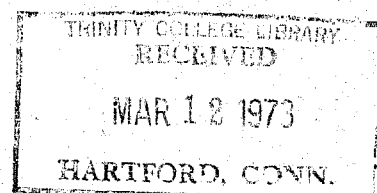


THE TRINITY TRIPOD

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Trinity To Study Student Leaves

By Lois Kimmelman

Do students benefit from taking time off from college?

To answer this question, Trinity and four other neighboring Colleges plan to conduct a study of voluntary withdrawals, academic leaves of absence, exchange programs, and perhaps open semesters, said J. Ronald Spencer, dean for community life.

An educational foundation will be sponsoring this venture, according to Spencer. Spencer said he could disclose neither the name of the foundation nor the names of the other participating institutions until the foundation formally publicizes its intentions to do the study.

The purpose of this study would be twofold, explained Spencer. First, he said, the foundation would try to find out exactly why leaves may be beneficial to students.

Second, the participating schools would get together to "try to expand opportunities for taking time off," he said. He said a "clearing-house" would be established to inform students of opportunities outside school, and to help them to take advantage of these opportunities.

To measure exactly how and why leaves are beneficial to students, questionnaires would be distributed to those students who were planning on taking some sort of leave, according to Spencer. He said these questionnaires would be administered three times to participating students.

The first questionnaire would be given to the student before he left school, and would ask him his reasons for taking the leave and what his goals are, Spencer said. Then, after the student returned, he said, another questionnaire asking him the results and his opinions of his time away from school (or his home college), would be given to him. Finally, after about a year the student would again be asked to evaluate in retrospect his whole experience, he concluded.

Spencer said another consideration of the study would be the career goals of the student. He would be asked to tell whether the time away from school helped him to clarify his career choice, he explained.

Spencer said the research on leave-taking would also include a study on how the leaves affect academic performance. The grades of the student before and after his leave would be analyzed to see if there has been any measurable improvement or decline, he said.

Variables such as class, major, sex, and race would be taken into account by the researchers, Spencer asserted.

Results of the study will be published for the use of all students, he added.

Spencer said he is "interested to see if a systematic study will bear out the assumption that leaves are beneficial." He said in his own experience at Trinity he has found most students have benefited from leaving the campus for a time, and their motivation and academic performance have generally improved because of the leave.

Spencer noted, however, advising a student to take time off has always been based on a "hunch" that it would be beneficial for the student. He said he hoped, therefore, the projected study "would diminish the degree of risk" involved in advising a student to leave.

If the funding comes through, the College will begin the study in September," Spencer said. He said the study would span a period of about three years, to enable the researchers to obtain a perspective on the leave-taking students. They also need time to study those people who have decided to take more than one leave, he explained, since they might want to correlate the success of a student's leave with the amount of time the student takes off.

Spencer predicted that in the immediate future "at least one-fourth of all college students will depart from the eight-semester trend," and asserted it is important to study these students and to help them during their time off-campus.

Presently Trinity takes the stand that time off campus should be encouraged for those that need it, Spencer said. He added this is evidenced by the open semester program, the 12-college exchange, and so forth.



Photo by Lloyd Wolf

We're Off To See . . .

Two students hit the road for a promised land. Trinity and four other schools expect to undertake a study of the College drop-out—both those who leave for good and those who come back—under a foundation grant. The study will try to discover if a leave-of-absence is beneficial for students and if a student's experiences outside will make him say, "I want to go home."

Students Play Lottery With Good Odds

Last Thursday the Selective Service system held its fifth annual draft lottery for men born in 1954.

Odds are Trinity students born in 1954 will never be inducted.

But, even though President Nixon has announced that he will allow his induction authority to expire June 30, Byron V. Pepitone, acting director of selective service, said the draft must be maintained on a "standby" basis in case of a national emergency.

Those men who drew number 95 or below last week will constitute a "readily inductible pool" from which men will be drafted if the need arises, Pepitone said. He explained, "These men will be fully classified by local Selective Service boards except for physical examinations." This group will consist of about 500,000 men, Pepitone estimated. He said about 100,000 will be qualified to be drafted, the others being disqualified or deferred on physical or other grounds.

Those men who drew 96 and above will remain in the 1-H category to which most were assigned when they registered for the draft.

If, as expected, no one is drafted during the first six months of this year, and if the President's induction authority is allowed to expire June 30, no Trinity student, of course, will be drafted—assuming that the President doesn't use the provision in the draft law that would permit him to draft after June 30 anyone who had previously held a deferment and no longer did so.

Anyone who is 1-A, 1-A-O, 1-O, or 1-H on December 31 of the year of his 20th birthday, and whose lottery number has not been

reached in the national pool, is thereafter assigned to the second priority selection group, from which it is extremely unlikely that anyone would ever be drafted. This procedure does not apply to anyone who holds a deferment on December 31 of the year of his 20th birthday and who has not requested that his deferment be dropped.

In the meantime, Senator Mark Hatfield of Oregon has again introduced legislation calling for total repeal of the Selective Service Act, which would go beyond mere expiration of the President's induction authority, and for dismantling of the entire

Selective Service System. He has also promised to introduce a constitutional amendment providing that Congress may not thereafter pass any new draft law unless (1) the United States were invaded, or (2) the people requested a draft by a national referendum.

Without Hatfield's legislation, the President's induction authority may be renewed thirty days after Congress votes to resume it. Critics of the draft fear that this possibility, facilitated by the standby draft

readiness, makes renewal of inductions likely. They point out the President or Congress could term another situation like Vietnam a "national emergency" and use this as an excuse to renew inductions. Critics also maintain that President Nixon might change his mind before June 30 on allowing his induction authority to expire.

Thus, draft critics are supporting Hatfield's call for complete repeal. Otherwise, said one Trinity student Lloyd Wolf '74, "We'll still be registered for the next war."

See list of lottery numbers page two

Trinity Alumnus, P.O.W., Freed

By Lindsay Mann

Jon A. Reynolds, class of 1959, was released from prison by North Vietnam February 15 after being imprisoned since November 28, 1965.

Reynolds returned to Andrews Air Force Base in Washington, D.C., with the first group of P.O.W.'s. He majored in engineering at Trinity, and belonged to Alpha Chi Rho fraternity and A.F.R.O.T.C. Trinity's AFROTC program was abolished in Spring, 1970.

After his F-105 Thunderchief was shot down on a mission over North Vietnam Reynolds was listed as 'missing in action' for 14 months, according to his parents, Cyril and Jean Reynolds of Bala-Cynwid, Pennsylvania.

Reynolds' parents said he was in "good spirits" when they saw him after his release. They added he is "very bitter" about the anti-war movement. "He truly believes the dissension of this country prolonged the war and the P.O.W.'s imprisonment," his mother said.

Reynolds' first letter reached his parents in December, 1969, 49 months after his capture. His father commented that Reynolds' adjustment to freedom will be difficult, but he will remain in the Air Force, which he has served for 14 years and is now a Major.

Reynolds' younger brother, Lloyd, graduated from Trinity in 1963, and served as an officer in the Navy for three years.



Jon Reynolds

Baraka Calls For Pan-Africanism

"We do not have to die with America," Baraka claimed. We must have the consciousness of Black People to create our own institution. Black people must educate their own children towards Black pride and nationalism."

Imamu Amiri Baraka, formerly known as Leroy Jones, called for Pan-Africanism, revolutionary struggle, and Black consciousness in his speech at the University of Hartford last Wednesday.

Baraka, a Black community leader and playwright, was part of "Black Week 1973" which included films, lectures, plays, and music all centered on the Black experience.

Speaking before an audience of 600 Baraka said there is no such thing as 'Black capitalism'. "You have to control the means of production to have power." Black people need to control utilities, mineral wealth etc." Baraka stated in order for them to succeed in capitalism.

To gain this power, Baraka said Black people should turn to Pan-Africanism, a political movement calling for all Black people to gather in a strong front. "Maximum political power will be the result of the union," he said.

Baraka warned that Blacks throughout the world are under strong attack. "The United States has taken away OEO and other similar programs from the tax payers, worth 246 million, and given Israel 500 million," he stated.

Baraka charged the U.S. was fighting against African liberation.

For example, the U.S. gave 457 million

dollars to Portugal which he said acts as the Eastern and Western guardians for European imperialism against the Africans. Baraka said the U.S. also supports Rhodesia, which he said plays a similar role in the South of Africa.

Furthermore, Baraka said the new high-paying volunteer army was a further threat to Black people. To fund the army, Nixon has cut out many of the urban programs which had been generating jobs in the Black communities, he said. Thus, he asserted poor Blacks are forced to join the army to stay alive. By joining the army, Blacks allow themselves to be controlled by Whites and end up fighting other Africans or colored people in the name of the United States. "This is just what the Black people want to avoid," Baraka stressed.

Baraka said the Black people must overcome such threats by gaining power. Baraka said, "Nixon said he didn't understand Chinese people a few years ago, but he changed his mind recently when he saw the Chinese had 800 million colored people and the hydrogen bomb. Suddenly, Nixon wanted to be their friends".

Baraka said Blacks could gain their power through Pan-Africanism. Pan-African action would be directed towards the freeing of the African continent from European imperialism, he said. According to Baraka, the Black people could gain unity, self respect, self determinism, and the power to make changes in the system through this movement.

Baraka said that now was a good time to initiate the movement, because America was suffering from a defeat in Vietnam and is not in the mood to struggle.



Photo by Mitch Mandel

Imamu Amiri Baraka, formerly known as LeRoi Jones, Newark community leader and playwright, tells a University of Hartford audience that all people of African descent must throw off the burden of white society.

