College is in a sad state. It is unorganized, grossly neglected by the Fine Arts Department, cramped for space, and limited in many areas (i.e. Ceramics and Woodworking). The interest in the Studio Arts has greatly increased in the past decade. Yet the Studio Arts at Trinity, as far as I can see, has virtually remained unchanged since the creation of the Austin Arts Center.

Thus, with the rising interest in the Studio Arts but unchanging facilities, the Department is essentially dying.

Of course, the problem is said to be lack of money. But with such a genuine interest in the student body - as we can see with the petitions for a woodworking and ceramics workshop - the Studio Arts can no longer be neglected or shoved off to a different campus. I want to stay at Trinity, and a better all-around Art Department would make an already great college into a better one.

Lyman Delano '75

## Letters

The TRIPOD will print all letters to the editor received from members of the College community. Letters should be under 400 words in length, typed double spaced, with a word count. All letters must be signed, names will be withheld on request.

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Future Directions

# Managing Arts

by Edwin P. Nye

(Editor's note: This is the first in a series of columns by faculty, students, and administrators on future directions in higher education, particularly at Trinity. This week's contributor, Edwin P. Nye, is dean of the faculty. Nye is responding to an INSIDE magazine supplement published in last week's TRIPOD.)

Taken as a whole the Inside section of the January 25 issue of the Tripod constitutes a perceptive evaluation of the status of the Arts at Trinity. This is not to say that individual commentators are not at times self-contradictory and confusing. David Bargman speaks of what he calls the "ambivalent attitude" which the college administration maintains toward theater arts, notes the need for the college to respond to student desires, and also speaks of "the prevailing unfavorable attitude of the campus in general towards the existence of the theater arts department". Bargman also admits what he says is a "realization on my part that I was only in it for the glory and did not wish to spend my academic life, as well as my spare time, sawing and painting." John Tyler comments upon the "unprecedented rise in interest in music on the campus" since the coordinate program was inaugurated with Hartt, but also infers that this same coordinate program threatens the future of music at Trinity. My comment here is simply that balance must obviously be maintained and real problems must be resolved. The evidence generated to date augurs well for the coordinate program, but only in fairy tales can the categorical certainty that "they lived happily ever after" be assumed.

Mr. Pearlstein, I must assume, is the victim of confusing expression when he states "Few will disagree that the art department of a liberal arts college should try to compete with those at professional schools". He must mean 'few will agree' or 'few would maintain', otherwise he contradicts the whole thrust of his essay. Another statement which is curiously self-destructive is this: "Studio people make no claim to being artists, though some may not act it." What does that mean, Steve?

But it is not my present intention to simply quibble or to dispute the general validity of the observations made concerning the present status of The Arts at Trinity. Rather I wish to focus attention upon two fundamental questions which repeatedly appear more or less implicitly in the several texts. What sort of structure and management will best facilitate presentation of instruction in the arts in a largely freeform academic curriculum such as ours? These are difficult questions which have no easy or necessarily once-and-for-all answers. We have been actively probing them and we welcome the insights and the interest which last week's Inside authors have shown. Let me set down briefly the present status of our thinking.

Our basic assumption - widely shared by

colleges similar to ours - is that opportunities in effective education, including the arts, must be available to students in a liberal arts college worthy of that categorization. This is why the Austin Center was built and staffed. A cognate assumption is that, just as such colleges cannot compete comprehensively with universities and specialized institutes in such areas as physics, economics, and history, so also they cannot compete comprehensively with conservatories and professional institutes in music and the other arts.

The character of the effort in liberal arts colleges must be substantially different from that in larger, more professionally oriented schools. Of necessity the effort must be more limited in scope, less specialized and (hopefully) more philosophical and conceptual. It seems generally reasonable to assert that few students who desire to prepare for professional careers should expect to find adequate opportunity for study in their chosen areas within a college such as ours. Some students, of course, may discover a latent orientation to a professional future in the arts as a consequence of stimulation by our varied offerings, and they may be frustrated by our inability to provide suf-

(Continued on P. 8)

Perspective

# Arts Mismanaged

by Jay Mandt

Dean Nye's article on the arts demonstrates bureaucratic deception at its finest. In last week's Inside feature section of the Tripod, five students wrote generally perceptive and questioning articles on the College's programs in the fine arts. Responding to them, the Dean has faulted their grammar, seconded their awareness of our limitations in the arts, but totally ignored their most important questions.

We do not dispute the Dean's contention that care should be taken in setting the College's priorities, nor do we deny our limitations of size. We do think, however, that the Dean could have responded to the concern expressed about specific difficulties in the arts program. What about facilities? What about faculty policies in the arts?

But of course, the Dean has a policy covering faculty in the arts. In the fall he announced a rotation policy for studio artists and some music instructors. Instead of regular faculty, we are to have visiting artists-in-residence, with short term appointments. The Dean claims that this makes for variety, but it also makes it easy to curtail the arts at any time.

The Dean does not want to assure students in the arts that their needs have a high priority. His silence on their important questions forces us to conclude that his implemented policies, such as the rotation

scheme, represent his true position.

The Dean does make one amusing suggestion. He writes of his "management of our given educational resources" as being "an art in itself". If this means that the Dean considers his administrative role that of a true artist, then perhaps he means to imply that the Dean's office should sprout variety through a program of "artists-in-residence." This is at least an interesting idea, but we doubt if the Dean meant to be taken that seriously. His interest is not, after all, in art itself, or education. The Dean's concern is with what he refers to as "management strategy", which we are guessing means roughly "the pursuit of bureaucratic order".

These are the questions the Dean ought to answer: Is the College planning to enhance or weaken the offerings in the arts? Does the Dean consider the fine arts central to a liberal arts education, and will he argue for this point with the Trustees? Does the Dean respect the right of students in the arts to participate in the selection of arts faculty? Does the Dean have plans to relieve the overcrowding that plagues the arts? Does the Dean have, in short, a personal conviction that the study and practice of the fine arts is worthwhile, and that the College should be committed to the best program possible?

Student Trends

# The Concert Choir

by James Finkelstein

The Trinity College Concert Choir, a group composed of sixty members, which is perhaps one of the most active and largest extra-curricular groups on campus, has received its share of neglect from the College community. With the policy of rotating arts and music staff, the choir in itself has been "rotated out" of due financial and moral recognition. The avowed purpose of the choir is to provide the campus and its surrounding community with a variety of choral music and in effect, to stimulate a cultural revival in the arts here at Trinity. In dealing with the Concert Choir alone, it becomes inevitable that other groups in the Arts will be unrecognized, and this I am sorry to say cannot be avoided - my biases are strong.

My two major focuses are financial and moral. Concert Choir members view their participation in this organization as one which will provide the opportunity for performance both on and off campus, as well as expanding their own scope or horizon. To begin on the lowest level, in order to advertise a performance here or anywhere requires the services of Central Services, one of the most inefficient institutions on campus. Not only are their

prices grossly exaggerated for the work they do, but it requires constant nagging to make sure that they have mailings out on time (or at the best, two days late). The concert choir has been placed in a position where the only funds readily available to them are from the student budget committee, which seems to have more money tied up, than actually used in consumption. It is not my purpose to fault the student budget committee, but rather to suggest that the Concert Choir should receive college funding rather than student funding. If it is resigned to student funding, the choir will be turned into a low key, highly inactive organization which would wallow in mediocrity. We realize the financial straight that the college is in, but we would also mention certain inequities that seem apparent in the distribution of resources. Several people have questioned expenditures for professional orchestras which have accompanied the choir in the past. It is because of the nature of the Trinity-Hartt program that forces us to hire musicians for concerts. Hartt students feel that any performance made out of the confines of Hartt they must get paid for, and yes, union wages, too. Here we are limited in

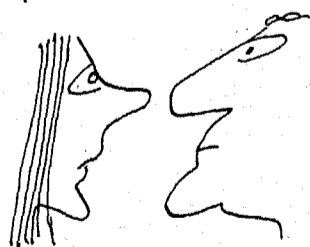
the type of music we can present to the Trinity community. We are forced to pay for an orchestra which most colleges find within their music program. It is essential that the college take an interest in the music program, by helping to fund it as well as by encouraging its expression on campus. Trinity has done little in the past to encourage its musical groups to seek a total musical and cultural experience as might be found in a tour or in extra-college activities.

