

THE TRINITY TRIPOD

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Saga Cuts Hours and Workers

By Lois Kimmelman

Recently, SAGA had to release three full-time employees as well as cut the hours of student employees due to the sharp decrease in diners this semester.

According to David Myers, the new head of SAGA at Trinity, the number of students on the meal plan this semester is 807 as compared to 1003 last semester. This includes 720 people on the 7-day plan and 86 on the 5-day plan, he said.

Myers attributed this decrease to three causes: 1) the fact that from 40 to 50 students are not back at school this semester for one reason or another, 2) the heavy fraternity rush this year, and 3) the increase of students, especially girls, who are now eating in their rooms because of diets and the like.

The logical consequence of the decrease in diners, said Myers, was a cutback in labor to prevent SAGA from losing money. Thus, he concluded, it was necessary to release three full-time employees and diminish students' working hours.

To replace the full-time employees, Myers explained, more student employees had to be hired, and to give them equal working time, the hours of the old student employees had to be cut.

Reactions to the cut in hours were mixed; however, most of the student workers seemed to accept the cut, saying that it was fair and understandable.

Sandy Yurchik, who works for SAGA 12 hours a week, said that "they have been pretty honest and fair about the whole thing." However, Yurchik fought against

her own hours being cut, and won, saying that she was needed all 12 hours whereas other workers were cut because they were "sloughing off."

Peter Kraus, student director of SAGA, argued that the student cutbacks were excusable because the end result would be to "benefit all by cutting a little." "Since we are the largest employer on campus", he said, "we have the responsibility to employ as many students as possible."

However, Andy Taylor, a student worker at SAGA, was "annoyed" both by the cuts in student hours as well as the releasing of the full-time workers. "The well-being of the workers is secondary to profit," he said, referring to SAGA's policy. He added that Trinity should provide adequate jobs for all students who need them, regardless of whether they are on financial aid or not.

Incidentally, Taylor himself did not have his hours cut, because he is a condiments worker, and is in direct contact with the diners, according to Kraus. Thus the cuts were not made equally for all workers, and they varied with the type of job the worker had, Kraus said.

Alan Dayno, another SAGA worker, spoke of the idea of a student strike protesting the cutback in hours, but said that he and others had abandoned the idea because SAGA would have had to compensate for its loss in another area anyway. For example, they could have raised the cost of the meal plan (which is presently \$300 a semester) instead, he said. "It's a vicious cycle," Dayno concluded.

Myers suggested other ways in which SAGA can compensate for its loss, including the better control of waste, more economic purchasing, (for example, buying foods directly and not from the local purveyor), and more careful cooking procedures. These ideas are already being implemented, he said.



Photo by Mike Egan

David Myers

When asked about the financial outlook for SAGA in the future, Myers' answer was grim: "there's no relief in sight," as far as the rising food prices, he said. Furthermore, he said that there is an ongoing "trend away from institutional dining," which is causing the continuing decrease in students eating at SAGA.

Myers conceded that "you can't please everyone," however, he is doing his best to encourage students to remain on the board plan, he said. He claimed he would like to make SAGA "closer to home cooking" and that the main problem he has with meals is "breaking the monotony."

To make SAGA more desirable, Myers said, he has added such items to the menus as Swedish meatballs, and he has planned special events like the "ice cream excursion" and candlelight dinners.

"Anyone is welcome to help write the menus," Myers said, pointing out that he is open for reasonable suggestions about the food. "There are always complaints," he said, but he added that it was difficult for him to pin the students down as to exactly what they objected to in the meals.

Myers said that such things as more health foods, vegetarian menus, and diet plates are conceivable if enough students demand them.

Myers said he would like to see the students form some sort of food committee which would have a say in SAGA's functioning and which would serve as a liaison between SAGA and the diners.

IDP To Be Studied

By Jim Cobbs

A recent grant from the Braitmayer Foundation allows Trinity to conduct its first comprehensive evaluation of the independent studies and open semester programs.

The grant will finance a study, which a committee of three Trinity faculty, William Mace, assistant professor of psychology, Gene David, professor of history, and Howard Delong, associate professor of philosophy will conduct.

Delong said the Braitmayer grant was requested because President Theodore Lockwood wanted to know if Trinity's independent study offerings were effective. He said that with all the options available to students, no one knew which were useful and which needed improvement.

Delong said the committee would collect data for the study this spring using questionnaires distributed to students, faculty and alumni. The student body will receive their questionnaires this week, the faculty on April 15, and the Alumni on May 15, according to Delong.

Delong said the student questionnaire will be divided into four parts, with the first part assessing the students class, sex, and general academic performance.

The second part is intended for students who have not yet taken an IDP offering. It will ask about their expectations and reasons for signing up.

Part three will ask for evaluations and recommendations from students who participated in the program.

The final section is for students who have taken an open semester. These students can indicate how useful they felt their experiences were and what changes they would like to see in the program.

"The main objective of the questionnaire," De Long said, "is to get the students to give their personal opinions and really find out which programs were valuable." He said he would especially welcome any additional comments in the box provided at the end of the questionnaire.

The committee will also examine other

schools' IDP programs, though Delong indicated that this type of approach will not be the stress of the study. "We are mainly interested in how Trinity students feel," said Delong.

Delong said the committee will analyze the data over the summer and then discuss the results with students and faculty in the fall. The committee hopes to get student and faculty reactions to their proposals in special meetings.

The committee will then write a final report, said Delong. This report will discuss the strengths and weaknesses of the programs and suggest possible alternatives or remedies. It will be submitted to Lockwood and the faculty, who will decide what action should be taken.

GHCHE Asks For Grants

The Board of Directors of the Greater Hartford Consortium for Higher Education (GHCHE) applied for grants from the Exxon Foundation November 20 so that they might study a consortium modern language institute, a consortium open university, and a consortium graduate center. According to President Theodore Lockwood, the Exxon Foundation has not yet acted upon the applications.

These applications are only preliminary proposals, according to Lockwood. If the Exxon Foundation is interested in them, the Board of Directors are given approximately three months to draw up more complete and detailed proposals, which they then may or may not accept, he said.

This consortium modern language institute would establish a new, self-sufficient academic unit within a cluster of colleges. The application says this academic unit would "maintain and perhaps increase instruction in skill and facility in modern languages for students of colleges in the consortium, of other colleges, and for the general public."

By Lindsay Mann

The faculty passed a resolution Tuesday, March 13, establishing a Committee on Teaching Techniques. The faculty also removed the Integrative Project (IP) from the curricular structure of the Individualized Degree Program (IDP).

Neil Garston, instructor of economics, who presented the resolution for the Teaching Techniques, Committee, said it would obtain and distribute published material related to teaching methods to interested faculty members.

The committee will also find speakers from within or without the College, and organize symposia and colloquia on the methodology, psychology, and philosophy of education, according to Garston's

resolution.

Garston, stressed "this committee shall be concerned with encouraging opportunities for faculty to attain excellence in teaching, but will not be in any sense concerned with evaluation of members of the faculty." The proposal, he said, will promote "interaction" among the faculty.

Richard Lee, associate professor of philosophy and a member of the IDP Coordinating Committee, urged the faculty to remove the Integrative Project, (IP) from the IDP program. The IP's purpose is to relate the student's major with other fields.

The Committee said since IDP students are encouraged to design their own study units as well as linkages between existing units, there is no need for the IP.

Robert Oxnam, assistant professor of history and director of the IDP program, also announced that Frank Kirkpatrick, assistant professor of religion, would be the director of the IDP program this summer.

Robert Lindsay, professor of physics and faculty secretary, announced that Rex Neaverson, professor of political science, is the faculty member designated by the Faculty Conference to attend meetings of the Consortium Council as an observer.

Lindsay also announced the appointment of Robert Battis, professor of economics, as the observer for the Trinity faculty at meetings of the Consortium Graduate Committee.

Both Neaverson and Battis are able to participate in the discussion at the meetings, but are unable to take a position in the committees' actions, according to Lindsay. They are to report back to the faculty at its meetings, he said.

The action is a result of the resolution passed by the faculty at their last meeting, which asked that they be informed about all the Consortium's actions as well as participate in Consortium decisions.

TCC Surveys Dorm Living

By Anne Corneel

The Trinity College Council, (T.C.C.) is conducting a survey on the nature of residential life at Trinity with the aim of presenting specific recommendations for the improvement of the quality of student life to the President and the Office of Student Services. Representatives were selected at random from twenty dorms before the meeting of the T.C.C., which was held at 4 p.m. on February 14.

Those attending the meeting were divided into six groups for discussion of dorms. In each group were supposed to be three or four members of the T.C.C., and three or four guests. Daniel Frelander, '74, chairman of the T.C.C. who spoke at the beginning of the meeting, told those present that on March 7 they would again meet to present specific ideas for improvements. The T.C.C. would then vote on which

recommendations should be listed in its proposal.

Frelander asked the groups to consider how liveable their dorms are, whether or not one can study and sleep in them, and whether or not they are conducive to meeting people. He said the central question to answer was "how can we use or improve the facilities".

