Seven Programs Get National Science Gift

The college received this week a grant of $167,000 from the National Science Foundation to support programs in the science curriculum, science research, and urban environmental studies.

The allocation provides $20,250 for undergraduate research projects, $18,665 for biology and ecology laboratory, and $1,865 for scientific equipment and ecology laboratory, and $89,070 for an urban studies director or professor and Faculty assistant. The grant will not affect next year's budget. All programs were dependent solely on the receipt of the grant.

Dean Nye indicated Tuesday that the grant might cost the college a few hundred dollars. According to the NSF agreement over the next three years, he said. The grant money must be spent solely on the receipt of the grant. The grant will provide funds for curriculum development, special seminars over the next three summers, and a leave of absence. According to the NSF agreement over the next three years, he said. The grant money must be spent solely on the receipt of the grant.

The physics department will receive grant money to study the use of computers in physics courses, and the relation of physics to environmental studies for summer field research.

The sociology department will be helped in supplementing its drive to increase the number of its faculty.

The biology department will receive $20,250 for research on urban environmental studies.

The Mathematics department will receive $20,250 for research on urban environmental studies.

Ferris Athletic Center Tuesday, saw a sign that the College has set in its relations to students charged with the sale of narcotics, and with other felonies.

The outstanding football season helped the editor to keep the sports page filled until Christmas. Now if the basketball team can just get hot...
O'Neill Theatre Troupe Impresses at Austin

by Glenn Gustafson

There are a number of ways to learn about the theatre. You can audition for the school play, get a part (if you're lucky), spend maybe five or six weeks rehearsing (a few hours every day), and try not to look nervous as you say your lines in front of a live audience for the first time. Then, your ego blasted you can turn to either business confrontation or, as you go "behind the scenes." Or you can spend a semester at the Eugene O'Neill Memorial Theatre Center at the University of Connecticut, where the atmosphere is really all about. Like getting up every morning, at 7:45 to begin a day of class and everything from costume design to directing, and, oh, acting. Like rehearsals in the afternoon and more classes in the evening and learning a scene until perhaps 2:45 the next morning. Like talking in your sleep in New York and going to parties where Broadway producers reveal their fixation with money. The difference between these two approaches is enormous; the former is superficial and the latter is exciting. If you see the Bus Company, the student troupe from O'Neill, at the Austin Arts Center Monday night you know what I mean.

It was obvious from the start that the group was together, in every sense of the word. "Old Movies," their own composition, featured filmography on the classic silent films. "Bob & Carol & Ted & Alice" spoofed the Keystone Cops; Christian Horn '73, Trinity's only representative at the Center, played a mustached villain in "Perils of Polly" and a saloon brawl to end all saloon brawls in what else, "Cripple Creek Barroom." Each scene was meticulously choreographed, featuring Tarantula Theatre, students and bodies free.

This was not only an appetite for the audience for the main event, "Flowers and Trees," a new play by Tom Crehore, I'm sure there were even more than 1,250 people who showed up. In fact, my guess is that there were 925 scenes but I didn't have the count. As you might guess, the effect of the main event was not as overpowering. Instead of the preconceived ideas about a middle-aged teacher who is brought in to teach in a school where the acting is bad, the teacher is brought in to teach in a school where the acting is good.