This year the choir has been invited to sing in many outstanding and historic places in England: Manchester, Exeter, Stockport and the Canterbury Cathedral, to mention a few. We are resigned to raising the 20,000 dollars needed, virtually on our own. We have been receiving limited assistance from the development office which seems to be more concerned with next year than the present. They seem to draw a fine line of distinction between those fund raising activities which are for the College or on the other hand, those which are not for the college (i.e. for the students). There is an apparent bottle neck in the development office which seriously curtails our ability to raise money. Other than the gift type of

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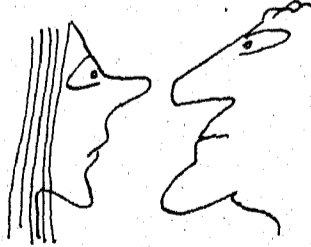
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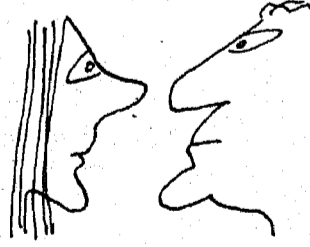
I SUPPORTED THE WAR.

WHILE TODAY MOST OF US OPPOSE THE WAR -



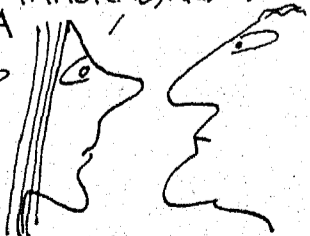
I OPPOSE THE WAR.

AND ACCORDING TO THE POLLS, THINK IT'S IMMORAL.

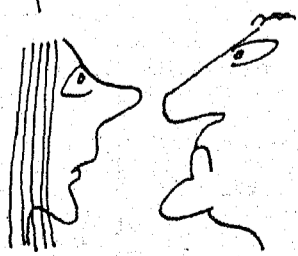


I THINK IT'S IMMORAL.

SO THE QUESTION IS WHAT TO DO WITH THOSE THOUSANDS OF YOUNG MEN WHO THOUGHT THE WAR WAS IMMORAL YEARS BEFORE WE THOUGHT THE WAR WAS IMMORAL, AND DESERTED TO CANADA AND SWEDEN?

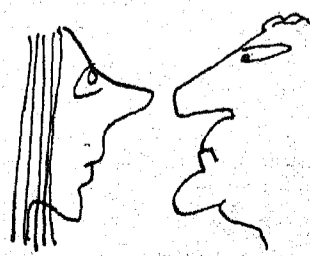


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WHY NOT?



PREMATURE MORALITY.

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## Off-Campus

## The London Theater - I

by A. L. Pasternack

(Editor's note: This is the first of three articles by Aron Pasternack '73 reviewing the London theater season. Mr. Pasternack is spending his junior year studying English and drama in the Tufts in London program. In this first article, Pasternack reviews his general impressions of the London theater, and reports in detail on the Royal Shakespeare Company.)

New York City and London are the two great centers of English speaking theatre. This goes without saying or argument. I could use a few tired paragraphs to point out the strong and weak areas of both cities and come to a meaningless conclusion as to which one is better, but for a theatre addict, either city is Paradise. There is so much to see and do in both cities that it is impossible to keep up with all of it. The theatre addict gets his pleasure by trying to be everywhere and see everything, by drowning in theatre.

There is, however, one gigantic difference between the New York theatre and the London theatre, and this is doubly important to the student. This difference is totally economical. The price of an orchestra seat for a show on Broadway averages \$10, somewhat lower for straight plays, up to 50% higher for musicals. The corresponding price in London is about \$5. And so on. For \$2.50, the price of a movie in the U.S., one can sit in a very adequate seat in London. One would be lucky to get standing room for that price in New York. (Prices in London go as low as 50¢, 2nd balcony, admittedly, but one can still see and hear. I saw Paul Scofield for that price and the seat was certainly adequate). The result of this difference is that audiences in New York tend to be more than a little conservative in the so-called "professional" theatre. After all, \$30 for 2 seats is almost an investment. The theatregoer wants to be sure that he is getting a good return for his money. But in London he can experiment, pick and choose. He can pay \$5 for an excellent seat for a show he knows is good, but he can also see that "unusual production" for 50¢. It is an exhilarating freedom to be able to do this. But enough of economics. On to the theatre!

Like New York, the London theatre is usually subdivided into smaller groups (it is easier to identify things that way). There are the National houses (government subsidized), the West End theatres, (comparable to "Broadway" in NYC) and the fringe theatres, (comparable to Off and Off-Off Broadway.)

There are two main National houses in London: The National Theatre Company and the Royal Shakespeare Company. There is also a third (although its subsidy is not nearly as large): The Royal Court Theatre. Required abbreviations for the London theatregoer are the RSC, the National, and the Court.

The RSC is thought by many to be the

eight wonder of the world. Their programs are tremendously understated: "The RSC are divided between the country and the capital playing concurrently at two theatres during most of each year. The parent theatre is the Royal Shakespeare in Stratford-upon-Avon, with its April to December Shakespeare season. The company's London theatre is the Aldwych, where they appear from June to March in a varied repertoire consisting of some modern plays as well as Shakespeare and other classics." The RSC actors as a group are the most talented and versatile I have ever seen. Their discipline of both body and voice is incredible. And their ability to perform 2 and 3 physically and mentally demanding parts in repertory is perhaps the most awe-inspiring feat of all. A trip to the Aldwych (although it probably has the worst sight lines of any theatre in London) is always a joy. Presently the RSC is presenting 5 plays at the Aldwych including Genet's *The Balcony*; James Joyce's only play, *Exiles*; a Restoration comedy, *The Man of Mode*; the already legendary Peter Brook production of *A Midsummer Night's Dream*; and Harold Pinter's newest play, *Old Times*. In addition, for the Christmas season only, it transferred a Stratford production of *Much Ado About Nothing* to the Aldwych, a most unusual and successful production that did the play in Victorian dress and had all the lines delivered as prose. And next month it will present the British premiere of Albee's *All Over with Peggy Ashcroft and Angela Lansbury*, among others. The RSC is famous for its spirit - everything there is infused with a total aliveness and joy, and the members of the company, far from being mere cogs for a director's machine, are well-known among British audiences and well loved for their individuality. One of the pleasures of seeing a production there is seeing a favorite in a new role. There is Sara Kestelman, dark and aristocratic in *Midsummer*, brazenly erotic in another play. Or John Wood, insensitively intellectual in *Exiles*, effeminate and foppishly foolish in *Man of Mode*. Or Frances de la Tour (the best way to describe her is an English Carol Burnett - if Carol Burnett could do Shakespeare well) cloddy and lovable as Helena in *Midsummer*, suicidally silly in *Man of Mode*, and a whore with no heart or soul in *The Balcony*. Or finally, Vivien Merchant (Mrs. Harold Pinter) who is achingly all woman in three major roles this season, Mrs. Loveit in *Man of Mode*, Anna in *Old Times*, and reaching an apex as the suffering Bertha in *Exiles*.

(Next week, Mr. Pasternack's review of the National and Royal Court theaters will appear. The following week, he will turn to the popular West End theaters and the "fringe" theaters, the London equivalent of Off-Broadway.)

## Announcements

## Orchestral

On Thursday, February 10, 1972, the Cleveland Orchestra will perform in the Bushnell Auditorium at 8:15 p.m. A number of student tickets are available upon presentation of I.D. cards at the Bushnell box-office. Orchestra seats: \$2.50. Other seats at \$1.50.

Daniel Barenboim, conductor of the orchestra, will present a seminar and question period that afternoon at 2:30 p.m. in the Colonial Room of the Bushnell. 150 Trinity students may attend. If interested, sign up in the Music area of the Austin Arts Center.

## Lottery

Trinity Draft Counselors will hold a special draft lottery program Wednesday, February 2 at 9:00 p.m. in Wean Lounge in honor of the draft lottery for men born in 1953 to be held earlier in the day.

Steve Barkan '73 will speak on "The Draft Lottery: You Should've Had a Different Birthday." Mr. Stephen Minot of the English Department will discuss "Exiles, Deserters, and Amnesty: Who are the Criminals?"

TDC will give away door prizes to any Trinity male who receives a number lower than 11 earlier in the day. A variety of literature on the draft and the war will also be available, and contributions for the literature will be turned over to Vietnam Veterans Against the War.

late Senator Robert F. Kennedy and now National Political Director for Senator George McGovern's presidential campaign, will speak at the Yale Political Union, Monday, February 7.

The title of Mankiewicz's remarks will be "If a government has lied to its people for 19 years, for how long must it tell the truth if it is to be credible?"

He will also discuss the McGovern campaign for the Presidency and the importance of the New Hampshire primary.

The speech will be given at 7:45 p.m. at 263 Street Hall, on the corner of High and Chapel Streets in New Haven directly opposite the Yale Art Gallery.