Draft Order By Birthdays

WASHINGTON, March 8 (UPI)—Following is the order of priority by dates for possible military induction of men born in 1954, as determined in the fifth national draft lottery conducted by the Selective Service System:

Jan. 1..198	Feb. 21..178
Jan. 2..250	Feb. 22..329
Jan. 3..120	Feb. 23..102
Jan. 4.. 93	Feb. 24.. 91
Jan. 5..327	Feb. 25.. 64
Jan. 6.. 41	Feb. 26..335
Jan. 7..230	Feb. 27..149
Jan. 8.. 34	Feb. 28..151
Jan. 9..176	Mar. 1.. 67
Jan. 10..248	Mar. 2..347
Jan. 11..202	Mar. 3..193
Jan. 12..272	Mar. 4..174
Jan. 13..185	Mar. 5.. 24
Jan. 14..302	Mar. 6..217
Jan. 15..182	Mar. 7..269
Jan. 16..158	Mar. 8..196
Jan. 17..296	Mar. 9..289
Jan. 18..117	Mar. 10.. 75
Jan. 19..315	Mar. 11..255
Jan. 20..280	Mar. 12..125
Jan. 21..136	Mar. 13..274
Jan. 22..225	Mar. 14..275
Jan. 23..263	Mar. 15..180
Jan. 24..299	Mar. 16..281
Jan. 25.. 23	Mar. 17..129
Jan. 26.. 36	Mar. 18..192
Jan. 27..205	Mar. 19..197
Jan. 28..323	Mar. 20..330
Jan. 29.. 7	Mar. 21.. 13
Jan. 30..353	Mar. 22..173
Jan. 31..259	Mar. 23.. 18
Feb. 1..233	Mar. 24..236
Feb. 2.. 54	Mar. 25..260
Feb. 3..133	Mar. 26..203
Feb. 4..150	Mar. 27..124
Feb. 5..283	Mar. 28.. 10
Feb. 6..199	Mar. 29.. 3
Feb. 7.. 47	Mar. 30.. 21
Feb. 8..291	Mar. 31..273
Feb. 9..103	Mar. 1..209
Feb. 10..305	Mar. 2.. 85
Feb. 11..219	Mar. 3..261
Feb. 12..190	Mar. 4.. 5
Feb. 13.. 31	Mar. 5..145
Feb. 14..224	Mar. 6..363
Feb. 15.. 97	Mar. 7..210
Feb. 16..186	Mar. 8..266
Feb. 17..270	Mar. 9.. 114
Feb. 18.. 80	Mar. 10.. 69
Feb. 19..339	Mar. 11..106
Feb. 20..213	

April 12..229	June 7..159
April 13..246	June 8..179
April 14.. 29	June 9..194
April 15..100	June 10..130
April 16..221	June 11..345
April 17..322	June 12..137
April 18..351	June 13..312
April 19..153	June 14..256
April 20..122	June 15..287
April 21.. 98	June 16..334
April 22..331	June 17..342
April 23..115	June 18..333
April 24..170	June 19.. 87
April 25..162	June 20..262
April 26..244	June 21..231
April 27..215	June 22..232
April 28..177	June 23..340
April 29..172	June 24..214
April 30..264	June 25..220
May 1..361	June 26.. 33
May 2..211	June 27.. 1
May 3.. 17	June 28.. 71
May 4..278	June 29..228
May 5..201	June 30.. 59
May 6..155	July 1..144
May 7..183	July 2..359
May 8.. 89	July 3..293
May 9..139	July 4..207
May 10..290	July 5.. 22
May 11..348	July 6.. 15
May 12..355	July 7..242
May 13..131	July 8.. 90
May 14.. 81	July 9..212
May 15..295	July 10..171
May 16..163	July 11.. 73
May 17.. 70	July 12..247
May 18..223	July 13.. 72
May 19.. 46	July 14..324
May 20..104	July 15..227
May 21..311	July 16.. 42
May 22..132	July 17.. 61
May 23..253	July 18..344
May 24..184	July 19..336
May 25.. 14	July 20..285
May 26..265	July 21..138
May 27..337	July 22..116
May 28..318	July 23.. 84
May 29..321	July 24.. 16
May 30..243	July 25.. 96
May 31.. 19	July 26..316
June 1..187	July 27..195
June 2..297	July 28..152
June 3.. 63	July 29..238
June 4.. 95	July 30..154
June 5..319	July 31.. 78
June 6..127	

Aug. 1.. 62	Sept. 4..252
Aug. 2..235	Sept. 5..349
Aug. 3.. 82	Sept. 6..113
Aug. 4..286	Sept. 7..168
Aug. 5.. 2	Sept. 8..257
Aug. 6.. 12	Sept. 9.. 94
Aug. 7..237	Sept. 10..307
Aug. 8.. 35	Sept. 11..288
Aug. 9.. 20	Sept. 12..271
Aug. 10..357	Sept. 13..110
Aug. 11.. 6	Sept. 14..200
Aug. 12..188	Sept. 15..268
Aug. 13..181	Sept. 16..352
Aug. 14..112	Sept. 17..320
Aug. 15..326	Sept. 18.. 99
Aug. 16..350	Sept. 19.. 55
Aug. 17..161	Sept. 20..141
Aug. 18.. 50	Sept. 21..135
Aug. 19..101	Sept. 22..240
Aug. 20..298	Sept. 23..234
Aug. 21..282	Sept. 24..216
Aug. 22.. 48	Sept. 25..306
Aug. 23..149	Sept. 26.. 88
Aug. 24..206	Sept. 27..166
Aug. 25..358	Sept. 28..354
Aug. 26.. 79	Sept. 29.. 65
Aug. 27.. 86	Sept. 30..314
Aug. 28..208	Oct. 1.. 32
Aug. 29..251	Oct. 2..325
Aug. 30..310	Oct. 3..105
Aug. 31..140	Oct. 4..146
Sept. 1.. 68	Oct. 5..121
Sept. 2.. 77	Oct. 6..147
Sept. 3.. 28	Oct. 7..175

Oct. 8..148	Nov. 11..279
Oct. 9..245	Nov. 12..142
Oct. 10..308	Nov. 13..300
Oct. 11..241	Nov. 14..143
Oct. 12..267	Nov. 15..222
Oct. 13..109	Nov. 16..276
Oct. 14.. 45	Nov. 17..303
Oct. 15..157	Nov. 18..304
Oct. 16.. 64	Nov. 19.. 27
Oct. 17.. 51	Nov. 20.. 56
Oct. 18..119	Nov. 21..313
Oct. 19..365	Nov. 22.. 83
Oct. 20..294	Nov. 23..341
Oct. 21..167	Nov. 24..218
Oct. 22..126	Nov. 25.. 74
Oct. 23.. 76	Nov. 26.. 58
Oct. 24..309	Nov. 27..134
Oct. 25.. 4	
Oct. 26.. 9	
Oct. 27..239	
Oct. 28..189	
Oct. 29.. 52	
Oct. 30.. 53	
Oct. 31..277	
Nov. 1..165	
Nov. 2.. 57	
Nov. 3..284	
Nov. 4.. 37	
Nov. 5..111	
Nov. 6..346	
Nov. 7..123	
Nov. 8..107	
Nov. 9..356	
Nov. 10.. 26	

Nov. 28.. 60	Dec. 15.. 40
Nov. 29..343	Dec. 16..204
Nov. 30..160	Dec. 17..360
Dec. 1.. 44	Dec. 18.. 92
Dec. 2.. 39	Dec. 19..364
Dec. 3.. 25	Dec. 20..292
Dec. 4..118	Dec. 21..249
Dec. 5..332	Dec. 22..317
Dec. 6.. 30	Dec. 23..258
Dec. 7.. 8	Dec. 24..191
Dec. 8.. 38	Dec. 25..328
Dec. 9..362	Dec. 26.. 49
Dec. 10.. 11	Dec. 27..254
Dec. 11..156	Dec. 28..338
Dec. 12..108	Dec. 29.. 43
Dec. 13..128	Dec. 30..226
Dec. 14..301	Dec. 31..164

Correction

In an editorial last week, we stated that SAGA foods had fired three student employees. We have been reminded, however, that this is a mistake: the firm has not dismissed any students. These were regular employees.

Central Asia

West Hartford, Conn. - With China and the Soviet Union involved in a continuing struggle for power in the Asian heartland, a special series of six seminar lectures on "Central Asia: Past and Present", will be offered this spring at the University of Hartford.

The lectures, free to the public, will be given at 7:30 p.m. March 29-May 3, on consecutive Thursday evenings, in Auerbach Auditorium, which adjoins University Hall.

The new program is as follows:
March 29 - "Archaeology and Early History of Central Asia," with Dr. William Samolin. Prof. Samolin, a UofH historian, has written extensively on Asian and Eurasian subjects.

April 5 - "Islam in Central Asia," with Dr. Omeljan Pritsak. A Ukrainian scholar, Prof. Pritsak, now at Harvard, has also taught at German, English and Polish universities.

April 12 - "History and Languages of Central Asia," with Dr. Karl H. Menges. Born and educated in pre-war Germany, Prof. Menges is professor of Altaic philology at Columbia University.

April 19 - "Central Asia in the Soviet State," with Dr. Gare LeCompte. Dr. LeCompte, a former senior research scientist with the Connecticut Research Commission, is visiting adjunct professor, State University of New York at Binghamton.

April 26 - "China's West in the 20th Century," with Dr. Esposito. Since 1971, Prof. Esposito has made four extensive trips to Asian countries.

May 3 - "Kalmucks Under Czars and Commissars: A Case Study," with Dr. Asher Bormanshinov. Prof. Bormanshinov, a native Kalmuck, teaches at Yeshia College and City College of New York.

Alumnus Starts Scholarship

Raymond F. Burton, a 1928 graduate of Trinity College, and his wife Frances have given \$50,000 to the college for scholarships.

President Theodore D. Lockwood announced last week the Raymond Burton Scholarship will be awarded once a year on the basis of financial need, and will be the equivalent of a tuition scholarship. Lockwood noted that the endowment's use isn't limited, so the money could be given to any

deserving student regardless of class or academic interest.

He said the first scholarship will be awarded in September. The deserving student will be selected for the award during the spring, before the end of the academic year, he said.

Burton is the owner and president of Faxon Engineering Company, Inc., of West Hartford. He and Mrs. Burton live on a 135-acre farm in East Canaan, where he breeds and shows Morgan horses.