Practically every word that a teacher, let alone an actor, says in "Flowers and Trees" is worth listening to. Actors and actresses, that was enough. Although I am sure that not every member of the O'Neill troupe burned with the desire to be an actor (there are other aspects of theatre), their performances were impressive, all of them. Since one goes to the Center to learn about the theatre, it is, so to speak, only out of a conviction to tell your story, that the result is basically what I am more interested in. One reason why "Flowers and Trees" probably better different thoughts and feelings and a playing in the minds of every member of the audience is the way the story is told. It is an hour and a half of this, the effect is much more powerful. One reason why "Flowers and Trees" is best is that it is well-written. Its themes, its ideas, are best, and the result, in my mind, was that of what is produced through the skillful use of cinema. Certainly these political rallies that occurred during the early 30's, rather she puts her cameras into formal positions which divide Hitler and his opposition into two aspects of theatre, their performances were impressive, all of them. Since one goes to the Center to learn about the theatre, it is, so to speak, only out of a conviction to tell your story, that the result is basically what I am more interested in. One reason why "Flowers and Trees" probably better different thoughts and feelings and a playing in the minds of every member of the audience is the way the story is told. It is an hour and a half of this, the effect is much more powerful. One reason why "Flowers and Trees" is best is that it is well-written. Its themes, its ideas, are best, and the result, in my mind, was that of what is produced through the skillful use of cinema. Certainly these political rallies that occurred during the early 30's, rather she puts her cameras into formal positions which divide Hitler and his opposition into two aspects of theatre, their performances were impressive, all of them. Since one goes to the Center to learn about the theatre, it is, so to speak, only out of a conviction to tell your story, that the result is basically what I am more interested in. One reason why "Flowers and Trees" probably better different thoughts and feelings and a playing in the minds of every member of the audience is the way the story is told. It is an hour and a half of this, the effect is much more powerful. One reason why "Flowers and Trees" is best is that it is well-written. Its themes, its ideas, are best, and the result, in my mind, was that of what is produced through the skillful use of cinema. Certainly these political rallies that occurred during the early 30's, rather she puts her cameras into formal positions which divide Hitler and his opposition into two aspects of theatre, their performances were impressive, all of them. Since one goes to the Center to learn about the theatre, it is, so to speak, only out of a conviction to tell your story, that the result is basically what I am more interested in. One reason why "Flowers and Trees" probably better different thoughts and feelings and a playing in the minds of every member of the audience is the way the story is told. It is an hour and a half of this, the effect is much more powerful. One reason why "Flowers and Trees" is best is that it is well-written. Its themes, its ideas, are best, and the result, in my mind, was that of what is produced through the skillful use of cinema. Certainly these political rallies that occurred during the early 30's, rather she puts her cameras into formal positions which divide Hitler and his opposition into two aspects of theatre, their performances were impressive, all of them. Since one goes to the Center to learn about the theatre, it is, so to speak, only out of a conviction to tell your story, that the result is basically what I am more interested in. One reason why "Flowers and Trees" probably better different thoughts and feelings and a playing in the minds of every member of the audience is the way the story is told. It is an hour and a half of this, the effect is much more powerful. One reason why "Flowers and Trees" is best is that it is well-written. Its themes, its ideas, are best, and the result, in my mind, was that of what is produced through the skillful use of cinema. Certainly these political rallies that occurred during the early 30's, rather she puts her cameras into formal positions which divide Hitler and his opposition into two aspects of theatre, their performances were impressive, all of them. Since one goes to the Center to learn about the theatre, it is, so to speak, only out of a conviction to tell your story, that the result is basically what I am more interested in. One reason why "Flowers and Trees" probably better different thoughts and feelings and a playing in the minds of every member of the audience is the way the story is told. It is an hour and a half of this, the effect is much more powerful. One reason why "Flowers and Trees" is best is that it is well-written. Its themes, its ideas, are best, and the result, in my mind, was that of what is produced through the skillful use of cinema. Certainly these political rallies that occurred during the early 30's, rather she puts her cameras into formal positions which divide Hitler and his opposition into two aspects of theatre, their performances were impressive, all of them. Since one goes to the Center to learn about the theatre, it is, so to speak, only out of a conviction to tell your story, that the result is basically what I am more interested in. One reason why "Flowers and Trees" probably better different thoughts and feelings and a playing in the minds of every member of the audience is the way the story is told. It is an hour and a half of this, the effect is much more powerful. One reason why "Flowers and Trees" is best is that it is well-written. Its themes, its ideas, are best, and the result, in my mind, was that of what is produced through the skillful use of cinema. Certainly these political rallies that occurred during the early 30's, rather she puts her cameras into formal positions which divide Hitler and his opposition into two aspects of theatre, their performances were impressive, all of them. Since one goes to the Center to learn about the theatre, it is, so to speak, only out of a conviction to tell your story, that the result is basically what I am more interested in. One reason why "Flowers and Trees" probably better different thoughts and feelings and a playing in the minds of every member of the audience is the way the story is told. It is an hour and a half of this, the effect is much more powerful. One reason why "Flowers and Trees" is best is that it is well-written. Its themes, its ideas, are best, and the result, in my mind, was that of what is produced through the skillful use of cinema. Certainly these political rallies that occurred during the early 30's, rather she puts her cameras into formal positions which divide Hitler and his opposition into two aspects of theatre, their performances were impressive, all of them. Since one goes to the Center to learn about the theatre, it is, so to speak, only out of a conviction to tell your story, that the result is basically what I am more interested in. One reason why "Flowers and Trees" probably better different thoughts and feelings and a playing in the minds of every member of the audience is the way the story is told. It is an hour and a half of this, the effect is much more powerful. One reason why "Flowers and Trees" is best is that it is well-written. Its themes, its ideas, are best, and the result, in my mind, was that of what is produced through the skillful use of cinema. Certainly these political rallies that occurred during the early 30's, rather she puts her cameras into formal positions which divide Hitler and his opposition into two aspects of theatre, their performances were impressive, all of them. Since one goes to the Center to learn about the theatre, it is, so to speak, only out of a conviction to tell your story, that the result is basically what I am more interested in. One reason why "Flowers and Trees" probably better different thoughts and feelings and a playing in the minds of every member of the audience is the way the story is told. It is an hour and a half of this, the effect is much more powerful. One reason why "Flowers and Trees" is best is that it is well-written. Its themes, its ideas, are best, and the result, in my mind, was that of what is produced through the skillful use of cinema. Certainly these political rallies that occurred during the early 30's, rather she puts her cameras into formal positions which divide Hitler and his opposition into two aspects of theatre, their performances were impressive, all of them. Since one goes to the Center to learn about the theatre, it is, so to speak, only out of a conviction to tell your story, that the result is basically what I am more interested in. One reason why "Flowers and Trees" probably better different thoughts and feelings and a playing in the minds of every member of the audience is the way the story is told. It is an hour and a half of this, the effect is much more powerful. One reason why "Flowers and Trees" is best is that it is well-written. Its themes, its ideas, are best, and the result, in my mind, was that of what is produced through the skillful use of cinema. Certainly these political rallies that occurred during the early 30's, rather she puts her cameras into formal positions which divide Hitler and his opposition into two aspects of theatre, their performances were impressive, all of them. Since one goes to the Center to learn about the theatre, it is, so to speak, only out of a conviction to tell your story, that the result is basically what I am more interested in. One reason why "Flowers and Trees" probably better different thoughts and feelings and a playing in the minds of every member of the audience is the way the story is told. It is an hour and a half of this, the effect is much more powerful.
**Carnegie Hall**

To Present Holiday Music

Alexander Schneider conducting the New York String Orchestra will again celebrate Christmas at Carnegie Hall in New York by performing three holiday concerts.

