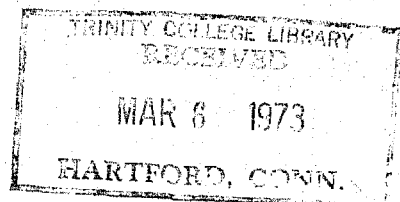


THE TRINITY TRIPOD

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TRINITY COLLEGE
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College Meets Bookstore Firms

By Jim Cobbs

Students and administrators met with representatives of two companies last Thursday to discuss the possibility of hiring a private firm to run the bookstore.

Del Shilkret, dean for community life, said the college is considering this move for a number of reasons. A contractor could broaden the selection of titles, increase the availability of used books, and make bookkeeping easier, he explained.

According to Shilkret, the college must decide on the future of the bookstore management by this fall because Penn Hargrove, the man presently in charge of the bookstore, is retiring this spring. He explained Trinity has a choice of contracting the service out or hiring a new manager to replace Hargrove.

At the bookstore meeting, fifteen administrators and five students talked with John Balagna of the Follett Company and John Bowen of the College Service Corporation.

Balagna said a contract management would "take all the bookstore problems off the College's hands."

He added, "Our reserve could also get a more varied selection of books, since Follett

deals in large volumes of books, and thus the store could return books more easily.

"We try to personalize our service for each particular school and not force any policies on them," Balagna continued, and for that reason Follett appoints an individual manager to each store. "Only accounting and ordering are done by the company's main headquarters," he said.

Both Bowen and Balagna said book prices would remain about the same after a private takeover. Balagna asserted, however, that although the companies could not give students discounts on textbooks, they could save them money on pens and notebooks.

Follett would sell used books to students at 75% of their list price and buy them back at half price, said Balagna. Bower said his company could offer a similar service.

Bowen and Balagna stressed that their companies could offer a larger inventory of books and keep a steady stream of new titles coming through the store.

They said they planned to continue the policy of hiring student workers if they were awarded the contract, and they hoped to keep the store "responsive to the school."



Photo by Lloyd Wolf

Baraka Featured In UHart Black Week

Imamu Amiri Baraka, formerly known as LeRoi Jones, a community leader and playwright, will speak tomorrow night as part of "Black Week 1973" at the University of Hartford.

Baraka will speak at 8 p.m. in the University of Hartford gym. There will be a nominal admission charge.

There will be seven other events between now and March 12 presented by the Black People's Union at the University of Hartford.

Tonight at 8 p.m., a documentary biography of Martin Luther King's life will be shown in Holcomb Commons campus center.

Two events are scheduled for Thursday (March 8). At 4 p.m., and again at 8 p.m., in

Holcomb Commons at the campus center, there will be a film, "Soul to Soul," with Roberta Flack, Eddie Harris and Les McCann. Tickets are nominal. At 5 p.m., the yearly soul food dinner, with live entertainment, will take place at Mark Twain Commons, in the student residence area. Tickets may be purchased there.

Friday (March 9), there will be a Billy Paul concert, featuring Body and Soul, at 8 p.m. in the gymnasium. Tickets will be available at the campus center.

Saturday (March 10) at 7 p.m., Sylvester Briggs, a student at Hartt College of Music, will be heard in a classical voice recital in Millard Auditorium. There is no admission charge. At 9 p.m., there will be an Omega Psi Phi dance in Holcomb Commons at the

campus center, with music by Black Onyx. Tickets may be secured.

Sunday (March 11) at 8 p.m., there will be a performance of the play, "Dark Symphony," by the New York East River Players, under the direction of Mical Whitaker. The Holcomb Commons event in the campus center carries an admission charge.

In addition to these events, a special series of "Black Focus" radio programs, arranged by Anne Harte, director of Minority Affairs at WWUH, the FM-stereo campus station at the University of Hartford, will be broadcast until March 12.

The eight-day series will center on jazz as an art form, contemporary leaders of black thought, current trends in Africa, and black

operatic artists.

The series schedule is:

Tuesday (March 6) - 8 p.m.: "Black Focus" - "Back to Africa," the life of Dr. W. E. B. DuBois, who was a noted black educator; 9 p.m.: "Accent on Jazz," with Art Barlow.

Wednesday (March 7) - 8:30 p.m.: "Black Focus" - "Notes on the Un-teaching of English," a commentary on the works of Eldridge Cleaver and the late Malcolm X, both school dropouts, by Murray Kempton, author, critic and radio-TV personality; 9 p.m.: "Accent on Jazz," with Art Barlow.

Thursday (March 8) - 5:05 p.m.: "Evening Classics," with John Barone -- a "Black Focus" special on Gian Carlo-Menotti's "The Consul," as performed by Hartt Opera-Theater, featuring Darlene Gayles; 8 p.m.: "African World," with Prof. Ifekandu Umunna, U. of H. sociologist; 9 p.m.: "Accent on Jazz," with Cliff Schley --

a "Black Focus" program on Jackie McLean, noted jazz artist.

Friday (March 9) - 5:05 p.m.: "Black Focus" - the music of Charlie Parker and Billie Holiday; 7 p.m.: "Black Focus" - the story of Epsilon Upsilon chapter of Delta Sigma Theta sorority; 8 p.m.: "Soul!" with Maceo Woods.

Saturday (March 10) - 6 p.m.: "Black Focus" - "The Need for African Education," with Don Lee, poet-in-residence at Howard University; 7 p.m.: "Jamaican Rhythm," with Lloyd Robinson; 8 p.m.: "Soul!" with Maceo Woods.

Sunday (March 11) - 8 a.m.: "Gospel Program," with Maceo Woods; 2 p.m.: "Opera Matinee," with Joe Terzo -- a "Black Focus" feature, with Leontyne Price in an operatic recital from Leonard Bernstein's "Mass"; 5 p.m.: "Black Focus" - a tribute to Paul Robeson, his songs and thoughts.

Monday (March 12) - 8 p.m.: "Jazz Revisited," with illustrative recordings by the Jimmie Lunceford band; 9 p.m.: "Accent on Jazz," with Bob Dunkley. WWUH is found at 93.1 on F.M. radio.

WRTC Staff Votes Program Settlement

The dispute between black announcers and WRTC may be over, according to Charles G. Ward, '74, acting station manager.

He announced that the radio station's staff approved a compromise with the announcers at all-staff meeting last Thursday.

Under the settlement, he explained all time previously given to "black experience" programming will be retained but the station will choose announcers for the time slots without regard to race.

Ward said an assistant program director for "black experience" time will be named soon who will assign announcers interested in "black experience" shows to time slots. His ultimate responsibility will be to the program director, he said.

The staff of WRTC previously had rejected a settlement reached between the station's management and black announcers after the black announcers had staged a sit-in at the station. The staff rejected that settlement because it did not allow white announcers to do "black ex-

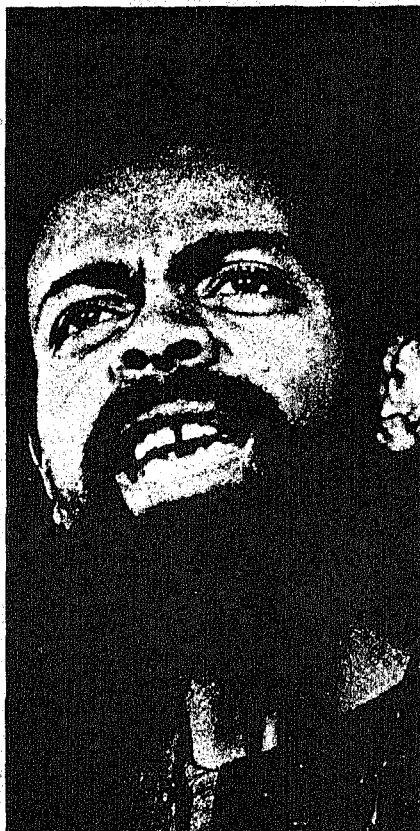
perience" programming--which includes all music called "jazz" and "soul." The staff also said it hoped an assistant program director would be appointed for the black experience time. The staff then instructed its standing Constitution Committee to seek a new settlement--which it reported to the staff last Thursday.

Reginald Martin, '74, a black announcer and chairman of the Trinity Coalition of Blacks, said he had not been informed of the staff's most recent action and had no comment.

Erik Larsen, '75, assistant program director for folk, commented, "It's good to see programming being done by music regardless of race."

He said he agrees with the concept of a "black experience" program assistant. "It'll be a good liaison between black experience programmers and the management of WRTC," Larsen said.

The radio station features black experience programming seven nights a week from 10 p.m. to 3 a.m.



Imamu Baraka



Photo by Lloyd Wolf

Exchange

The Reverend Dr. Alan C. Tull will go to England in August to participate in an exchange program as chaplain at Portsmouth College in London, England for one year. Reverend Thomas Devenger Jones, from Portsmouth, will handle Tull's duties here at Trinity.

IRA Leader Blames War On Foreign Capital

By Sheryl Greenberg

"There can be no peace between Ireland and the ruling imperialists except death and desolation," said Eoin O'Murchu in a speech here last Wednesday.

According to O'Murchu, secretary of the outlawed Irish Republican Army (IRA), the Irish conflict is neither a tribal nor a religious issue. He said the conflict was due to the "age-old struggle" between what he called English imperialism and Irish subjugation.

O'Murchu asserted religious differences in Ireland are being used by the English to split the Irish working class. He also stated that the limited resources of Ireland are now being used solely for the benefit of the English through British interference.

He said the IRA would be the most effective group to bring about peace and to establish such a republic.

O'Murchu said the IRA is the only group that speaks for unity between Ireland's warring Catholics and Protestants.

He claimed the English systematically exploit Irish labor. "Strong resistors to this system have been directed out of the country and the native culture of Ireland has been suppressed," said O'Murchu. He said it was the Protestants of Northern Ireland who first considered the idea of a free Irish republic to regain the lost wealth, culture, and rights of the Irish people who now live in poverty.

He said the IRA demands the removal of the British from Ireland, the closing of internment camps and interrogation centers, the granting of full civil rights, and allowing the Irish to settle their own affairs.

A question and answer period took place after the lecture with a heated debate between O'Murchu and several members of the audience over the issue of IRA Marxist theories as opposed to other communist ideologies.

The IRA secretary blamed the British for slandering the Irish in propaganda and for needless killings in what he called "concentration camps and torture trials."

an apology

The TRIPOD has received the following communication:

To the Editor:

I wish to apologize both to the Tripod and especially to Jack Barthwell for making a poorly substantiated assertion in a previous column. I asserted that Mr. Barthwell assaulted a student in 1971 after being caught cheating on his room selection process. While I still maintain that the assault was both malicious and unjustifiable, I am now confident that the assault did not result from any "cheating" on Mr. Barthwell's part. The assault incident was, rather, the result of a misunderstanding between Mr. Barthwell and his victim, who was at the time a check for people who were processing their rooming selections. Again, I wish to apologize for unnecessarily fueling my otherwise justifiable invective against the Trinity adjudicative process, and for falsely compounding Mr. Barthwell's guilt.

Sincerely,
Steven R. Chernaik

Freshman Seeks Fewer Grad Credits

Freshman Alan Golanski is circulating a petition to reduce the number of credits required for graduation from 36 to 34.

Golanski said the reduction in required credits would give students more time for involvement in community and College committees, sports, politics, and cultural activities. In addition, it would give them more time for courses that interest them, he said.

Last year the Trinity College Council (TCC) submitted a recommendation for the Curriculum Committee to lower the required credits to 32. One reason the recommendation failed, according to Steve Barkan, a member of the TCC, was that there was no petition to indicate student support for the statement.

Golanski said John A. Gettier, Curriculum Committee chairman, told him the petition will definitely be on the committee's agenda directly after spring vacation.

The proposed credit reduction, if passed by the committee, will then be presented to the faculty and possibly to the trustees for a vote, according to Golanski.

Golanski said that as of Sunday, he had already obtained 100 signatures, and that he would collect more on Wednesday and Thursday in Mather Hall. He claimed 9 out of 10 people he has spoken to support his plan.

Other students assisting Golanski with the petition are James Gillespie, Wayne Hockory, Rick Sigler, Nina Clark, and Jon Entine.



Alan Golanski, '76

Group Plans Guide

Plans are now underway for a student guidebook to courses. A small group of students, headed by Aimee Golbert, Joy Rosen, and Doug Sanderson initiated the idea and developed a basic outline for the book. The course guidebook will be accumulative description of courses based on student opinion surveys. The surveys, which will be administered as soon as possible, will ask specific questions about the professor, the work load, and the students' overall feeling about the course.