The representatives from Cook, Goodwin and Woodward (No one came to represent Seabury) agreed that they were satisfied with the setup of the buildings and grounds. However, some complaints were raised.

Residents of Goodwin and Woodward said that the new vacuum cleaners which the school makes available, and which are difficult to carry around, are kept in the

basement, while old, badly functioning ones are kept in accessible closets in the dorms. Also, windows in the above-mentioned dormitories will not shut completely.

Some students in Cook called Buildings and Grounds when they discovered mice in their suite, but received no response. In the end, they caught three mice with their own mousetraps.

Some suggestions that came up were that Resident Assistants hold meetings once a month in their dorms to allow residents to voice any complaints. It was suggested that Goodwin Lounge be used as a study room during the night, since there is no nearby place in which to study.

A "vast majority" of the people asked to come and represent their dorms did not

reply, said Frelander. He said that the poorest response came from transfer and exchange students, and from students living in apartments on campus. The best response was from freshmen.

The first group was made up of residents from apartments (New Britain Ave., Vernon St., and Allen East and West); the second group was of people living in the High Rise. The third group was representative of Cook, Goodwin, Woodward and Seabury dormitories, the fourth was made up of those from North Campus, Jones, Elton and Jarvis dormitories. The fifth group contained people living on South Campus (Wheaton, Jackson and Smith halls), the sixth group was comprised of transfer and exchange students.

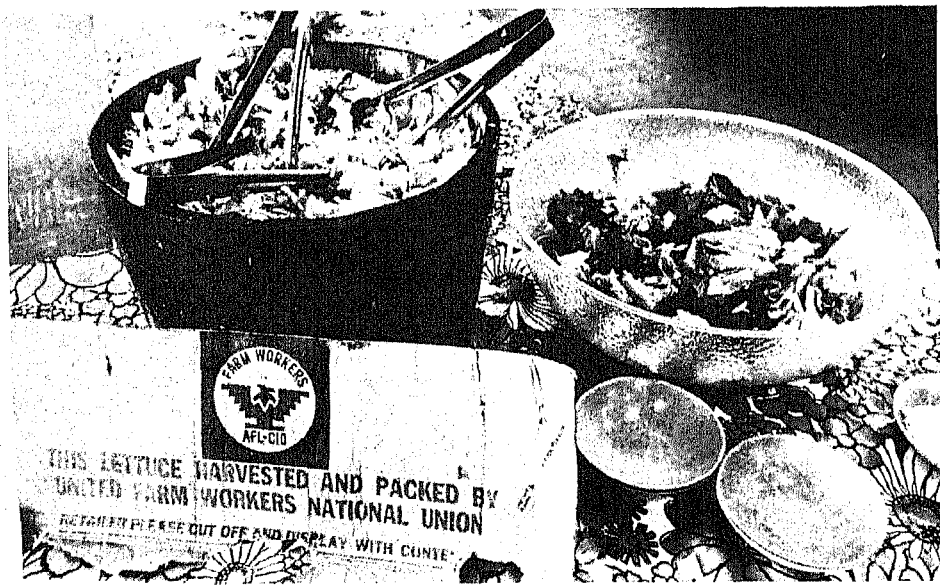


Photo by Alex Trocker

Lettuce Agreement

SAGA will serve Union lettuce whenever possible from now on according to manager David Myers, although little is presently available from the major lettuce suppliers.

In addition, SAGA will continue to offer a choice of salads so that students who wish to boycott lettuce may do so.

Myers explained the scarcity of United Farm Workers' lettuce by the fact that their

fields are not always plentiful and do not consistently yield good quality lettuce.

Tom Langfitt, a student organizer for union lettuce, said that SAGA based its decision on the apparent wishes of the majority of students. He added that many students seemed indifferent to the farm workers' plight.

Tull Explains Chapel Ties

Recommendations to find permanent spaces for the Hillel Society and a kosher kitchen have been approved by the Trinity College Council (TCC). The TCC also recommended continuing the Chapel's ties to the Episcopal Church.

These recommendations grew from the TCC's study of religious facilities here, and they will be sent to President Lockwood for his comments.

At the TCC's request Alan Tull explained his role as college chaplain and the relationship of the Chapel to the Episcopal Church.

Tull described the Chapel as "both a part of Trinity College and also a Christian Church under the jurisdiction of the Episcopal Bishop of Connecticut." The building's architecture, decoration, and furnishing are intrinsically Christian, he said.

The Chaplain's installation, Tull said, reflects the dual nature of the Chapel. "I was installed once by the Bishop of Connecticut in English and immediately thereafter again by the President of the College... in Latin," he said.

The Episcopalians' independent founding

of the Chapel was another example of its dual nature, Tull said.

According to the Chaplain, other religious groups can use the Chapel "occasionally," but the canons and the forms of service of the Episcopal Church restrict rites, such as baptism, Eucharist, and marriage. In these cases, an Episcopalian minister must preside, he said.

The Chapel's use has much latitude, he said, when the students design their own services or when the College performs the Vespers and Compline as well as the Baccalaureate Service.

Musical, dramatic, and film events use the Chapel's facilities, Tull said, but the limited number of rooms and their size prohibit more extensive use.

The Chapel "stands in the College community as a witness to the College of both the value of real commitment within a community and a tradition which can speak out to issues," he said.

The Religious Facilities Committee's members are James Bradley, assistant professor of classics, Vice-president Tom Smith, Peter Basch, '74, and Carrie Harris, '75.

What Happened To The Ferris Boogie?

By Norman Luxemburg

The future of concerts here at Trinity, to say the least, looks pretty dismal. Whence came the end of the M.H.-B.O.G.'s supplying boogie music to the world? The reasons for the disheartening prospect follow. Concerts here, specifically in Ferris, are attended by everyone except Trinity people and therefore, in the eyes of the higher ups, concerts should be held in public places. Of course, it's nice for Trinity to let the public enjoy the wonderful facilities we have, but it doesn't seem as though those outside the gates have any regard for our hospitality.

The majority of townies, here is categorical term rather than a moral judgement, smoke in the gym while smoking isn't allowed. They eat and drink as well. These are normal habits, but not in Ferris. What the public doesn't understand is that we confiscate the food and especially the beverages, usually intoxicating, for their own good. A few of them may agree with us when they're sitting in the bathrooms all night bent over a sink or toilet instead of enjoying the show. For those who don't make it to the bathroom, they may show their assent whilst regurgitating in their seats. Even with our security forces checking those attending for liquor at three different points before they can enter the hall, at least half the bottles brought get through. Those who lose their precious bottles get their revenge by chopping at the stands with their pocket knives.

In a nutshell then, when the concert is over, as in the most recent case of the Mahavishnu orchestra, there are burns from cigarettes and joints on the floor and stands; there is a proficiency of garbage strewn about, bottles, some

broken, and food, in one form or another. At least one music lover tried to saw the stands down with his knife. Ferris took a beating, and luckily didn't burn down.

This is a bit difficult for all those involved in putting on the show to stomach, considering that of 2600 patrons only 250-300 were Trinity students. It is for the Trinity community that these shows are designed. According to the school's administrators, the one way to stop this kind of damage to Ferris, and the general trouble around the campus on concert nights, is to stop concerts altogether. Definitely no more concerts will be allowed in the gym. The fieldhouse is the single possibility, with its mingled atmosphere of red dust and sweat. The administrators have come to this conclusion and will enforce it. If any concerts do happen, they will be limited to Trinity students and their guests. Perhaps this restriction will be stretched to cover college students in general, but nonetheless, a restriction of the listening public is inevitable. It is only in this way that the majority of troublemakers, those high-school age or younger, or blown out on assorted chemicals, can be kept from causing damage.

There are problems which grow out of this new policy that make the possibility of concerts here seem even more dismal. First, if we're lucky and are able to put on concerts at all, the restrictions on clientele would admittedly make the show and the crowd easier to control, but at the same time, it would be a financial fiasco.

Roughly 250 Trinity students attended this last concert. Even if four times that

many would show at the next concert, the Board of Governors would lose a lot of money. With the price of rock talent today, it would require at least a crowd of 1800 to break even on a show, taking into consideration that the ticket price would be extremely low for the Trinity student. In the past, the Board of Governors found that it was possible to attract outside promoters to use Ferris for rock concerts and still get a break in ticket price for the Trinity student. Restricting a show to just college students would be a bigger risk than even the kindest promoter would take. Therefore, if there are going to be more large concerts, the school will have to pay and probably suffer quite a large loss. This isn't wrong, since the money the Board of Governors spends on concerts is the students' money anyway;

they having paid for these types of events as part of their \$60 activity fee. It could be spent so that Trinity students could attend these enlightening social gatherings for free. On paper, in other words, with the Board of Governors' budget, which this year is \$12,000, it would be able to produce one concert with an act in the range of \$8,000 to \$10,000 or two such musical galas with acts of a \$5,000 stature. This would leave the Board flat broke. If there was a minimal ticket price, a minimal return could be expected, then maybe we could do a concert or two more. But what of dances weekly in the Washington Room, entertainment in the Night Owl, lectures by Bill Baird or the pending one by New Orleans' District Attorney Jim Garrison, beer parties on the quad, ski trips to Stowe, or the film festival starting this Sunday afternoon? All these activities wouldn't even exist.