Trinity's Young Democrats, who recently announced their support of McGovern, will be providing transportation to New Haven. Contact Scott Hayim, Box 640, 522-2703 or Gary Morgans, Box 672, 549-3768.

## SDS

The Students for a Democratic Society (SDS) will hold a "national convention against Racism" from March 30 - April 2, at Lowell Lecture Hall, Harvard University, Cambridge, Massachusetts. The Convention will seek to fight what a news release calls "racist unemployment," welfare cuts and the war in Southeast Asia. In particular, the SDS announces its concern about "the upsurge of racism on campus, be it racist textbooks, professors, administrators or

## Managing Arts...

con't. from P. 7

efficient opportunities for them. Those in music are afforded a unique method of fulfillment through our coordinate program with Hart. In other areas, open semester arrangements, exchange possibilities and the like may help to extend the range of opportunities. Unhappily, not all needs can be met in these ways. Our resources are limited and we can generally expand activities in one area only at the expense of those in other areas. It is perhaps not unlikely that one or more of the present divisions of the over-all arts program should be strengthened. This is difficult for those of us - students, faculty, and administration - on the scene to determine with requisite objectivity. Therefore, as John Tyler indicated at the end of his article, the College is in the process of setting up an outside 'visiting committee' to guide and assist us in our planning.

Management of our given educational resources is an art in itself, and, in common with art in general, is not capable in any form of achieving universal agreement. Expansion of the program of instruction in the arts is a recent phenomenon when considered in relation to the history of the College. When I joined the faculty in 1959, there was no sculpture, no dance program, and precious little credit course work in theater. Austin Arts Center was opened in 1964, an outstanding facility in many ways, but not designed around or for today's burgeoning array of programs. The new programs themselves were instituted rapidly with no clear plan as to how they should be interrelated or funded over the long term. That they were well-received is self-evident, but the lack of over-all planning has led in some instances to confusion, rivalry and to unrealizable expectations.

Various strategies of management have been tried in the recent past. None has been conspicuously successful in eliminating friction and discord, partly because of the inadequacy of certain facilities, and partly because of the basically non-conformist nature of the arts and artists. Hopefully, our visiting committee will be able to assist somewhat in seeking a better management



strategy, if only by helping to order our priorities more thoughtfully.

There is much in what we are now doing in the arts which is good - even excellent. There are also areas of weakness and deficiency. We may not be doing some things which we ought to do and we may be doing things of lesser value which should be discontinued. A healthy discontent inspires effort for improvement. Vindictive criticism and attempts at blame-placing seldom generate positive change. What we must do now is to re-examine our goals and purposes, seeking objective views from qualified, neutral observers. Then, having set our goals and our priorities, we can move purposefully to accomplish them. But we should not expect instant, utopian solutions which will please everyone. Given reasonable effort and understanding, the future of the arts at Trinity appears bright and lively.

## SEC To Fill Vacancies In Elections Tomorrow

The Student Executive Committee (SEC) elected H. Susannah Heschel, '73, to fill the student post on the Academic Affairs Committee, at an emergency meeting Sunday. Heschel will fill a position held by Richard Klibaner, '72, who announced his resignation Saturday for "personal reasons."

According to SEC member Jay Mandt, '72, the emergency meeting was held because "the Academic Affairs Committee was holding an important meeting the next day (Monday), and it was imperative that all student posts be filled." The Committee has positions for three student representatives: now filled by Mandt, John F. Bahrenburg, '72, and Heschel.

The Sec also discussed the upcoming elections to fill four vacancies on committees. Nominating petitions, according to Mandt, are due to Box 953 this afternoon. The SEC will meet Wednesday at 6:30 p.m. to select representatives.

At present, there are two vacancies on the TCC, and one each on the Budget Committee and the Curriculum Committee. According to Steve Barkan, '73, another member of the

SEC, students may submit nominating petitions, with fifteen signatures, to as many posts as they wish.

## Jammin'...

(from P. 11)

workings' of a motorcycle. Well, I have successfully arranged a place to strip my Norton engine and hold some demonstration sessions. The level at which I will approach this will be somewhat for the novice. If you know a lot about bikes, cars, or engines in general, I doubt if this kind of thing would interest you. But I do hope to be able to give some insight into the subtleties of design and tuning. I may, furthermore, have a Honda 160 engine to play around with, which would be quite nice. There is going to be a limitation as to how many, if any of you are still interested, I can accommodate. Thus I shall put it on a first come first served basis. I shall hold an organizational gathering on Wednesday at 8:00 p.m. in Jackson 21. I encourage anyone interested to attend this meeting.

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## Community Action Opportunities

**ARTS & CRAFTS:** For information see Dennis Lalli, Jones 212, 278-9721 or College Ext. 292.

Both Hartford Neighborhood Centers, the Mitchell House and the Clay Hill House, need somebody to help run their arts & crafts and recreation programs. There are facilities and resources available but nobody to supervise their use. Especially notable here is equipment in ceramics that goes unused because nobody is available to teach children how to use it.

Also needed at the Centers are people with a special skill or interest, such as wood-working or photography, that they would be willing to share with those who go to the Centers for recreation. Again, facilities are available but not used.

The Good Shepard Church in the South End of the city last semester had an arts & crafts program run by two Trinity girls, one of whom is unable to participate this semester. Somebody who could replace her on Monday afternoons from 3:30-5:30 would be greatly appreciated.

**RECREATION:** For information see Dennis Lalli

Ron Cretaro, Trinity '71, who is now working under VISTA in the Charter Oak section just a few blocks away, is organizing a youth program. A girls' athletic group is being considered and a female who could help out here is needed. Anyone who would

like to help in any way could probably have a lot of fun doing it.

The Od Squad, a Trinity-based recreation-tutoring program, has several children whom it would like to pair with Trinity students. There are weekly workshops, in such areas as arts & crafts or dance, held at the Warburton Chapel in the Charter Oak section, and as many children as possible are assigned one-to-one with Trinity students for weekly meetings, often on a group basis, for tutoring at Trinity. Group outings are often on the agenda, too. If you are interested, contact John Luby at 247-2746 or (for arts & crafts) Barbara Lundy at 278-2863.

**CORRECTIONS:** The Connecticut Prisons Association is a volunteer group which can involve you in the probation aspect of corrections. You can 'sponsor' an offender, acting as sort of an assistant probation officer by meeting with him or her on a regular basis, with the aim of establishing a relationship that will both provide a friend and a person to help straighten out problems for the offender, and provide a friend and an interesting experience for you. There are also other aspects of probation which you might encounter, such as detention homes, half-way houses, or the probation court. If interested, please contact Dennis Lalli or call Gordon Bates of CPA at 566-4861.

## This Week

**TUESDAY, February 1**

6:30 p.m.-Band Rehearsal-Garmony Hall.  
6:00 p.m.-F. Basketball-Union-Home.  
8:00 p.m.-V. Basketball-Union-Home.  
8:30 p.m.-Hockey-Holy Cross-Away.  
7:30 p.m.-Religion Colloquium-Alumni Lounge.

7:30 and 9:25 p.m.-Film: "Captain Blood"-Cinestudio.

10:30 p.m.-Compline-Chapel.

**WEDNESDAY, February 2**

Last Day to Change Courses.  
Last Day to Drop Meal Ticket Plan for Trinity Term.

12:30 p.m.-The Eucharist-Chapel.

3:00 p.m.-Women's Squash-Yale-Home.

3:00 p.m.-V. Swimming-Union-Away.

3:00 p.m.-F. Squash-Yale-Away.

3:00 p.m.-V. Squash-Yale-Away.

4:00 p.m.-Fencing-Yale-Away.

7:30 p.m.-Film: "Some Like It Hot"-Cinestudio.

9:45 p.m.-Film: "The Clowns"-Cinestudio.

8:00 p.m.-Slide Show: Trekking in Nepal-Narrator: Theodore D. Lockwood-McCook Auditorium.

9:00 p.m.-Special Draft Lottery Program-Wean Lounge.

**THURSDAY, February 3**

All Day-Ivy Photos-Senate Rm.

3:45-Coffee Hr. Proceeding Lecture by Dr. Ben Green, Jr., MIT Research Center "Science Teaching by a self-paced approach: Keller Plan"-McCook Auditorium.

4:00 p.m.-Draft Counsel Meeting-Alumni Lounge.

6:00 p.m.-F. Basketball-Wilbraham-Home.

8:00 p.m.-V. Basketball-Colby-Home.

7:30 and 9:45 p.m.-Films (as Wednesday).