"Because of the skeletal nature of the course catalogue and the unreliability of the

'grapevine', we feel that there is a definite need for a more comprehensive description source," commented Golbert.

However, Sanderson added, "We can't really get going without a lot of student support. Other schools' guidebooks involve many more people on the administrative end than we have now."

The group said they felt that such a course evaluation book cannot be compiled unless a significant number of students participate. An organizational meeting will be held tomorrow night at 7 p.m. in Alumni Lounge.

Community Notices

ATTENTION ALL RESIDENTS OF NORTH CAMPUS AND HIGH RISE

On Tuesday night March 6 at 10:00 p.m. there will be an informal meeting in the North Campus lounge to discuss the various volunteer opportunities that exist for Trinity students who are interested in becoming involved in some type of Hartford community work. Mr. Ivan Backer, Director of Community Affairs, and a number of students currently involved in various types of volunteer work will discuss the types of programs they are involved in and will be glad to answer any questions students might have. If you think you might be interested in

getting involved in the community on any level or if you're simply interested in the types of work other students are doing, please come. FREE REFRESHMENTS! DAYCARE CENTER

Amistad House, located at 5 Clark Street, is looking for a few volunteers to work a couple of hours a week in their daycare center and, if possible, to drive a few children home after the center lets out for the day. (A car will be provided). The hours are flexible. If you think that you might be interested in working in a day care center with about a dozen 1-2 year olds, please contact Ivan Backer at Ext. 310.

Levin Wins Photo Prize

David M. Levin '75, Tripod photo editor, has been selected a winner in the "Newsweek/Konica Election Year Photo Contest".

The competition, sponsored by Newsweek Magazine and Konica Camera Corporation, elicited thousands of campaign and election-related photographs from among the nation's amateur and professional

photographers.

Levin's portfolio of nine photographs included several which have previously appeared in the Trinity Tripod.

Levin said, "I am extremely grateful to the Tripod for providing me with the opportunity to cover the national election campaign on behalf of the students of Trinity College".

Theologians

Two theologians, W. Norman Pittenger, an honorary senior member of King's College, Cambridge, and John A. T. Robinson, dean of the chapel at Trinity College, Cambridge, will meet in dialog Monday, March 12. Pittenger will speak about "A Process View of the Self" in the Life Sciences Center Auditorium at 4:00

pm, and Robinson will speak about "The Human Face of God" in the Washington Room at 8:30 pm. Both of these dialogs are sponsored by the Michael P. Getlin Lectures in Religion. These yearly lectures are in memory of Captain Michael P. Getlin, class of '62, who was the first Trinity alumnus to be killed in action on March 31, 1967.

The TRIPOD is published weekly on Tuesdays during the academic year except vacations by the students of Trinity College. The newspaper is written and edited entirely by a student staff, and no form of censorship at all is exerted on the contents or style of any issue. The TRIPOD is printed by The Stafford Press, Route 190, Stafford Springs, Connecticut 06076, by photo-offset. Student subscriptions are included in the student activities fee; others are \$10.00 per year. Second class postage is paid at Hartford, Connecticut, under the Act of March 3, 1879. Advertising rates are \$1.60 per column inch; \$100 per page, \$50 per half-page. Deadline for advertisements, as well as all announcements, letters, and articles, is 2 p.m. the Sunday preceding publication. Copy considered objectionable by the editorial board will not be accepted. Announcements and news releases from the College and surrounding community are printed at the discretion of the editor.

Student Studies Basques

By Anne Corneel

Where can you find a people who sing when they speak, who had general elections with both sexes voting in the thirteenth century, but who didn't begin to develop a written language until the time of the Renaissance?

Barbara Fernandez, '74, spent from September 9 through December 22 in Spain, studying the Basques, an amazing people who live in the Pyrenees in the far north of Spain.

As an Intercultural Studies major, Fernandez chose this project because "I wanted to know if I on my own could do a study of a culture that I had never heard of, and put into practice what I had learned." She explained that the Basques are an interesting people who have rarely been comprehensively studied and written about.

She first found herself in a pension hotel in Pamplona with American, Mexican, Spanish and other students from the university in Navarra.

She went to the Student Services department and asked if she could stay with a real Basque family. She was then switched to a pension which was run by a Basque woman and her Castilian husband.

She said the couple running the pension, along with their daughter and nephew, were "really nice", and treated her like a member of their family. Everyone staying with them (there were six other students besides Fernandez) was given a birthday party. Fernandez confessed she had gained thirty pounds while living with them because of the good food.

The Basque people aren't talkative, she said. Although they are closed, she said that they are quite warm if they discover you are sincere and come as a friend.

She said a typical Basque man will have only two or three friends during his life but for these people he "will cut off his head, his arm, his leg", to illustrate his deep loyalty. They are of unknown origin, but it is

thought that their ancestors came from the Ukrainian or Caspian Sea area, Fernandez said. She said they have "hooked, American Indian noses", "black hair and eyes", and are "stocky and sturdy".

The Basque speak a language which no one who isn't Basque has ever mastered, according to Fernandez. She explained the Basque language is a "singing" or "tone" language, which employs different tones of the vocal chords. "About the time of the Renaissance the Basques just began a written language," she said.

She said they make a point of being self-sufficient. In fact, except for emergencies and very infrequent errands, a Basque family who lives on a farm or "Echea" will only go to the village for mass on Sundays, she observed. She explained Basque towns are set up with a central village in which one finds a "doctor, schoolteacher, church, grocer, butcher, blacksmith, lawyer and townhall", and then an outlying settlement or "Baserrria", which is usually only four or five "Echeak." (The suffix "k" indicates the plural.)

Children receive education through the eighth grade, Fernandez said. She added that in most of Spain, the education is only through the fifth grade level.

Her experiences in Spain included living with an all-Basque family for a week, and doing much traveling to little towns, libraries, and monasteries to read material. She talked with two key men for the understanding of the Basques, Pablo Iglesias, the nominal head of the "Eta," the underground separatist party of the Basque Provinces, and Jose de Barandiaran, a Jesuit priest who is the foremost authority in Spain on Basque history, and who gave Fernandez help with Basque manuscripts and papers. The result of her studies was a one hundred-plus page term paper which she said covered the politics, religion, family system, and literature of the Basques. Her advisor here was Dr. H. McKim Steele, Jr., associate professor of history and director of Intercultural Studies.

"Basque women are very liberated", said Fernandez. She pointed out that when a couple marries, they take the woman's name.

She said the Basque political system was far ahead of its time. "Women were voting in general elections in the thirteenth century," she said. She noted a democratic society with a "Junta" or parliament, existed within Basque society "before the Magna Carta."

When the son or daughter who has been chosen to inherit the family property marries, at that moment, he or she inherits the property, and not until then, she said. She added the child who has the most organizing and farming ability is chosen.

Following a period of civil war from 1812 to 1876, Madrid has done all it can to squelch Basque independence, Fernandez said and, as she put it, "Losers get nothing."

Before 1812, and following the Spanish Reconquista, the Basque Provinces and Madrid agreed the Basques would collect among themselves, and then present to Madrid, a "lump sum of money" in taxes, she said. The Basques were to keep their own laws, she explained, but their foreign affairs, which were practically non-existent, would be handled by Madrid.

All this changed in 1876, when "Everything was taken away", Fernandez said, and the Basques "became subjected to the Madrid government". She said that prior to this time, to her mind, the Basques had formed a country in fact, if not in name, because they had their own educational system, government, religion (a mixture of Catholicism and paganism), and social codes.

Speaking of the present, Fernandez asserted "Spain is not a rich country, and needs a market place for its goods," but before taking the necessary step of joining the Common Market, she must "open up politically."

"The dark side of sunny Spain," Fernandez said, is that it has been trying to force an economic depression on the Basque Provinces, and, as a result, "everything has stagnated" and "not a new industry has opened up since 1939." Anyone who joins "Eta", the socialist separatist party of the Basques, or is caught associating with a member, is either shot or given life imprisonment without a trial, she said.

She went on to say that the "Eta" is not poor, because it has the support of farmers, professionals, factory workers, and a growing number of small businessmen.

She asserted "The Spanish economy needs the common market for growth", which entails becoming less repressive politically.

She said the Basques "need time to develop", and "have some autonomy status."

Probably the satellite of another stronger nation, such as France, because they do not have the resources to be a totally independent country.

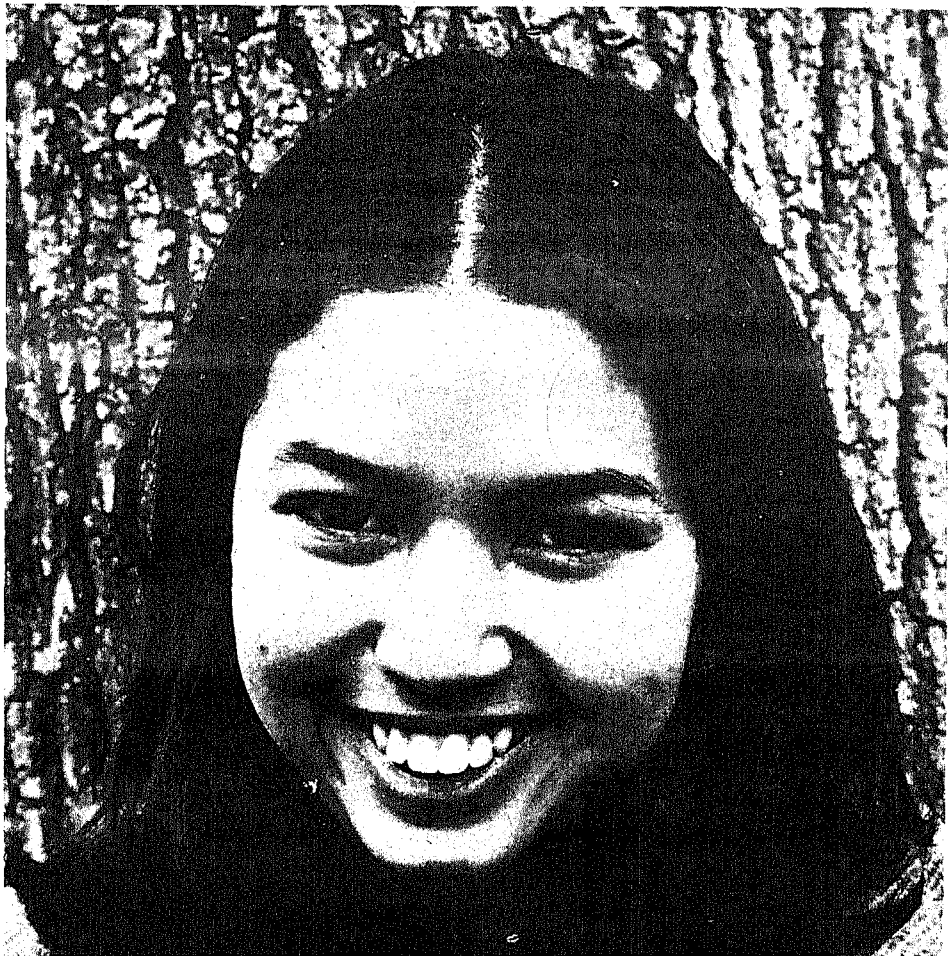


Photo by Alex Trocker

Barbara Fernandez

Deadline Soon

Student And Minot Discuss "Review"

J: Mr. Minot, you have just returned from a writer's conference in Washington, where one of the matters discussed was how or why to encourage student writers. I noted some controversial comments in the paper, including Mr. Chardi's. What was your impression of this?

M: What is really discouraging about conferences like this is that people who have been teaching creative writing for 25 years or more seem to become very cynical and bitter about student writing, and the future of little magazines, particularly the undergraduate little magazines. The implication is that form and style are going all to hell and nobody cares about writing. I don't believe it, maybe because I haven't been teaching that long. There seems to be more writing going on now and more interest in magazines--both campus magazines like the REVIEW, and ones with a national circulation. There is this problem however--although interest remains high, the markets for fiction and poetry are declining, especially national, paying markets. It is very hard to place poetry and increasing difficult to place fiction. So that poses a problem for undergraduates who want to publish.

B: What do you mean by placing poetry and fiction?