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Horror Flicks Return April 15

Trinity Horror Flick Lovers Unite (HorFLU) and representative of Cinestudio agreed last week to reinstate the Thursday midnight horror flicks beginning April 15.

Cinestudio had discontinued the horror flicks, originally screened on Saturday nights, last midnight due to inadequate attendance and staff, and an unruly audience, according to Charla Thompson, '73, one of Cinestudio's managers.

HorFLU was formed a week ago to negotiate with Cinestudio and attempt to gather student support. Members of the group said they were jubilant at the decision to reinstate the films.

Tom Bray, '75, co-chairperson of HorFLU, explained "This is a victory for the people. It goes to show that a mass-based movement can be successful if approached correctly. Cinestudio should be commended for its recognition of the people's will."

HorFLU collected 425 signatures on a petition requesting reinstatement of the films.

David Henderson, '76, added, "I hope Trinity students can interpret the meaning of this settlement. It is more than just the reinstitution of Horror Flicks at Trinity. It is the beginning of a new era in student social life on campus. People will again be able to say, 'I like Trinity. It's fun.'"

According to the agreement reached, Cinestudio will continue the horror flicks and HorFLU will provide suggestions for films and conduct publicity. A horror flick lover's advisory board has been established, known as HorFLAB.

HorFLAB will conduct further negotiations with Cinestudio regarding ticket prices, season passes, and the showing of expensive films such as 'Night of the Living Dead', according to a HorFLU press release.

A poster will be put in Mather Lobby today to solicit suggestions for horror films to be shown.



Photo by Dave Levin

Horrors!

Students collect signatures on a petition that convinced Cinestudio to bring horror flicks back to the campus.

Arts Festival

An Arts Festival is coming to Trinity--April 5-11 featuring The Whole Theatre Company performing *Eli The Fanatic* by Phillip Roth and *Dr. Kheal* by Irene Forness (Saturday, April 7, tickets at the door). Other events include the Amikum

Dance Company, a vocal concert by Cantor Coret of U. of H., and special films. More details will be announced soon, so watch for posters and other advertisements. The Arts Festival is sponsored by T.C. Hillel.

Trinity Receives More Applicants

Roughly 2800 students are applying for admission to Trinity next fall, according to W. Howie Muir, director of admissions.

This is the second largest number of applicants in the college's history, said Muir. It has been exceeded only by the figure of two years ago.

The 2800 students are competing for 450 to 460 spots, said. Of these, 2400 are applying for the approximately 410 freshman openings, while the other 400 are applying for the 50 available transfer places, he stated.

Muir said that among the 2400 applicants, 1400 are male and 1000 are female, but that the transfer applications were split evenly between the sexes.

Muir stressed the figures of 410 freshmen and 50 transfers are flexible, and they depend on the quality of the applicants in each category. The number of transfers can be increased, for example, if there are not enough high-quality freshman applicants.

Although it is hard to predict exactly how many students will be admitted, said Muir, one can predict that 40 to 45% of those admitted will finally decide to come here.

"We expect to have a large waiting list this year," asserted Muir. This waiting list would serve as insurance in case the college ended up with 500 a small freshman class.

However, overacceptance has been the big problem in the past, said Muir. To combat this, Muir said this year he might

notify transfer applicants two weeks after the freshman applicants, so that the College would have time to see how many upperclassmen would be returning to school.

Another problem, according to Muir, is that Trinity is in competition with "big name" eastern schools such as Harvard, Yale, Princeton, and Dartmouth. However,

he said that students sometimes will choose Trinity over an Ivy League school and be content with that choice.

The shortage of financial aid funds has also presented difficulties in the past, said Muir. He continued that although Trinity never turns down an applicant for financial reasons, some students have to turn Trinity

down because they can't afford it.

Muir said there are more opportunities for being accepted to college today than five years ago, said Muir. This is especially true for women, because there are more co-ed schools today, he explained. In addition, he said that "almost all colleges have expanded their enrollment."

Dreifus Says Women "Controlled"



Photo by Dan Keiman

Claudia Dreifus

Sexism, according to Claudia Dreifus, journalist and advocate of the feminist movement, takes away women's individuality, intelligence, and humanity. "It makes them into overeducated, product-consuming baby-makers," she said.

She defined sexism as a "movement by which 49% of the population controls the other 51% of the population" to a group gathered in McCook Auditorium Friday night.

Dreifus outlined the basic goals and program of the feminist movement, and criticized Nixon's workfare program and his veto of the child care bill. In addition, she gave advice to men and women about their societal roles.

The feminist movement, she said, concerns itself with economic equality and the restructuring of the American family. She said it also advocates free 24-hour day-care

centers and free gynecological and self-help clinics. Furthermore, the feminist movement urges the need for safe birth control pills, and massive research into the male pill.

Dreifus said the passage of the Equal Rights Amendment "will definitely help women, because the law is blatantly discriminatory."

For example, women can be sued for not providing husbands with sex in some states, she said. Also, she noted that some states permit "passion shooting" and adultery for men, but not for women.

"Be braver, more aggressive, and stronger," Dreifus urged women, "stop accepting defeat."

"It must be hard to live up to the standard of John Wayne and Joe Namath. They are detestable people to begin with," she concluded.

R.A.'s Chosen

College Cuts Back Resident Program

The Resident Assistants for next year were chosen during a six and one-half hour meeting Tuesday, March 6. All those who had applied for positions of Resident Assistant or Head Resident were notified of either their acceptance or rejection the following Friday.

Ellen Mulqueen, associate dean for student services, said in a Tripod interview that the choice of R.A.'s was difficult because 1 out of the 90 applicants, almost all were acceptable.

Thirty R.A.'s and two new Head Residents were chosen. The couple who acted as the only Head Residents this year were reappointed.

The number of applicants has gone from 80 last year to 90 this year, and the number chosen decreased from 37 to 30 due to the smaller size of next year's incoming freshman class, Mulqueen said.

According to Mulqueen, the four Head Residents, who will be distributed throughout the campus, will make the R.A. program "stronger" by adding their guidance to the R.A.'s.

Alex MacDonald, who is presently a Head Resident, told the Tripod that his job is "to be responsible for R.A.'s." Head Residents act as a liaison between the R.A.'s and the administration, and encourage social activities within their dorms.

Mulqueen explained that the application for Resident Assistant asks the student why he wants to be an R.A. and how he is qualified in terms of experience. The applicant must also submit references and have three interviews.

Mulqueen explained that the R.A. selection committee looks for people who are "level-headed, able to work with peers, and who know the Trinity campus and the Hartford area well."

On the R.A. committee were Mulqueen, Dr. George Higgins, Dean Mohamed Jibrell, Dean M. Richard Lee, Dr. Randolph Lee, Dr. Robert Oxnam, Dean Del Shilkret, and Dean J. Ronald Spencer.

The R.A. program began four years ago, replacing the "Junior Advisor" program. The Junior Advisor differed from the R.A. in that the fee was only fifty dollars, it was restricted to juniors only, and there was less training. Now members of all classes can be R.A.'s and the fee is 500 dollars.

The Resident Assistants chosen are Karen Armstrong, '75, Sandra Baker, '75, Louis Benjamin, '76, Steve Brown, '75, Barbara Brucker, '74, Richard Bryan, '74, Susan Dansker, '74, Gregory Duffy, '75, Margaret Elmore, '75, Fred Faulkner, '76, Cassandra Henderson, '75, Richard Hotez, '76, Audrey Hudson, '76, Leslie Hyde, '76, Arlene

Kanter, '76, B.J. Megargel, '76, Christina Medina, '75, Jay Moller, '74, Franklin Ognelodth, '76, Winthrop Piper, '76, Jonathan Porter, '76, Barry Rosen, '76, Scott Smith, '75, Peter Spielman, '76, Jane Veith, '74, Stow Walker, '75, Eric Werner, '75, Christopher Wright, '75.

The alternates were Hope Cohen, '76, Paula Gallette, '76, Peggy Herzog, '76, Stewart Hoeg, '75, Gail Ingber, '76, Jeffrey Martin, '75, Thomas Martin, '75, Debbie Packer, '76, and Sara Patterson, '76.

The Head Residents will be Sara Laden, '73, Mr. and Mrs. Alex MacDonald, and Sara Throne, '74.

All those accepted for positions must reply by March 14.

Chapel Concert

Thomson Leads Students

By Melissa Maier

A near capacity throng pressed into the Chapel Sunday night for a program of works of Virgil Thomson, perhaps the most prestigious of living American composers, who had been in residence at Trinity for the preceding week. The concert represented the culmination of his activities, which included conducting a seminar on orchestration for music majors each afternoon and the Powell lecture on "Words and Music" which he delivered to a small audience in Goodwin Theatre Tuesday night, as well as the usual social functions attendant on a guest-residency. He also personally supervised some 30 hours of rehearsal for the concert, work which bore tangible fruit Sunday. The Choir was in excellent form, and the orchestra, of which Hartt students comprised the great majority was one of the finest assembled in the Chapel in the past couple of years.

The major offering was the monumental *Missa Pro Defunctis* (Requiem Mass), which the composer conducted. The work has been performed but seldom in the dozen years since its first performance in Potsdam, New York, because of its complexity and technical difficulty. For example, the second movement (Kyrie) is conceived as a grand canon between the women's and men's voices. Each of these parts is further divided in three, and the movement proceeds in parallel dissonances. The sound is almost medieval. It is a striking effect, difficult to produce. Also, unlike most works of its kind, there are no soloists, a feature making it most difficult for a conductor to call forth enough subtle nuances of sound to be continually interesting to the listener. The advantage to such an arrangement of the *Missa* is that it flows; there is continuity among the movements.

Sunday's reading, despite sizable cuts from the *Dies Irae* and *Hostial*, and omission of the *Sanctus* altogether, preserved that continuity. The *Requiem* is framed by an organlike orchestral prelude and postlude, which differ only in tempo markings. There was some

difficulty in establishing the beat at the outset, and minor difficulties with rhythm and ensemble at sporadic intervals throughout, but somewhere in the *Kyrie*, the Mass took fire, and lived ardently to the end.