8:15 p.m.-Watkinson Library-"An Evening With Maurice Sendak" author and illustrator-Wean Lounge.

Reception, following lecture, in Trumbull Rm. of the Library.

10:30 p.m.-The Eucharist-Chapel.

**FRIDAY, February 4**

5:15 p.m.-Shabbat Service and Kiddush sponsored by Hillel Society-Goodwin

6:00 p.m.-F. Basketball-Kingswood-Home.

8:00 p.m.-V. Basketball-Middlebury-Home.

7:30 and 11:40 p.m.-Film: "The Clown"-Cinestudio.

9:20 p.m.-Film: "Some Like It Hot"-Cinestudio.

8:00-9:30 p.m.-Star Night-Observations from Elton, weather permitting.

8:15 p.m.-Organ Recital by Robert Gronquist, College Organist-Chapel.

**SATURDAY, February 5**

2:00 p.m.-Scholastic Arts Awards-Scholastic Art Exhibit-Feb. 5-20-Austin Arts Center.

2:00 p.m.-V. Swimming-Bowdoin-Away.

2:00 p.m.-V. Squash-Williams-Home.

2:00 p.m.-F. Squash-Wilston-Away.

2:00 p.m.-Fencing-Norwich and Fairfield-Home.

8:15 p.m.-Hockey-Fairfield-Home.

7:30 and 9:45 p.m.-Films (as Wednesday)-Cinestudio.

8:00 p.m.-T.C.U. Concert (benefit for Roots)-Field House.

**SUNDAY, February 6**

10:30 a.m.-The Eucharist-Chapel.

1:15 p.m.-Newman Apostolate Mass-Alumni Lounge.

2:30 p.m.-Film: "The Clowns"-Cinestudio.

7:30 p.m.-Film: "War and Peace"-Cinestudio.

7:00 p.m.-Folk Dancing-Wean Lounge.

8:15 p.m.-A Concert of Music by Arnold Franchetti. No admission charge but tickets are required-Austin Arts Center.

**MONDAY, February 7**

4:00 p.m.-V. Squash-Rochester-Home.

**WOMEN'S WEEK**---Today - Tuesday, February 15

3:00 p.m.-Caravan Theatre: "How to Make a Woman"-Goodwin Theatre.

8:15 p.m.-Betty Friedan-"Women's Liberation: The Dangers, the Dead Ends, What Prospects for the Future?"-Ferris Athletic Center.

7:30 p.m.-Film: "War and Peace"-Cinestudio.

## Student Trends . . .

con't. from P. 7

donation, and concerts, we are again limited by a lack of capital to invest in fund raising projects. We have been stifled and discouraged at every point, and hence morale in the choir has been on a serious decline. We receive no moral or financial encouragement to continue our activity. The executive board of the choir has constantly been frustrated in its dealings with the administration and its bureaucracy. Only within the last few days has the administration begun to move - perhaps a few months too late. We appreciate the response we are now receiving from development, and hope it will continue to the point where the college permanently funds the choir and encourages its expansion.

We are indeed sorry if Mr. Tyler (Inside Mag.) did not enjoy RELEVATION and anticipates our coming Spring concert as being boring. We would like to point out the response we received at Relevation in terms of two packed audiences and the number of people that came for two performances! We are resolved to bringing to the campus a unique cultural experience. The blending between the multi-media and the more classical is unusual and stimulating to one who lets his mind expand. We do not consider Relevation a "blemish" but rather an educational experience for both the

audience and the participants.

We realize that the Tripod's editorial policy is not to report on masses, or to cover any event six weeks after its occurrence, yet we feel that the omission of a report on the Lessons and Carols services presented by the Concert Choir deserves mention. It was an event that received standing room audiences (and yes, I say audiences) for two performances and which was the first performance in the inaugural series for the new organ. If not that event, then I encourage the TRIPOD to cover music presented by Trinity organizations even if they occur within the realm of a religious service. I would venture to say that some of the finest music ever written has been liturgical in nature.

The Trinity Concert Choir is still kicking and one of its best accomplishments is yet to come. At the choir's inspiration, some of the finest choirs in the New England areas will be performing at Trinity along with the Trinity Concert Choir. Featured is Haydn's TE DEUM and MAGNIFICAT by Gabrielli. If you have doubted the quality of the TCCC, ask some of the three thousand plus people who have attended our concerts in the past school year alone. If you still doubt us, come hear us some time. . .

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Ch'ing Game

# History Class Simulates Ancient China

Mather Hall was temporarily converted into 18th century China two weeks ago as students in Robert B. Oxman's History 341 took their final exam by simulating traditional Chinese society. "The Ch'ing Game", which was created and played for the first time last year, was designed to put the students' knowledge of social, political, and economic Chinese life into action. The students' purpose in the game is to achieve the upward mobility of their role within the confines of Chinese society. The game was followed by a bull session to "diffuse the tension and integrate the game," according to Oxman, assistant professor of history.

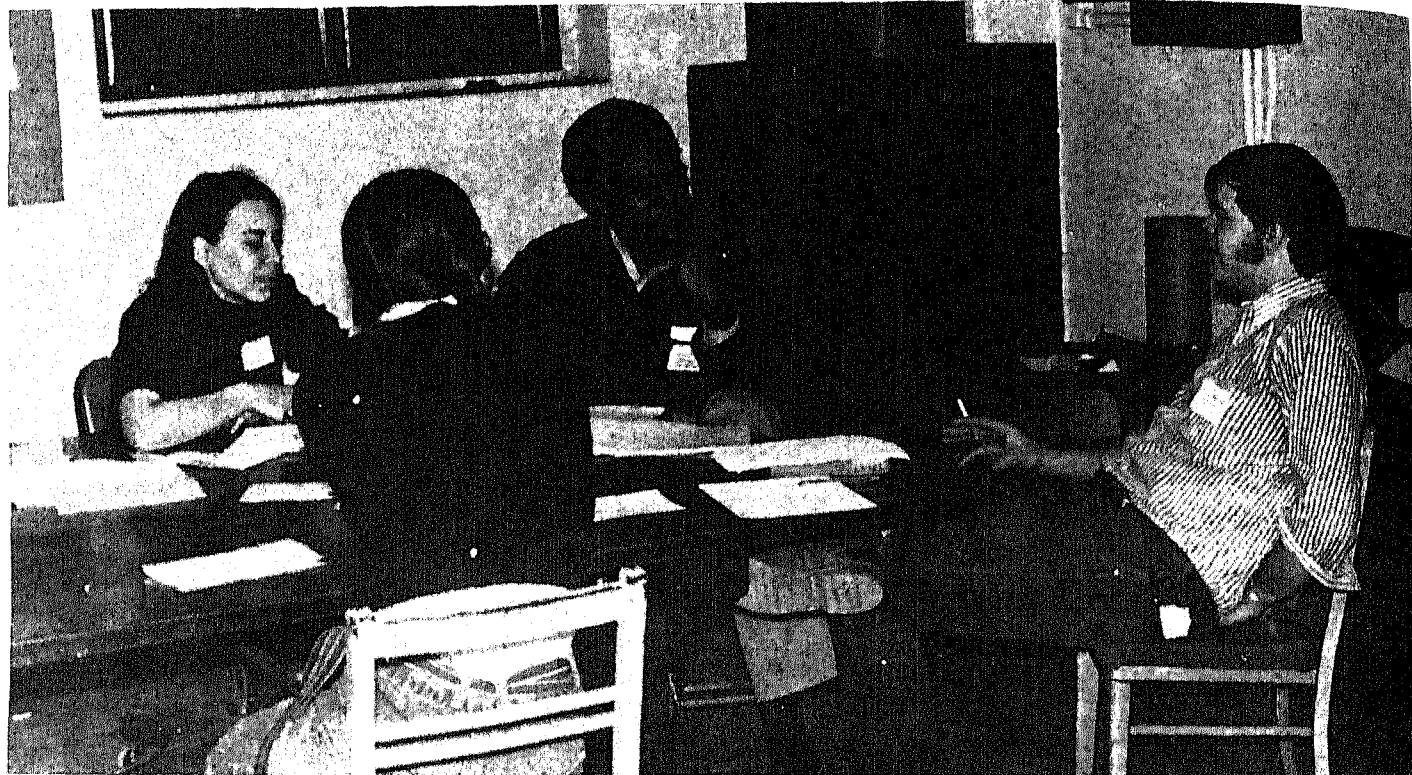
Each of the thirty students in the class was randomly assigned a role as a high governmental official, a member of the elite, or a candidate for an academic degree. Occasional students were merchants, artisans, personal servants to the emperor, or thieves.