M: The number of magazines that accept writing have declined. So the next question is this: if in a writing class only one or two have any possibility of ever publishing, then what are you doing in a class like this?

J: It would seem that the proper outlet for undergraduate writers would be undergraduate publications.

B: But how does one make the step from an undergraduate publication to a national publication? It would seem then that the gap between undergraduate and national publications is widening.

M: I think that what we have to work on now is how to enlarge readership. One of the ways, to do this, is through writing classes. People who have been involved in them are more likely to read, works by people approximately their own age, or people who are still experimenting. These may be writers who are not in anthologies, or taught in classes, but the kind of people whose works appear in the VIRGINIA QUARTERLY REVIEW or the NORTH AMERICAN REVIEW. That, I think, is one of the functions of writing courses, and is also a function of the TRINITY REVIEW: to build an audience, to build a readership for fiction and poetry.

T: I think that's where Chardi's complaint becomes relevant. Certainly there are a lot of people who are interested in writing now; but how well are they being channelled, are they getting the formal training they need?

M: Writing amaturishly shouldn't be ridiculed. There was a lot of discussion in Washington, about whether a teacher of writing should turn off a student, should say "Look, just give it up. Go into scholarship, sell insurance, do anything, but don't write. Don't waste your time." There were several stories by participants who were proud of telling people early in their alleged careers that they should quit. In one case a woman was told to quit, and she later said "If I hadn't been told to stop writing poetry, I would now hate my husband and my children

because I would blame them for my not being a great poet." Everyone chuckled and laughed. This attitude suggested, first of all, that you can't raise children and write poetry at the same time, and secondly, that it was a great service to mankind to have her turned off, which I think is criminal.

T: A lot of people attach great importance to whatever it is that they do; to find out that one is bad at whatever it is one is trying to be is a pretty shattering experience.

M: What about the Japanese attitude which allows for an enormous amount of amateur poetry writing, where even the Emperor writes what I gather are rather poor haiku, and has them published? We can't conceive of any President of either party every attempting a line of verse, and if he did we would all laugh at him rather than say "I've done something like that." The Japanese have somehow avoided this mania we have for publication, and have avoided the feeling here that unless it's published it's no good. I think perhaps we've gotten ourselves into trouble on that. Wouldn't it be possible to have a society which writes poetry, for pleasure, only a small portion of which is published? Only a portion of what is written is published in the United States, but there is an enormous amount of anxiety because the assumption is that if the poem is not published it is a failure. It might be that with the large number of writing courses going on now we could generate a feeling of pride in artistic creation itself. I suggest moving away from this idea that I AM A WRITER THEREFORE I MUST PUBLISH OR I AM A FAILURE, and moving in the direction of I AM A HUMAN BEING WHO AMONG

OTHER THINGS LIKES PAINTING, PLAYING THE VIOLIN, AND WRITING. Nobody says that if you play the violin and you're not accepted by a symphony orchestra you're a failure. I think we should get back to the writing of poetry as a human act rather than necessarily a public act.

J: There would still be the problem of selection. What criteria is to be used by editors? We have had this problem with the REVIEW, and I'm sure that Gigi will have the same one. Should the REVIEW be representative of everything that is written on campus, or should it strive to aspire to some sort of standard?

T: I think we reached some sort of compromise last semester when we tried to publish everything that had something we felt was good about it.

M: That sounds like a good compromise to me. If you had a concert, you wouldn't ask everyone to play regardless of their ability; you'd try to get the best players. On the other hand, it would probably be unwise to have the same three players dominate an entire season. So you balance. But certainly with any of the arts you can't put a magazine together which is just a cross-cut of everything you receive.

And that comes back to the notion of building an audience. Not only are you helping writers with the TRINITY REVIEW, but you are encouraging people to read an undergraduate magazine and hopefully to go on and subscribe, to a magazine with a circulation of 4 or 5 thousand, a magazine which is edited for intelligent readers. Hopefully, anybody

(Continued on P. 5)

March 8, 9, 10 and 11

"Tis Pity" Sets Hearts Pounding

By Jean Ashburn

From its beautifully engraved handbills to its magnificent costumes "tis pity she's a whore", which opened Friday night at the Austin Arts Center, is the most professional major production I have seen on the Trinity Stage. "tis pity", which is the result of combined 'professional' and 'student' talents, proves once again that the expectation of professional excellence from students is a viable one.

The acting, for example, which was uniformly good, was highlighted by several excellent performances. Mercy Cook as Hippolyta, the woman scorned, was convincing; she did something which few actors can do -- she died well. Ann Egbert played Putana with a lewd exuberance which was delightful. Rusty Hicks, gave an interesting (and convincing) performance. His Vasques -- a servant whose devotion to honesty and duty takes on horrific proportions -- set hearts pounding with every appearance on stage. Jim Pratzon's Poggio, and Steve Botkins Bergetto were brilliant. The scene in which Poggio cries over his dead master is heart-rending. Stephen Roylance as Giovanni provided some of the most compelling moments of the evening--notably, in one scene when he defies the friar (Hugh d'Autremont) and in another when he kills Annabella (Anne Scurria). I must say it was very satisfying to see Roylance in a major part for a change. He has too long been relegated to the role of clown or fool; in "tis pity" he proves he can handle bigger parts. Anne Scurria, as Annabella, gave what we have come to expect of her -- a competent performance. Her characterization of Annabella for the first three acts was understated. It is only in the last two acts that

she comes into her own. For example, the scene in which Annabella urges Soranzo (deftly handled by Peter Arnoff) to kill her was exhilarating. Hugh d'Autremont was great as the friar in a chastising fury over the writhing, repentant Annabella, a scene which was also memorable for its visual effectiveness. He has a compelling stage presence; however he was at a disadvantage in most of his performance because of the directing, which brings me to the second part of this review.

Let me make it clear that of all of David Eliet's productions "tis pity" is his finest. Certainly, the fine acting is, in part, a tribute to his skill as a director. However, as was evidenced in his production last year of "Peer Gynt", he has not mastered the art of making himself invisible, which is to say that his presence as Director is felt too often and too strongly. For example, in the first act when Giovanni is confessing his incestuous love for Annabella to the friar, the friar's back is to the audience. This stylized blocking is supposed to isolate the characters in their symbolical sense (i.e., Giovanni, who is facing the audience, is 'open' to the world and the friar, whose back is to the audience is 'closed' and fundamentally opposed to the hero). Instead, however, what is communicated is: "Aha, here is the Director again, trying to make a point." This blocking left Annabella speaking into a curtain at one point -- not a word of her speech was audible. The director's 'presence' does not destroy the play but it does slow it down; the play becomes heavy-handed. This fault is balanced by his excellence in other places. The love scenes, for example, went smoothly and were immensely gratifying in

the degree of tenderness, humor and sensuality which they conveyed.

John Ford works with powerful themes (incest, religion) in "tis pity" and for the most part he handles them well. However, there are points in the play where the language falls apart, especially for a twentieth century audience. For example, when Giovanni, in a serious scene says to Annabella:

"The lily and the rose, most sweetly strange,

Upon your dimpled cheeks do strive for change"

we are certain to laugh, familiar as we are with the parody of the romantic descriptive convention. In this respect Ford appears dated even in his own time when we consider that he must have been familiar with Shakespeare's famous sonnet (#130), part of which goes:

"I have seen roses damask'd red and white,

But no such roses see I in her cheeks;
And in some perfumes is there more delight

Than in the breath that from my mistress reeks."

Special mention must be made of three students: Stephen Fischer, Ira Mowitz, and Robin Wagge. The fencing scenes, which had to be painstakingly choreographed, provided the most exciting moments of the play. The credit for their excellence, goes to Stephen Fischer, Fencing Master for the production. Ira Mowitz composed and directed music for the play. His music lent itself always to the mood of the language and the action of the play. Robin Wagge, lent her special talents to the theatre department in the choreography of the Masque

which was beautifully performed by Gwen Parry, Mercy Cook, Kathy Falk, and Karen Siegel.

The faults of "tis pity" are minor and if I've enlarged upon them it is only out of a desire to be critically helpful. David Eliet's latest and finest effort can be seen March 8, 9, 10, and 11 upcoming. "tis pity" is well worth seeing -- it has the moments of magic which make going to the theatre a meaningful and enjoyable experience. I heartily recommend it.



Powell Lecturer

Thompson To Lecture

By Eileen Bristow

World-famous composer, Virgil Thompson, will make a return visit to Trinity College as the first of the Powell Lecturers in music for 1973. Mr. Thompson will be in residence at Trinity during the week of March fourth. He will conduct a daily seminar on modern music for advanced students. On Tuesday evening, March sixth, at 8:15 p.m. he will give a public lecture on "Works in Music" in the Goodwin Theatre of the Austin Arts Center. On Sunday evening, March eleventh at 8:15 p.m. he will guest-conduct selections from his *Missa Pro Defunctis* for women's chorus, men's chorus and orchestra 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. Other selections to be included in the program will be Mr. Thompson's *Fanfare* for organ, *String Quartet #2*, and *Stabat Mater* for soprano and string quartet with soloist Joan Malatesta.

The 76-year-old composer-music critic, whose opera, "Four Saints in Three Acts," had its world premiere in Hartford over

three decades ago. Mr. Thompson visited Trinity in March of 1967 as the John L. Dorrance Visiting Professor of Music in the spring of 1968.

In his long career, Mr. Thompson has composed music for opera, ballet, symphony orchestra, chorus, chamber ensembles, and motion pictures. He has received degrees from Harvard, Syracuse, Rutgers, and other American colleges and universities.

While studying in Paris he befriended many of the musical and literary elite, including Gertrude Stein, Aaron Copeland, and James Joyce. His music for the film, "Louisiana Story," earned Thompson a Pulitzer Prize for music in 1949.

After more than two decades of residency abroad, Mr. Thompson returned to the U. S. to become the colorful and controversial editor of the New York Herald Tribune. He is also the author of several books on music and music criticism. His opera, "Four Saints in Three Acts," is currently enjoying a successful revival by the Metropolitan Opera Studio in the Forum Theatre of New York's Lincoln Center.

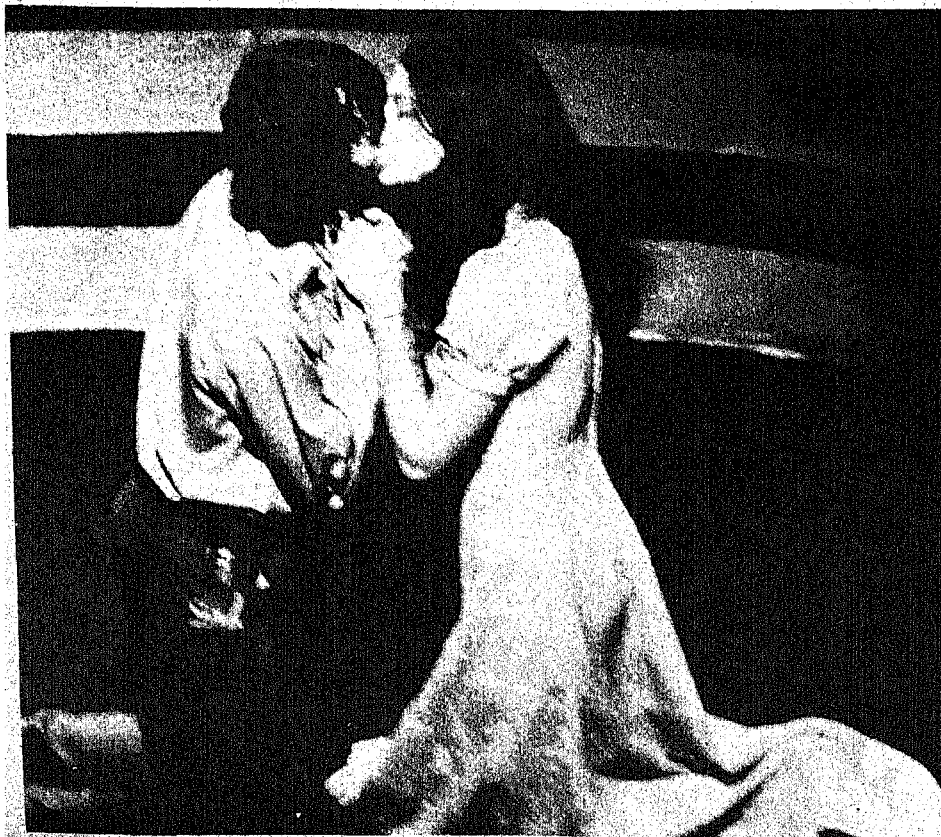


Photo by Sean O'Malley
Stephen Roylance and Anne Scurria vow eternal devotion in the first act of "tis pity."