Many solutions are possible. Either the budget committee gives the Board of Governors more money so that all this, plus concerts can be presented, or else large concerts must be forgotten and the Board of Governors will spend their time planning only these smaller events. The largest concerts will then be those like David Buskin in the Washington Room. Perhaps this is the better answer, since many small events will please more people than a few large happenings for the whole year. The Mather Hall Board of Governors as of now, has a chance of getting a large rock act, possible Poco, to appear here in concert this spring through a promoter, but unless it can be seen that a large percentage of the school will definitely attend, concert plans will remain unrealized.

In conclusion, with Ferris virtually closed to townies, there must be either a larger budget for the Board of Governors to absorb losses on concerts or to concentrate on a fuller program of small activities.

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Elections Held

By Sheryl Greenberg

Trinity's Committee on Committees recently conducted elections for positions on faculty committees. In addition, replacements were found for those elected members now on sabbatical leave by other members of the college's committees.

The following are the results as reported by Robert Lindsay, secretary of the faculty, and Frank Egan, former president of the Committee on Committees:

Faculty Committee --- Miller Brown, Richard Lee, Harvey Picker, Susan Pomerantz

Academic Affairs Committee --- Theodore Blakeslee, Hugh Ogden.

Academic Freedom Committee --- Stephen Minot, H. McKim Steele.

Appointments and Promotions Committee --- Robert Stewart.

College Affairs Committee --- Judy Dworin, Michael Pretina.

Curriculum Committee --- Karl

Haberlandt, Gustave Andrian, Anthony Macro, Michelle Toomey

Educational Policy Committee --- Frank Child, Bard McNulty, Miller Brown, John Gettier.

Financial Affairs Committee --- Edward Sloan

Athletic Advisory Committee --- Dori Katz, Henry D. Phillips, Drew Hyland.

Conference Committee --- Miller Brown, Philip Bankwitz, Richard Lee, Robert Lindsay, Harvey Picker, Rex Neaverson, Susan Pomerantz, Mario Poliferno.

The newly formed committees have been meeting with their chairmen and have begun their various activities. Two other elections are underway at present, those being for the Committee on Evaluation and the Committee to Study Teaching Techniques, both of which have just been formed.

Lecture Committee

by Bob Shapiro

The lecture committee voted to incorporate itself into the newly-approved Committee on Teaching Techniques, pending faculty approval of the move.

In a unanimous decision at its February 15 meeting, the committee "felt that it would be better not to abolish itself but to incorporate," according to Frank Kirkpatrick, assistant professor of religion and a faculty member of the committee.

The committee's chairman, Joseph Bronzino, associate professor of engineering, said the lecture committee had three alternatives: to abolish itself, to continue in its present state, or to transfer its functions to the new committee. Since the committee was not satisfied with its present role, it felt that this change would be an improvement, Bronzino said.

As an alternative to the lecture committee, the faculty approved the resolution for a Committee on Teaching Techniques at its February meeting. Neil Garston, instructor of economics, made the proposal.

The resolution states that "the duties of this committee would be to obtain, and to distribute to those interested, published material related to teaching methods and to find speakers from within or without the College, organize symposia and colloquia on the methodology, psychology, and philosophy of education."

Bronzino wrote a letter to Garston last week which contained, he said, the statement that if provision were made to include student membership on the new committee, then the lecture committee would ratify the transfer.

The present lecture committee has four student members. With faculty approval of the committee's transfer with student representation, these students would automatically become members of the new committee, according to Bronzino.

The lecture committee's two faculty members, Kirkpatrick and Bronzino, were appointed and would have to run for election if they would want to serve on the new committee.



Composer!

Virgil Thomson, the Pulitzer Prize winning American composer, author and music critic, will inaugurate the Powell lectures in music, a series of talks and musical programs at Trinity College, during the week of March 4.

The world-famous composer will be in residence at Trinity for the week. On Tuesday, March 6, at 8:15 p.m. he will lecture on "Words and Music" in the Goodwin Theatre of the Austin Arts Center. On Sunday, March 11 at 8:15 p.m., he will guest-conduct selections from his Requiem Mass in a public concert of his music to be presented by the Trinity Concert Choir and the Hartt Chamber Orchestra in the Trinity College Chapel. Both events are free and open to the public.

During the week he will also conduct daily seminars in orchestration and contemporary music for music majors.

Feiffer

WE HAVE FACED
GRAVE TESTS
IN THIS WAR.

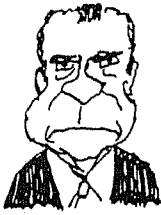


AND NOW WE
ARE CALLED UPON
TO FACE THE
GRAVEST TEST
OF ALL.

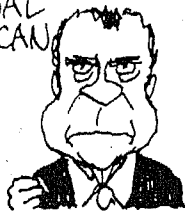


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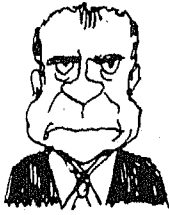
WE HAVE FACED THE
LOSS OF THOUSANDS
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THE ENEMY HAS KID-
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THE NATIONAL
AND AMERICAN
FOOTBALL
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WE HAVE FACED
THE LOSS OF
HUNDREDS OF
FLIERS OVER
NORTH VIETNAM.



SO I SAY
TO HANOI:
ENOUGH!



WE HAVE FACED
THE INHUMAN
INCARCERATION
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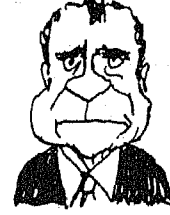
AS PRESIDENT
I AM WILLING
TO FACE ALMOST
ANYTHING.



WE HAVE FACED
TAUNTS AND RE-
CRIMINATION AT
THE CONFERENCE
TABLE.



BUT I CAN'T
FACE THE LOSS
OF NEXT
SEASON.



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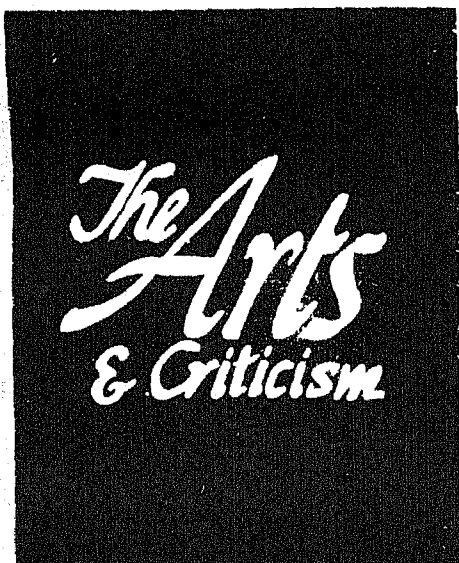
"Tis Pity"

Opening

Trinity College Theatre Arts presents John Ford's "TIS PITY SHE'S A WHORE," March 2, 3, 4, 8, 9, 10 and 11, at 8:15 p.m. in the Goodwin Theatre, Austin Arts Centre. Tickets are \$1.00 for students and \$2.00 for General Admission. Reservations can be made by calling 527-8062.

The play, a classic of English Drama, deals with the incestuous romance between Giovanni (Steve Roylance '73) and his sister Annabella (Anne Scurria '74). Despite their breaking of a social taboo (one that is almost universally cross cultural), they achieve a purity in their relationship which contrasts sharply with the decadent and violent society that surrounds them. A society in which man's basically violent nature (as Ford sees it) finds an outlet through the supposedly civilized past time, and it is a game played with all the formality and codes of conduct that one might associate with Palm Beach Croquette. In the end, when Giovanni is forced to change from being the lover to the avenger and play "the game", he does so to an extreme that purifies his actions, and once more sets him apart from society. In its basic philosophy, its condemnation of social structure, and its violence, the play is reminiscent of CLOCKWORK ORANGE. Ford, however, is slightly (only a little bit) more optimistic than Kubrick. There is the suggestion that if purity in love could triumph (which it doesn't), or if others, like Giovanni, could accept the mastery of their own fate, then man might be redeemed.

The structure of the play does not make it two hours of unrelenting gloom and despair. In fact, Ford is almost demonic in his juxtaposition of comic, romantic, and serious scenes. The tenderest moment in the script is climaxed by the most violent action of the play. In the first three acts, the comedy provided by Bregetto (Steve Botkin '75) his servant, Poggio (Jim Pratzon '76), and the Uncle, Donado (Brad Bacon '75), keeps the pace of the show moving and helps to lighten the overall tone of the play. Acts IV and V, on the other hand, are unrelieved mounting tension and violence, softened only by the concern of the two lovers for each other, in facing the blow they know must strike.



The Arts & Criticism

The cast includes Hugh D'Autremont '74, as the well intentioned Friar, Giovanni's surrogate father, Mitch Karlan '76 as Giovanni and Annabella's real father, Peter Arnoff '75 is Soranzo, a vain and self-centered nobleman who loves Annabella in the same way one might love a valuable piece of property; Rusty Hicks '76 plays Vasques, servant to Soranzo, a crafty manipulator and expert swordsman; and Mercy Cook '75 as Hippolita, Soranzo's spurned mistress who attempts to use Vasques as an agent for her revenge.