The characters, according to Oxman, are stereotypes of the people of the period. Before the game, the students wrote papers exploring the possibilities and limitations for mobility in their roles within the confines of Chinese society.

According to the game manual each player was expected to "improve and strengthen his position in society during the game." Success was gauged by the type and degree of upward mobility achieved, which varied with the role. A merchant was considered successful if he made a monetary profit and gained influence with the magistrate. Magistrates were expected to achieve higher positions within the government.

The game was played in five one-hour rounds, with the actions centering around the Soochow district, in the Alumni Lounge, and the Yangchow district in the Senate room. The TRIPOD office served as Peking, and the IVY office became the Emperor's palace. Runners relaying edicts, bribes, and messages provided communications between these areas and the game headquarters in the Washington Room.

Oxman, in his role as "Heaven," complicated the game by introducing situations such as a flood, a royal tour of the province, the discovery of silver, the operations of a



## Imperial Court

The IVY Office in Mather Hall simulates the Imperial Court as four students from History 341, Chinese History to 1750, play the Ch'ing Game. Seated from left to right are Cathy Eckland, '73, the Emperor, Marfie Field, '73, an imperial bond-servant, Jack Barthwell, '72, the minister of the Imperial Household, and Glenn Kenney, '72, a "metropolitan" censor.

burglar, and the death of the emperor, to occur at specific times during the game. "Most of the situations we introduced brought the desired effect," Oxman commented. "There were moments of chaos, but then, the game is never going to work out perfectly," he said.

The simulation was designed to be as accurate as possible. Methods of taxation, punishment, transmission of information, and academic examination were authentic. Arthur Adams '71, Jeff Bahrenburg '72, and David Sarashon '71, compiled the game

manual which details these procedures.

The five-hour session was hectic for all the participants. Game headquarters, in fact, called a halt in the game before the fourth round so that the economic system could work itself out of a crisis. Some players compiled huge fortunes during the game by making the most effective use of their resources. Sophomore, Matt Moloshok, managed to earn his degree and work himself into the position of governor of the province which encompassed the two districts, one of the highest positions attainable through the game.

Many students complained about the frantic pace, requiring hasty and sometimes rash decisions. Oxman said that next year the rounds will probably be lengthened by thirty minutes to an hour and a half, and the number of rounds will be cut down to four, to eliminate some of the chaos. Jeff Bahrenburg, who assisted at game headquarters, suggested that the students should have more pre-game coaching, so they better understand what is expected of them during the game. He also thought that more provoking situations should be introduced to stimulate game action.

## UHart Lecture

# Caradon To Speak Monday

An English diplomat who aided key British possessions to establish their independence, after World War II, will be the guest of the University of Hartford when he delivers a free public lecture Monday evening, Feb. 14.

Lord Caradon, a recognized expert on the Middle East, Cyprus, Africa and the British West Indies, will speak at 8 p.m. Monday, Feb. 14, in Holcomb Commons at the Gengras Campus Center. Lord Caradon is expected to discuss changes brought about, since the war, in the balance-of-power relations which affect the world's major nations.

Lord Caradon was educated at Leighton Park School, the Quaker school at Reading, and took his degree at St. John's College, Cambridge University, where he was president of the Cambridge Union.

Lord Caradon, who has received many honors from his government, entered Britain's Colonial Service in 1929 and was posted to Palestine. During the troubled 1930's, with Nazi influence strong in the Middle East, the British diplomat served in a number of tense areas.

In 1943, Lord Caradon was assigned to the island of Cyprus for the first time, acting as governor in 1944. He then served two years as colonial secretary in Jamaica and four as chief secretary in Nigeria, in West Africa. In 1951 he returned to Jamaica as governor, an appointment he held until 1957.

During his long service, Lord Caradon had considerable to do with the constitutional process which eventually spelled colonial freedom. In Nigeria, he played a major role in that nation's first sovereign document, introduced in June, 1951. In Jamaica, he guided the constitutional process which led to internal self-government.

Lord Caradon went to Cyprus as governor, 1957-60. His skill at negotiation is credited, in large part, with the settlement which led to the independence of Cyprus in 1960.

Lord Caradon was then advanced to be the United Kingdom's permanent representative on the UN Trusteeship Council, with the rank of ambassador, 1961-62. In 1963 he became consultant to the UN Special Fund, with responsibility for dealing with the

particularly in Africa.

In 1964, when the British Labour Party returned to office, Lord Caradon was made his country's chief UN representative. That same year, he served on the UN expert group on South Africa, then as now embroiled with its great black majority in a policy of economic and political repression known as "apartheid," or separateness -- near-total segregation.



## Counselor

Part-Time Counselor for Manchester Youth Service Center Average 20 hours per week - includes nights and week-ends. Must possess college degree or be in process of completing degree work (3rd or 4th year) or be enrolled in graduate school, Social Science or Allied field.

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Smooth Jammin'

# Who's Next

by Okie O'Connor

It was my original purpose, this week, to give somewhat of a survey of the racing scene in the motorcycling world. It then occurred to me that I could not do justice to such a goal, for, though my interest in specific forms of racing may be great, there are vast gaps in my repertoire of racing lore. These specifically occur in such areas as motocross, enduros, T. T. s, hillclimbs, and flat track racing. This is particularly unfortunate, because the majority of American racing falls into these categories. Whereas my particular preference for racing goes to road racing and the Grand Prix circuits, the American road race scene is in sorry shape.

Unless, of course, you live in California. California is the true center of road racing enthusiasm in America. The Sportsman road race association is well developed, although the purses are miniscule. That doesn't really seem to matter, though, and most of the competitors gladly race for nothing, just for the opportunity to crank out their machines. I'll tell you, these are real bike freaks, and they're crazy as hell once let loose on a road circuit.

For one living in the east, however, it is impossible to keep up any high level of enthusiasm. And it is about as easy to be well-informed about American road racing as it is about Roller Derby. There are only about five or six major road races in the east, and the spread is only over a period of a few months.

By far the most intense road racing competition comes from Great Britain and Europe. And I believe that keen competition breeds excellent riders. British short circuit racing is perhaps the epitome of road racing. The courses, such as Mallory Park, Oulton Park, and Brands Hatch, are quite short and well convoluted. The straights do not allow the high top speeds of the GP circuits or the Daytona type course. British short circuit racing combines subtle engineering with the skills of the best British and European riders into a demonstration of speed and tactics hardly rivaled. It is not unusual to see four or five riders all grouped together throughout an entire race, the winner being determined only by the mistake or mechanical malfunctions of the others.

The big granddaddy of them all is the Isle of Man T.T., the course twisting for thirty-eight miles over mountainous terrain and down by the shore on its circuitous route around the Isle. Here has always been the showcase of the most brilliant road riding.

My experience carries me back as far as 1967, but that was a fine year to come into the racing scene. Mike Hailwood had a fantastic year, easily containing Giacomo Agostini, and which seems to have cooled him off to racing so that he finally retired in 1969.

Hailwood is the most famous name in road racing. He was the best, undoubtedly, and he rode exotic machinery. In 1966, Mike won all 10 of 12 GP's in which he started, on the amazing Honda 250-6. He won 6 of 10 in the 350 class, first on the Honda 350-4 and then later on the new Honda 350-6.

In the 1967 Isle of Man, Hailwood won his record 10th, 11th, and 12th T.T.s. In the 250 class, riding the six cylinder Honda, he broke his own lap record and broke the speed record for the race. In the 350 class, he turned the fastest-ever lap from a standing start at 107.73 mph. And in the 500 class, riding the rough Honda 500-4, he set another record average speed and set a new lap record. This was a truly great feat. After all, Hailwood was the only person in the world who could ride the four cylinder 500 without crashing. The engine put out so much power (around 85 horses, I believe) that there was no frame in the world that could withstand the torsion created by the engine. The Rickman brothers finally came up with a usable prototype, but the bike was finally canned; and, as you know, after their great win at Daytona in 1970, Honda has pulled out of racing altogether. The recently introduced Honda 500-4 street bike is probably closely akin to the original 500-4, in the engine department, but you can rest assured that it is gentle as a lamb, in comparison, with only 50 rated hp.

The fabulous Agostini had bad luck in 1967, owing to mechanical letdowns on his MV-Agustas, but in 1968 the tables were turned and at the Isle of Man, Hailwood found himself out with malfunctions and Agostini won both the Junior and Senior T.T.S.

What this is bringing us around to is a view of the racing scene in 1971. With Hailwood's retirement, Agostini is in a class very much by himself. Somewhat lower

down the continuum, there is a cluster of British and European racers who demand our attention. This attention was best focused earlier last year in the first Anglo-American match races. The idea behind these races was first based on the assumption that the success of British riders was not based solely on the superiority of their equipment. It is a complicated issue, and a rivalry that has been growing for many years. For the best American racers have always been accused of not being able to handle the tough British type of course.