Yale Rep

"In The Clap Shack"

By Jenifer Frank

William Styron is probably best known for his novel, *The Confessions of Nat Turner* which won the Pulitzer Prize in 1967. His first play, however, is presently playing at the Yale Repertory Theater. *In The Clap Shack* is the story of a VD ward in the South during World War II. It is a fairly interesting comedy that attempts to portray, though not explore, a present-day social phenomenon - the Jew/Black relationship in America.

After having learned from the program that Mr. Styron is a resident of Roxbury, Conn., I called him Sunday afternoon to see whether he would be willing to answer a few questions I had about the play. Mr. Styron was most cooperative and interestingly, I had trouble discerning which one of us was more nervous.

Essentially Mr. Styron explained that he was "subconsciously trying to demonstrate the fallacy of the notion that the United States is a 'melting pot'", that he feels the Jew/Black relationship in this country is quite feasibly never going to be resolved. One of my major criticisms of the play was with the characters - specifically with Schwartz and Clark, the Jew and the Black, who I felt never got beyond being cardboard stereo-types of their culture or race. Mr. Styron agreed but stated that this was part of his aim. Humor-wise, this works. We have Schwartz reading a book by a Cincinnati rabbi called "One Tolerance"; as soon as he reads parts of it aloud, or attempts to apply it to Clark, the automatic response is "Muleshit!". At one point when Schwartz is rebuked, he passionately screams, "If ever a Nigger deserves to be called a Nigger, it's you, Nigger!" The repetition of this sequence is successful; the audience, both black and white, responded. My point is that most of America (with the possible exception of Mr. Leonard Bernstein) is aware of this situation.

The other main character, Magruder, is the 18 year old "victimized hero" of the play. The chubby, downy-faced poetry-lover is a sort of representative of "innocence", as Mr. Styron explains, who has the whole ugly conflict made quite graphic to him, his bed being symbolically placed between Schwartz and Clark. It is with Magruder that Mr. Styron feels there is an iota of promise at the end of the play in that we see him challenging the establishment in the character of the Navy doctor who runs the VD ward, a real authoritarian as well as being a sexual pervert. I did not find this particularly relevant to the situation at the core of the play.

"In the Clap Shack" apparently succeeds in fulfilling Mr. Styron's intentions. That his

intentions were not a bit more creative or perhaps searching is my basic criticism. A VD ward is potentially a very humorous situation. It just appeared that Mr. Styron could not decide whether to stick to purely humor or to infuse his first play with meaning and (forgive me) relevance. In this case in particular, it seemed impossible to have them both.

Announcements

Thompson

Mr. Thompson will be residing at Trinity for this entire week, and will conduct special seminars for music majors in orchestration and contemporary music each afternoon. On Tuesday, March 6 at 8:15, he will be giving a Public Lecture entitled "Words and Music" in the Austin Arts Center. Also, on Sunday, March 11 at 8:15 in the Trinity College Chapel, Mr. Thompson will be conducting the Trinity Concert Choir and the Hartt Chamber Orchestra. The lecture and chapel performance are free and open to the entire community.

Opera

Placido Domingo, one of the greatest tenors of his generation, leads an all-star cast signed for the March 9 Hartford performance of "Cavalleria Rusticana" and Puccini's "Il Tabarro" at Bushnell Memorial.

The double-bill will be presented by Connecticut Opera Assn., with Anton Guadagno conducting. Stage direction will be by Tony Stivanello and sets by the Sormani Studios, Milan.

Recital

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.

The recital will be given in Wean Lounge of Mather at 8:00 p.m., and will be followed by an informal reception.

Tryouts

Auditions for *Ham Olette* (or *The Marowitz Hamlet*) will be held sometime in the next week according to the director, Stephen Fischer. The play is a masterful collage of the Shakespearean *Hamlet*, which sets out to revive much of the meaning of this much exhausted script. It is scheduled with Sarah B. Divine as part of the 150th Anniversary Celebration. People interested in either the acting or technical aspects of the show should review the original by Wednesday and drop their names and campus addresses to Box 1477.

Cellulose

My Hero Rides Again

By Steven R. Chernaik

When John Wayne buckles his sidearms, there never is any doubt but that they are loaded with the certain bullets of justice and honor. In *The Train Robbers*, his most recent western, the Duke once again expedites the rendezvous of some lawless souls with the devil; once again justice and honor can chalk up an overwhelming victory.

I like John Wayne best when he is at his meanest. I believe that a person who spends his life getting beaten and shot at by some of the mangiest varmints, that only a biologist could call human beings, cannot help but be very mean. Such was John Wayne as Rooster Cogburn (the meanest sheriff in the west) in *True Grit* and as the title role character in *Big Jake* (the meanest man in Texas). In *The Train Robbers*, however, John Wayne is merely ornery.

John Wayne plays a character named Lane who is asked by the widow of a murdered train robber to track down her late husband's cache of one-half million dollars in gold. The widow (Ann Margaret) only wants to help the law so that she and her eight year old son might regain the respect from which her late husband's criminal career deprived them. Lane and his

followers, including two equally ornery civil war buddies (Ben Johnson and Rod Taylor) will get to keep the generous reward offered by Wells Fargo. Lane and company are pursued by a band of twenty desperadoes who would like to get their own larcenous paws on the money, and will kill to do so. The plot overflows with solid excitement and action and concludes with a humorous twist.

The desperadoes are not at all defined and are known to the audience only by their slimy countenances and the criminal ineptitude, with which they execute their wicked designs. The desperadoes in *The Train Robbers*, simply do not appear as a force to be reckoned with, and it is perhaps the fact that he is dealing with such clumsy villains that affords the Duke the luxury of merely being ornery.

So much has changed in the world, but except for his old Man's paunch, John Wayne appears to be as tall in the saddle as he was when he appeared in the classic Stagecoach thirty-four years ago. He still does all of his riding and most of his stunts, and cusses a bit more freely.

But to a saddened viewer so much of the spirit of this current John Wayne movie is nostalgia for America today. The sights on John Wayne's are still unclouded by liberal theories on criminal justice. The ACLU and the Miranda decisions do not interfere with the orderly dispatchment of vicious criminals. John Wayne's west is wild and primitive, a haven for the lawless; those who obey the law are happy to have a tough, ornery drifter like Lane on their side.

The movies also reminisces about a time when men spoke plainly and honestly to each other. When the only friends a man ever needed were two who would "go to the top of the hill" with him. When you knew you were getting old when your "body can't take more than a six day bender" and the last time you visited Kate's in Huston, all you did was "listen to some lousy piano player." A time when you could set a reckless youngster on the right course with a good sock in the jaw. When a man's word was his surest bond and deserting one's post was among the worst sins a man could commit.

When a man wasn't afraid to speak his mind and act when he knew he was right, no matter how many people stood against him. The Duke sees the old west as a time when a man or a woman could be a drunk, a gambler, a liar, a hell raiser, a prostitute or a drifter, and yet still uphold the law and human decency, aspire to acts of transcendental courage and ultimately find a niche for oneself in heaven. His vision makes for beautiful stories.

Though *The Train Robbers* is not one of the Duke's ten best, nonetheless I warmly recommend it. It is fast paced without gruesome violence in excess, and well written and directed. The landscapes and

panorama are awe-inspiring; God must surely dwell in the mountains and prairies of southwestern United States. One need not take marajuana for one's eyes to become stoned on the lush beauty of America. No wonder John Wayne loves his country!

And no wonder so much of America loves John Wayne. For not only is he an outstanding actor--America's most durable screen presence, but because his films continue to affirm those values that so many Americans still cherish--the free and rugged spirit, and the optimistic belief that honor is not in vain and that good will ultimately prevail over evil.

"Review" Interview . . . from page three

who enjoyed the TRINITY REVIEW will subscribe to the magazine like CARELTON MISCELLANY or the NORTH AMERICAN REVIEW. If that doesn't happen, then I think that the college has failed somehow, and the REVIEW has failed. That is one of the links I see between the REVIEW and national publications.

J: Do you think that the REVIEW has succeeded? In the years you've been on campus, has there been a change in student attitudes observed toward the REVIEW?
M: It is much less cliqueish now than it was. The most severe change against the REVIEW, years ago, was that it was in the hands of 2 or 3 editors whose works appeared regularly for the years they were undergraduates. For a while there was a second magazine--COLLAGE-- which helped break that monopoly, and quite rightly so. But I don't see that kind of cliqueishness now, and I haven't for a number of years.

I think that it's also important for anyone who feels that the REVIEW policy could be shifted to realize that they can talk with editors and join in the general debate of what the REVIEW should be. The magazine is not owned by the editors; it is owned by

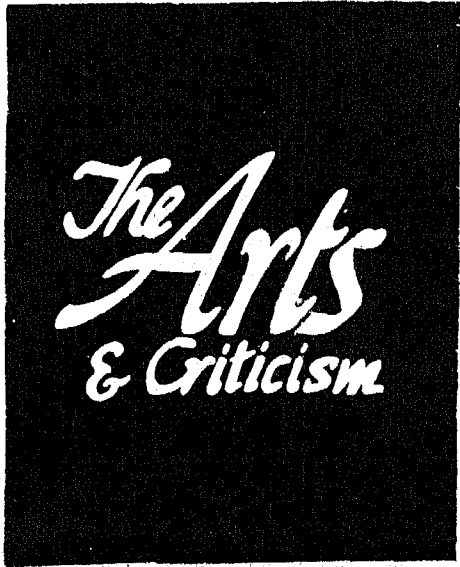
the whole student body. If undergraduates remind themselves that they own it, then I think we can sustain a common responsibility for the magazine.

J: Do you think there are many students who write and are not currently taking writing courses?

M: There are--I'm always surprised at how many people are writing that I've never met. There are a surprising number of students who write very secretly and show their work maybe to a roommate or to a trusted friend. I'd like to draw them out because that's not the way to write. One writes secretly because one is afraid of being slapped down; one ought to be encouraged to face one's audience and be willing to be criticized. Writing and never reading your work to any group, class, or friends, is an approach in which it is almost impossible to grow and develop. One tends to repeat the same type of work over and over.

J: Gigi, what are the prospective publication dates this term during which you'll be slapping down student writers?

B: The deadline for submitting to the REVIEW is March 15th. We hope to get it out by the last week in April.



Dance In Hartford

Weekend Workshops

By Jill Silverman

Hartford Ballet Company now has two works of substantial merit in its repertory, Jose Limon's *La Malinche* and *Day on Earth* by Doris Humphrey. Saturday night, March 3, they were performed for the first time and it certainly was an occasion. To dwell on the souless performance of Enid Lynn's rather trite piece, *Dover Beach* or the pseudo psychotic nature of Uthoff's *10 Seconds and Counting* seems inappropriate.

The addition of two two treasures from America's Modern Dance tradition is an honor for any company especially one as young and green around the edges as Hartford Ballet Company. But the dancers rose to the occasion and performed these two works with more maturity and gusto than I have seen heretofore. *La Malinche*, a piece reminiscent of *El Penitente* of Martha Graham is the classic portrayal of the Mexican girl, the European Conquistador and the Indian. The work is rich with the historically meaty choerography of Limon in the late 40's; a challenge to any company. The piece opens with the ritual procession, the Conquistador (John Simone) carrying the Cross, *La Malinche* (Judith Gosnell) carrying a flower, and *El Indio* played Saturday by John Prepener. The piece progresses the characters introduce themselves, the Passion drama begins; here *La Malinche* falls in love with the Conquistador yet returns to her people at the end, somewhat deviating from the Mexican legend.

Judith Gosnell brought a mature vigor to the role of *La Malinche*; her performance was very moving, she handled the dramatic nuance her role required with the ease usually associated with more ripened performers. John Simone danced a convincing Conquistador. The demanding yet beautiful role of *El Indio* was given a superb realization by John Prepener; he remains the strongest most versatile male dancer in the company and brought almost an earthy pride to his portrayal of the Indian. The three performed well together lending a unity not often evident in the company's performances.