Others in the cast include Ron Daley '74 (Cardinal), Ann Egbert '75 (Putana, companion to Annabella), Susan Egbert '76 (Philotis), David Henderson '76 (Grimaldi), John LeBeaux '76 (Richardetto, Hippolita's supposedly dead husband), and Kathy Falk '75, Ann Newhall '75, Karen Siegel '76, Gwen Parry '75 (Dancers), Jon Gomborg '76, Roger Johnson '76 and James King '76 (the Banditti).

Costumes were designed by Leslie Ann Eliet. Robert Shapiro '73 is the Stage Manager, and is assisted by Tim Warren '76. Nicholas Woolley served as spiritual Guru to the cast and crew.

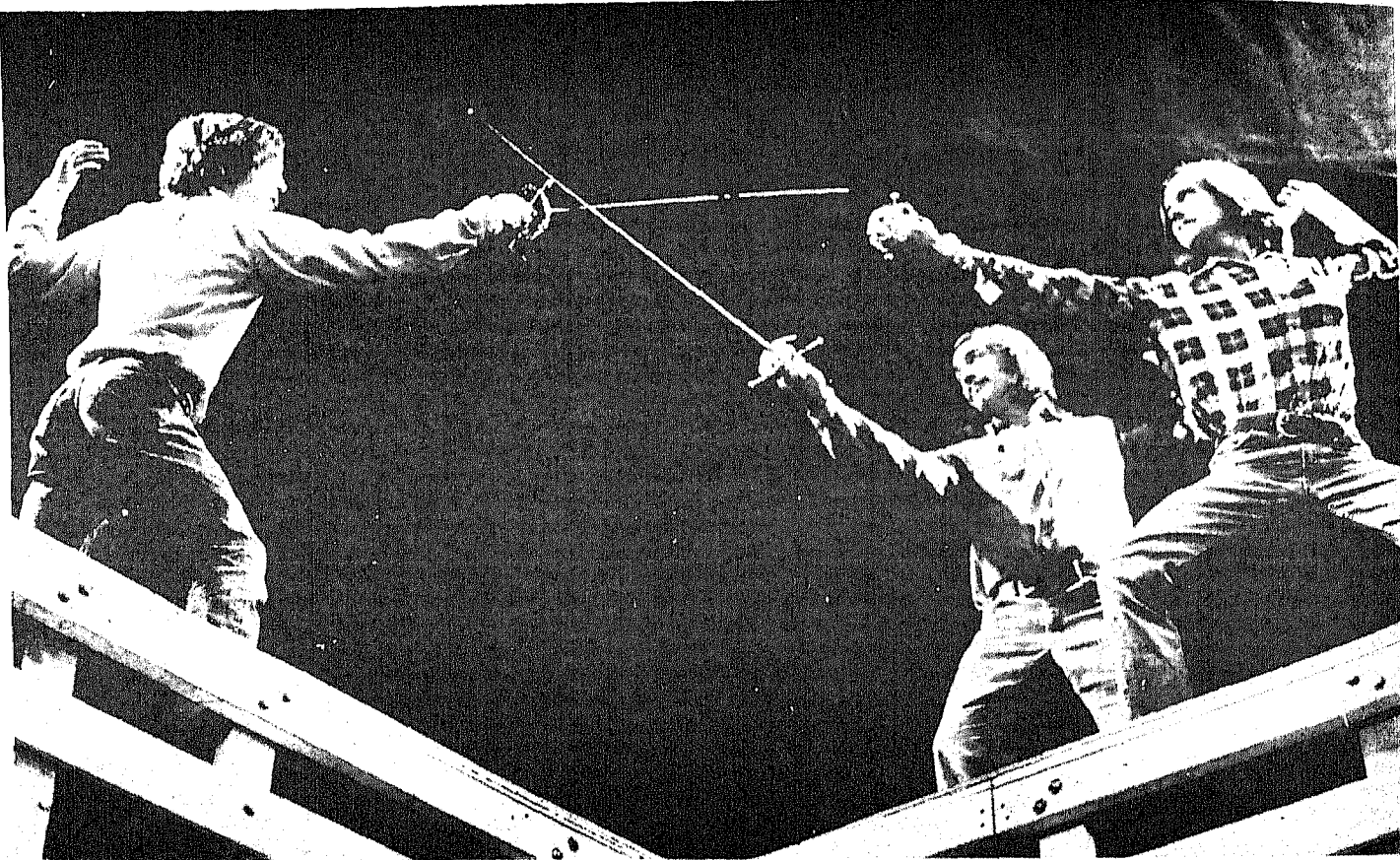


Photo by Sean O'Malley

Innovation

Students Collaborate

By David F. Eliet

The Director is a relatively late addition to the theatrical structure, having been present, in a modernly recognized form, for only about a 100 years of the Western Theatre's some 2500 year time span. He began emerging in the early 19th Century to handle the increasing complexities of theatrical production; and, in a short time span, became a major figure in the creative process of the theatre arts. His exact position and power varies from company to company and production to production; but almost no theatre group would think of working without one. In general, the Director is looked upon as the chief interpreter of the script, and it is considered his responsibility to bring the various arts of the theatrical art (Acting, Design, etc.) together into a harmonious relationship (Total Theatre), conveying a unified interpretation and impression to an audience. The theoretical basis, on which most modern directing is based, was laid by Gordon Craig in ON THE ART OF THE THEATRE. While most directors do not carry their approach to the extreme Craig did, his concept of the production being pulled together to express the One view (the director's) has remained in tact.

Even today, when we are moving away from Craig's idea of the director as a super dictator controlling a bunch of puppet actors, the director remains a central figure in the creative process no matter how much his approach tend towards the group method.

One major exception to this in our century was Bertolt Brecht. In his work with the Berliner Ensemble, he used a battery of directors to prepare each play for production. The method evolved as one consistent with his whole philosophy of life and theatre. Few people have attempted to emulate Brecht. One reason being that, with his method, Brecht often took years to mount a single production; and it is assumed that, with the ever present deadlines which limit the time available for preparing a show, most efficient way to work is with the one view of the one Director.

At the end of last semester, I served as the overseeing Artistic Director for a production Len Cowan undertook, when time commitments made it impossible for me to direct the show. The arrangement worked quite well, and he requested that he be allowed to sit in as a critical observer on my work with "TIS PITY SHE'S A WHORE." In a short time, the idea evolved that he would not only sit in, but would assist me in the actual direction, taking on and working with certain scenes. Then, as the time the theatre was available for student productions this semester was quite limited due to a number of other events, the idea grew to include three other students in the process, Christian Horn, Aron Pasternack, and Miklos Horvath.

I had only a hazy understanding of the Brechtian approach when we began rehearsals, and, rather than try to recreate

his method, I decided to evolve our own method as we went along. We began with a few basic ground rules, which have served us well in the ensuing weeks. First, each director was to be recognized as a director and not just an assistant. He would be expected to make certain decisions on his own, and to conduct intensive rehearsals with specific scenes. Second, in order to maintain lines of communication, there would be a regular Sunday Meeting, plus shorter meetings before each rehearsal in order to discuss what had been and was to be done. Third, each director was to maintain a journal of his work and his feelings about the show and the method as rehearsals proceeded. And fourth, each director was expected to conduct rehearsals proceeded. And fourth, each director was expected to conduct rehearsals at least two nights each week and attend run throughs.

For the production I became the Rehearsal and Production Director, the other directors being Rehearsal Directors. This title recognized my responsibilities to other aspects of the production they would not concern themselves with. In order to give our work coherency, I prepared the primary interpretation of the script and decided upon the preliminary blocking for the show. I also set up the weekly rehearsal schedule, which turned out to be one of the most time consuming aspects of this production, and I regret having never learned computer programming.

Several ways of working have evolved in the past weeks, and we have discovered some flaws with the system; but, to our surprise, the whole procedure has turned out much better than we had ever hoped; and, in fact, it has led to one of the most

satisfying theatrical experiences we have ever had. The cast has enjoyed the benefit of much more intensive work on scenes than in the past. The major drawback of the whole method is that it demands more of my time than the conventional method. In the past, I have been able to carry most aspects of the production around in my head, conveying verbally to each person what they needed to know and no more. With this method, all of this has had to be written down in order to keep each director abreast of every development. Dozens of pages of mimeographed notes have been passed out, and my journal on the rehearsals has now past the 100 page single spaced mark. Each weeks rehearsal schedule took up to four hours to arrange.

During the first week, each director spent time working with the cast as a whole on a variety of exercises, which served as preparation for dealing with the script, itself. In the second week, each of us took different scenes and read them over carefully with the cast to help the actors come to grips with the language. This was done to a degree I never would have been able to manage by myself or in any way as efficiently.