The music of Bach, Haydn, Vivalli, Mozart and Purcell will be performed by world-renowned artists and the New York String Orchestra, a group of 56 young string players, under the direction of Mr. Schneider.

These concerts, on Christmas Eve at 8:30 p.m. (a repeat of the Christmas Eve program), will feature contralto Maureen Forrester; violinist Jaime Laredo, Itzhak Perlman and Hiroko Uchida; and violists Noboto Imai as guest soloists.

With the concerts designed to attract as audience of the orchestra’s contemporaries, all seats, except boxes, will be unreserved and priced at $2.50.

**Sunday at Ferris**

Redbone Gives a Poor Performance

by John Sterlade

I heard a rumor that at a recent outdoor concert by the rock band Redbone the sun went down and bolts of lightning started to light up the sky. A real spiritual event. I’m quite surprised that the gods didn’t make it rain on them. But then, they probably weren’t that interested.

We could have used some lightning at Sunday’s appearance by Redbone in the Ferris Center. Not only were they an hour and fifteen minutes late, but, even more sadly, they gave one of the most boring concerts I have ever attended.

It’s not that Redbone lacks talent. Lolly Vegas and Tony Bellamy (I got the names from their first album’s jacket; they never introduced themselves) are better than average guitar player. I especially like the funky wah-wah rhythm that Vegas uses. Pat Vegas is only adequate on bass, but what he lacks instrumentally he has vocally. He’s got a rasping voice and is a fine lead singer. And Pete DePoe, the drummer, is good at sneaking in rolls where the listener doesn’t expect them.

The group’s vocal harmony almost sounds black, and at times it reminds me of slick New York City Rock and Roll (remember the Rascals?). They do a song called “Promise I Won’t Let It Show” where the harmony is just great. And on Sunday, they proved that they can reproduce that harmony well in a live concert situation.

But, in spite of the group’s potential, they gave a poor show. They opened up with that poopy rhythm that I like, guitars and drums really rocking it up. But they never stopped chopping it up. Almost every song was the same “bop bop bop, ba-ba-da” bounce. And almost every song was over ten minutes long. Creedence Clearwater Revival has done some repetitious music, but they’ve managed to keep things pure and simple. Redbone has a simple rock and roll beat, but their music isn’t really pure. It’s filled with all kinds of gimmicky jazz stuff played to make the guitars sound like everything from organs to saxaphones. And the songs (in concert at least) are too long.

I have never seen any band go into so many single chord jams. Every once in awhile, one of the guitarists would play a lead which lifted beyond the underpinnings of the chord, making the song reminiscent of avant garde jazz. But such guitar work is only reminiscent of jazz – it isn’t really jazz. It’s fake.

The band’s material is primarily their own. And not only are the rhythms and the instrumentation repetitious, but the lyrics are often simply ridiculous. In “Prehistoric Rhythm” Lolly Vegas slaps us about “that Prehistoric Rhythm and that King Kong beat.” I don’t object to simple lyrics in blues and good rock and roll, because genuine blues and rock have a certain sincerity of feeling or at least that, in my opinion, qualifies them musically without having to beasse about the lyrics. But Redbone doesn’t produce genuine blues, and their rock and roll (although they may be above it) seems rather gimmicky. The lyrics themselves aren’t just simple, they’re often poor.

Redbone “ba-bop-a-da-ded” for two hours. The only break in the concert came when Pete DePoe did a drum solo and someone Indian chanting. The drum solo was actually entertaining, but the Indian chanting wasn’t even as good as the chanting in some of the medleys Westerns I’ve seen. (But I won’t quibble about it since DePoe is supposedly a real Indian and obviously knows much more about such things than I do. I’m primarily concerned with contemporary music.)

Another disappointing feature of the concert was Redbone’s volume. They were very well balanced, but much too loud. The repetition and the volume were overwhelming. One person in the audience commented that the whole thing was one big anti-climax.

The increasing number of mediocre bands today reminds me of the early sixties and rock’s all time low just prior to the Beatles arrival. Rock could use another act with Beatles-like force right now, but Redbone, in spite of their potential, is not the group. I mean, I like I gave it a sixty five, Dick. Cause could dance to it – but I didn’t really want to.

---

**Dwarkin 1970 Dance Thesis Given Jan. ETV Showing**

"John Brown: The End is Not Yet," an American studies thesis performed in dance at Trinity last May, will be shown on ETV in January.

The dance which was choreographed and produced by Judy Dworkin, is one of the few of its kind to be presented as a thesis project. The idea of presenting a dance thesis is not new. However, the impact of John Brown on American history and culture. John Brown was a northern abolitionist at the time of the Civil War. It’s not that Redbone lacks talent. Lolly Vegas and Tony Bellamy (I got the names from their first album’s jacket; they never introduced themselves) are better than average guitar player. I especially like the funky wah-wah rhythm that Vegas uses. Pat Vegas is only adequate on bass, but what he lacks instrumentally he has vocally. He’s got a rasping voice and is a fine lead singer. And Pete DePoe, the drummer, is good at sneaking in rolls where the listener doesn’t expect them.

The group’s vocal harmony almost sounds black, and at times it reminds me of slick New York City Rock and Roll (remember the Rascals?). They do a song called “Promise I Won’t Let It Show” where the harmony is just great. And on Sunday, they proved that they can reproduce that harmony well in a live concert situation.