The way it worked out, five riders were chosen to represent each the USA and Great Britain. All riders were to ride either Triumph or BSA triples. This, since we all know how much alike the marques are, supposedly would leave the winning difference to be up to the rider. For the British, there were: John Cooper, a veteran whom I will mention later in another important context; Ray Pickrell, one of the best British riders, who spent several seasons riding for Paul Dunstall, and then switched over to the Triumph-BSA team; Tony Jeffries, a young new 'star' on the British scene; Percy Tail; and Paul Smart, another old veteran, making a potent quintet to put up against the Americans.

Representing the USA, were: Gary Nixon, #1 for many years, a rider of many talents, yet unfortunately, going over the hill, owing to lots of injuries; Dick Mann, the best America has to offer; Jim Rice, an old Triumph team veteran; Dave Aldana and Don Castro, both previous top riders for the American Triumph team. In fact, with the exception of Mann, the U.S. team was basically the American Triumph works team of a few years back.

There were six races, at three different circuits in England. The British cleaned up pretty well. Paul Smart came up with three wins as did Ray Pickrell. Smart had two seconds as did Pickrell, Cooper was second at the first heat at Mallory Park, and American Dick Mann was second at the last heat at Oulton Park. Mann also had two thirds and two fourths, leading the list of American riders. In the second round of the Mallory Park heats, Cooper, in pulling a third, equalled Hailwood's lap record of 1967 at 93.46 mph.

I mention Cooper, because he came to America in the middle of the summer and cooled the Americans' thirst for revenge at Ontario National Speedway in California. In a fast race, and on American home ground (a more open course with long straights), Cooper came from behind to snatch the victory from Nixon and the great Yvon DuHamel, riding for Yamaha. Yes, folks, someone can ride for Yamaha and be great. It may seem hard to believe, but the fact is that in the 250 class there is no longer anything (since the demise of the incredible Hondas) that can keep up with the factory Yamahas, except for the privately entered Yamahas.

This brings us to the 1971 Isle of Man, which had very few surprises. In the Junior TT, Ago's three cylinder 350 MV stopped with a complete engine failure, giving the victory to young Tony Jeffries. In the new Formula 750 class, Jeffries won again on a Triumph triple. Ray Pickrell was second on the great BSA-3. And Peter Williams proved that Norton isn't completely out of it by pulling third place on a works Commando racer.

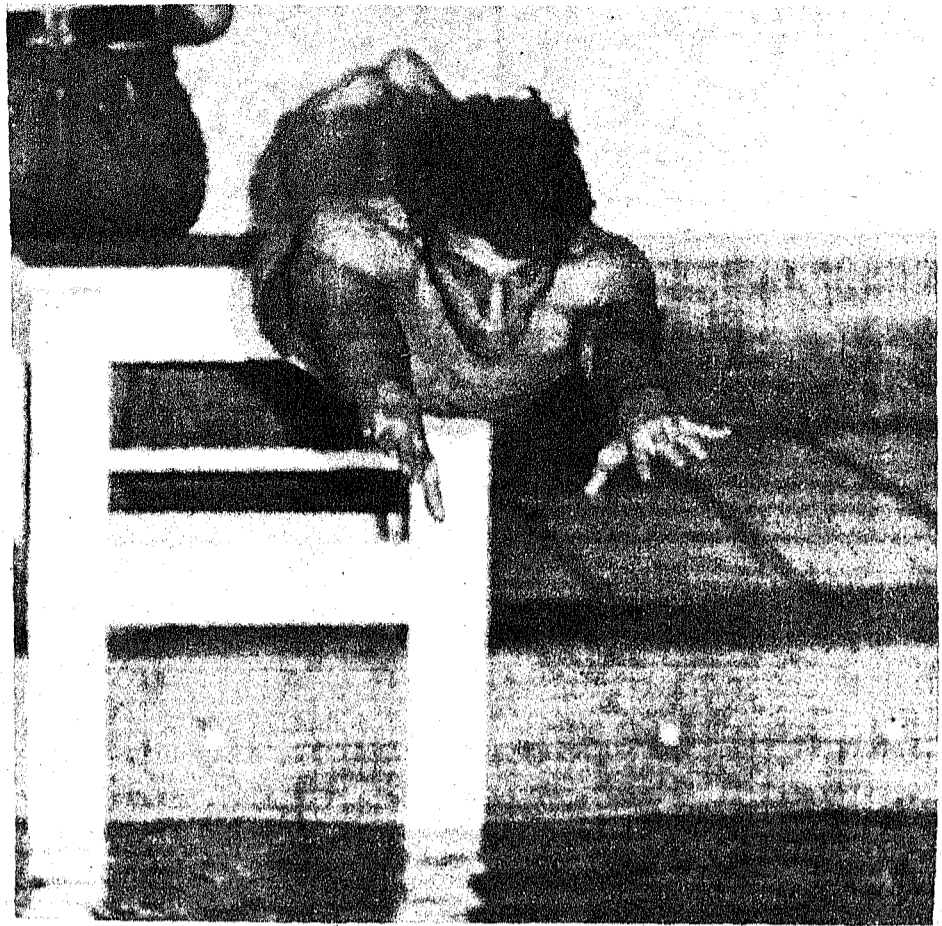
In the Production TT, it was a beautiful battle between Pickrell on his BSA and Peter Williams on a sleek Commando. The drama ended suddenly, however, with ignition failure on the Norton, giving Pickrell the win, with Jeffries second on his Triumph.

In the Senior TT, Ago won on the more reliable MV 500, crossing the finish line with a six minute lead, even after a long pit stop.

What I have been driving at up to this time is now probably pretty obscure. But, just notice that the same great riders are doing well now that did well in 1967 and before. This doesn't hold true for the Americans as much as for the British and European, but the question is how long can this last? As I mentioned, most American racing is done on the earth rather than on prepared surfaces. And it is striking, that with the exception of a few great old masters, there is not too much action on the asphalt any more. There must rise up a new generation of riders and it will be interesting to see who they will be over the next few years.

Over the course of the last semester, certain numbers of you expressed an interest in learning something of the 'inner

(Continued on P. 8)



(Levin Photo)  
Off to a flying start is Bob D'Agostino of the Trinity College swimming team. The plungers won their first meet of the year when they beat Holy Cross.

Isaiah the Profit

# The Column

by Kevin S. Gracey

Well, here it is, the dawn of my career as a columnist-contributor and already I can feel the quagmire of desperation sucking at my journalistic feet, to make hash out of about six metaphors in one sentence. I was considerably flattered when I was asked if I would become a contributing columnist, and it came as a rather rude shock to discover that I was actually expected to contribute something. This is something I had not really expected; I had more envisioned my job as sort of casually dropping down to the office every now and then, handing my opera cape to the breathless flunky appointed to obey my every whim, and seating myself regally in the rear of the office, where not only could I avoid any of the actual work, but where there could be plenty of room to suffer the little children to come unto me. This pleasant pool of contemplated luxurious indolence was shattered when, after strolling into the office, not only did no one take my opera cape, but was addressed by the copy editor, the lowest form of life, as "Hey, dirthead!" And the youngsters whom I had hoped to lead unto the light were amusing themselves by attempting to detach my ear lobe with a rubber-band zip gun, and I sat in the copy glue and... Ah, life is cruel.

Well, anyway, here I is, and now to find a topic to write about. This is something which preys heavily on the mind of a columnist, for good topics are few and far between, although several immediately spring to mind. One thought that came to mind was to do my own version, of Dining Out, but the project was scrapped when I realized that if you've tasted one Big Mac, you've probably tasted them all. I then thought of an exciting feature on the basketballs down at the gym, but the thought of facing fabulous Frank Marchese, America's Sweetheart, let the air out of that (A project on Sadism, one on Laundryroom Graffiti, and another on Scary Monsters in Folklore were abandoned for the same reason.) In desperation, I turned to the sports editor, who suggested that I write two or three thousand words insulting the editor-in-chief, which I vetoed on the grounds that if a job is worth doing it's worth doing right, and two or three thousand words is not sufficient to do justice to the task. Besides, I lack ambition, and starting a twelve-part series has no charms for me.

So here we are again. By now you may have gathered the drift of these meanderings, which is that choosing subjects for opinionated articles is one of the most difficult tasks in all of newspaperdom. Feature columnists who do not rely on political events, and to a certain extent, even those that do, readily admit that writing a column is the easier of the two chores facing them. A happier man you would be hard pressed to find than the columnist to whom you presented a year's supply of column topics.