Doris Humphrey's choreography is extremely difficult to recreate; it is highly

personal in emphasis, has become "dated" by most standards, and lastly exists only in labanotation. For these reasons note should be taken that Muriel Topaz and Christine Clark from the Dance Notation Bureau restaged the laborious work. Another problem implicit in any recreation of her works is the fact that she created the dances for herself and her company, all of whom were mature dancers. For this reason the Ballet Company's dancers started with a great disadvantage. Too, *Day on Earth* as a work, is held together by the role of the Farmer, originally played in 1947 by Jose

Limon. It seem odd that a company with such weak male dancers would put themselves on the line with this particular piece.

The redeeming factor in Saturday's performance was the wholesome performance of Charlotte Dickerson as the Woman; she achieved that Humphrey quality of fall and rebound with a sense of ease. Humphrey's choreography demands weighty dancers, dancers with sophisticated knowledge of the body and its gravity-unfortunately Miss Dickerson was the only one to embody this.

Hartford Ballet Company now has two

pieces to grow on. It is impossible to raise a strong, healthy child on poor food. Likewise it is impossible to raise a young dance company on mediocre choreography. But with the addition of these two works and hopefully others, the future of the company looks encouraging.

Friday evening March 2, choreographer, Deborah Hay presented the first in a series of ten *Circle Dances* to be performed this week at the Atheneum's Avery Court. Deborah Hay is interested in people moving, dancing, breathing together; thus the nature of these works centers around group participation--everyone dances.

"It is all about breathing; I don't set myself up as teacher. Breath and movement, movement in its simplest way, breathing. The important thing is awareness of breath and flow into space.

I studied Tai Chi for a year and a half so much of this comes out of that. The sense of sinking, being pulled into the center of the earth."

At this point Miss May described the simple movements that made up the dances we were to do: breathing the arms slowly over one's head, slowly turning your head, moving around the fountain in a large circle-step, hop, step, hop, walking in a circle, bouncing or sinking in the knees, etc.

"I have this quotation, which I think explains what I am trying to do. 'Thus while the tangible has its advantages

It is the intangible that makes it useful.'"

Deborah Hay's conception of dance is refreshing and unpretentious; her aesthetic transcends dance as the performing art, in that the aesthetic is being performed by its audience. The sequential episodes will be performed this week, Tuesday thru Friday at 8:00 p.m. Saturday March 11 at 1:00 and 4:00 p.m. The experience is an exhilarating high, the dances are accompanied by mellow golden oldies of the Rock variety, and one leaves feeling genuinely good about one's fellow dancers; grab a group of friends, and pile on down to the Avery Court.



Paul Russell and Sharon Dante dance in Enid Lynn's "Dover Beach."

THE TRIPOD

Editorial Section

VOLUME LXXI, ISSUE 20

Pinching Pennies

We attend a wealthy school. While Trinity doesn't have as much money as some of its neighbors--notably Wesleyan--it dwarfs most mid-Western and Western private colleges with its endowment.

We attend a wealthy school in another sense. Most of the students who come here belong to upper-middle class families. The average family income of most of the students in this school is probably double or triple the national average income.

For most of us, then, questions about financial aid may seem quite distant.

For others among us, however, these questions are quite pressing. And for others who want to come here, the amount of scholarship aid is absolutely the deciding factor on whether to attend.

And it's with students who need or want financial aid that we would like to address two issues: student employment and the student scholarship drive. In each instance, we contend that the College and the student body should re-confirm and expand its commitment to allow more students to come here by alleviating their financial burdens.

On page one of last week's TRIPOD we saw that Saga Foods, which runs the cafeteria for the College, has had to cut down the number of hours most student employees and has actually fired several students. Saga's manager here justified the changes by saying Saga had to remain profitable.

This week, we see that the College is considering contracting out the bookstore to a private firm. These firms have generally assured the College they will hire student employees--we assume to that point where the contractor can continue to turn a profit.

We appreciate sound business practices. On the other hand, we see several responsibilities here besides the need for a firm to make profits. For example, student employment is one of the most important ways the College can offer aid to students who need it. If employment becomes unprofitable for the "employers"--who are

themselves employees of the College--then is our responsibility to the private firm or to our students? If Saga, or a private bookstore concern, finds itself in a financial jam, should the College permit the firm to cut away what it sees as dead weight--even if that will harm our capacity to offer financial aid--or should we underwrite the private firms, to keep them "profitable," at the same time as we preserve student employment?

Similarly, we expect to hear soon about a movement to eliminate the present \$15,000 grant from the student activities fee towards a scholarship fund for disadvantaged students. Many students point out that the action was taken in 1968, before any of us were here, and so should be subject to ratification--and, they hope, elimination.

Now, no organization or group of individuals could use or deserve that additional, liberated, \$15,000 more than this newspaper--except, in our opinion, the people who are getting it now--needy students. And while, on the one hand, we see the value in a public debate on the money and perhaps a referendum on its continued use, we also would hesitate to jeopardize this aid by submitting it to the scrutiny of students--many of whom do not see the need for this money because they themselves come from moderately wealthy homes.

We must make this college an open place rather than a sanctuary for the wealthy. Most of us came here because we knew money can do miracles when it comes to building facilities, hiring professors, and some of the other business aspects of education. But the goals of a liberal arts college also imply that the students and friends of the College who pick up the tab do so not only because they want to aggrandize themselves but also because they feel these facilities should be shared.

The point, then, is that with this endowment, with this personal wealth, we can afford to give: we can afford to underwrite financially unprofitable concerns in order to assure a greater social and educational profit for this school and we can continue to afford the ten dollars a person we currently contribute toward scholarship aid.

Letters

apology

To the Editor:

The purpose of this statement is that I feel I owe a certain person (and all her brothers and sisters on this campus, or elsewhere) a humble apology. While preparing for a party that took place Sunday night at North Campus, I, while talking with Peggy, a young Black woman, gave her a pat on the rear. Particularly as I had known her only a few minutes, my action was wrong and insulting, and I felt that a published apology was necessary to make amends. I hope she will accept this apology.

Sincerely,
Kimball Jonas

'conduct'

To the Editor:

There is an aspect of the intercollegiate athletic scene that has troubled me increasingly over recent years. Triggered by recent events, I am moved to place my concern before the campus community by means of an open letter to the TRIPOD. The issue in question is crowd behavior at intercollegiate contests.

It is difficult for me to understand the motivation behind the malicious, vulgar, aggressive conduct that seems to have become the rule rather than the exception at sports contests. I am aware, in a general way, of the implications of "crowd

psychology" i.e., that in the anonymity of the crowd, and particularly a sympathetic crowd, an individual is apt to relax inhibition and give full vent to the emotion of the moment, be it joy or disappointment. But the condition of which I speak seems to me to be of a different order.

Hostile and obscene expressions arise from both sides of the arena, uncalled for by any happening on the field, and often quite independent of it. The taunting of individual players -- opponent and home player alike -- becomes an exercise in vicious wit. At least twice during my years at Trinity, intercollegiate relations with worthy opponent colleges have been suspended because of inexcusable crowd behavior at sports contests, and once again we are threatened with this sad prospect following an unfortunate denouncement at a recent hockey game.

This is not a Trinity phenomenon to be sure. Night games in football, the rule a few years ago, are practically non-existent now in the nation as a direct result of unruly crowds. The Hartford High - Weaver High basketball game in our own city was played in an empty gymnasium a short time ago for the same reason. Examples are legion.

It grieves me, a person with a great love of competitive sports, and a profound belief in their worth, to observe the negative effect this is having upon the sports scene.

Negative seems to me to be an accurate adjective in describing the character,

motivation, and effect of significant crowd behavior at athletic contests in recent years. Its effect upon players, inter-institutional relations, and the quality of the athletic experience for all involved is negative.

I have no quarrel with enthusiastic cheering or even lusty expressions of disappointment or disagreement with events that occur in the game. I avail myself mightily of such occasions for healthy emotional catharsis, and find it an appropriate facet of the excitement and involvement with competitive sports.

Deliberate, calculated, offensive behavior, however, cannot complement the contest and cannot, in truth, be rationalized.

It is my hope that Trinity students, for whom I have the highest regard, will consider with an open mind their own evaluation of this situation, and as individuals take action to amend our thoroughly unattractive conduct in public places.

Sincerely,
Chester H. McPhee, Ph.D.
Department of Physical
Education and Athletics

'loss'

To the Editor:

The enclosed \$25 check will hardly suffice to cover all your financial problems I'm sure, but have you considered an appeal to the parents of Trinity students? We find the

Tripod a great source of information about our son's college community and we feel it would be a tremendous loss to a great many people if the Tripod had to cease publication.

Sincerely,
Ellen H. Dempster

'flu fun'

To the Editor

The HorFLU movement is surging! HorFLU was formed only seven days ago, and already the Hartford Courant has seen fit to give coverage to the plight of Horror Flick Lovers (March 3, p. 18). Already over one-fourth of the school has inked their support for the midnight Horror Flicks. Such disparate elements as Steve Barkan and Bruce Cholst, Steve Gardner and Steve Chernaik, Ron Duckett and Alex Trocker, Sue Heschel and Matt Moloshok, and Dracula I and II have united in a common effort to produce goodness at Trinity College. An endorsement from Students for McGovern is expected shortly. A magazine may be organized to discuss the theoretical concepts of Horror Flickism. ForFLU is giving Trinity a *raison d'être*. And there is clear evidence to believe that Hor-FLU will have a positive effect on applications for the class of 1978. Alumni will of course respond favorably. Let us stand in solidarity with the people and make Trinity a fun place again.

Gary Morgans
Co-Chairman, HorFLU

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Barkan Up The . . .

Perishing Together As Fools

By Steve Barkan

An "All in the Family" show ten days ago left its viewers in stunned silence as it pointed out the folly and tragedy of the vigilante tactics employed by a group called the Hebrew Defense Association. In obvious censure of the Jewish Defense League, the show ended not with laughter but with death, as a bomb blew up a car and its HDA occupant.

On the same Saturday, a 10-year-old boy playing with his friends in Belfast, Northern Ireland stepped on a land mine that killed him. It was a tragic "accident," since the mine, according to the news, was apparently meant for a British soldier.

Only a day before in that same embattled country, a Roman Catholic woman had been tied to a lamppost and beaten by a group of men. People watching from their windows paid no heed to her screams.

In yet another tragedy of late, Israeli jets shot down a Libyan airliner that had wandered into its air space. Unfortunately, there were 113 passengers inside at the time, and no amount of Israeli apologies will bring back the lives of the 106 persons who died.

More recently, the Black September movement in Sudan coldly executed three diplomats whom they had taken hostage in an effort to win several demands. Their victims had twenty minutes to write their wills.

When will it all end? When will these "accidents" and outright torture and murder stop?

Albert Camus once wrote, "All I ask is that, in the midst of a murderous world, we agree to reflect on murder and to make a choice." It is not time to consider whether the choice, as Martin Luther King said, is no longer between violence and nonviolence but instead between nonviolence or nonexistence?

When Israel shoots down a plane filled with civilians, when Palestinian guerillas murder three persons in cold blood, when people in Northern Ireland kill and

torture each other everyday, is it not time to consider whether there really is a choice left to us?

Those engaged in a struggle of liberation against an oppressive system and against their oppressors within that system must reflect on the kind of society they are striving for. Human decency compels them to consider whether the ends are indeed the means in becoming and thus whether any violence they commit is justified simply because it is not as great as the violence they oppose.

Regis Debray recognized the moral dilemma of the violent revolutionary but saw no other choice. In Bolivia after his trial as a member of Che Guevara's guerilla band, Debray said, "Naturally the tragedy is that we do not kill objects, numbers, abstract or interchangeable instruments, but, precisely, on both sides, irreplaceable individuals, essentially innocent, unique for those who have loved, bred, esteemed them. This is the tragedy of . . . any revolution. It is not individuals that are placed face to face in these battles, but class interests and ideas; but those who fall in them, those who die, are persons, are men. We cannot avoid this contradiction, escape from this pain."

But Camus might have replied that this is precisely the contradiction that we must avoid. He stressed in an essay that we must be "neither victims nor executioners," since while we refuse, as we must, to be victims, neither can we afford in our process of refusal to assume the role of the very executioners whom we are trying to replace.

There is simply too much blood flowing—in the Mideast, in Northern Ireland, in America, everywhere. Our hands, as were Lady Macbeth's, are stained with it, and we, too, are unable to wash it off. Is it sufficient justification that "their" hands are stained with more blood? Will not the society we are striving for still be

stained by the blood we shed? Is this, then, the revolution we desire?