But, in spite of the group’s potential, they gave a poor show. They opened up with that poopy rhythm that I like, guitars and drums really rocking it up. But they never stopped chopping it up. Almost every song was the same “bop bop bop, ba-ba-da” bounce. And almost every song was over ten minutes long. Creedence Clearwater Revival has done some repetitious music, but they’ve managed to keep things pure and simple. Redbone has a simple rock and roll beat, but their music isn’t really pure. It’s filled with all kinds of gimmicky jazz stuff played to make the guitars sound like everything from organs to saxaphones. And the songs (in concert at least) are too long.

I have never seen any band go into so many single chord jams. Every once in awhile, one of the guitarists would play a lead which lifted beyond the underpinnings of the chord, making the song reminiscent of avant garde jazz. But such guitar work is only reminiscent of jazz – it isn’t really jazz. It’s fake.

The band’s material is primarily their own. And not only are the rhythms and the instrumentation repetitious, but the lyrics are often simply ridiculous. In “Prehistoric Rhythm” Lolly Vegas slaps us about “that Prehistoric Rhythm and that King Kong beat.” I don’t object to simple lyrics in blues and good rock and roll, because genuine blues and rock have a certain sincerity of feeling or at least that, in my opinion, qualifies them musically without having to beasse about the lyrics. But Redbone doesn’t produce genuine blues, and their rock and roll (although they may be above it) seems rather gimmicky. The lyrics themselves aren’t just simple, they’re often poor.

Redbone “ba-bop-a-da-ded” for two hours. The only break in the concert came when Pete DePoe did a drum solo and someone Indian chanting. The drum solo was actually entertaining, but the Indian chanting wasn’t even as good as the chanting in some of the medleys Westerns I’ve seen. (But I won’t quibble about it since DePoe is supposedly a real Indian and obviously knows much more about such things than I do. I’m primarily concerned with contemporary music.)

Another disappointing feature of the concert was Redbone’s volume. They were very well balanced, but much too loud. The repetition and the volume were overwhelming. One person in the audience commented that the whole thing was one big anti-climax.

The increasing number of mediocre bands today reminds me of the early sixties and rock’s all time low just prior to the Beatles arrival. Rock could use another act with Beatles-like force right now, but Redbone, in spite of their potential, is not the group. I mean, I like I gave it a sixty five, Dick. Cause could dance to it – but I didn’t really want to.
You'd Better Not Pout

The common thread running through the news of this campus has been the idea that the impending financial crisis which affects this and other private institutions of higher learning. The strike of Buildings and Grounds employees is only one example. Problems in housing, dining, and recreation remain with little hope of resolution because of the budgetary squeeze. Black Studies, Asian Studies, Urban and Environmental Studies, Sociology, Psychology, to name a few, are lacking in the necessary funds to establish and maintain these disciplines. Proposals to improve the curriculum are tossed from committee to committee until they meet their death in the Committee on Financial Affairs. Most depressing is the temporary halt in Faculty raises anticipated by the administration this month.

The report by the Carnegie Commission on Education which summed up these institutional woes was written six months ago, to the members of this community. The only happy note from that fifth report in the Carnegie series was that we might not be as bad off as some other schools, at least not yet. This year's budget deficit is still inestimable.

But the essential question before us is not whether we can maintain our solvency, although that is a question. It is not whether we can maintain a socio-economic mixture in our student body if tuitions soar and scholarship supplies plummet, although this is of concern. What is most frightening is that this college, and more generally private colleges everywhere, will not be able to find a way to get into the era of confident and bold propensities which Archibald MacLeish at the inauguration of Hampshire College. "If...the probabilities of the future overwhelm us there will be no future which men, as we have known them in the past, will wish to live. It is precisely the attitude that sustains the system. Our problem in the long run is not a financial one. The present crisis is one of the human spirit, of the "blak" despair which has been so often noted on this campus. A social order which will put an end to the war, will be manifestly temporary, and as soon as we dedicate ourselves to that spirit, the sooner we can begin to overcome the present difficulties which face us.

The editors and staff of the TRIPPOD extend their best wishes for a jolly holiday season and a healthy New Year to all its readers. Please drive carefully. Peace.
Day in Court

Berrigans Sue For First Amendment Ruling

by Susannah Heschel

Two Roman Catholic priests sent to federal prison for burning draft records filed suit in Hartford on Thursday to get to write sermons while in jail. The hearing on their motion ended Wednesday.

Daniel and Phillip Berrigan are seeking a preliminary injunction to stop what they claim is interference with their first amendment rights by prison authorities. They have charged that authorities at the Danbury Federal prison refused to permit them to deliver sermons on tape to inmates.

On November 2 the Berrigans filed suit to test the right of prison authorities to (1) deprive inmates of "the right to speak, write and disseminate ideas," (2) "deny the right to have access to the inmates by "the First Amendment during the term of their incarceration," (3) "deny inmates of "their freedom to practice their religion in a full and meaningful way," and (4) "limit the free flow of ideas and associations among inmates to a democratic society."

They requested in their lawsuit that the judge certify the case as a "class action," so that the first amendment rights of all 21,000 federal prisoners would be considered. In a class action one or two cases could bring a lawsuit on behalf of all many other people.

The Berrigans are suing on behalf of themselves and as "representatives of all prisoners incarcerated in institutions maintained and operated by the Federal Bureau of Prisons."

The Berrigans appeared before District Court Judge T. Emmet Clarke Monday to present testimony for a preliminary injunction.

Specifically, the suit concerned sermons written by them in September at the request of a religious group in New York. They claim they were denied permission to circulate the sermons to groups outside the prison.