As long as we're on the difficulties of column writing, we cannot but help men-

tioning the most dread terror of them all, a hideous horror six times more frightening than Vincent Price in full make-up, ten times more feared than the bubonic plague, and twice as bad as being forced to read anything written by Hoops Donsky at gunpoint. I speak of course of the unnamed terror of... THE RED PENCIL! Anyone who has ever written for a paper of any size knows the hideous experience. The writer, a babe in arms, sits down and in a mere fourteen hours turns out 800 words... nay, 800 individual poems, which collectively give off an incandescent glow. Not a word is misplaced, there is no flotsam floating in its journalistic sea, —in short, the kind of article which should be set to music and sung by the Mormon Tabernacle Choir on Christmas Eve. This masterpiece is handed in, and the writer sleeps the sleep of the just, while visions of semi-colons dance in his head.

Meanwhile, back in Dr. Jaekyll's laboratory, the editors, those loathsome deformed creatures passing themselves off as human beings, pounce simultaneously upon the sacrifice, snarling and spitting in their anxiousness to perpetrate acts of unbridled barbarism which will make them the envy of their fellows. Shredded pieces of yellow paper sail through the air, darkening the sky and the only sounds to be heard are the drooling of the editors and occasionally a cackle of toothless glee as twelve lines of the greatest prose since Chaucer are axed and inserted in their place is (shudder) one word-in quotes!

The end is not pretty. The Gutenberg Bible is now a Batman comic. It has been reduced to 200 words and put on the next to last page, right under the Budweiser ad and just to the left of the offer of a tremendous way to get rid of unsightly facial hair.

Perhaps a touch of exaggeration has crept into my narrative, so I better stop before those hairy beasts that call themselves editors do something horri-

## Bangla Desh

Radhakrishna, Secretary of the Gandhi Peace Foundation, will discuss the current situation in India and his views as a pacifist concerning India's intervention in Bangla Desh, at a talk Saturday, February 26, 8 p.m. in the Friends Meeting House, 144 South Quaker Lane, West Hartford. The talk is jointly sponsored by the American Friends Service Committee and the India Association. For further information, call Gerda Conant, 523-1089.

# Cagers Fall to Ephmen; Beaten by Coast Guard

by Doug Sanderson

The young Trinity College cagers continued to have problems last week, losing 97-52 to Williams, then returning home to drop a hard-fought 67-61 decision to the representatives of the Coast Guard Academy. In freshman action this week, the Baby Bantams lost three games; to Williams, 97-63, to Coast Guard 84-73, and to the Yale Bulldogs 86-66.

Although the Bantams had participated in the Winged Foot Tournament in New York and later returned to New York for an encounter with the New York Athletic Club, the Williams game was their first JOCKS league contest since December 15. It showed. The team started out well enough, as part way into the first half the score was knotted at 7-7. Then the Ephmen exploded for ten straight points and Trinity never recovered. Using their tight defense and opportunistic offense, the boys from Williamstown took advantage of an unofficial 42 Trinity turnovers to virtually run the Bants off the court.

## Trin Drowns Holy Cross

by Gerry Ferrari

The swim team captured its first victory of the season Saturday against visiting Holy Cross. Smarting from a painful "touch-out" loss Wednesday at the hands of Babson, the determined Bantam aquamen displayed an awesome sense of mission, and, inspired by an appreciative crowd and Chet McPhee's comely bevy of swimming belles, they outdistanced their game opponents in a well-fought battle.

Top honors of the day were voted Ron Williams, a lanky freshman breaststroker who followed up his usual fine performance in the medley relay with a record-setting 2:37.0 victory in the 200 yard breaststroke. The previous frosh record was 2:37.2.

Sterling performances were also turned in by Ted Stehle and Captain Dave Brown. Brown won the 22 yard butterfly, the grueling Individual Relay and swam the fly leg for Trinity's outstanding medley relay team. To further sing his praises would take up most of the sports page, but it might be mentioned that the versatile junior normally swims only freestyle. He filled in at butterfly in place of the injured Dave Doerge who, in a lamentable lapse of assiduity, after a hard night of "bookin' ", fell asleep under a sun lamp and blistered his chest. (Is there no justice?) Stehle won the 200 yard backstroke, his forte, and then switched events to capture the 200 yard freestyle.

Joining Stehle and Brown in the winner's circle were Jamie Wentling and Ted Enyon in the 100 and 50 yard freestyles, Steve "The Bruiser" Wilcox in the optional diving and Gerry "The Cowled Rider" (Toes) Ferrari, co-founder of a new fraternity appropriately named "Kappa Ana Di", in the required diving. Other Sons of Neptune who contributed valuable place and show points were Robert D'Agostino, David Hoffman, and Phil Wendler.

Wednesday's meet against Babson witnessed a thrilling contest in which the outcome was not resolved until the final fractions of a second. Victories by Brown in the 100 and 200 freestyles, Ron Williams in the 200 breast and medley relay team, coupled with a slew of seconds and thirds had produced a deadlock at the completion of 11 events. The resources of both teams were badly depleted. Coach Bob Slaughter marshalled an exhausted but stout-hearted crew of four (the judges frowning on the practice of entering more swimmers than the rules permit) to engage the opponents in battle. Babson came back with a squamous squadron of three scalliwags and what one bio major identified as "an animal."

Spotting Trinity's anchor man a lead of two body lengths, this beast, this slimey toad, this foul, feculant, unhuman monster: ...but I digress. Forgive me for my inability to control the passion that boils within my very being when I think of that repugnant, hideous, troglodytic horror! ...ahh!, it is more than the soul of a prudish fop like myself can bear.

"It" thrashed its tail violently, caught up with the innocent and unsuspecting Trinity intrepid, and swallowed him in one gargantuan gulp. "It" then proceeded to sink and drown, but the referees awarded Babson the victory on the basis of last

Our men never gave up, but when Williams came out for the second half and went on a 17-5 spree to raise the count to 62-31, it became obvious that the floodgates could not be closed. High point man for Trinity was center Bill Fenkel with 11 points, while Williams was led by Vern Manly, who had 20, in upping its record to 7-3.

Friday night's Coast Guard contest was a very different game, although the final score showed another Trinity defeat. The cagers were in contention down to the final buzzer. Starting out cold, Trin missed its first five shots. But they fought back tenaciously, and with about 7 minutes left in the first half, hot-shooting Ron Duckett hit a jumper to tie the score at 21. Coast Guard co-captain Pat Shuck broke the tie with another jump shot, however, and Coast Guard went off the court with a 31-26 half-time lead.

Again Trinity came out cold for the second half, and by the start of the fourth quarter the Bantams were down by the largest margin of the night, 52-38. Then Coach Shults put in Sam Merrill, and Trin slowly began to close the gap. Merrill hit four of the next five Bantam buckets, the other coming after Al Floyd stole the ball and laid it in. Then Duckett made another steal, was fouled, and sank two foul shots to close it to 59-52. But the Coasties refused to give up, and made numerous free throws to keep the game out of Trinity's reach.

Coast Guard's Bob Petko led his team's four double-figure scorers with 25. Duckett had 17 points for Trinity, 11 in the first half, and Merrill had 10 points in the second half for a total of 14. Coast Guard is now 4-9, Trinity is 2-7.

Because of an injury suffered earlier in the week during practice, Trinity was not able to play capt. Floyd as much as they would have liked, and as a result the Bants started three sophs and two juniors. This five needs the playing experience that it will be getting in the next few games in order to become the tight team that it is capable of being. Trinity's next three games are all at home: Feb. 1 against Union, Feb. 3 against Colby, and Feb. 4 against Middlebury. All start at 8:00 p.m. They'd like you to be there.

### The Frosh

The Baby Bantams traveled to Williamstown only to be completely overwhelmed by a fine team of Ephmen. According to Coach Bill Sferro, not only was Williams an unusually fine team, but this was the frosh's worst show this year. It should be noted, however, that the team consisted of only nine players, due to the premature retirement of 3, and one being on the injured list.