It is not this column's intent to answer with assurance all the questions that can be raised about violence and nonviolence, for perhaps no one can do so; it is only to question whether the contradiction Debray talked about is so great as to become, in some moral and ultimate sense, so counterrevolutionary that the only choice left to us is indeed nonviolence or nonexistence.

For all of George McGovern's flaws as a candidate and liberal politician, he still espoused a sense of moral outrage that Americans simply could not accept, for he challenged us to set human dignity against the sin of Vietnam. When McGovern heard of the Black September massacre of eleven Israelis at the Olympics last September, he cast aside his prepared speech and said instead with eloquent spontaneity, "What needs to be said once more is 'stop the killing.' Stop the killing everywhere. Stop it before we come to believe that death is the only way of life. Stop it while we still have the capacity to love one another." It was this same capacity to love that guided Martin Luther King, who died in his struggle for justice through nonviolence. King had a dream of reaching the mountaintop and seeing all of God's children playing together in love and in peace. His dream echoed something he once said: "We must live together as brothers or perish together as fools."

All I ask is that, in the midst of a very violent world, we agree to reflect on violence and to make a choice. For if we lose our capacity to love one another, we shall indeed perish together as fools, and I fear that we are acting more like fools every single day.

In The Third World

Stop The Attica Trial

By The Political Education Committee of the Trinity Coalition of Blacks.

On September 9, 1971, over 2,000 prisoners at Attica State Prison in New York, rose up against those who oppress them. Invisible men, discarded and forgotten, spoke out in a timeless, universal language. Memories of the day will linger in the hearts, minds, and souls of the poor and oppressed communities of the world.

Four days later, on September 13th, the terribly swift and cruel sword of an angered Empire answered. Forty-three human beings, prisoners and guards alike, were slaughtered on that day. However, it was futile. Even in death, the haunting words of Life survived:

"We are men. We are not beasts nor do we intend to be beaten or driven as such." It was not the spirit of Attica that was murdered that day. Rather, the prestige of American power lies buried forever.

Sixteen months afterward, in December 1972, thirty-seven secret indictments were filed. What guns and bullets could not achieve now becomes the task of the judiciary. The barbarian conduct of vengeful minds, the slick words of cunning politicians, and the endless investigations into the "true" causes have all set the stage.

We, the members of the Trinity Coalition of Blacks, stand in solidarity with all oppressed peoples. Political prisoners, all prisoners, are no exception. It is our contention that prison inmates are the victims of a criminal society. . . . That the Attica Brothers face a legal lynching strengthens our belief. We demand that justice triumph. All criminal proceedings against the Attica Brothers must be ceased.

POWER TO THE PEOPLE.

If Dogs Run Free

Kicking That Death Habit

By Matt Moloshok

I've been sick recently. I've been very sick recently. For a while I thought I was going to die. My entire soul was filled with a fear of the unknown of the world beyond. Would it be cold in the afterlife? Would I be reincarnated as a sperm cell in a yak? Would I sweat a lot and should I bring a change of underwear? Or would I spend most of my time sleeping? (In that case, I would bring three changes of pajamas.)

All these unknowns descended on me at once! How little we know, I reflected through my delirium. And, in my feverish lucidity, I came to examine how little we know of our present lives. As I lay there in my room, waiting to go to the infirmary, I trembled with doubts: Should I bring a change of underwear? How many pairs of pajamas would I need? Would I be treated with the sperm cells of a yak?

Oh, dat ol' sickness unto death! Still, I reflected, we must be brave in the face of the unknown. Of course, I realize how hard it is. Consider the myriad disgraces and pains of our lives. As I lay there in my room pondering the unfathomable, my parents walked in the door. They took one look at me and said, "You'll live." Now I was terrified. For to live in this world with its suffering and hatreds, its pain and tragedies — oh, for a quick death!

And, like most parents, my parents tried to keep me from all this self-realization.

"Have some chicken soup," said my mother.

"Have you been getting enough sleep?" asks my father.

To die to sleep no more—but then what? To sleep,

perchance to dream! Aye, thinks I, there's the rub—a-dub-dub.

"Three men in a tub," I said.

"Delirious," said my father. "Maybe we should call a doctor."

"I don't need a doctor," said I. "The problem is in my ontological relationship to the most high. When is life's meaning? When is the world's order?"

"Your room is certainly a mess," my mother added, as she began to tidy up.

"Well, we have to go back home now," said my father.

"How did you know I was sick," I asked.

"We called your room and your roommate told us."

"Oh," I said. "Well, have a good trip back." And I thought—ah ha! it is the trip back, the return to the land of the living that is the important thing. The ability to see one's own death and transcend it. After all, as one great philosopher pointed out, death is an acquired trait. Surely I can kick the habit!

Having come to this startling realization, however a tall, gaunt gentleman in a black robe stepped in. I was sure it was Death and I was somewhat torn between the nausea of this world and the fear of the next. Besides, I didn't want Death to lose his commission. Since I was so undecided about life, I figured a nice sporting contest betwixt myself and the grim reaper would be ideal — something I was good at, of course, like thumb wrestling.

My problems were only partially solved, therefore, when I realized he wasn't Death at all. It was my friend

Larry Libido, back from his vacation.

"You're looking well," I told him. "There's some color in your cheeks."

"I must be running a fever," Libido said. "You look like you're about to die."

"Thanks," I said. "I thought you were death and had come to take me away. But I'm glad I'm going to live."

"Well, I'm glad too." He reached into his pockets and removed my lunch for the day. He had a container of chicken gumbo soup featuring four inch long gumbos and two pimento sandwiches. For dessert there was coffee jello in mustard sauce.

At that moment—perhaps because of the lunch, perhaps because I was feverish, perhaps because of the sun on my back and the sound of the ocean in my ears (where they came from I'll never know)—I concluded the world was absurd and roled over to get some sleep.

Today, I am almost completely recovered. I walk, I talk, and I bounce off hard objects. My name is Mr. Machine. You can't come face-to-face with death and not have something to say about it. I could offer reflections on my experiences and reflections on my reflections for hours. Will it never end? Will we never know? Is God dead? Can I get a doctor to make a house call? Any rags, any bottles? Any bones today? And will the questions ever end? Will the need to know ever cease? Will this column ever end.

Yes.

From The Right How Justice Works: Part One

By James Jackson

The breakdown in the administration of justice has occasioned as much concern as it has theorizing about the causes. The main problem is court backlog but it isn't the only problem. The generally poor quality of judges, the archaism of trial by jury and backward data processing systems have been cited as contributing factors in the court's deterioration.

The most notable deficiency in the U.S. judicial system is the speed with which it runs, or, more accurately, the speed with which it doesn't run. The average criminal case in any large Metropolitan area (eg., Chicago, New York, Philadelphia, etc.) takes about 6 months to a year to come to trial, although it could take as long as two years. Civil cases are even worse, the average national backlog being around 37 months (in New York City it's 54). What happens to all these people awaiting trials? Of the 500,000 or so annually charged with various types of felonies, 52% are languishing in city and county jails around the country.

Responsible for a sizable portion of this delay are the lawyers who through such means as pre-trial motions and court stays are able at least indirectly to benefit their clients. With time, the memories of prosecution witnesses fade, the details of a crime blur and what might once have been a positive identification becomes an uncertain recollection.

However much lawyers can be faulted for the backlog, it is still clear that the primary cause is the sheer number of cases pending litigation. Courtrooms are few, lawyers who'll accept public cases limited and judges who have neither the time nor (in many cases) the legal training their work demands are an additional burden on a system just not structured to

handle such massive caseloads.

While delay can be checked to a great degree by more efficient data retrieval systems, more stringent case processing requirements and more and better judges (according to Howard James' *Crisis in the Courts*, there are eleven categories of judges: the hacks, the retirees, the failures, the inattentive, the misfits, the informal, the incapacitated, the inexperienced, the lazy, the weak and the prejudiced), a certain amount of delay is inherent in any criminal case. Mobilizing police and civilian witnesses, getting courtroom assignments to match the right judge to the right case and rounding up the prosecution and defense at one specified time would challenge any computer. Unfortunately in 9 out of ten cases, it is not a computer that does it.

The most serious consequence of all this is the very high incidence of plea bargaining (at least 90% of all criminal cases are resolved by guilty pleas). To give an example of the kind of thing that happens under this system, I cite the case of Suspect X.

Suspect X, seen by 3 eyewitnesses raping and murdering an 83 year old woman, is arrested and taken before the Police Court magistrate. The magistrate, who is senile and hard of hearing, finds sufficient cause to prosecute the suspect and forwards the records to the D.A.'s office. Next a formal accusation is made, usually in the form of an information filed by the District Attorney. When X finally appears in court for

his arraignment, three months have gone by during which time he has spent in a 20' by 30' cell with twelve other prisoners, uncounted rats and the blanketing

stench of urine and decaying feces. X hears the accusation while his attorney--a public defender--makes a motion that the case be dismissed for lack of

evidence. The judge denies the motion, X pleads not guilty and asks that the court appoint him another lawyer. X, a member of an oppressed minority, claims gross mishandling of his case by his attorney (X a Morris Kleinstein of the firm Cline, Kline and Klein). The court denies his request and sets his trial for a date 3 weeks hence--of the following year. X is assigned a new cell, this time with only one other occupant--a student charged with possession of marijuana.

X awaits trial, holding up rather well, though occasionally venting his rage in a most vile manner on his unfortunate cellmate. After 6 months, X's attorney informs him that he has made a deal with the prosecutor to get him a light sentence if he pleads guilty. X accepts the offer and reappears in court. While X's attorney and the prosecutor chat over a beer in the back of the courtroom, the judge reads the charge and sentences him to five years in the state prison.

This isn't the end of the story however. While X was in prison he picked up a heroin habit and two years later (after being released on parole for good behavior) is rearrested for armed robbery. By this time having learned the mechanics of the justice system, he pleads guilty right off, gets a couple years and is back on the streets in no time.

Next week: Part II
Why We Should Abolish the Jury

Announcements

Tennis

By presenting Trinity I.D. Cards, all Trinity students and faculty will be admitted to practice sessions in the Ferris Center on Tuesday, Wednesday, Thursday, Friday and Saturday - March 6 thru 10 - from 11:00 A.M. to 3:00 P.M. The players do not hold to scheduled practice sessions, so we cannot assure exact dates and times of work-outs.

Poet

The Spanish poet and writer, Alfredo Gomez-Gil, will give a bilingual reading of his own poetry at 8 p.m. Thursday, March 8, in Wean Lounge of the Mather Student Center at Trinity College. The theme for the reading is "The Vibrations of Silence." The reading is sponsored by the Department of Modern Languages at Trinity, and is open to the public. An informal reception will follow the reading.

TWO

Trinity Women's Organization is presenting the film "Growing Up Female" on Wednesday, March 5, in Wean Lounge at 8 p.m. This film is free and all are urged to come!

Volunteers

Volunteers are urgently needed for the Bloodmobile held at Trinity, tomorrow in the Washington Room from 11:30-4:30 p.m. Please call Peter Basch (246-8735) tonight if you can help out.

Recruiting

Mutual Benefit Life Insurance, Tues., 3/13, 79 Vernon St., Life-insurance sales.
Strawbridge & Clothier, Phil. Wed., 3/14, 79 Vernon St., Assistant dept. manager for merchandising management.
Electronic Data Systems, Boston, Wed. 3/14, Conf. Rm., Bldgs. & Grounds, Systems engineers, business-oriented, corporate recruiters, programmer/analysts.
Internal Revenue Service, Wed. 4/11, 79 Vernon St., IRS agent, tax auditor, revenue officer, special agent, investigators.

Wren

Allan Greenberg, Visiting Critic in Architectural Design at the Yale University, School of Architectural Design at the Yale

University, School of Architecture, will speak on "The Age of Wren" at a Watkinson Library Open House, at 8:15 p.m. on Wednesday, March 7, 1973. The meeting, open to all, will be held in the Trumbull Room of the Trinity College Library.

Jobs

The director of the Audio-Visual Center, John Monaccio, is seeking students who wish training in the operation of Audio-Visual equipment. Opportunities exist to work with organizations or at College events and to be paid.

Students with interest in this area should contact Mr. Monaccio via campus mail, at extension 333 on the College telephone number, or in McCook 123.

Students with past experience in Audio-Visual may also apply.