Aside from the Directors, three other students have provided considerable assistance to the performers in preparing this show for production. Stephen Fischer has not only served as an excellent fencing master to the cast, but has been a critical on-looker to the production. Robin Wagge has undertaken the choreography of the Masque. And Ira Mowitz has composed the music for the show. The opening of "Tis Pity" on March 2nd will truly be the result of a collaboration of diverse student talents.

At Bushnell

Segovia!

Andres Segovia will present a classical guitar concert on Bushnell's stage Friday, March 2.

Inseparable from Segovia's stature as the greatest guitarist in the world are a variety of related achievements: he has expanded our understanding of the guitar; he has taught two generations of concert guitarists; he has instructed composers in the creation of new works for the guitar; and with his own scholarship and transcriptions he has enriched guitar literature for all time.

This year Andres Segovia celebrates his eightieth birthday and the forty-fifth anniversary of his first American performance, which took place in 1928 before an audience of three people seated in the parlor of a small house in Proctor, Vermont! He made his New York debut that same year at Town Hall. It was New York's first guitar recital. Word of his unique art spread so quickly it sold out the next five New York

seasons.

American appreciation for the guitar as a classical as well as folk instrument has now developed to a point where Segovia regularly fills large concert halls like Bushnell's in cities all over the country, and fills them with people of all ages, including young people. Once asked how he accounted for the popularity of his instrument, particularly among young people, he replied, "Perhaps it is the search for something gentle and subtle in a difficult and noisy world."

The internationally acclaimed concert guitar artists whom Segovia has instructed now include Alirio Diaz, John Williams, Michael Lorimer and Christopher Parkening. Segovia's influence as a mentor to guitarists extends to students at every level, inasmuch as his editions of the great works for guitar have found publication around the world.

"The Word Matters"

By Aron Pasternack

The two one act plays presented in Goodwin Theatre on Valentine's Day were not, I am sorry to say, successful in the same way that many of the one acts presented last semester were; that is, they did not satisfy both popular demands and deeper intellectual cravings. But they were successful as an exercise in contrasting theatre theories; they showed two very different sides of theatre.

There has been much controversy about negatively written student reviews. Dr. Hyland and the Dance Department don't seem to like them and the Theatre Department has been silent so far because their notices this year have mostly been good. Working from the premise of trying to please everyone, I shall say little about the first of last Wednesday's shows, Jay Allison's production of Maria Irene Fornes' *THE SUCCESSFUL LIFE OF THREE*, because I have very little good to say about it. Perhaps this is a minority opinion; the audience certainly seemed to enjoy the show.

To say that the script of *SUCCESSFUL LIFE* is weak is to compliment it; "wretched," "uninspired," and "dull" are words that describe it more accurately. The production was far above the level of the script, but Jay Allison was working against a flaw so deep and so basic that I doubt Peter Brook could have overcome it. *SUCCESSFUL LIFE* is a series of sketches about 3 cardboard characters: HE, a vain impotent jock; SHE, a movie-dumb broad, and THREE, an ugly but potent male who "does all the screwing and makes all the money." *SUCCESSFUL LIFE* was originally performed in a cafe theatre. I can see it possibly working in that type of environment - the patrons a bit tired and dulled by booze and food and the performers in close proximity to the audience playing directly to them. But by putting this piece of fluff onto the stage its weaknesses and transparencies are glaringly placed in the OPEN for all to see. It just isn't strong

enough to be staged. Glenn Gustafson, Mary Salter, and Christian Horn (as 3, SHE, and HE respectively) tried valiantly and turned in good performances. The supporting roles played by Patrick Curley, Ann Egbert, and Pierce Gahdner were amusingly etched also. Jay Allison can block; he can fill a stage and move people around it; he also filled the air with Ira Mowitz's always welcome music - I just wish he had better taste in selecting scripts.

Stephen Fischer's production of Samuel Beckett's *PLAY* brought us to the other end of the theoretical spectrum, miles away from the Counterculture T.V. Situation comedy type theatre of *SUCCESSFUL LIFE*. Beckett is almost unbearably intellectual, draining and difficult. Beckett seems to be fascinated by plays without movement or character development; the experience of the audience derives from the non-experience of the characters. Beckett's plays confront their audiences as intellectual equals and make rigorous demands on them. The characters in *WAITING FOR GODOT* could physically move though they chose to wait rather than do so. In *ENDGAME* one character is confined to a wheel chair and two others live in garbage cans, but a servant, though confined to his master's house, can still physically move. In *PLAY* there are three characters, called M (Man) W1 (Woman 1)


and W2 (Woman 2) who are in urns throughout the play. There is no movement at all; a follow spot lights the face of the person talking. They tell a story concerning infidelity - the classic triangle - that lasts about 20 minutes. Then, the stage directions call for a repeat of the entire show. Stephen Fischer followed Beckett's directions exactly - forty minutes of unrelieved motionless conversation. And this is not clever Shavian dialogue or gorgeous Dylan Thomas poetry. It is sentences as lined, parched, and detailed as Beckett's face.

It is a chore to sit through it. The words drone on, the follow spot gives one a headache. What does one do? Beckett is a bummer. Fischer is toying with us, playing games. It is easy to think these thoughts. More than half the audience simply walked out. But many of those who stayed found something in this play, something that is difficult to articulate. I suspect it was that the play jolted them into thought, forced itself through the comfortably heated

theatre and the red plush seats into their brains. I was one of those people. The rhythms of the lines and the simplicity of the words made conscious impressions, and underneath that I could sense deeper feelings.

Josie Slutsky, Tim Warren, and Carol Livingston, all freshmen and relatively inexperienced, gave excellent acting performances as the three characters, tight and deep. It is always good to see new talent on stage. Special mention must also go to Richard Secunda, who was stage manager, and Amy Schewel, who handled the follow spot. Without the technical excellence these two brought the show could have easily died. And Stephen Fischer deserves a great deal of credit for bringing it all together. The show, for better or for worse, was *THEATRE*. It confronted the audience and forced them to think forced them into a decision of sorts. Some decided to leave. Perfectly valid (though a minority was

(Continued on P. 6)



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GHCHE . . .

from pg. 1

The Greater Hartford Process, Inc., a non-profit organization, formed by a group of community leaders, studied the concept of an open university in Hartford. The GHCHE would study its role in such a program, using Hartford Process research.

The study's total cost is an estimated \$29,500, and would require 1 1/2 to 2 years to complete.

The consortium graduate center would combine the several, small competing graduate programs at member institutions of the GHCHE.

The Board of Directors said the combination might result in better programs, and an alternative to the termination of individual graduate school programs. It would be more efficient in terms of both administrative and instructional costs, they said.

The study's total cost is \$15,750, and would take a year to complete.

The Exxon Foundation gives a series of grants each year to colleges, so that they will devise projects which will not only improve aspects of the college, but will also economize.

Announcements

Ballet

"Dover Beach", Enid Lynn's modern dance work combining the elements of man and nature, returns to the repertoire of the Hartford Ballet Company in a revival to be presented at Workshop II performances, Saturday and Sunday, March 3 and 4, at Millard Auditorium, University of Hartford. Pictured above are Paul Russell, now with Dance Theatre of Harlem, and Sharon Dante, Artistic Director of the Northwest Torrington Ballet, who were the principals in the work's premiere at the same theater in the spring of 1970. Robin Wagge, a Trinity student, dances Sharon's role in Workshop II.

Lecture

The department of Modern Language and Literature will present a lecture on Salvatore Quasimodo (1901-1968), the Italian poet and 1959 Nobel Prize winner. All students are welcome to attend the talk given by Dr. Michael Campo in the Alumni Lounge at 4:00 on Tuesday, February 27.

Ski

To provide Trinity students and faculty with the lowest possible ski rates, the M.H.B.O.G. is sponsoring a spring vacation ski trip to Stowe Vermont (the ski capitol of the East). The trip will start on Sunday morning, March 18 and will return on Sunday night, March 25th.

1. 7-1/2 days of unlimited lift tickets
2. 7 - 2 hour lessons
3. 7 nights lodging at the Winterhouse Inn with chambermaid service
4. Sit down breakfasts and dinners (all you can eat)
5. Daily transportation to and from the lodge
6. Round trip transportation from Hartford to Stowe

The cost is only \$145.00 per person including tax - the absolute rock bottom, group rate cost.

The trip is available to a maximum of 47 people, so if you have any questions please get in touch with either: John Linehan Box 1671 549-1148 (before 11:00 p.m.) or David Henderson Box 1613.

Do it now!!!!

Hillel

FREE UNIVERSITY CHANGES - Torah - Wednesday nights has been cancelled. BUT: Pirke Avot meets Tuesday nights 8:45 p.m. McCook 324. YIDDISH - Thursday 7:00 p.m. McCook 311. HEBREW - Thursday 9:30 p.m. McCook 204.

RABBI ROSENBAUM - The Hillel Advisor will meet with students individually Tuesday 6:30 p.m. in Alumni Lounge for private discussion, counselling or just a chat.

FARMINGTON VALLEY - SHABBAT - Students are invited for Shabbat dinner and services with the families of Farmington Valley Jewish Congregation. The rabbi of the congregation, David Sobel will speak on "Abortion and Jewish Law." (Transportation will be provided). Contact: Danny Freeland - box 578 - today for reservation.