It is on his declamatory skill at setting texts that Virgil Thomson lays his chief claim to fame. Nowhere is this more evident than in the *Dies Irae*, the *Rex Tremendae* which is intoned by the sopranos and altos over parallel intervals in the tenor and bass. It builds to a climax, then recedes to a

hushed but penetrating "*Rex Tremendae Majestatis*". This *dimuendo* passage was particularly well handled by the Choir—the work ends "not with a bang, but a whimper." It's strong stuff, and the Choir has come a long way since Jonathan Reilly took over at the beginning of the year.

Mr. Reilly, who is also Organist of the College, began the concert with the unprogrammed organ fanfare. This brilliant and taxing showpiece features abundant ornaments in the pedals, and as a climax, a

dazzling double trill in the pedal register. A slightly flagging rhythm betrayed the fact that this piece was a last minute addition.

The Choir, under Mr. Reilly's direction, sang Thomson's a cappella setting of an old southern hymn tune "My Shepherd Will Supply My Need." They sang from memory, and they sang well, though it is well known that the acoustics of the Chapel are such that it is impossible to sing clear, understandable English there. The piece was no doubt included as a reminder that Virgil Thomson can be, after all, distinctly American, in a folksy, grass-roots sort of way.

By way of contrast, the next offering was two movements from the Second String Quartet. Hartt students Stanley Chepaitis, Margaret Balsar, Janet Farrar and Janet Fisher played violins, viola and 'cello respectively. The *Allegro*, with its cyclically thematic material, is a modern return to sonata form, and was played in a slightly muddy classical style. It moved: it was pleasant. In the *tempo di valzer*, however, the accompaniment waltzed away with the tempo, and the movement, despite improved intonation and tone quality, never quite came together. It wasn't until the quartet was joined by Trinity soprano Joan Malatesta for the *Stabat Mater* that the string sound became clear and true, and the ensemble cohesive.

The *Stabat*, written in 1932 to a French poem of Max Jacob, Thomson himself considers to be one of his masterpieces. It is in the form of a short dialogue among an angel, Mary, Jesus, and St. John. To characterize each subtly and distinctively is the challenge; and a falling short is perhaps the only criticism to which Ms. Malatesta's performance is susceptible. Her voice is clear and light, and the *Stabat Mater* a sheer delight.

Sunday night's performance of diverse Thomson works revealed various facets of composer and performers alike: although the works presented span nearly half a century, they all bear his unmistakable stamp.



Photo by Sean O'Malley

Opera At Bushnell

Domingo Shines

By Joel Kemelhor

The Spanish-born tenor Placido Domingo lent his lustrous voice to a pair of one-act operas, *Cavalleria Rusticana* and *Il Tabarro*, at the Bushnell Friday night. *Cavalleria* without *I Pagliacci* is akin to *Laurel without Hardy*, but the new coupling of this familiar melodrama with a seldom-heard Puccini opus almost worked.

I say "almost" because weaknesses and vulgarities of Mascagni's score were thrown into relief by proximity to the older composer's skillful musico-dramatic creation. Although *Il Tabarro* isn't top-drawer Puccini, it everywhere shows the master's hand in scoring, setting, and plot. In conjuring a Paris summer night, Puccini even specified the lighting cues (not all of which were heeded by the Connecticut Opera Association).



Placido Domingo, star tenor, in the days when he was a boy soprano.

Each one-act may be classed within the *verismo* school (common folk with common cares) dominate in turn-of-the-century Italy. Both present adulterous triangles with the customary opera complement of baritone heavy, tenor hero, and doxy soprano (although Santuzza in *Cavalleria*, despite her top B, sounds best when assigned to an expert mezzo).

Mr. Domingo sang splendidly. He was most impressive in negotiating the exposed vocal line of the "*Siciliana*," sung from behind the curtain as a prelude to *Cav*. With a hefty voice comes alas! a hefty body, and the young tenor (see photo) made a tubby stevedore in *Tabarro*. In a full-cut suit in *Cav*, he was convincing dramatically as well as vocally. Incidentally, the dulcet *Easter intermezzo* for which this latter opera is noted is well described by translating the name Placido Domingo ("calm Sunday").

Soprano Marisa Galvani, lovely to see and hear, was perhaps mis-cast as Santuzza. The character's telling moments are placed in the lower range, while Miss Galvani's strength is her bright top voice. More than once the climb from middle to upper register found her approaching a yodel. Baritone Giovanni Cimminelli was adequate in his two roles. To him fell the finest passage in *Tabarro*—"Nulla, silenzio"—and it continued to fall. As the false wife in the Puccini, Ute de Vargas proved she could outstretch her arms for a long period of time. Mezzo-soprano Rita de Carlo was effective in two supporting roles.

Anton Guadagno, one of the better gypsy conductors ("here today, Akron tomorrow"), squeezed from the Mascagni score its last drops of tomato paste, but realized the Puccini's eloquence. Stage director Tony Stivanello's blocking followed Robert Walpole's advice on sleeping dogs. Most of the excitement Friday night was provided by Mr. Domingo and his admirers, some of whom arrived from New York in a chartered bus.

On April 28, the Connecticut Opera Association will present the next of its scheduled performances—an English language production of Mozart's "*Marriage of Figaro*," with base Norman Treigle.

Hartford Stage

You Can Take It

By Aron Pasternack

Today, when the word "theatre" is said, one very often thinks of a temple of heaviness, a place where one is bombarded by ideas and images, where one sees his own grotesque reflection in the actor's faces. Much of these ideas of theatre are due to the influence of Antonin Artaud.

The essays collected in *THE THEATRE AND ITS DOUBLE* are sleek, dense, and cruel. Artaud exudes ideas and theories, and is very persuasive. Artaud originated the commonly misinterpreted idea of "theatre of cruelty," a theatre not necessarily of blood but of rigid control, lucid, submissive to necessity, conscious, a theatre "difficult and cruel for myself most of all." After one first reads Artaud, he is likely to run around campus screaming "Spectacle! Blood! Ritual! Magic!"

Artaud would have hated *YOU CAN'T TAKE IT WITH YOU*. He could have given convincing reasons and described lucidly its artificiality and petrification in a petrified culture. But I cannot help but love the play anyway.

YOU CAN'T TAKE IT WITH YOU is a comedy of character. Moss Hart and George S. Kaufman have taken a family of complete loonies and constructed a play around them. Nothing is contrived; all the humour and weird situations come out of the eccentricities of the characters. Mama Sycamore is a playwright because a typewriter was delivered by mistake to the house 8 years ago. Papa is into making fireworks in the basement. He is assisted by Mr. DePinna, who came to deliver the ice 8 years ago and hasn't left since then. Daughter Essie takes ballet lessons from a mad Russian, Kolenkhov, and bakes candies which her husband Ed Delivers - after he stuffs his home printed Marxist messages in the boxes. And Grandpa, who refused to pay taxes because there's no reason to - "Last time we used battleships was in the Spanish-American War...the constitution was paid

for long ago, and interstate commerce...what is interstate commerce anyway?" goes to Columbia commencements and presides over dinner tables of this happy madness.

The socially redeeming value of *YOU CAN'T TAKE IT WITH YOU* is well hidden, to say the least. There is no pity and fear or flashes of ultimate truth. Kaufman and Hart were not writing to start a revolution or to shock the sensibilities of their audience; they were writing for Broadway depression audiences of the 1930's who wanted to escape. In some ways the play is dated by this identification, but the characters and their humour have not aged at all; the audience can happily laugh at their foibles and laugh with them against the "normal" society of tax collectors and Wall Street industrialists.

So, escape and humour are what one can expect from a good production of the play. The Hartford Stage Company's production is very good indeed. The acting, without exception, is very fine, very tight. Paul Weidner's direction is reverential without being stratified; he has used 1970's methods to get 1930's atmosphere. Santo Loquasto's set is one of the seven wonders of the world - it is cluttered with magazines and Mama's scripts and Essie's candy and ballet clothes and Ed's printing press and Papa's fireworks and zounds of other goodies. It defines the happy haven of individualism that the Sycamore household is. The Hartford Stage Company production makes it impossible not to want to be a member of this household.

POSTLUDES presents an ALL-BACH Program
Friederike Delius, Violin
Peggy Holmes, Soprano
Andrea McCrady, Piano
Thursday, March 15
10:00 p.m. Garmany Hall

Faculty Show

Bob Cale At A.A.C. Gallery

By Richard Siegesmund

In the Widener gallery, down at the Austin Art center is the third and final exhibit of works by Trinity's new faculty in the studio arts. The show, which opened last week and runs till Thursday, is by Robert A. Cale who teaches printmaking; and as with the two previous faculty shows by George Chaplin and John Matt, Cale's work reflects the new direction that the studio arts have taken at Trinity for not only are conceptual ideas presented and developed, but there is a clear emphasis on the artist as a technician and craftsman as well.

Cale first came to Trinity last spring as a temporary replacement for Mitch Pappas but was asked to stay on because of the student response to his teaching. He is a graduate of Rhode Island School of Design where he studied printmaking under H.L. Fink, Michael Mazur, and Denji Noma, and has traveled in Europe as well as the United States to seek out the master printmakers

Worth Special Trip

KASPAR HAUNTING

By Stephen Fischer

The past several seasons of New York Theatre have too frequently failed to include a production that warranted a special trip to the city. Though there have been several interesting plays, and several less than fascinating plays given interesting staging, the two have rarely managed to combine. We are thus left with a penny or so saved, the accomplished, but hardly daring Hartford Stage Company, and the erratic work of sundry amateur-geniuses of the Theatre Arts Department.

It is no wonder then that when someone like Brook provides the necessary entertainment (as with his *Midsummer Night's Dream*) to lure us the hundred or so miles to

and study with them. He worked with S. W. Hayter in Paris, and has been an assistant instructor to Krishna Reddy in his master classes at the Printmaking workshop in New York. Presently, along with his job at Trinity, he teaches printmaking at the Pratt Graphic Center in New York City. The prints currently on display date back to his time at Hayter's workshop and include works which were executed within the last year.