Blood

This Wednesday, March 7, the Red Cross Bloodmobile will be located in Washington Room of Mather Campus Center to collect blood from 11:30 AM to 4:30 PM. Walk-ins are most welcome and volunteers are needed to work in Washington Room on the day of the drive. If anyone is interested in working on the drive please call Peter Basch at 246-8735. Alfred Garofolo has announced that anyone who has received parking tickets since February 24th can have up to two \$2.00 tickets cancelled by giving blood. Please help this worthy cause.

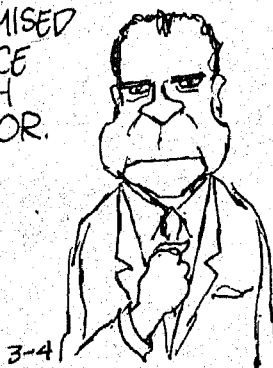
Opportunities

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.

Feiffer

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This Week

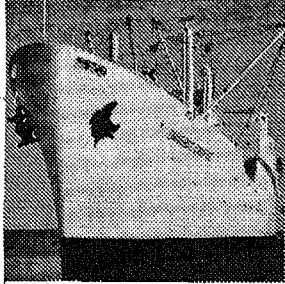
Tuesday, March 6
 8:15 a.m. - Hillel Service - Alumni Lounge.
 8:30 a.m.-4:30 p.m. - Ivy Photos (Retakes) - Alumni Lounge.
 4:00 p.m. - Tryouts for "The Night Thoreau Spent in Jail" - Goodwin T.
 7:00 p.m. - MHBoG - Senate Room.
 7:00 p.m. - SIMS - Room 102, McCook.
 7:30 p.m. - Chess Club - Room 103, H.L.
 7:30 p.m. - Film: *The Miracle* - Cinestudio.
 8:15 p.m. - Lecture by Virgil Thomson, Distinguished American Composer "Words and Music" - Goodwin Theatre, A.A.C.
 8:30 p.m. - Film: *Tokyo Story* - Cinestudio.
 9:00 p.m. - Bible Study - The Letter to the Romans - Chapel Undercroft.
 10:30 p.m. - Compline - Chapel.

4:00 p.m. - George Hamilton, director of the Clark Institute, Williamstown, will discuss the Philosophy of Impressionism - A.A.C., Rm. 320.
Wednesday, March 7
 8:15 a.m. - Hillel Service - Alumni Lounge.
 11:30 a.m.-4:00 p.m. - Red Cross Bloodmobile Washington Room.
 12:30 p.m. - Eucharist - Chapel.
 7:00 p.m. - TCAC - Alumni Lounge.
 7:30 p.m. - Film: *Swing Time* - Cinestudio.
 8:00 p.m. - TWO Film: *Growing Up Female* - Wean Lounge.
 8:15 p.m. - Watkinson Library Open House Allen Greenberg, Yale School of Architecture, "The Age of Wren" - Trumbull Room, Lib.
 9:30 p.m. - Film: *To Have and Have Not* - Cinestudio.

Thursday, March 8
 4:00 p.m. - English Department Majors - Wean Lounge.
 7:30 p.m. - Film: *Swing Time* - Cinestudio.
 8:00 p.m. - Alfredo Gomez-Gil, Spanish Poet, Hartford College for Women, Sponsored by Department of Modern Languages - Wean Lounge.
 8:15 p.m. - Theatre Arts Program: "Tis A Pity She's A Whore" - Goodwin Theatre, A.A.C.
 9:30 p.m. - Film: *To Have and Have Not* - Cinestudio.
 10:30 p.m. - The Eucharist - Chapel.
Friday, March 9
 8:15 a.m. - Hillel Service - Alumni Lounge.
 6:45 p.m. - Hillel Shabbat Service and Kiddush - Goodwin Lounge.
 7:30 and 11:30 p.m. - Film: *To Have and Have Not* - Cinestudio.
 8:00 p.m. - TWO Speaker: Claudia Dreifus, "Liberation Now: What Are Militant Women Fighting For?" - McCook Auditorium.
 8:15 p.m. - Theatre Arts Program (See Thursday).
 9:00 p.m. - MHBoG Dance - "Repairs" - Washington Room.
 9:30 p.m. - Film: *Swing Time* - Cinestudio.

Saturday, March 10
 7:30 and 11:30 p.m. - Film: *To Have and Have Not* - Cinestudio.
 8:15 p.m. - Theatre Arts Program (See Thursday).
 9:30 p.m. - Film: *Swing Time* - Cinestudio.
 Indoor Track Relays - Amherst - Away.
Sunday, March 11
 10:30 a.m. - The Eucharist in the Manner of the Sarum Rite, 14th Century - Chapel.
 1:15 p.m. - Newman Apostolate Mass - Alumni Lounge.
 2:30 p.m. - MHBoG Film - Washington Room.
 7:30 p.m. - Folk Dancing - Wean Lounge.
 7:30 p.m. - Film: *The Wild Child* - Cinestudio.
 8:15 p.m. - Concert of Music by Virgil Thomson The Trinity College Concert Choir and the Hartt College Chamber Orchestra Jonathan B. Reilly, conductor - Chapel.
 9:15 p.m. - Film: *Two English Girls* - Cinestudio.
Monday, March 12
 3:45 p.m. - Political Science Colloquium on Amnesty - Wean Lounge.
 4:00 p.m. - Meeting for students to study in France - Alumni Lounge.
 4:00 p.m. - Lecture by Everett Fahy, curator, Metropolitan Museum of Art - "Boating Party" A.A.C.
 4:00 p.m. - Getlin Lectures in Religion - NEW IMAGES OF MAN AND GOD "A Process View of The Self" by W. Norman Pittenger - Life Sciences Center Auditorium.
 8:30 p.m. - "The Human Face of God" by John A. T. Robinson, Dean of Chapel, Trinity College, Cambridge - Washington Rm., M.C.C.
 7:00 p.m. - SIMS - Rm. 102, McCook.
 7:30 p.m. - Gay Lib - Alumni Lounge.
 7:30 p.m. - Film: *The Wild Child* - Cinestudio.
 9:15 p.m. - Film: *Two English Girls* - Cinestudio.

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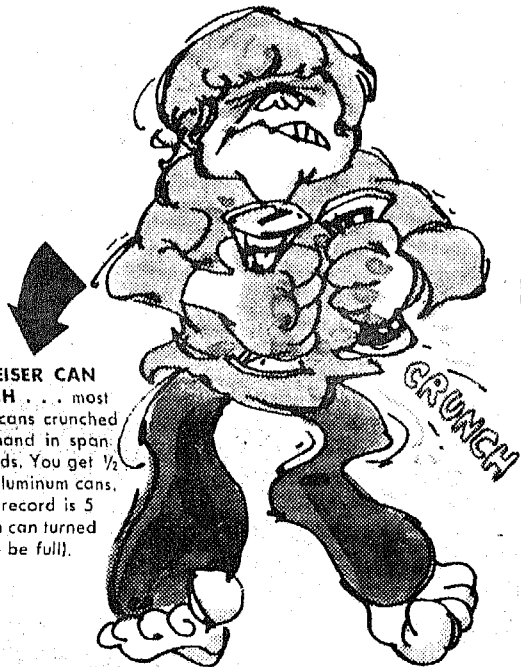
2 BUDWEISER CAN HUG . . . most empty Budwe cans which contestant hugs next to his person. Cans can't touch ground or any other kind of support. Record: 38.



3 BUDWEISER CAN TOTE . . . most empty Bud cans balanced atop one another and toted without mishap for 25 feet. Record to beat is 4 (don't laugh till you try it!).

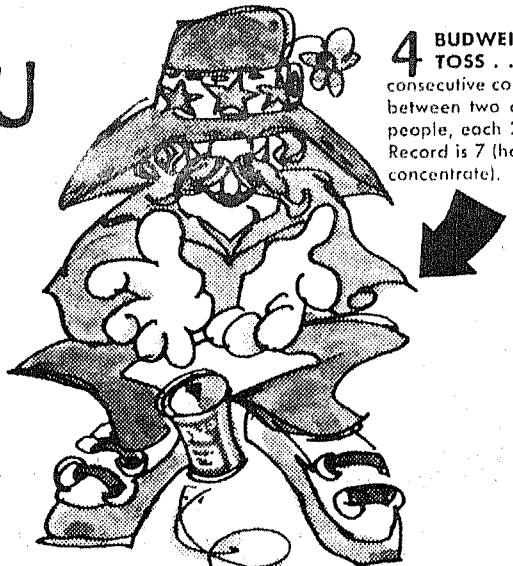


1 BUDWEISER CAN CRUNCH . . . most empty Bud cans crunched with one hand in span of 15 seconds. You get 1/2 credit for aluminum cans. Current record is 5 (the sixth can turned out to be full).



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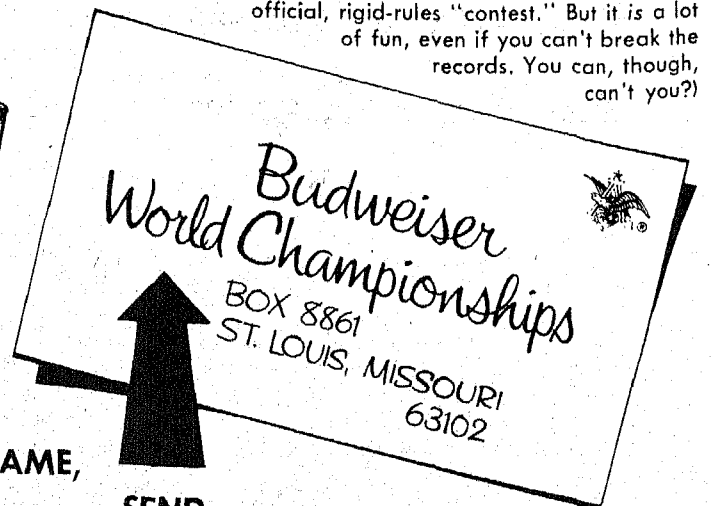


5 BUDWEISER CAN PITCH-IN . . . most consecutive successful lobs of empty Budwe cans into regular trash can from distance of 10'. Record is 72 (only had three cans to start with). This event gets rid of the empties from all the others.



(Maybe you've detected that this is not an official, rigid-rules "contest." But it is a lot of fun, even if you can't break the records. You can, though, can't you?)

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Trinity Icemen Kill Assumption, 14-2, then Fall in Overtime Thriller to Wesleyan, 7-6

By Murray Peterson


The Trinity hockey team finished its season with an 8-9-1 record as they split their final two encounters, destroying a weak Assumption outfit, 14-2, and then losing to Wesleyan for a second time in the most exciting game of the year, 7-6 in overtime. Assumption visited Glastonbury last Wednesday and were out of the game almost as soon as their skates hit the ice. Jim Lenahan and Pete Taussig both recorded hat tricks as the Bantams tallied four times in the first six minutes to put the game out of reach ridiculously early. Taussig opened the scoring in the second minute and was followed quickly by Rich Huoppi, Taussig again and Lenahan. Al Norton, their only good player, momentarily stemmed the tide on a good individual effort, but Trinity scored thrice more before

the end of the opening stanza. Lenahan got his second and then Taussig completed his trick at 10:21 on a shorthanded shot. George Finkenstaedt scored a power-play goal near the end of the period. The second period produced three more goals for the Bantams as Huoppi scored his second of the evening and Mark Henderson scored two in the space of 1:10. The final period saw Dragger Stewart sandwich two scores around the trick-maker for Lenahan. Norton banged home his second for the visitors, and Jeff Ford completed the scoring on another man-advantage opportunity. Last Saturday, Glastonbury was the scene of the second Trinity-Wesleyan tilt of the year, the final game for both teams. The Cardinals forged into a two goal lead as both scores came on power-plays (results of two of 14 Bantam penalties) before Jono Frank got one back a minute from the end of the first period. Jim Lenahan got his first of an eventual second straight hat trick to tie it up, but the Cardinals again seized the lead less than three minutes later, in a fast-paced middle frame. The Bantams succeeded in taking a one goal lead into the locker room, though, as Lenahan scored on a super feed from Frank while Trinity was two men down. This provided a spark, and then Taussig finished off a breakthrough, taking a perfect pass from Lenahan. Wesleyan came out like gangbusters in the third period, as they scored twice in the first two minutes to take over the lead. Their third at the midpoint of the stanza seemed to seal the verdict, but Taussig deflected home a pass across the crease from Lenahan and then Lenahan scored his third from a scramble in front to tie the score. Only some acrobatic goaltending at both ends of the ice let the score stand at 6-all at the end of regulation time. Action was fast and furious in the extra session, but it proved to be a heartbreaker for Trinity as a Cardinal managed to nudge one home for the victory just 12 seconds from the end of the ten minute overtime.