Ireland

Eoin O'Murchu, international secretary of the Irish Republican Army, will speak on "The Struggle of the Social and National Freedom" on Wednesday, Feb. 28 at 8:00 p.m. in the Life Science Auditorium.

Opportunities

The following are dates by which to make arrangements for various special programs or opportunities for next fall:

1. OPEN SEMESTER: (read pp. 59-61 of Handbook and p. 11 of Catalogue).

Away from Hartford: Discuss your idea (or proposal) with Dean Winslow by 8 March 1973. Submit complete proposal by 10 April '73.

At Trinity or Local: Discuss your idea (or proposal) with Dean Winslow by 19 April 1973. Submit complete proposal by 9 May '73.

2. LEAVE OF ABSENCE TO STUDY AT ANOTHER COLLEGE OR ABROAD: (see p. 61 of Handbook and pp. 16, 17 and 31 of Catalogue). Preliminary discussion with Dean Winslow by 8 March 1973. Final plans made and approved by advisor and Dean Winslow by 10 April 1973.

3. INTERCOLLEGIATE REGISTRATION IN GREATER HARTFORD CONSORTIUM OR AT WESLEYAN, CENTRAL CONNECTICUT STATE COLLEGE, OR CONNECTICUT COLLEGE: See Catalogues and Cross-Registration forms in Registrar's Office. Make application for the specific course by the time of Pre-Registration at Trinity College, 3 May 1973.

4. TRINITY COLLEGE/ROME CAMPUS: Obtain brochure and applications materials from Office of Educational Services after 1 March 1973. Apply by 8 March 1973 (if possible), but in no case later than 15 March 1973.

Atheneum

Avery court at the Wadsworth Atheneum will be the setting for a series of ten "Circle Dances" as choreographer Deborah Hay works with people from the greater Hartford area to create a series of ten dances beginning March 2 at 8:00 p.m. and continuing through March 11.

Arendt

Hannah Arendt will speak on "Revolution" Friday, March 9 at 8:30 p.m. in St. Joseph's House of Hospitality, 36 East 1st Street in Manhattan.

"Word" . . .

from pg. 5

extremely obnoxious and rude because they hadn't the courtesy to leave quietly). Some decided to stay to see if there was a surprise ending. There was not and they were disappointed. But a valid decision nonetheless. Some decided to stay and thought the whole thing was hilariously funny. Valid again. And some, like this reviewer, stayed and found in Beckett's rhythms some explorations into the human soul and the soul in relationship to others. But PLAY forced everyone into something. This is its value.

Theatre for enjoyment is a valid kind of theatre - as long as it is written and structured to take advantage of the stage. The best comedies and musicals may have little

or no intellectual content but they use stage devices and conventions and play to our emotions so cleverly and so deeply that the words transcend themselves and consequently the whole thing works and it is impossible not to love them. Good blocking and good acting is not enough; SUCCESSFUL LIFE had neither the intellectual content or the emotional appeal to justify use of the stage. PLAY, by contrast, was sparse and devoid of theatre tricks and devices; it was bare words, no movement, no nothing. But PLAY had a quality that made up for this: CONTENT OF WORDS. The word in the end is what matters, whether it be Hamlet's soliloquies, Tevye's conversations with God, or Beckett's questions.

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This Week

THE TRIPOD, February 27, 1973, Page 7

Tuesday, February 27

8:15 - 9:00 a.m. - Hebrew Service sponsored by Hillel - Alumni Lounge.
4:00 p.m. - Varsity Squash - M.I.T. - Home.
4:00 p.m. - Freshman Squash - M.I.T. - Home.
4:15 p.m. - Lecture by Dr. Campo - The Poetry of Salvatore Quasimodo, Nobel Prize Winner - Alumni Lounge.
6:00 p.m. - Freshman Basketball - Robinson School - Home.
7:00 p.m. - Varsity Swimming - Keene State - Home.
7:00 p.m. - MHBog - Senate Room.
7:30 p.m. - Chess Club - Room 103, H.L.
8:00 p.m. - Varsity Basketball - Tufts - Home.
9:00 p.m. - Bible Study - The Letter to the Romans - Chapel Undercroft.
9:15 p.m. - Film: Paths of Glory - Cinestudio.
10:30 p.m. - Compline - Chapel.
Wednesday, February 28
8:15 - 9:00 a.m. - Hillel Service sponsored by Hillel - Alumni Lounge.
12:30 p.m. - The Eucharist - Chapel.
4:00 p.m. - TCC - Wean Lounge.

4:00 p.m. - Freshman Squash - Deerfield - Home.
7:30 p.m. - Film: Unman, Wittering, and Zigo - Cinestudio.
7:30 p.m. - Hockey - Assumption - Home.
8:00 p.m. - TWO Film: Bed and Sofa - Wean Lounge.
9:25 p.m. - Film: A Separate Peace - Cinestudio.
10:00 - 10:30 p.m. - Postludes.
8:00 p.m. - "Exploring the Sahara" - A slide presentation by Pres. Lockwood - McCook Auditorium.
Thursday, March 1
4:00 p.m. - Women's Squash - Wesleyan - Home.
4:15 p.m. - OPEN MEETING - Contract Bookstore Management - McCook Auditorium.
4:30 p.m. - Fencing - Holy Cross - Home.
7:00 p.m. - Discussion on Police Safety sponsored by Office of Community Affairs - L.S.C.
7:30 p.m. - Film: Unman, Wittering, and Zigo - Cinestudio.
8:00 p.m. - TWO Poetry Reading - Jennifer Humphrey - Alumni Lounge.

8:00 p.m. - SIMS - McCook Auditorium.
9:25 p.m. - Film: A Separate Peace - Cinestudio.
10:30 p.m. - The Eucharist - Chapel.
Friday, March 2
8:15 - 9:00 a.m. - Hebrew Service - Alumni Lounge.
6:00 p.m. - Freshman Basketball - Coast Guard - Away.
6:45 p.m. - Hillel Shabbat Service and Kiddush - Goodwin Lounge.
7:30 and 11:20 p.m. - Film: A Separate Peace - Cinestudio.
8:00 p.m. - Varsity Basketball - Coast Guard - Away.
8:15 p.m. - Theatre Arts Program - "Tis A Pity She's A Whore" - Goodwin Theatre, A.A.C.
9:30 p.m. - Film: Unman, Wittering, and Zigo - Cinestudio.
Saturday, March 3
2:00 p.m. - Hockey - Wesleyan - Home.
8:15 p.m. - Theatre Arts Program (see Friday) - Goodwin Theatre, A.A.C.
7:30 and 11:20 p.m. - Film: A Separate Peace - Cinestudio.
8:30 p.m. - Film - McCook Auditorium.

9:30 p.m. - Film: Unman, Wittering, and Zigo - Cinestudio.
8:00 p.m. - Dance sponsored by MHBog - "Outer Space" - Washington Room.
Sunday, March 4
10:30 a.m. - The Eucharist in the Manner of the Liturgy in the Early Middle Ages - Chapel.
1:15 p.m. - Newman Apostolate Mass - Alumni Lounge.
7:00 p.m. - SIMS - McCook, Room 102.
7:30 p.m. - Folk Dancing - Wean Lounge.
7:30 p.m. - Film: The Miracle - Cinestudio.
8:15 p.m. - Theatre Arts Production (see Friday) - Goodwin Theatre, A.A.C.
8:30 p.m. - Film: Tokyo Story - Cinestudio.
Monday, March 5
All Day - Marine Corps Representative - Mather Foyer.
7:00 p.m. - SIMS - Room 102, McCook.
7:00 - 9:00 p.m. - Engineering Class - McCook Auditorium.
7:30 p.m. - Film: The Miracle - Cinestudio.
8:00 p.m. - TWO Films: "Sisters", "Sometimes I Wonder Who I Am" - Alumni Lounge.
8:30 p.m. - Film: Tokyo Story - Cinestudio.

Announcements TWO

Trinity Women's Organization presents *Bed and Sofa*, a 1936 Russian silent film, directed by Abram Room, Wednesday, February 28, at 8 p.m. in Wean Lounge. This film is free!

Allen

The Rev. Michael Allen of Berkeley Divinity School in New Haven will speak about his recent trip to Hanoi (along with Telford Taylor and Joan Baez) and about Medical Aid to Indochina tomorrow night at 8:00 p.m. in Waterbury's St. John's Church. Call Steve Barkan, 246-0722, for further information.

Poet

On Thursday, March 8, the Department of Modern Languages will present Alfredo Gomez-Gil, Spanish poet and writer, in a bilingual recital of his own poetry, entitled *The Vibrations of Silence*. Currently on the faculty of Hartford College for Women, Professor Gomez-Gil was born in Alicante, Spain, and educated at the Universities of Granada, Murcia, and Madrid. A prolific and dynamic writer, he is the author of seven books of poetry, as well as of collections of short stories, essays, and numerous articles of criticism. His major works have been written in this country since 1965, when he first came as a visiting professor of Spanish literature at Yale

University. His poetry has been acclaimed by some of the greatest contemporary Spanish and American critics.
given in Wean Lounge of Mather at 8:00 p.m., and will be followed by an informal reception.