The Berrigans claim that the warden of Danbury Federal Correctional Institution prohibited them from making a tape recording of a sermon to be played outside the prison and refused to allow them to present the sermon in person outside the prison.

They both testified Monday, however, that they had made their requests to prison caseworkers, not to the warden.

At one point in Monday's testimony, Father Daniel Berrigan said he had not been shown the sermons to the caseworker, Eugene Kelley, because he had not been asked for it.

Pressed on that point by assistant United States attorney Barry J. Cutler, the priest said no further effort had been made to show the sermon to Mr. Kelly because "we had in mind that I would be turned down... and because of the necessity for a test case."

Under direct examination Wednesday, Kelly stated that Berrigan never asked to have the matter brought before the warden. Kelly quoted Berrigan as saying, "they're not going to let us write sermons, are they?"

Kelly said that "no particular reason" was involved in his decision not to refer Berrigan to the prison's education department for handling the matter. He suggested in court that he might hold his decision until he sees a complete transcript of the case.

Under direct examination Wednesday, Kelly stated that Berrigan never asked to have the matter brought before the warden. Kelly quoted Berrigan as saying, "they're not going to let us write sermons, are they?"

Kelly said that "no particular reason" was involved in his decision not to refer Berrigan to the prison's education department for handling the matter. He suggested in court that he might hold his decision until he sees a complete transcript of the case.

"They are seeking a preliminary injunction to stop what they claim is interference with their first amendment rights by prison authorities, (Hartford Times Photo)

Two-Part History Exam

Announced by Department

The General Examination in History for 1971 will consist of two parts. Part I will be a three-hour written examination which all senior majors will take on May 3, 1971. On that day each student will write on two questions during a three-hour period. The questions will be based on topics and readings chosen early in the second term. The emphasis in Part I will be on the student's breadth of historical knowledge and his skill in comparative analysis. Part II may be taken as either a) a three-hour written examination on May 20, 1971, or b) a one-hour oral examination scheduled between April 26 and May 1, 1971. Part II of the exam, whether written or oral, shall be on a topic selected by the student with the approval of the department. The emphasis here will be on the student's depth of knowledge and understanding of a subject on which he believes himself to be particularly competent.

Proposed Schedule for General Examination

February 1: Announcement of topics for Part I. Guidelines for choosing Part II topic.
February 10: Submission of topics for orals, Part II. Meeting to discuss one of the topics for Part I.
February 14: Meeting to discuss one of the topics for Part I.
March 7: Submission of essay (approximately 20 pages) on topics for orals, Part II.
March 17: Submission of topics for written exam, Part II.
April 8: orals. Part II. Meeting to discuss one of the orals, Part I.
April 15-May 14: Individual oral examinations.
May 19: All students take Part I as a written examination.
May 20: Part II written examination for those not taking orals.

A Library Hours

December 1970 - January 1971

Dec. 22 & Dec. 23 9:30 a.m. - 4:30 p.m.
Dec. 24 & Dec. 25 CLOSEx
Dec. 26 10:00 a.m. - 5:00 p.m.
Dec. 27 CLOSEx
Dec. 28 9:30 a.m. - 8:30 p.m.
Dec. 29 10:00 a.m. - 5:00 p.m.

Jan. 1 CLOSEx
Jan. 2 CLOSEx
Jan. 3 Regular Hours
Jan. 4 - 14 CLOSEx
Jan. 15 9:30 a.m. - 4:30 p.m.
Jan. 16 10:00 a.m. - 5:00 p.m.
Jan. 17 CLOSEx
Jan. 18 - 22 9:30 a.m. - 4:30 p.m.
Jan. 23 10:00 a.m. - 5:00 p.m.
Jan. 24 CLOSEx
Jan. 25 CLOSEx

Regular Hours

Closed

Proposed Schedule for General Examination

February 1: Announcement of topics for Part I. Guidelines for choosing Part II topic.
February 10: Submission of topics for orals, Part II. Meeting to discuss one of the topics for Part I.
February 14: Meeting to discuss one of the topics for Part I.
March 7: Submission of essay (approximately 20 pages) on topics for orals, Part II.
March 17: Submission of topics for written exam, Part II.
April 8: orals. Part II. Meeting to discuss one of the orals, Part I.
April 15-May 14: Individual oral examinations.
May 19: All students take Part I as a written examination.
May 20: Part II written examination for those not taking orals.
CURRICULUM (from P.1)

In loco parents in college a policy which legally sets the college administration as acting in place of parents for students who are minors. The college changed this legal standing in 1968.

The council acting as a special committee of council members and nonmembers was charged with formulating a plan of action in lieu of parents for students who are minors. The college changed this legal standing in 1968.

The council acting as a special committee of council members and nonmembers was charged with formulating a plan of action in lieu of parents for students who are minors. The college changed this legal standing in 1968.

If the recommendation is approved, a student would have to enroll in at least 4 courses, although he could drop one course and still be considered a full-time student, according to Winslow.

Driver, Lithway Drop Charges Against Gainey

Auto tampering and theft charges against buildings and employees, Ben Gainey were dropped Monday in Circuit Court, according to Hall Crandall, director of Buildings and Grounds.

Gainey was charged last Friday and held by police for four hours before his release without bail. Gainey denied both charges. Jerry Lithway, manager of Saga Food Services claimed that Gainey broke into his car and removed personal belongings, Friday morning. Lithway decided not to charge the defendant and did not come to the hearing Monday. "It wasn't that serious an offense," Lithway said.