Cale's work deals with color viscosity printing, a method developed by Hayter, through which it is possible to achieve very intricate and subtle color variations in an etching. The basic principle underlying this method is that a wet ink will reject and not mix with a drier ink that is rolled over it, so by controlling the amount of oil in your inks you can develop elaborate color structures. But the great difficulty with etching is that to make a print the artist has to have access to an etching press and sometimes that is

very difficult to arrange. To get around that problem, Cale has developed a style of printing that is his own and does not require a press. Using the ink viscosity principles he learned in Paris, he colors organic forms like fishes or the human body and then wraps them in paper to make the print. He calls this method nature printing and it can be done anywhere. One print in the show was done in the Ritz hotel in Barcelona. He used the marble end table in his room for an inking slab and then smuggled the fish carcass out of the hotel before the maid found it in the morning.

The prints have been exhibited all over the world and some of the collections they are in include the Collection Cabinet des Estampes, Bibliotheque Nationale, Paris, France; Collection Musee de Brest, Brest, France; New York Public Library; and the Library of Congress, Washington, D.C., among others. Cale will be back at the college next year teaching full time. The

exhibit in the gallery is open every day from one to five, and any inquires about purchasing a print can be made at the front desk.

One is struck by a calmness and serenity in Cale's work. It seems as though the work has been done by a man who is at complete peace with himself. Exception to this tendency is exhibited in the two body prints—the liveliness and spirit, as expressed by the subject matter and color, that come through are often in striking contrast to some of the calmer and more sedate works. When Cale can catch that freshness and lightness in his prints, his work becomes really exciting; and when he combines it with the calmness and restraint of his other prints the result is exquisite. The triptych "duo" is an example of his finest work. Here he combines a quiet control of the subject matter with the excitement of the application of ink on a surface to achieve a Japanese quality.

Tunes

"Masterpiece"

By The Rocker

The Temptations latest release truly lives up to its title: MASTERPIECE. It is an album that highlights what the Tempts do best. The vocal arrangements are incredibly tight, and the music, all written by Norman Whitfield, is very tasteful. The overall texture of the music is mellower than previous releases, but funk shines through as the force behind the beauty. Paul Riser has made this possible by arranging the tunes in a most artful manner, though he sometimes gets carried away in his use of a syrupy-sweet string section.

The title track, a depiction of ghetto life, sounds like a hybrid of the work done by Isaac Hayes for *SHAFT* and the Marvin Gaye material for *TROUBLE MAN*. My major complaint with the cut is that it sounds like a soundtrack, as if the music was meant to accompany certain visual events. It does not have the force to make you conjure up your own images.

The only other cut on the album that is not perfectly done is *HURRY TOMORROW*, an overdone number proclaiming the danger of psychedelics. The feelings of ensnarement and hopelessness are represented by seemingly endless repetition, and accompanied by what are now considered the stock, trip sound effects. Parts of the song are pretty, and it does succeed in making its point, but its length and lack of inventiveness make it boring. The rest of the album is just beautiful. From the super mellow *HEY GIRL* to the super funky *PLASTIC MAN* each cut is a delight. The Temptations have done it again.

the city, there can be no obstacle to stand in our way. Tickets are ordered well in advance, transportation is arranged—no doubt more than a few checks bounced; people count off the days, hours, to see The Royal Shakespeare Company perform still another revelation.

The Chelsea Theatre Group is currently doing a production of Peter Handke's *Kaspar* that generates the sort of electrical excitement which, like *Dream*, succeeds in recharging one's ever dwindling faith in the theatre. It is a jolting exercise of actors and audience, staged brilliantly by Carl Weber and Video Free America. The script itself is a complex, yet free-flowing linguistic study of Kaspar Hauser, a sixteen year old boy who turned up mysteriously in Nuremberg in 1828. Although he had reached his full adult mental and physical development, Huser could neither speak nor walk. Handke invites the audience into Kaspar's mind. We sit by the humiliation of falling, the frustrating struggle to stand, and the slow, muddled conceptualization of language.

Christopher Lloyd, an unspeakably talented actor, topples onto the stage, struggling desperately to keep his balance. The proscenium is bordered by fifteen television screens which alternately show wave patterns responding to audience noise, "live coverage" of the stage action, instant replays, delayed replays, replay replays. Kaspar falls: the audience is never allowed to forget the particular fall or the particular pained expression on his face as he hits the stage. Kaspar has fallen and the audience will not be allowed to forget.

"I want to be someone like somebody else was once." The actor is sweating, but at last

after ten minutes of cruel mime the character has managed to speak. "I want to be someone like somebody else was once!" Four prompters sit on elevated platforms that surround the stage. They wear white gloves and dark grey uniforms and use earphones, megaphones, and microphones to shout down instructions to the struggling, stringless marionette. Kaspar manages to stand. "I want to be someone like somebody else was once!" The line is repeated, explored, pulled out like a pocket.

Kaspar learns more words, more movement, and begins to relate to the objects about him: two chairs, one broom, one table, one desk, and one closet. He then enters into a series of Kafkan tableaux with other Kaspars that defy description, but at the time, hold a definite internal sense.

Sometime during the performance, one person walked out. The rest of us may or may not have watched him leave. Kaspar didn't seem to care, or even notice. More than once, more than one of us may have shifted uncomfortably in our seats. Neither the production nor the play provides what one normally hopes to see in the theatre. Those who go anticipating a kind of apertif

before a late dinner will be bitterly disappointed, regardless of whether they intend to eat in the village or mid-Manhattan. If *Kaspar* is experimental theatre, it is because it defies not only standard stage technique, but the facile trendiness that oozes from most off-off productions. It is not to be recommended to everyone. But for those with a sincere interest in theatrical art, it more than compensates for the bother of a trip to the city.

The Arts
& Criticism

Mather Boogie

"Repairs"

By Bye Birdie

The great excitement of Friday night concerts in the Washington Room is entirely in the dancing. The actual musical quality is of little importance; all that's required is a solid, rocking beat. It is not surprising then that *Repairs* was initially a great disappointment. One simply couldn't work out to their complex harmonies and highly lyrical songs. However, it didn't take long for the exceptional talent of the group to be apparent, and in time even the rudest members of the audience were brought around to giving them the hearing they deserved. After thoroughly professional renditions of "Suite: Judy Blue Eyes", "I Feel The Earth Move", and "San Francisco Blues", *Repairs* finally got down to business (as it were). The boogie was well worth the wait. They managed to carry their sensitive acoustical skills into rock to create a unique, confetti mountain sound. For me, the concert reached its peak with "Rock 'n' Roll Christian", perhaps the best of their many original songs. With the probable exception of our own boys from Outer Space, *Repairs* has undoubtedly been the best band to perform in the Friday night series.



Photo by Dan Kelman

THE TRIPOD

Editorial Section

VOLUME LXXI, ISSUE 20

Playing With Images

Among our letters this week, we find one from a reader who is concerned about how people view Trinity. (See 'image' below.)

We share his concern over the College's priorities, although we have a different notion of what should be done.

We, too, feel the College should not make a spectacle of itself during its one hundred-fiftieth anniversary celebration. The money used for entertainment might better be used to pay faculty salaries and offer scholarships. As part of the anniversary commemoration, the College will hold a balloon ascent. But Trinity hasn't survived this long because of nightclub routines. We hope our benefactors appreciate a good lecture as much as a good forward pass. And a new dormitory would be a better monument than any plaque or gate.

On the other hand, we think money is money--and if we can best use financial gifts for academic purposes, similarly, we can benefit our academic position--both in

image and in fact--by economizing wherever we can. That's where we dissent from our concerned reader: the Consortium should not be seen as the death of Trinity College but rather as a chance to both save money and expand our academic opportunities.

We'd like to add, however, that the College hasn't gone far enough in exploring the Consortium's moneysaving potential. For example, why not pool the athletic education resource of the five colleges as well as their language, graduate, and other programs? If the College must occasionally hold a spectacular, why not share the costs with other neighborhood schools?

By saving money in these areas and by receiving gifts from alumni and friends who are genuinely committed to the nuts and bolts of education (and not simply to the image and appearance of old alma mater dear) we will have plenty of money to keep Trinity, as our reader asserts, the first-rate school that it is--or even better.

Letters

'benefits'

To the Editor:

A few comments on your "Pinching Pennies" editorial of March 6, 1973.

The editorial suggests that the College may permit a decrease in the opportunities for students to engage in part-time on-campus employment. A review of the February pay periods from 1970 to 1973 demonstrates an interest in quite the other direction. In the first pay period of 1970, 254 students are listed on the part-time payroll, and in the second pay period 276 students are listed. Four years later (that is, last month) comparable numbers were 353 and 376. In other words, the tendency has been to create more positions for students, and a quick review of the student payrolls for 1970, 1971, 1972 and 1973 substantiates the trend shown from February of 1970 to February of 1973.

You should be aware that, at the request of President Lockwood, the Trinity College Council and Miss Robin Wassersug are engaged in an examination of ways in which the use of part-time student employment can be made even more beneficial to students and to the institution.

Next, let me join your appeal to the student body to maintain its contribution to the College scholarship program. All who study here, however wealthy or poor, have this in common: they are the recipients of financial aid from many benefactors who have given money with no strings attached to Trinity because of their confidence that it offers a high quality of education. None of us has paid the full cost of his education at Trinity, and many have accepted their personal benefaction without reflection. Those who do reflect upon it and who see merit in maintaining Trinity's strength and independence must also see merit in enabling the College to increase its capacity to offer similar assistance, and on similarly disinterested terms, to others who are students now or who will be. In short, those who have benefited from the gifts of others, gifts given without interest in the individuals who received them but only in the interest of increasing the opportunity for education should, in justice, continue the

tradition which they accept benefit from.
Thomas A. Smith

'dialect'

To the Editor:

In response to Coach McPhee's letter concerning conduct at sporting events, I wish to say that upon reading it I was somewhat relieved. I was under the impression that this sort of behavior was not only typical, but actually sanctioned as well: a type of team or school spirit, I was told. It was reassuring to read that a man who has been in competitive athletics for, I am sure, many years regards this behavior in the same manner as I.