	FINAL		STATS		P	Pen	PM	PP	SH
	GP	G	A	P					
Lenahan	17	15	16	31	14	28	1	2	
Taussig	17	11	17	28	7	14	1	2	
Frank	12	11	14	26	8	16	4	1	
Finkenstaedt	17	10	8	18	5	10	4	1	
Cleary	11	7	11	18	15	41	1	1	
Ford	17	9	6	15	18	44	1	1	
Huoppi	17	4	9	13	16	35	2	0	
Henderson	18	4	6	10	17	37	1	0	
Landry	17	2	4	6	33	74	1	0	
Wyle	17	2	4	6	6	12	1	0	
Fisher	17	2	3	5	1	2	0	0	
Brady	14	1	4	5	1	2	0	0	
Stewart	17	3	1	4	1	2	0	0	
Koncz	14	1	3	4	3	6	0	0	
Dunningham	11	1	2	3	5	10	1	0	
Osgood	11	1	2	3	3	6	0	1	
Lynham	5	1	1	2	0	0	0	0	
Norris	12	0	1	1	3	6	0	0	
Ludlum	11	0	0	0	1	2	0	0	
b e n c h									
Trinity	17	85	113	198	158	349	18	9	
Opponents	17	67	99	166	142	349	22	4	

Looking ahead to next year, Coach Dunham is only losing three men from this year's club due to graduation. They are Captain Carl Norris, a four year starter in the nets; Captain Al Landry, who has set penalty records that may never be broken, including a season-high of 74 minutes and a career mark of no less than 258 minutes, an average of about four minutes a game; and Dragger Stewart (who must feel like a dangling participle right now). All of the top scorers return, including all of the top two lines. Dunham also has some good prospects

who are at the mercy of Mr. Muir and his cohorts. Next year's captains and the final awards will be forthcoming in the Tripod.



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Tufts, Coast Guard Fall 105-98 and 74-63; Squashmen Drop 3, then Finish 12th in Nation

By Doug Sanderson

On February 3, Trinity lost to Williams, 69-66, to lower their record to 3-7. Then came the REFORMATION. By winning 6 of its last 9 and 4 of its last 5 contests, the Bantams finished up with a 9-10 record, the best in recent memory.

Last week, the Bants took on highly-rated 20-2 Tufts, and 9-12 Coast Guard. Tufts became 20-3, (105-98) while Coast Guard dropped to 9-13 (74-63).

In Tuesday night's game, Othar Burks hit his first two shots, and Jim Sumler and Wayne Sokolosky hit before the Jumbos could get onto the scoreboard. Tufts came close a number of times, but could never get the lead.

Led by the inspired play of Captain Keith Klevan, who made five steals in the first half and stopped a 3-on-1 break, the Bantams expanded their lead to 56-46 at half-time. Burks had 22 points in the first half, but it was Klevan who gave Trin 8 of its last 10 points in the half.

Unfortunately the excitement was too much for one man, a Mr. Anderson of West Hartford who had come to watch his alma mater, Tufts, play. He suffered a heart attack with 5:07 to go in the half, and was administered oxygen as he was taken out. Unofficial reports are that he succumbed to the stroke early Wednesday morning.

Hartford's Dennis Mink led Tufts back in the early part of the second half, but Trinity refused to choke. Nat Williams scored 8 points in the first five minutes, and he and Bill Fenkel did a good job on the boards during this period against the 6-6 Mink.

Then Klevan picked up the pace again. In the middle five minutes of the half, he had two nice assists and 8 more points, including one spectacular twisting layup on a pass from Fenkel. When the psyched senior guard fouled out with 7:19 to go, he left his teammates with an 88-71 lead.

Burks and Fenkel picked up where Klevan left off on offense, and Sumler played extremely well on the boards the rest of the way. Final stats showed Othar as high man with 30 points, and Klevan, Williams, Fenkel and Sokolosky had 20, 18, 15 and 10. Bill also had a season-high of 20 rebounds, while Sumler had 13, mostly off the defensive boards. Klevan had 7 assists.

Coast Guard, realizing and fearing Trinity's fast break potential, played a slowdown game Friday nite at New London. But with 2-1/2 minutes left in the first half and Trin down by six, Burks suddenly sparked the offense into a quick 7-point burst and a 27-26 halftime lead.

The visitors continued their hot work in the second half as they slowly built a lead which reached 11 points halfway through the half. With 6:50 remaining, a Bob Petko hoop brought the lead down to five at 54-49, but Trinity opened up again and blew the Cadets out with 20 points in the last 6 minutes.

Instrumental in the 47-point second half surge were Sokolosky and Fenkel, whose work on the offensive boards netted him game scoring and rebounding honors with 23 and 14.

All of the top scorers will be returning for next year except Klevan. Sparkling freshman Burks' 20 points gave him just enough to win the team scoring race, 16.5 to 16.2. In rebounding, Fenkel's 11 per-game average led the team. In retrospect, the new freshman rule made possible the roles played by Burks and Sokolosky the team's successes, and we wish to congratulate Coach Shults on his decision not to let Trinity be "boring."



(Photo by David Levin)
Guard and Co-captain Keith Klevan drives for basket in UHar game two weeks ago. Klevan's overall play keyed the Bantams' upset of Tufts last Tuesday night. (See adjoining story.)

By Rapunzel

The squash team ended their season on a somewhat optimistic note last weekend when they participated in the 40th Annual National Intercollegiate Squash Championships; held at the Naval Academy in Annapolis.

But before I rejoice with compliment over Trinity's weekend potency, I am forced to recount four other matches the team played, which, all but one, haven't accrued the publicity they do not deserve.

I am once again reminded of something my mother once said; "If you can't say anything nice, don't say anything at all..." which is why there wasn't a squash article last week. My boss got mad at me though, because he had to think up more nice things to say about the basketball team when I didn't turn anything in.

The Wednesday before open week our heroes traveled to Amherst attempting to avenge an earlier loss at the hands of the Lord Jeffs...Trin lost 7-2.

Monday of open week, a statistically inferior University of Rochester squad visited Ferris hoping for an upset. The Dathmen were attempting to avenge their second loss to Amherst the week before...Trin lost 6-3.

Kent Howard, by far the most improved member of the team, won all three of his matches during the week. Tom Ricks won two matches, as did Mark Williams. Dave Schirmer was the crowd pleaser that week, when he came from behind to beat a determined Rochester player 18-17 in the fifth game.

In the final match of the season, M.I.T. was blown back to Boston 6-3 with Mac Davidson, MacColl, Ricks, Shirmer, Howard and Williams supplying the needed victories. The match was significant because the "Engineers" had beaten Trinity last fall in the first match of the year, 8-1.

At the Nationals, Trinity gave the country a sign of things to come, as they came through with a couple of impressive victories against a field that included the twenty-eight top teams in the nation. Unfortunately, our team could not overcome a Herculean draw. The Tournament was broken up into three smaller contets, with two players from each school per division. Numbers 1 and 2, Mac Davidson, and Gary Plagenhoef in the "A" division; Mal MacColl and Danny Reese in the "B"

division; Tom Ricks and Kent Howard competing in the "C" division.

Davidson won his first match 3-0 over the number 1 player from Stevens Tech (Stevens Tech?) before running up against the nationally ranked number 2 player from Pennsylvania in the second round. Mac played extremely well before running out of steam in the fifth game. In fact Mac was ahead 2-0 before realizing exactly who he was beating. He lost the fourth game 16-15 and the fifth game 15-12.

Plagenhoef drew the sixth-ranked player in the country, Tom Jacklitsh of Cornell, for his first round match. Gary lost 3-0, which placed him in the consolation tournament against the number one player from Bowdoin. Gary couldn't get excited about this one and lost 3-1.

MacColl lost his first round matches in both the regular Tournament and the consolation match. Trins' hopes were pinned upon Sophomores Reese and Ricks, and Senior Howard.

Reese drew last year's fifth-ranked player in the country, David Page of Princeton, seeded first in the "B" division tournament. Danny gave everything he had before injuring his ankle in the fourth game. Page won the match 15-11, 15-12, 13-15, 15-4 but Danny earned a bye for the first round of the consolation matches.

Tom Ricks, competing in the "C" division, won his first match against the number five player from Franklin and Marshall, before running up against the top seeded player of the division, Bob Sedgwich from Harvard. Tom broke his racquet and lost his match 3-0. The games were all close.

Howard lost his first round match 3-0 against a very tough opponent from Western Ontario but, like Reese, received a bye for the first round of the consolations.

Reese and Howard got to the quarter finals of their respective consolation tournaments, which, combined with the efforts of Davidson and Ricks helped to elevate little Trinity to a ranking of twelfth nationally.

Next year the squash team is expected to be one of the finest in the history of the college, with the addition of a top flite crew of freshman who have only lost one match all year.

Unbeaten Season

Girls Defeat Wesleyan

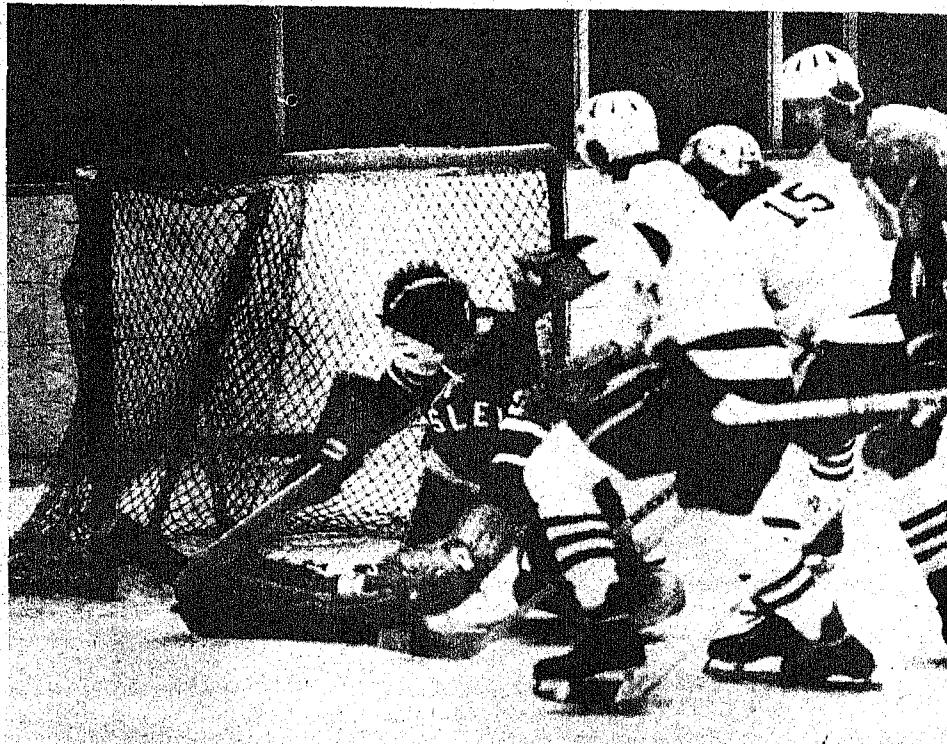
By Frances Congdon

The women's squash team has ample justification to boast about its ability as the season closed with a perfect record. The girls easily defeated Wesleyan last week to collect its ninth straight win.

Only Dusty McAdoo, number one, had to fight it out to five games. She was down 2-1 after the first three after losing 14-13 in a one point tiebreaker. She came back to easily defeat her opponent in the fourth and fifth games to take her match. Everybody else faced little competition and took their matches in three games.

The team's superb record is mainly due to its depth. Whereas most opponents had a good number one player, Trinity had consistently good squash players in all its positions. Credit should go to Jane Millsbaugh, who ably coached the team through its victorious season.

Last weekend Trinity sent its top four players Dusty McAdoo, Killer Kahn, Erica Dumpel, and Tracey Wilson, to Wesleyan to participate in the Nationals. The results of this event will be in the next issue.



(Above) At 14:28 of the third period of Saturday's game, Jim Lenahan capped a Trinity comeback by tipping home goal #6. It was the third goal of his second consecutive hat trick. (Right) Lenahan lets a wrist shot go from close in during same game. (See story, p. 11)