The truck driver who charged Gainey with smashing the rear view mirror of his truck last week was permitted to appear at Monday's hearing to press charges.

Because no one pressed charges, the judge dismissed the case, Crandall said.

Two Things Are Better On A Water Bed

ONE IS SLEEP

The water bed is the first truly new concept in bedding in 200 years. It is designed for the way man's body is meant to sleep. It is the most comfortable, orthopedically supportive bed available today.

The water bed is designed to address scientifically developed and tested to give you safety lifting you to a state of relaxation. Each movement eases back as three, making night time an event of total joy. You fall asleep faster, sleep deeper and wake up refreshed, fresh and thoroughly alive.

Dennis H. Pickle
57 Pratt St. Suite 602
Phone: 229-6290

11/12, Wed., Tue., Fri., Sat., 11/14 Mon., Thursday.
Prices: $65 and up. Live and love in liquid luxury.

GRANT (from P.1)

The lack of funding for the Tripod for this semester will be averted by over three summers by two students.

Lindsay said the grant will bring "the natural and social sciences closer together." He said that the original request to the NSF, made last August, was for $50,000. Major cuts were made in physics and chemistry.

The 26 students whose research work is funded by the grant will be chosen by the different program directors, predicted Lindsay. The professors' research to be funded was described in the grant proposal.

Lindsay said that the NSF generally accept about half of all the research applications as it receives. He suggested that the two new science classroom buildings - Life Sciences and Woy-Cook - added weight to our request by "making it clear to them that the college had invested a lot of time and money into its science programs.

The National Science Foundation is an independent agency funded by the Federal government. While the Foundation has given the college research grants in the past, this is the first allocation of this size according to Lindsay.

STATEMENTS

Council... (from P.1)

meeting referred exclusively to suspension from the college as the college in question.

The council action is only a strong recommendation to the President. He can accept the action, modify it, or reject it for any reasons why back to the Council. The group is not scheduled to meet until the end of the month.

Smith said in the interview that there was "pressure from us to include the college and out" to suspend students convicted of drug dealing. "People -- some people that it -- feels the college is a special place of life which should not harbor people whose activities are embarrassing to it as an institution."

When asked who makes what is embarrassing, Smith replied, "The administration."

In arguing against the motion, Smith said the "no sensible administration would accept these guilty people referring to those which the Council will draw up by February 1st.

Smith admits that the college policy on student felonies is still "unclear." He raised the larger question of whether discipline in any way alters the student's relationship with the college.

"While we have eliminated in loco parents," Smith asserted, "we are still in a traditional stage" in being that change. The vice-president argued that the present circumstance is no "some remnants of in loco parents.

Council... (from P.1)

In loco parents is a policy which legally sets the college administration as acting in place of parents for students who are minors. The college changed this legal standing in 1968.

The council, acting as a special committee of council members and nonmembers was charged with formulating ideas for the college's 50th anniversary celebration. Committee membership is yet to be determined, although the Public Relations Bureau and the Development Office will be represented. The move comes in response to a communication from President Lockwood.

Summer Program of the TRIPOLI COLLEGE ROME CAMPUS unique and stimulating

June 9-July 29, 1971 broad curriculum - outstanding faculty - transferable credits - excursions - Etruscan archaeological program - Time for independent travel $960 inclusive

For information: Prof. Michael R. Campo, TC/EC Hartford, Conn. 06106

ATTRACTIVE GIRL WANTED FOR PHOTOGRAPHER CALL MR. BUCK 623-5336

Photo

Get your entry in for the $100 TRIPOLI photography contest. One mounted and one un-mounted black and white print should be submitted to the TRIPOLI office no later than January 30.

GRANT (from P.1)

The lack of funding for the Tripod for this semester will be averted by over three summers by two students.

Lindsay said the grant will bring "the natural and social sciences closer together." He said that the original request to the NSF, made last August, was for $50,000. Major cuts were made in physics and chemistry.

The 26 students whose research work is funded by the grant will be chosen by the different program directors, predicted Lindsay. The professors' research to be funded was described in the grant proposal.

Lindsay said that the NSF generally accept about half of all the research applications as it receives. He suggested that the two new science classroom buildings - Life Sciences and Woy-Cook - added weight to our request by "making it clear to them that the college had invested a lot of time and money into its science programs.

The National Science Foundation is an independent agency funded by the Federal government. While the Foundation has given the college research grants in the past, this is the first allocation of this size according to Lindsay.

STATEMENTS

Council... (from P.1)

meeting referred exclusively to suspension from the college as the college in question.

The council action is only a strong recommendation to the President. He can accept the action, modify it, or reject it for any reasons why back to the Council. The group is not scheduled to meet until the end of the month.

Smith said in the interview that there was "pressure from us to include the college and out" to suspend students convicted of drug dealing. "People -- some people that it -- feels the college is a special place of life which should not harbor people whose activities are embarrassing to it as an institution."

When asked who makes what is embarrassing, Smith replied, "The administration."

In arguing against the motion, Smith said the "no sensible administration would accept these guilty people referring to those which the Council will draw up by February 1st.

Smith admits that the college policy on student felonies is still "unclear." He raised the larger question of whether discipline in any way alters the student's relationship with the college.

"While we have eliminated in loco parents," Smith asserted, "we are still in a traditional stage" in being that change. The vice-president argued that the present circumstance is no "some remnants of in loco parents.

Council... (from P.1)

In loco parents is a policy which legally sets the college administration as acting in place of parents for students who are minors. The college changed this legal standing in 1968.