Well Mr. McPhee, you express your puzzlement as to the motivation behind such actions; a very good question indeed. However, I would like to offer a possible answer: on page eleven (the sports page) of the same Tripod, one reads the headline "Trinity Iceman Kill..." In the sports world, it seems to me that many of these "extreme" adjectives have been adopted to "accurately" describe modern day sporting events. With a dialect such as that, is it really puzzling to observe complementary behavior?

Sincerely Yours,
Peter Garnick

'thanks'

To the Editor:

We would like to express our thanks to those students who have completed the questionnaires on independent study. We would appreciate it if those who have not yet done so would answer the questions as soon as possible. The value of a study of this kind is directly proportional to the amount of participation.

Sincerely,
Ad Hoc Faculty Committee
on the Evaluation of
Independent Study
Eugene W. Davis
Howard DeLong
William M. Mace

'image'

To the Editor:

On the evening of 8 March, while walking toward the Life Sciences Center, I was stopped in my tracks by a shrill whistle and a loud "Hey son, which way is the athletic center?" I directed the man to where he wanted to go. As I turned and walked away, I heard an indistinct mumble and a burst of derisive laughter. Giving directions to someone unfamiliar to Trinity is not new to me. However, this time I did not hear the "Thank you!" which I had heard every time in the past. Instead, I was rewarded by a performance which was only less rude than it was arrogant. I wondered to myself just where our guest thought he was. Most people at Trinity are pretty enthusiastic about the tennis matches being held here. I am not and not because of one man's rudeness.

My main concern about the tennis matches is what they do for Trinity's image. What do people think the purpose of Trinity is? I say it is to be a center of learning and scholarship. Obviously, some people believe that the purpose of Trinity is to provide spectacles for their pleasure. To others Trinity exists to gratify their egos. A Trinity win at football has the same physiological-emotional effect on them as a shot of testosterone. So many of our alumni seem to be of these two types. Many others, including too many of our administrators, think that the main purpose of Trinity is run like a model business--to stay in the black no matter what it must do and no matter whom it must consort with. I say what the College needs to do is to stop catering to vanity of alumni and local yokels and to start responding to Trinity's real needs. I say we don't need a spectacle for our hundred-fiftieth anniversary. I think the nicest way we could celebrate our susquecentennial would be to hire thirty additional faculty and raise all faculty salaries twenty-five percent. Where is the money going to come for this? I say to the alumni who love to have Trinity entertain them, "Give till it hurts!", because for Trinity it's now or never! No rich alumnus has the right to cheer Trinity

onward in Jesse Field or anywhere if he won't repay the school which took the pains to educate him. Last year, in one bequest, Yale University received more money than Trinity has been given in its entire history. I'm sure that the people in the Alumni Office will not like this letter. I'm sure they will produce figures to show just how generous our alumni are. The fact is that they are so generous that the powers-that-be feel we must deliver ourselves into the hands of a consortium to save our financial neck. I'm sure that the Alumni Office will ask me to apologize and I refuse to do so in advance. The only thing that would make me apologize is to see some of our dear friends put the cold hard cash on the line to make sure Trinity remains the top-rate school that it is.

Sincerely,
John Philip Kupferberg, '73

'hold-out'

To the Editor:

I am writing to try to clarify what has happened with the Connecticut Public Interest Research Group (ConnPIRG) in the past few weeks. So far, three of four schools actively engaged in petitioning have passed the 50% mark; these schools being the University of Connecticut, Central Connecticut State College, and Wesleyan University. What the ConnPIRG petition is asking for is for funding from the student bodies to create and staff a public interest organization based on the model established by Ralph Nader.

At Trinity, the petitioning effort is more than halfway done. The hold-up has occurred here because of timing. Unfortunately, petitioning started just before Open Week, and started again in the midst of mid-terms. In this last week before Spring Vacation, Trinity ConnPIRG will be making a final effort to get over the 50% level. Conn PIRG workers will be soliciting signatures at lunch and dinner through Thursday (March 15). Please see them to sign up or to get more information.

Peter Basch '74

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From The Right

Why We Should Abolish Juries

By James Jackson

(Editors Note: This is the second part of a two part series on "The Mechanics of Justice.")

When a social institution fails us and fails us regularly, is our only choice to do away with that institution? In questioning the value of the jury, we face this problem of the erratically functioning social mechanism. But not only does it not operate fairly, the very Constitutional guarantee itself of trial by jury is illusory. Every state has some restriction on its use in misdemeanor cases and most only allow it in felonies. Even though technically guaranteed of the right to jury trial, the time it takes to impanel one is prohibitive in most cases and practically impossible when the accused is held in detention being unable to make bail. This situation is not, however, one that can be corrected through some structural revision because it is inherent in the jurical system itself.

In examining the historical origins of the jury before going on to some of the reasons for getting rid of it, we see that the English jury arose as a significant improvement on earlier methods of adjudication (e.g., trial by ordeal, trial by combat, etc.). It was intended as an impartial fact-finding body of citizens serving a dual purpose: the first being to advance the democratic ethos and inspire confidence in a legal system wherein decision-making power lay in the hands of one's peers; the second to act as a barometer of the regnant social morality. The idea of 12 jurors probably derived from Christian theology: the 12 disciples of Christ. Today in looking at this joint purpose, we see that it no longer applies. If the jury system in any way promotes the democratic ethos or inspires confidence, it is in spirit and certainly not in fact: the jury is subject to the most petty of emotional factors and, in any but the case of unusually attractive defendants, this can be fatal. The other aspect of its representing the community's morality, is just not feasible in a culture as socially atomized as ours.

One of the jury's most salient flaws is the delay it

creates. A jury trial in court time alone takes 3 to 4 times longer than a trial conducted by a judge. Though only a small fraction of criminal cases are tried by jury (about 5-8%), it is the interminable wait in getting one that is responsible for this. The process of selecting jurors is long and cumbersome and although not requiring actual court time, it does necessitate the presence of a judge in its latter stages (hence the less time that judge can spend hearing cases).

The quality of instilling confidence in the judicial workings intrinsic to the idea of the jury, does simply not exist. Of the thousands of people called for prospective jury duty, only a few will actually serve and of those maybe some will even hear a case. If having surmounted the obstacles of selection (often a very demeaning experience), the juror is actually called into court, more likely than not, either the judge will not appear, the defendant will have been transported to the wrong courthouse or defense counsel will ask for an extension to follow up some new evidence and the jury will have to be dismissed. And contrary to popular belief, court cases are not exactly exciting so that if nothing else, the jurors may have trouble staying awake. The point to be emphasized is that though procedural arrangements can be improved, the problem will still prevail: court cases will still be dull and the jurors not already disillusioned will not be likely to take their role seriously.

The notion of the jury as community representative is another anachronistic absurdity. Jury lists are compiled from telephone directories, voter registration lists or by the "key man" system. The first two methods a priori eliminate the millions who don't own phones or haven't registered and the third in relying on some key man in the community to suggest people for jury duty smacks inevitably of favoritism. By exempting doctors, lawyers, teachers, policemen, government employees and those suffering financial hardship, we not only eliminate a significant portion of the population, we eliminate a majority of those who are best qualified to understand what goes on in a criminal case.

Even if we were able to get reasonably intelligent jurors, there is still the problem of their ability to discern the essentials. Many modern cases hinge on questions of fact that require a prior familiarity with the law in order to grasp. Studies have indicated notable deficiencies in jurors' listening comprehension as well as tendencies among racial and nationality groups to uniform voting patterns that would seem based on a shared experience independent of that case (e.g., it is clear enough that people in an economically impoverished situation are bound to feel repressed by society and hence more likely to identify favorably with others in the comparable position of "legal repression").

The last point I want to mention has to do with the courtroom thespian, the lawyer who before a jury uses all his histrionic resources in pleading a case. Such practices have the desired effect of impressing the jurors and diverting them from more pertinent issues. It has been shown (Valparaiso Law Review Fall 1966, Law and Society Review 1970) that the jury's emotional reaction to the lawyer, witnesses, defendant, etc., have more bearing on the case than the logic of the testimony.

How best to amend the ailing judicial system? A plausible alternative to the jury might be a panel of say five expert auditors selected at random from a previously agreed upon list. This list might be compiled of law school students, retired lawyers, or judges who have been selected through a panel of private citizens chosen by the community. The panel would serve only the limited purpose of weeding out bias. The advantages of such a plan are several: a saving of time in the impaneling of jurors, a reduction of the court time needed to read and explain the necessary instructions, an improvement in the quality of the verdicts and the enhancing of public confidence in the law that would go with it.

All in all, the jury is a most inefficient tool of administrative justice and its diminishing use, if nothing else, testifies to its atavistic status in modern court procedure.

In The Third World

About Amilcar Cabral

By The Political Education Committee Of The Trinity Coalition Of Blacks

On January 20, 1973, the revolutionary peoples of the world suffered a tragic loss when our beloved comrade Amilcar Cabral, a truly humane peoples' liberator, was assassinated by a particular segment of the world reactionary forces, the Portugese. Brother Cabral was the Secretary-General of the African Party for the Independence of Guinea-Bissau and the Cape Verde Islands (P.A.I.G.C.), the vanguard liberation force that has waged a just struggle against the Portugese colonialists since 1959.

For centuries the oppressed population of Africa has struggled against the inhumane yoke of colonialism imposed upon us by imperialist countries in their desperate search for new areas to exploit. Only recently, however, with the emergence of such liberators as Patrice Lumumba in the Congo, Eduardo Mondlane in Mozambique, and Amilcar Cabral in Guinea-Bissau has the struggle of our comrades in Africa been made known to those of us physically separated from that particular target of exploitation. The oppressor, in adhering to his principle of "divide and conquer", attempted to keep us unaware of the world wide struggles being waged by the oppressed. Realizing the futility of this particular endeavor, the oppressor has tried to distort these just, righteous, humane liberation struggles and make them appear unjust, unrighteous, and inhumane. We the residents of the poor and oppressed world community, however, are not deceived by the oppressor's tricks, and we have discerned the truth. The struggles waged by the oppressed against the oppressor are just.