WRTC

When United Aircraft sent its team of negotiators to Mainland China to work out the sale of aircraft engines and parts, Ronald Thompson was there.

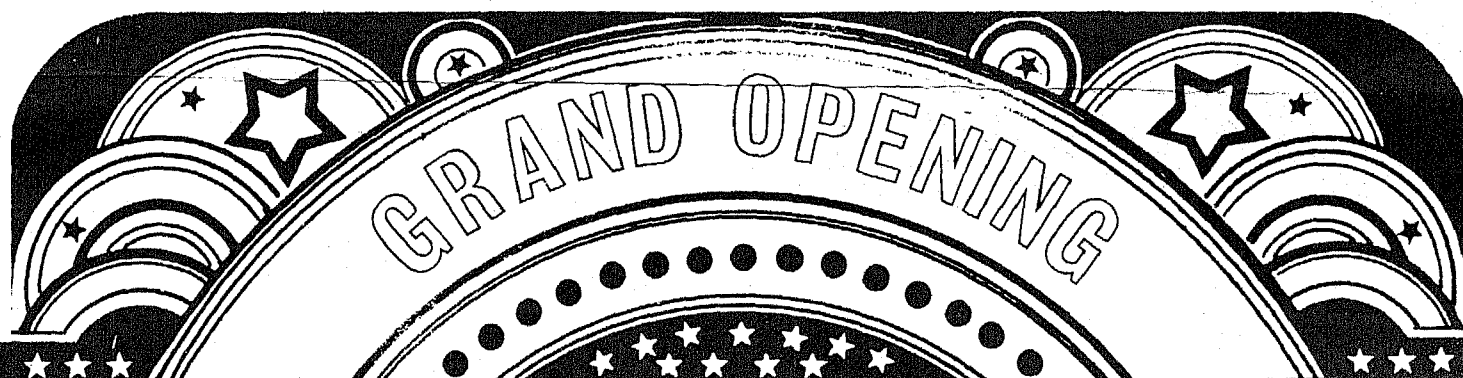
What was it like in China, contending in business negotiations with the Red Chinese government? What about the Chinese people, and the future of the new China trade? These questions and more will be discussed on THE LATEST YANKEE PEDIARS: UNITED

AIRCRAFT AND THE MODERN CHINA TRADE, Thursday, March 1, AT SIX, on WRTC-FM.

Ronald Thompson, counsel for United Aircraft, made that trip - and phone line 522-9229 will be open for your queries and comments to Mr. Thompson.

Tryouts

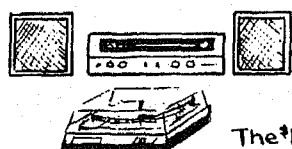
Tryouts will be held for the Theater Arts production of "The Night Thoreau Spent in Jail" by Lawrence and Lee, authors of "Inherit the Wind." Tryouts will be held at the Goodwin Theater at 4 and 7:15 Monday and Tuesday, March 5 and 6. Production dates are May 4-6 with George E. Nichols, director. Scripts may be borrowed from Austin Center, Main Office.



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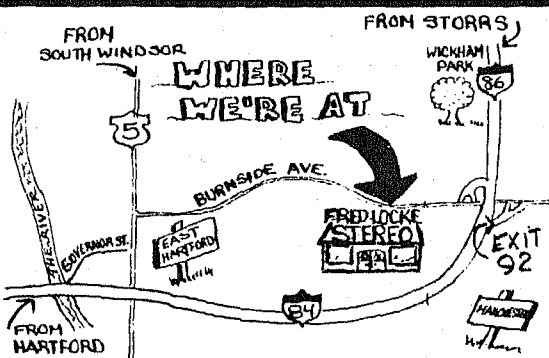
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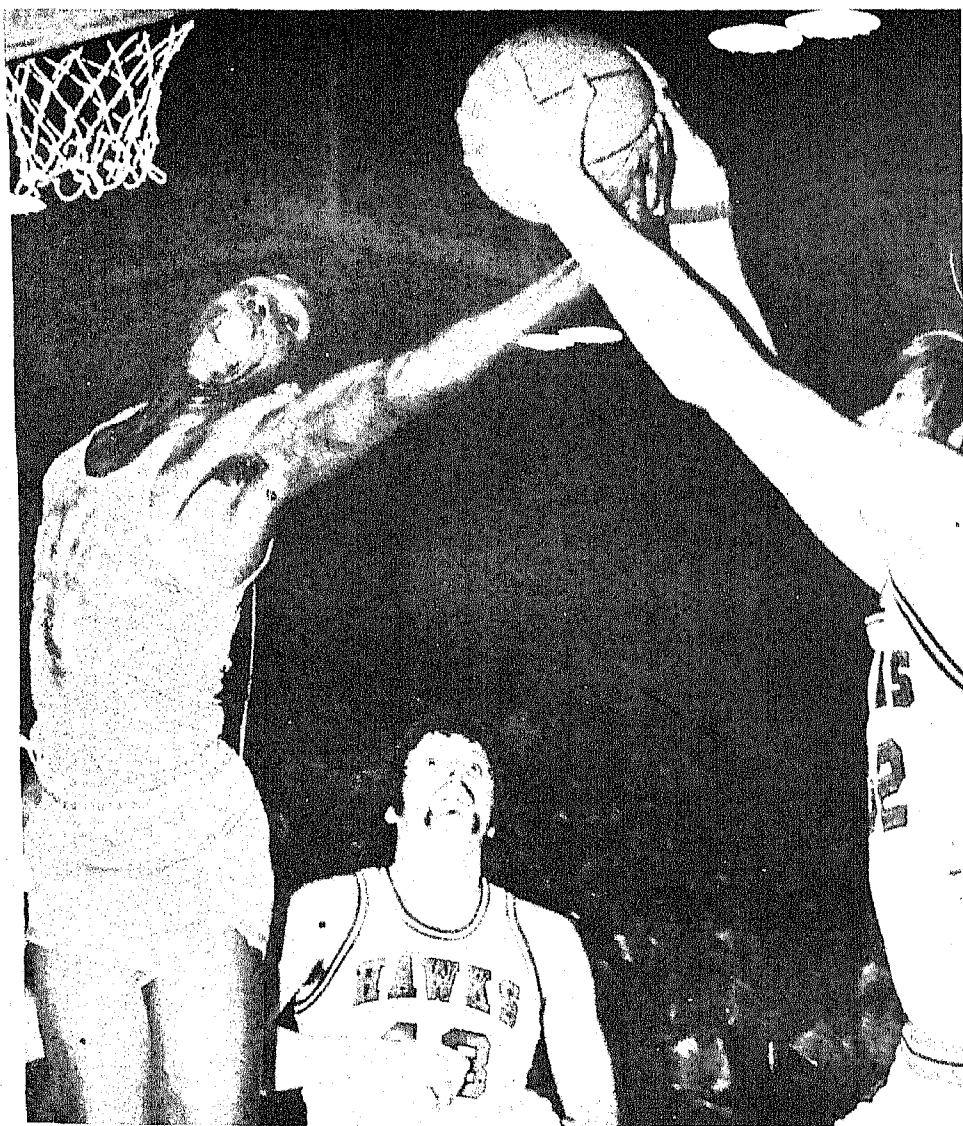
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Gimme!

Pete Egan (#32) of the University of Hartford tries to grab rebound, but Trinity's Jim Sumler won't give in. Mike Meade watches the battle of the two 6-5 men. Action took place in second half of Saturday night's tilt at the UHar gym. The Hawks continued their seven year domination of the Bants, 84-80. (See adjoining story.)

Photo by David Levin

Wes, Babson, New Haven Down Plummeting Bants

By Murray Peterson

The hockey team saw its record drop below .500 for the first time since Christmas as they were on the short and three straight times before managing to receive a default win from Bridgeport.

Two weeks ago, Trinity invaded Wesleyan in the first of a home and home series, and were deadlocked with the Cardinals at one all after the opening period. Wesleyan scored first on a power-play, but two minutes later, Pete Taussig finished off a Bantam man-advantage, ramming home a rebound of a Nick Brady blast from the point.

Although the Bantams had ten more shots than the Cardinals over the last 40 minutes, Wesleyan scored twice each in the second and third periods to build a 5-1 lead.

George Finkenstaedt got one back on another Bantam power-play as he scored on a weird deflection, but that was all that the visitors could muster as they were on the losing end of a 5-2 verdict.

On the following Saturday, Natick, Mass. was the scene as Babson hosted the Bantams in what turned out to be a very exciting battle.

Rudy Montgelas and Babson's netminder were both immense, but Babson finally broke the scoring ice on a power-play shot from the blueline with just 22 seconds remaining in the second period.

The final stanza saw Trinity jump in front as Jono Frank and Jeff Ford scored 53 seconds apart in the first three minutes, but Babson was not to be denied as they tied it up on their second score from the point (neither of which Rudy ever saw), and then won it on a 25 foot power-play blast. The Bantams went with six skaters in the final minute and nearly tied it up.