The council, acting as a special committee of council members and nonmembers was charged with formulating ideas for the college's 50th anniversary celebration. Committee membership is yet to be determined, although the Public Relations Bureau and the Development Office will be represented. The move comes in response to a communication from President Lockwood.

Summer Program of the TRIPOLI COLLEGE ROME CAMPUS unique and stimulating

June 9-July 29, 1971 broad curriculum - outstanding faculty - transferable credits - excursions - Etruscan archaeological program - Time for independent travel $960 inclusive

For information: Prof. Michael R. Campo, TC/EC Hartford, Conn. 06106

ATTRACTIVE GIRL WANTED FOR PHOTOGRAPHER CALL MR. BUCK 623-5336

Photo

Get your entry in for the $100 TRIPOLI photography contest. One mounted and one un-mounted black and white print should be submitted to the TRIPOLI office no later than January 30.
Sorbonne Summer Session
for American Students
Extension universitaire de l'Université de Paris

COURSES OFFERED

Graduate Courses:
- The 500 and 600 serie courses represent graduate level courses.
- The last two numbers indicate the academic year (500 = Freshman, 600 = Senior), the second number indicates the general subject-area treated (0 = Grammar and syntax study, 1 = Composition, 2 = Phonetics, 3 = Literature, Civilization, and related subjects).
- The third number represents the semester level.

I. Lower Division Courses
102 Elementary French - emphasis on grammar, phonetics and conversation.
( prerequisite: 2 years high school French or 1 semester college French.)
60 hours

201 Intermediate French - grammar review with emphasis on conversation.
( prerequisite: 1 year college French.)
60 hours

( prerequisite: 201 or equivalent.)
30 hours

212 Intermediate Phonetics - emphasis on pronunciation, reading and speaking.
( prerequisite: 152 or equivalent.)
30 hours

II. Upper Division Courses
331 French Civilization - political, social and intellectual development up to the French Revolution, with emphasis on literature and art.
( prerequisite: 202 or equivalent.)
30 hours

332 French Civilization - political, social and intellectual development from the French Revolution to the present, with special attention given to literature and art. (to be offered summer 1971.)
30 hours

412 Advanced Phonetics - intensive practice in pronunciation, reading and speaking, to achieve a true command of the spoken language.
( prerequisite: 202 or equivalent.)
30 hours

421 Survey of French Literature - advanced study of French literature from the Middle Ages to the French Revolution.
( prerequisite: 202 or equivalent.)
30 hours

422 Survey of French Literature - advanced study of French literature from the French Revolution to the present.
( to be offered summer 1971.)
30 hours

433 Principles and Methods of "Explication de Textes" - advanced study of techniques and elements of literary expression in poetry, drama, and prose.
30 hours

KEY TO COURSE NUMERATION
- Undesignated Courses: The first number represents the academic year (100 = Freshman, 200 = Sophomore, etc.).
- Designated Courses: The second number indicates the general subject-area treated (0 = Grammar and syntax study, 1 = Composition, 2 = Phonetics, 3 = Literature, Civilization, and related subjects).
- The third number represents the semester level.

Graduate Courses: The 500 and 600 serie courses represent graduate level. The last two numbers designate the course title.

SORBONNE SUMMER SESSION
for American Students

A special Summer Session is offered by the "Cours de Civilisation Francaise" at the Sorbonne for those students who wish to improve their knowledge of French language and civilization. This program is particularly designed with American academic needs in mind, as it can meet the standard semester requirements of most universities and colleges.

Thus American students can derive the double benefit of foreign travel and college credits.

Similar to American summer sessions, the Sorbonne Summer Session lasts six weeks, June 29 to August 7.

A round trip flight from New York to Paris by Air France will be scheduled to leave New York June 28 and return from Paris August 8. Students on this program will enjoy the privacy of a luxurious apartment plus two meals a day. All university fees, a round trip ticket, apartment and meals will cost only $145.50.

RESERVATIONS MUST BE RECEIVED BEFORE JAN. 20, 1971.

For Pre-Enrollment and Reservations, please write or phone the following numbers:

- M. W. McIntosh/ASTRA, Summer Session for American Students, Cours de Civilisation Francaise, Sorbonne, 47, rue des Ecoles, Paris 5*, France:
  1. this application form.
  2. $50 dollar deposit (by International postal money order).
  3. a transcript or transcript of college or university work.
  4. a recent photograph.

- Personal checks are acceptable. Students must be academically enrolled in a recognized institution of higher learning.

COURSES OFFERED

Graduate Courses (open to last semester seniors)

III. Graduate Courses (open to last semester seniors)
515 17th Century Literature - study of Baroque and Classical trends of 17th century.
30 hours

525 18th Century Literature - study of the whirlpool of new ideas during the first half of the 18th century.
30 hours

535 19th Century Literature - study of French Idealism from Lamartine to Hugo.
30 hours

555 French Drama - indepth study of 2 or 3 contemporary plays including ALL aspects of its presentation and literary merit (director, mise-en-scenes, audience participation, etc.).
30 hours

565 French Art - study of the evolution and revolution in art from the Middle Ages to the 17th century.
30 hours

566 French Art - study of the movements and schools of art from the 17th century to the present. (to be offered summer 1971.)
30 hours

585 French Stylistics and Creative Writing - study of structural and semantic elements and their application in literary expression.
30 hours

IV. Graduate Seminars
605 Baudelaire - les origines de la poésie contemporaine.
30 hours

615 Flaubert devant la Critique - ses contemporains, la critique traditionnelle, la nouvelle critique.
30 hours

655 La Notion d'Engagement - de 1918 a 1938, de 1939 a 1958, de 1959 a 1970.
30 hours

NOTE: Special "Conférences" will be given, if the demand for them is sufficient. (Gallo-Roman Art; The Recent Discoveries in Archaeology; The New Wave in French Cinema; French Politics since De Gaulle; France and the Common Market; The French Press; Education since May 68; France and the Problems of Big Business, etc.). Therefore, students are asked to indicate their choice on the application form.