With the assassination of Amilcar Cabral the world revolutionary movement, particularly the segment in Guinea-Bissau, suffered a great loss. This loss, although great, was not lethal. No truly revolutionary movement is dependent upon one man. Revolutionary movements are always prepared for the brutal actions of the world reactionary forces. Shortly after Brother Cabral's assassination, his position as Secretary-General of the P.A.I.G.C. was filled by yet another sincere, dedicated, peoples' liberator. The traitors that murdered Brother Cabral were caught and handed over to the P.A.I.G.C. ... the peoples' justice will be done.

We, the members of the Trinity Coalition of Blacks, stand in solidarity with all just, humane revolutionary movements. We support the liberation struggle being waged in Guinea-Bissau and the Cape Verde Islands.

Although we mourn the physical loss of our beloved comrade Amilcar Cabral, we are not downcast and our spirits are buoyed because his memory and spirit are a source from which we draw a vast amount of strength. Every day his movement nears its goal of (1) an immediate conquest of national independence in Guinea and the Cape Verde Islands, (2) democratization and emancipation of the African populations of these

countries, exploited for centuries by Portugese colonialism, and (3) achievement of rapid economic progress and true social and cultural advancement for the peoples of Guinea and the Cape Verde Islands.

One more martyr to the righteous cause of freedom for the oppressed has fallen. A multitude will arise to take his place. Long live Amilcar Cabral.
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Marlette



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Barkan Up The . . . The Night C.B.S. Chickened Out

By Steve Barkan

A few years ago a scheduled performance at Trinity of the Jefferson Airplane was canceled. The nonappearance of this popular group led to some sarcastic jokes. People here proclaimed, "The Jefferson Airplane will not be here tonight!" Others asked, "Did you hear that the Beatles won't be here next week?" Those were not happy days.

Neither are these. Last Friday night C.B.S. did not show its scheduled presentation of Joseph Papp's production of "Sticks and Bones," David Rabe's Tony Award-winning, bitterly antiwar play about a blinded Vietnam veteran's homecoming.

Earlier in the week, Robert D. Wood, president of the C.B.A. television network, had announced an indefinite postponement of the drama on the grounds that its showing "at this time might be unnecessarily abrasive to the feelings of millions of Americans whose lives or attention are at the moment emotionally dominated by the returning P.O.W.'s and other veterans who have suffered the ravages of war." A majority of the 185 C.B.S. affiliates had previously indicated their refusal to air the program.

One wonders whether this can be the very same network that showed a very abrasive "The Selling of the Pentagon" two years ago and whose president at the time, Frank Stanton, subsequently refused on freedom of the press grounds to give Congress outtakes of the program, thereby risking a contempt citation that was never voted upon. Instead, he received a Trinity honorary degree that was well deserved (unlike the one awarded the same day to Governor Meskill).

One wonders again whether this can be the same network that presented a series of reports hosted by Walter Cronkite last fall on the Watergate scandal and the Soviet wheat deal, both of which were abrasive to the feelings of President Nixon.

One must wonder, then, whether C.B.S. has been intimidated by recent Nixon Administration attempts to control the media. The American Civil Liberties Union condemned C.B.S.'s decision to postpone "Sticks and Bones" as "corporate cowardice." It said that Mr. Wood's explanation "cannot disguise the fact that the postponement was based on the controversial political content of the production. The C.B.S. decision offends the First Amendment."

Just as the P.O.W.'s were used as pawns by Richard Nixon while the war was still officially going on, so are they now being used as pawns as they return home, and the effect of their return has been so great as to cow C.B.S. into stifling the expression of artistic creativity.

Watching the P.O.W.'s come home has been an emotional experience, which makes it all the more tragic to see them used as a panacea for America's sins in Vietnam and as an excuse for Nixon and Agnew to denounce amnesty for those who refused to redde their hands.

We cannot shut our eyes to the memory of Vietnam. For if we do, we shall have learned nothing. We must ignore the drivel that pours out of Richard Nixon's mouth, for he would have us forget all about the war. We cannot let ourselves be fooled into agreeing with the P.O.W. who said, "God bless America," no matter how moved we were by the circumstances surrounding his statement.

But C.B.S. has refused to show a play about the homecoming of a veteran who, like the 50,000 who came home dead and the 250,000 who now lie maimed in V.A. hospitals, did not return in glory. "Theater is a social force," Joseph Papp said last week. It must reflect the great issues of our times. At its highest, it represents a commitment to art and society." C.B.S. has made a mockery of this commitment.

A letter to Robert D. Wood at the CBS television network division, 51 West 52nd St., New York, N.Y., might still help to change the network's mind. Rabe's play is well worth seeing.

Newsweek's pseudonymous TV reviewer, Cyclops, wrote last week about "Sticks and Bones." Despite some reservations about the drama, he still maintained, "I cannot recall anything on commercial television of an intensity comparable to this production. Mr. Rabe has such a brute dramatic power, and the actors in his play are such superb accomplices at shaping it, that "Sticks and Bones" bludgeons the emotions. Like a wounded Dreiser, or perhaps a young Eugene O'Neill, he blunders into deep terrors and thrashes there. Such is his strength that he pulls us in after him. We are back among primal things, evil ceremonies, the sacrifice of the blind seer, the scapegoat become garbage, the rites claustrophobic. The final image on the TV screen is so perfect, and so perfectly appalling, that your mind will want to throw up."

This, then, is the play that you did not see on TV last Friday, for that was the night C.B.S. chickened out.

Feiffer

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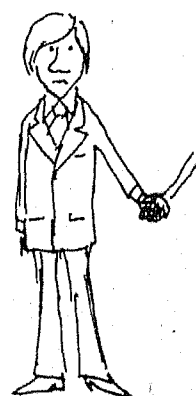
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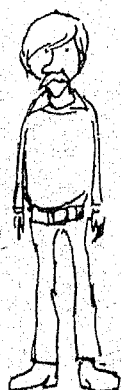
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WHEN I GOT MARRIED. VIETNAM.



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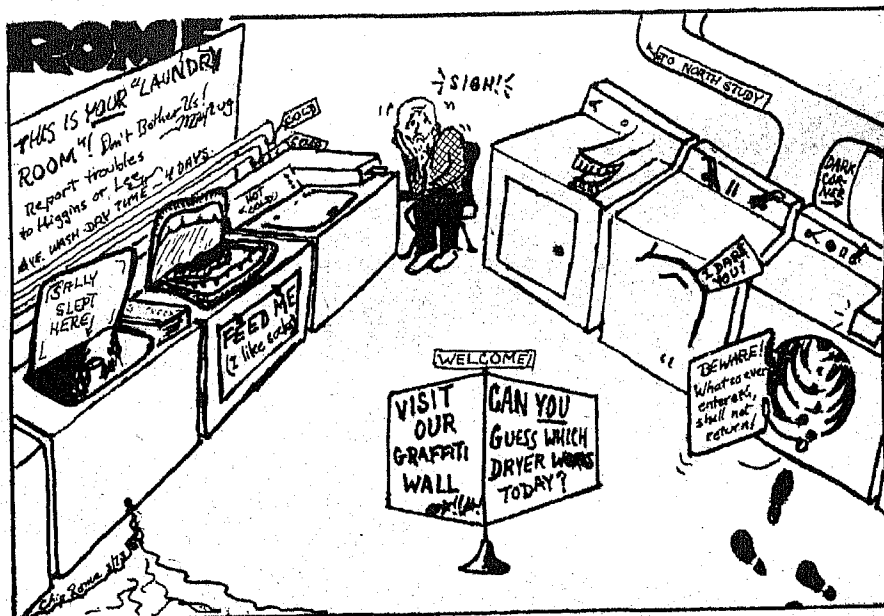
By Matt Moloshok

March 10 -- Trouble with the burro today, and Alice is getting impatient. She keeps prodding the mule but he won't respond.

But I don't share the staff's feelings toward him. I would never be so jocular with such a great man. And I am honored that today he rewarded my affection by giving me newer and bigger responsibilities. Henceforth, I will eat at his table, off his own place, even before he does. This is indeed an honor and a privilege.

But all is not lost: our lawyers have cleared "National Velvet" for a New York premiere in September and we're told the theater is already sold out for seven weeks. Critics are harping on its educational value and redeeming social importance. And Mr. De Molo just sold the paperback rights to the story of "How We Filmed 'National Velvet'" for an undisclosed sum.

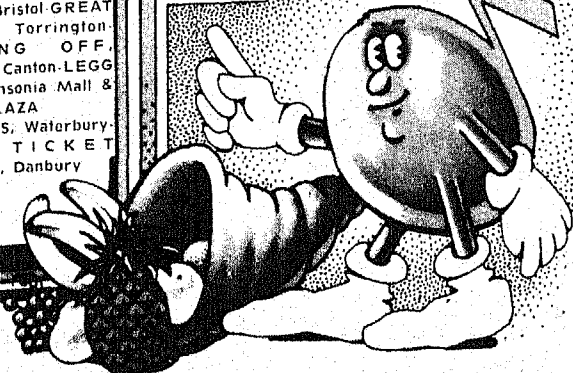
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Announcements

Hillel

RABBI

Rabbi Rosenbaum will be on campus Tuesday night at 7:00 p.m. and welcomes students to talk with him—a discussion, counselling, or just a chat. Wean Lounge.

FREE UNIVERSITY

Mishnah - Pirke Avot will meet Tuesday night 8:45 p.m. All are welcome to participate in this exciting open seminar lead by Rabbi Rosenbaum, Hillel advisor. McCook 324.

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American U.

Students interested in spending the Christmas Term 1973-1974 in Washington, D.C. on an academic leave of absence with The American University should look at the information available in the reading room of the Office of Educational Services and talk with Dean Winslow before Spring Vacation begins.

Intramurals

Groups planning on entering the Intramural softball competition, golf tournament or track meet must indicate their intentions and submit a roster to Mr. Graf, F.A.C., by Friday, March 16th.