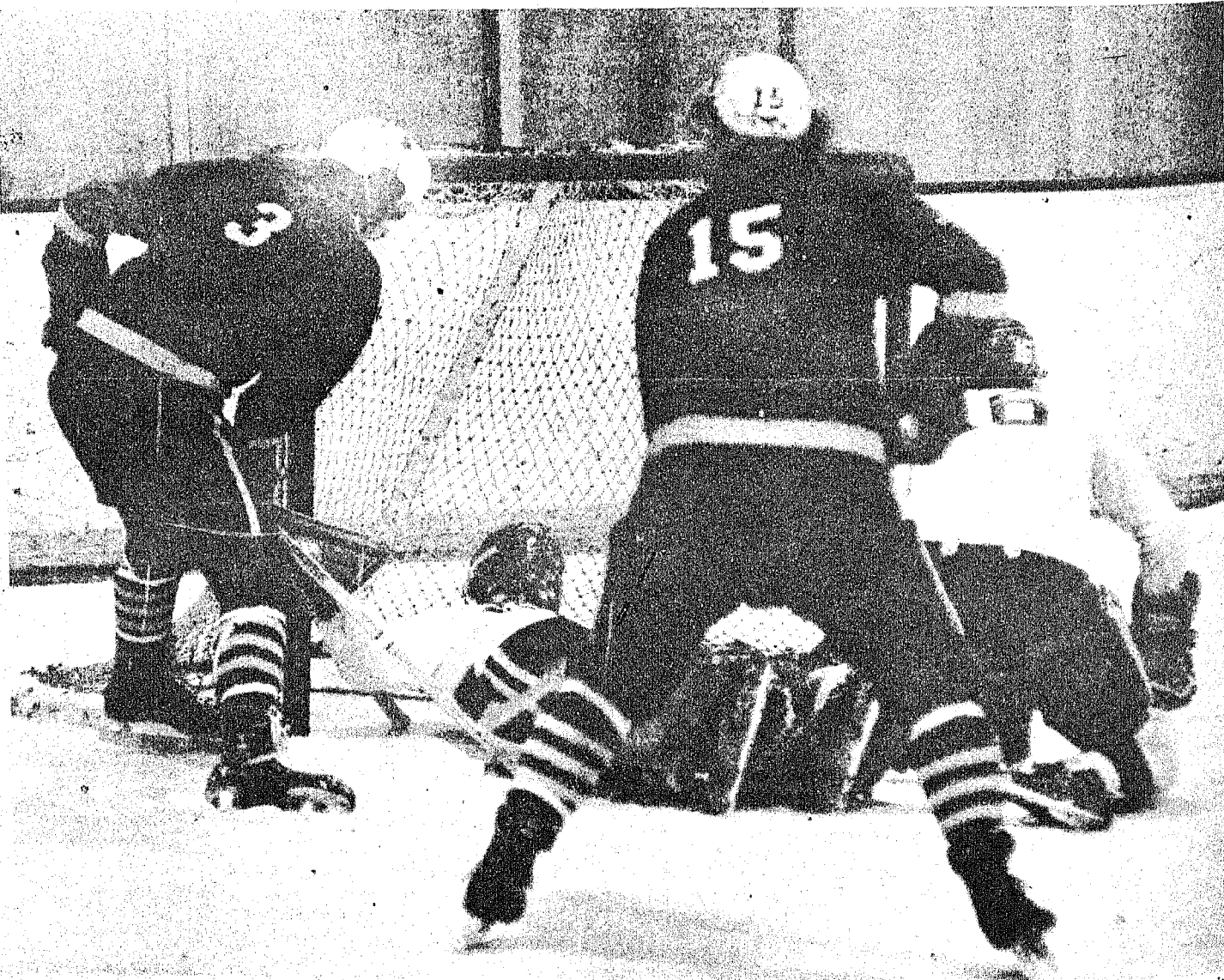
Trinity sustained its eighth defeat of the season at West Haven, as New Haven made a laugher of the rematch, 6-1.

It was close for 20 minutes as Frank scored his tenth goal in 10 games to offset an early tally by the troll.

The Chargers scored twice in the middle frame and three times in the final to more than support a fine 29-save performance by Buddy Heaney.

After four straight road tilts, the Bantams returned to the friendly (?) confines of Glastonbury to ravage Bridgeport, the third Met League opponent of questionable

ability. The visitors evidently had already seen what had happened to Iona and Fairfield and wisely didn't appear.



Lamplighter!

Hoopsters Stop Skid, Win 3 of 5 Contests

By Doug Sanderson

The Basketbants of Trinity College Saturday night concluded a fairly successful road trip of six games by dropping a hard-fought 84-80 contest to a University of Hartford team that, with a 17-5 record, seems bound for NCAA tournament play.

After bowing to King's Point (covered in our last issue), the Bantams defeated 1-12 Worcester Tech 94-84, lost to Colby 84-83, defeated Bowdoin 83-80, defeated Wesleyan 77-73 and lost to UHar.

Trinity's zone defense paid off against WPI. Although the Techmen hit 50% of their shots, Trinity held the rebounding edge and had twice as many free throws. The Bants' 18-8 free throw edge proved the difference. Both teams had balanced scoring. Othar Burks led all scorers with 26 points. WPI's Martin Frengs was next with 22, and Trin's Wayne Sokolosky and Bill Fenkel had 18 each. Trinman Jim Sumler had 14 rebounds.

The weekend of Feb. 16-17 marked the infamous "Maine Trip," a journey of at least five hours into the steppes of North America that Trinity hoopsters must make every other year. Yet the determined Bantams almost pulled off two victories. The Colby game marked the failure of a big comeback attempt by the Bants, who had frequently been down by over 10 points. Trinity brought the ball upcourt four times in the last minute without getting off any shots—a three-second violation, a traveling call, a bad pass and a steal.

Against Bowdoin, the Bants recovered from their Colby defeat and hung on for an exciting (they tell me) 83-80 victory despite a large number of turnovers. Balanced scoring was a main reason for the victory.

Wednesday night game was close the whole way, but beyond the early goings, Wesleyan's only lead was at 51-50 midway thru the second half.

Several times the Bants threatened to break the game open, but whenever they gained an eight point advantage, they would ease up and the Cards would fight back. Fenkel and Sumler's work underneath helped Trin to a 37-31 lead with 2 minutes to go in the first half, but it was Nat Williams' downtown bomber that allowed Trin to enter the dressing room with a shaky 40-37 lead.

In the second half, the Bants opened up an eight point lead just before Wes took its one point lead, but the Cards' lead was immediately erased after a steal by Burks, who passed to Sumler for the answering layup. Trin raced ahead again, but Brad Rogers' short jumper tied the count at 66. But the Bants refused to fold. Fenkel led

Trin with 20, Burks had 16, Williams and Sumler had 12 each. The three big men had nine rebounds apiece. Guard Steve Burton and forward Rogers led Wes scoring, and Rogers' 16 rebounds set a new Wesleyan career record of 875.

The UHar game was the 7th consecutive Hawk victory in this annually scheduled game, dating back to 1967. Both teams shot well from the floor, 44% for UHar, 42% for Trinity, but Hartford's rebounding and free throw edges proved the difference. Guard Chuck Harding hit from everywhere in the first half, leading the home team to a 43-36 halftime edge, and the Hawks expanded that to 49-36 early in the second half.

Then Trinity got down to business and slowly chipped away. Williams got tough under the boards, Fenkel started shoving 220-lb. Mike Meade back, and Burks started popping from the outside. UHar's Clarence Love slowed Trin's recovery, though, by also hitting from the outside regularly.

Trinity's final home game is tonight against 20-2 Tufts. Tufts had great trouble against Trinity's final opponent of the year, Coast Guard. The Cadets will seek to avenge an earlier defeat to the Bantams Friday night at New London at 8 P.M. Trinity currently stands at 7-10.

Girls' Squash Extends Streak

By Frances Congdon

Over the past two weeks the women's squash team increased its winning streak to eight as they captured three more matches.

Before open week the team played Yale for the third time this season and easily beat them again. Karen Kahn was the only casualty and the final score was 6-1.

On February 16th the girls traveled to Poughkeepsie, New York to play not only Vassar but also Princeton, their strongest opponent. Vassar was easily taken 4-1. The better victory of the afternoon was over Princeton, 3-2. Karen Kahn (number three), Tracey Wilson (number four), and Vicky Tilney (number five) were the winners in this difficult match.

The squash team has only one match left. They play a home game against Wesleyan on Thursday March 1st at 4:00. To end the probable undefeated season, Trinity will enter four members of the team in the Nationals to be held at Wesleyan this year on March 2-4. Fifteen colleges will enter teams in this tournament.

Photo by David Levin

John Gardner is the Wesleyan goalie. That's him, lying on his back. And that's the puck, coming off Pete Taussig's (#3) stick and going under Gardner into the goal. Jim Lenahan is the other Trin Player (#15), looking on as Trinity tied up the game. But they eventually lost it. (See adjoining story.)