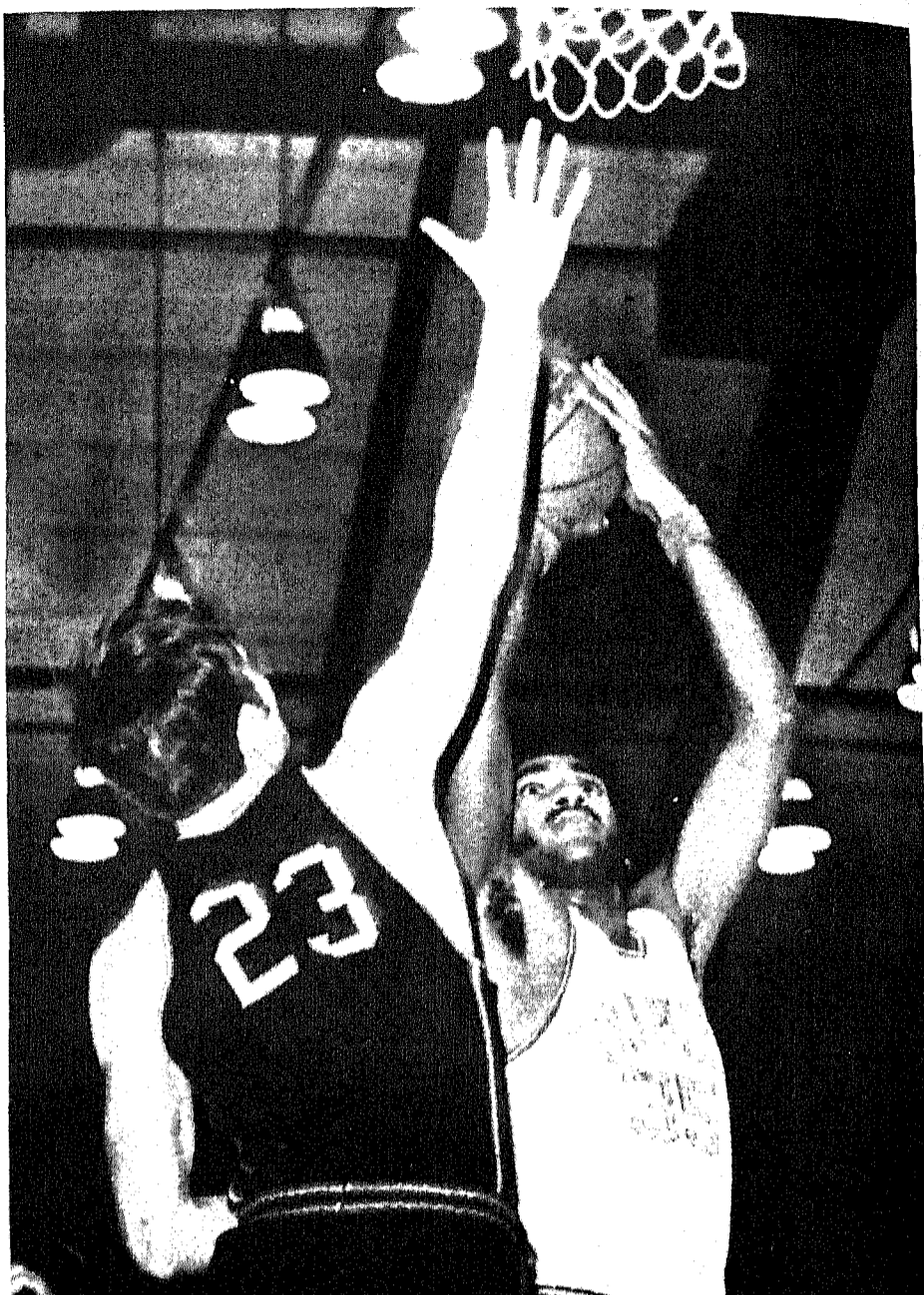
Notwithstanding, the frosh bravely took the court for their battle with the men from the Coast Guard Academy in last Friday night's game. The team often showed spurts of brilliance, as demonstrated by Chris Max's 13 points in a reserve role. However, after trailing by 17 at halftime, the Baby Bantams couldn't pull the game out.

The Yale contest was a disastrous one indeed. According to Coach Sferro, the frosh were outclassed by the bigger and better Elis. The final score of 89-66 indicates just that.

Like the Varsity, the Baby Bantams' next three games are all at home: Feb. 1 against Union, Feb. 2 against Wilbraham Academy, and Feb. 5 against Kingswood. All games start at 6:00 p.m.

COAST GUARD			TRINITY				
B	F	Pt.	B	F	Pt.		
3	4	10	Trenchard	Perkins	3	2	8
9	7	25	Petko	Duckett	7	3	17
5	2	12	Shuck	Kindt	2	3	7
6	3	15	Crye	Fenkel	2	2	6
2	1	5	Bradley	McGuirk	1	1	3
0	0	0	McGill	Merrill	6	2	14
0	0	0	Young	Waters	2	0	4
0	0	0	Howe	Floyd	1	0	2
				Reese	0	0	0
25	17	67	Totals	24	13	61	

WILLIAMS			TRINITY				
B	F	Pt.	B	F	Pt.		
9	1	19	Crean	Floyd	3	0	6
2	2	6	Creahan	Kindt	2	1	5
4	0	8	Small	McGuirk	2	5	9
4	0	8	Bate	Duckett	3	0	6
8	4	20	Manley	Fenkel	2	7	11
4	0	8	Patterson	Perkins	2	3	7
7	0	14	Ellison	Merrill	1	0	2
3	0	6	Delaney	Waters	2	0	4
1	0	2	Cousins	Saunders	0	0	0
1	0	2	Adams				
1	1	3	Parker				
0	1	1	Vandiver				



(Levin Photo)

Big (6'6") Mike Williams goes up for the shot against a Coast Guard defender in action from Friday's game against the Bears. The Guard won, 84-73.

## Tie Babsen, 2-2

# Skaters Bow To Amherst

by Murray Peterson

Last week was one to forget about, as the Trinity Hockey Club could manage only a tie against a hard hitting Babson outfit and then came out on the short end of a 5-4 decision up at Amherst.

Early in the first period last Wednesday night, Coach John Dunham, after sizing up the Visitors, sent his philosophy down the bench. "NO way we should lose to these guys," and was quickly answered by the first goal of the night...by Babson.

Two minutes later though, Trinity tied it up as Chris Ray and Sumner Smith combined on a pretty pass play that Ray finished off with a fifteen foot bullet, his second in two games.

Until midway through the second period, Carl Norris and his counterpart in the Babson nets both made some excellent saves, but George Finkenstaedt tallied on a 3 on 2 break to put the home club ahead 2-1 at the second intermission.

The third period saw continued flurries at both ends, but with five minutes to go Babson deadlocked the count at 2 on a fluke goal. The roof appeared to fall in, when with 50 seconds to play in regulation time, Babson was awarded a hotly debated penalty shot. The two zebras held fast to their dubious decision, and, fortunately for Trinity, the left post made the save and sent the game into overtime.

The extra session produced plenty of chances, but no sudden death as Trinity accepted(?) its second tie of the season against a weaker team.

Friday afternoon, the skaters traveled up to Amherst to try and avenge an early season loss to the Lord Jeffs, but came back losing the game and, as a bonus, two important members of the team.

The home club struck first, but Al Landry landed in the scoring column with a 'blistering' slapshot from the right point to temporarily even the score at one.

Amherst then shifted into high gear, whipping home their second goal in the opening period and then adding two more on in the second stanza before Jono Frank scored from a scramble in front to narrow the deficit to 4-2 after two periods.

The home team appeared to put the verdict on ice when they scored with the

tried to seal it by connecting solidly with the knees of Rich Huoppi and Jeff Ford, the former on a block of a slapshot and the latter being rammed into the boards. Even with these two out of action, Trinity made a comeback as Dave Konec connected at the thirteen minute mark and Mark Cleary followed three minutes later. They came close to tying it up, but a penalty with less than two minutes to go sewed up Amherst's victory.

The pucksters, now a respectable 4-3-2, head for Worcester for a meeting with Holy Cross at 8:30 this evening, and then return to the friendly confines of the Wesleyan rink on Saturday night vs. Fairfield, with the faceoff at 8:15.

## Tripod

Anyone interested in writing sports is urged to visit the Tripod office any Sunday night, or contact 'Hoops' Donsky, Box 69.

# Squash Team Wins Tourney

The Trinity college squash team captured its second straight victory in the John A. Mason Round Robin Squash Tournament last weekend. Trinity also won the event in its inaugural year, which was last year.

This year the Bantams were hoping to repeat as they faced squads from Wesleyan, Bowdoin, and Hobart. If the visiting squads had any hope of wresting the title from the Bantams, that hope was dashed as the Bantams convincingly beat all three schools.

In other action, the women's squash team won its first match ever, beating a team from the University of Pennsylvania. The score was 4-1. Karen Kahn, playing number one, bested her opponent in straight sets. Vickie Tilnev, Dusty McAdoo, and Cary