This Week

Tuesday, March 13

11:00 a.m.-7:00 p.m., Roten Gallery Print Sale, A.A.C.
4:00 p.m., Faculty Meeting, McCook Auditorium
6:30 p.m., SEC, Wean Lounge
7:00-9:00 p.m., Jesters Rehearsal, Washington Room
7:00 p.m., MHBoG, Senate Room
7:30 p.m., Chess Club, Room 103, H.L.
7:30 p.m., Film: *The Wild Child*, Cinestudio
8:15 p.m., Lecture sponsored by the Cesare Barbieri Center and Archeological Institute of America—Professor Anita M. Furshpan, University of Connecticut "The Hebrew Union College Excavation at Tell Gezer, Israel", L.S.C. Auditorium
9:00 p.m. Bible Study—The Letter to the Romans, Chapel Undercroft
9:15 p.m. Film: *Two English Girls*, Cinestudio
10:30 p.m., Compline, Chapel
Wednesday, March 14
12:30 p.m., The Eucharist, Chapel
4:00 p.m., TCC, Wean Lounge
7:30 p.m., Film: *The Wild Child*, Cinestudio
7:30 p.m. Conn. Civil Liberties Union, Room 132, L.S.C.
9:15 p.m., Film: *Two English Girls*, Cinestudio
Thursday, March 15
4:00 p.m., Graduate Committee, Committee Room
7:30 p.m., Film: *The Wild Child*, Cinestudio
8:00 p.m., SIMS, McCook Auditorium
9:15 p.m., Film: *Two English Girls*, Cinestudio
10:30 p.m., The Eucharist, Chapel

Jonathan Kozol, best-selling author and advocate of the free school movement, will give a public lecture at 8 p.m. Tuesday evening, March 27, in Holcomb Commons at the Gengras Campus Center, University of Hartford. There is no charge for admission.

Kozol will appear under auspices of the Speakers Bureau, UofH Student Association. At the close of his talk, he will take part in a question-and-answer session with the audience.

A Harvard graduate who became a Rhodes scholar at Oxford University, Jonathan Kozol has been in the public eye since the 1960s when his first work, "Death at an Early Age," won the National Book Award.

Audio-Visual

The Director of the Audio-Visual Center, Mr. 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.

Friday, March 16

SPRING VACATION BEGINS AFTER LAST CLASS TODAY
7:30 and 11:20 p.m., Film: *Two English Girls*, Cinestudio
9:35 p.m., Film: *The Wild Child*, Cinestudio
Saturday, March 17
7:30 and 11:20 p.m., Film: *Two English Girls*, Cinestudio
9:35 p.m., Film: *The Wild Child*, Cinestudio
Sunday, March 18
5:30-9:30 p.m., Archdiocese of Hartford, Catholic Youth Organization, Cheerleading Contest, F.A.C., Unit A
Monday, March 19
Classes resume April 2

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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.

Library Hours

Friday, March 16, 8:30 a.m. - 4:30 p.m.
Saturday, March 17, 9:30 a.m. - 4:30 p.m.
Sunday, March 18, CLOSED
Monday, March 19 - Friday, March 23, 8:30 a.m. - 4:30 p.m.
Saturday, March 24, 9:30 a.m. - 4:30 p.m.
Sunday, March 25, CLOSED
Monday, March 26 - Friday, March 30, 8:30 a.m. - 4:30 p.m.
Saturday, March 31, 9:30 a.m. - 4:30 p.m.
Sunday, April 1, 2:00 p.m. - 12 Midnight
Monday, April 2, Resume Regular Hours
Friday, April 20, 9:30 a.m. - 4:30 p.m.
Saturday, April 21, 9:30 a.m. - 4:30 p.m.
Sunday, April 22 (Easter), CLOSED
Monday, April 23, Resume Regular Hours

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Daley is Epee Champ**Fencers Fare Well in New Englands**

By Bob Gershenfeld

With buoyant optimism, garnered from two consecutive victories, the Trinity College Fencing team journeyed to WPI for the New England Fencing Championships. After a slow start Trinity had begun to put things together near the end of the season. Ralph Spinella, a former Olympian, had given lessons and all six members invited to the championships were game to try out their new attacks.

Trinity's contingent consisted of Phil Daley, Bob Gershenfeld, Rick Johansen, Dave Cass, Ray Fahrner and John Traino. Trinity's best hopes for victory lay in the epee competition where Gershenfeld and Daley had both compiled over 80% win factors for the second half of the season.

The morning session started out slowly, however, as Gershenfeld lost two close 5-4 bouts, and Johansen lost a similarly close bout. Daley, however, was in prime form and kept Trinity in the team competition with unbelievably rapid, clean victories.

In the third round, momentum shifted as Mr. Spinella arrived on the scene and Trinity's attacks started clicking. Fahrner and Traino fenced some of their best matches varying between one-tuos and simple high-low attacks to easily defeat their highly touted opponents. Johansen and Cass also

picked up a pair of victories in sabre.

In epee crowds were beginning to form when Trinity's epees appeared on the strip - the word was out that Daley was hot. Gershenfeld and Daley ended the day with four straight wins. After the heated action the team retired to the scorer's table to watch the day's results be tabulated.

Trinity's final standings showed their improvement through this fencing season, as they finished sixth out of the twelve schools represented in the New England Conference. The foil team placed seventh as John Traino contributed his best fencing of the season picking up five wins. The sabre team managed three victories. The epee squad which was seen as Trinity's strength all year pulled it together at the end and won the epee championship. Daley was magnificent all day with high line point attacks while Gershenfeld after a slow start put together his binding fleiches. The only squad which defeated Trin's epee team was MIT with both matches going 5-4; however, other teams fared better against MIT and Trinity was to gain revenge against MIT in the afternoon round.

In the afternoon's individual championships the story was all Phil Daley. Phil had struggled at the beginning of the year

and at the half way mark possessed only a 3-7 record. The second half of the year, he came on like great guns and had a 12 match undefeated streak going into the New England Championships. After Phil's beautiful morning round all the competitors were gunning for Phil. In the opening round of the finals he was surprisingly tripped up by WPI's Baronowski whom he had beaten soundly earlier. Daley, who had finished second in this competition in 1971, wanted the big win and saw the pressure now upon him. He responded marvelously as he continued to fence intelligently while still employing his eccentric style. Beat attacks and good control of distance marked Phil's afternoon wins. As Phil's last bout approached he discovered that Barownowski had lost his second bout - the road to the championship was cleared. Unfortunately a "lefty" - always difficult - from MIT stood blocking that path. As the match went to 4-4 Gershenfeld, Fahrner and Spinella hunched nervously in the corner, while Daley in his intimitable manner was seen drumming away to Jefferson Airplane. A flurry of activity, a red light, and a huzza from the crowd - Daley had won the New England championships. When asked about his feat as he picked up the trophy, the champ's only reply was an enthusiastic: "COWABUNGA."

Girls Squashed

By Frances Congdon

On the weekend of March 2-4 Trinity sent its top four players to Wesleyan to play in the Nationals. Only one player from Trin's undefeated team, Dusty McAdoo, was seeded but she failed to make it to the quarterfinals. Erica Dumpel and Tracey Wilson both made it to the quarterfinals in the consolations.

McAdoo, the Bantams no. 1 racquetteer, won her first two matches, but in her third match lost to the nationally ranked no. 8 player in a very competitive set.

Karen Kahn, who played in the second position for Trinity most of this year, received a bad draw, unfortunately. She easily beat her first opponent but then met the no. 4 seeded player in the second round and lost.

Erica Dumpel drew a bye for her first round but lost her second match. Her opponent went on to finish fifth in the tournament. Erica then played in the consolations but lost to the eventual runner-up in the quarterfinals.

Tracey Wilson, who played no. 4 on the Trinity team, lost her first match to a girl from Yale. In the consolation, she too, made it to the quarterfinals before bowing out.

The overall tournament went pretty much as expected. The top four seeds made it to the semifinals.

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Aetna . . .*from page twelve*

upset of the evening, as they came from behind in the third set tiebreaker to edge Smith and Lutz, who are generally regarded as the best doubles team in the world.

Rosewall then garnered the actual win-

Girls interested in playing on the tennis team should contact Jane Millspaugh at Ferris this week.

Girls interested in playing on the lacrosse team should see Jane Fox in the near future.

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If newspapers are not removed from in front of your door by 9:00 a.m., or if they are not picked up by 4:00 p.m. by truck from a drop-off point, call Buildings and Grounds, 527-3151 Ext. 277, for service.

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Aussies Take AEtna World Cup, 5-2

By Peter Taussig

Ken Rosewall, whose vital statistics of 38 years, 67 inches, and 140 pounds made him the oldest and smallest man on the Ferris Athletic Center court, played the major role in leading Australia to its third team victory in four years of the World Cup Tennis Tournament, 5-2, over the United States.

The native of Sydney, who has been competing on the international level for almost 20 years but was participating in only his first World Cup, was undefeated over the four day competition, which has been sponsored by AEtna Insurance for the last two years. He took two singles matches and teamed with 21 year old (and a week into marriage) John Alexander to win a crucial doubles clash on Saturday night, probably the most exciting evening of the tournament.

Stan Smith staked the U.S. to an early one point lead by narrowly defeating popular John Newcombe in three close sets on Thursday after an entertaining pro-celebrity mini-tournament won by the team of Bob Lutz and well-known movie actor James Franciscus at the expense of Australian Captain Fred Stolle and everybody's favorite, Bill Cosby.

Roy Emerson and Rosewall, though, copped victories Friday at the expense of Arthur Ashe and Marty Riessen, respectively, the latter match being the only straight set victory of the tournament.

On Saturday, Riessen provided the upset of the week, as he startled Newcombe after having had just 20 hours rest following his match of the previous evening.

That victory had the sellout crowd of 2200 fans thinking that the U.S. would go into the Sunday program of two matches with a 3-2 lead, but Rosewall and Alexander scrambled their way to the second

(Continued on P. 11)

These photos are by Dave Levin. Clockwise, they are of Stan Smith, Marty Riessen, John Newcombe, Roy Emerson and Ken Rosewall.