CREDIT

REGULAR ATTENDANCE is a requisite for receiving credit.

Applications for American Students

Although the purpose of this summer session is to fulfill the requirements of American college and university credits, it also conforms to French academic regulations. Each 30-hour course is usually equal to 2 American credits. If students successfully complete the average summer session load of 6 credits, they may receive nine American college credits. However, students are advised to consult with their professors, their Department Chairman, their own school's Registrar's Office, and the credits of Sorbonne Summer Session.

APPLICATION FORM

Please type or print all information.

Last name (Mr., Mrs., Miss) ____________________________ Date of birth ____________________________
First name ____________________________ Date of birth ____________________________
Mr. Mrs. Miss ____________________________ Date of birth ____________________________
Date and type of National Identification Number ____________________________
If different than the above, address of university or college to which Sorbonne credits are to be sent ____________________________

A completion of this application form is required for credit.

If different than the above, address of university or college to which Sorbonne credits are to be sent ____________________________

Please type or print all information.

If different than the above, address of university or college to which Sorbonne credits are to be sent ____________________________

If different than the above, address of university or college to which Sorbonne credits are to be sent ____________________________

Name and address of persons to be contacted in case of emergency ____________________________

Courses selected: (please check)

101 ____________________________ 201 ____________________________ 301 ____________________________
302 ____________________________ 401 ____________________________ 501 ____________________________
601 ____________________________

Choice (or choices) of special "Conférences" ____________________________

Will you be taking the final examinations for credit? ____________________________
Jumping Jimminy

Senior forward Jim Wolcott (25) rights a Brandeis player for a rebound during the Battle of the Bards. Wolcott scored 30 points in the loss and helped the Bantams to their first rebounding edge of the year.

Frosh Cop Third Straight; Duckett, Fenkel Pace Win

By Mark Von Mayrhauser

The Trinity freshmen have achieved early in the year that quality which many freshmen clubs never do achieve: team unity. When they complement each other's moves and, as a result, move as a unit. Tuesday night the frosh played a team which has undoubtedly played together more often than they have, yet the Bantams were just as cohesive a group, helping each other on defense and moving to the ball on offense.

One encouraging aspect of Tuesday night's game was the lack of support for the Bantams in their own gym. During the few instances that St. Thomas More surged, the noise, which can contribute significantly to a team's momentum, was much louder than during those times when Trinity was hot. Trinity tied the score on an inside shot, but Fenkel, who led all scorers with 28 points, gave the Judges back lead on another layup. Williams lost the score on an inside shot, but Eisenskrod drew a foul from Tom McQuirck and converted both the one and one.

Duckett scored the score again to Brandeis a 97-95 advantage. Williams took a shot, missed it, but grabbed the rebound and made a shot, to knock the score again. Fishman quickly anchored it with two free throws; Trinity then took a series of close shots, missing them all but in the process McQuirck was fouled with 3.6 seconds remaining, both of his foul shots, however, and Trinity was never greater than 10 points and never less than 6.

Duckett went high in the air for a tip-in to take more than just one shot at their hoop. McQuirck tied the score but Eisenskrod with a perfect free throw and therefore gained the final point margin. The score was tied at 42 with 2:18 remaining in the half but three turnovers in a row resulted in layups by Mark Forbes, who had 11 points on the night, to give the Judges their halftime advantage.

Williams second half scoring helped Trinity to a 61-49 rebound advantage, the first time this year Trinity has won the battle under the boards. The Bantams met Amberath tonight at 8 p.m.

Trinity Frosh: 18,6,21; St. Thomas More: 11,6,15; Trinity Total: 66.

The frosh would not fold. Fenkel hit a free throw and thirty seconds later, Bob Stack, taking a perfect pass from Kai, converted a 10-foot jumper. With just under two minutes to go, Bruce Kennedy calmly brought both ends of a one-on-one situation to keep Trinity's lead at six, 48-42. St. Thomas More came back with a breakaway hoop and the score was 48-44.

The Bantams' aggressiveness, both on defense and on the boards, did the job at the end, allowing St. Thomas More just one shot at their hoop in the final minute of play. Fenkel assured victory for his team by confidently hitting both his free throw attempts with fifteen seconds to go.

In the first half, Duckett gets things going right away with a tip-in, followed by a free throw, and Trinity was in the game, he popped in a 12 foot jumper. After St. Thomas More scored to the it up, Fenkel dropped a free throw and Trinity had the lead it never relinquished, a lead which was never greater than 10 points and never less than 2.

Three more jump shots by Duckett and one by Kahl brought the score to 15-4. The clubs exchanged a few hoops before Duckett went high in the air for a tip-in to bring the score to 10-12. Duckett, who had scored 15 of his team's 20 points, then handed the game over to Fenkel.

The Bantams' center became Trinity's offensive aggressor, grabbing 20 rebounds, 15 points, capturing on 7 of 9 field goal attempts and leading over the contest, inside and out, and boosted Trinity to a 42-33 halftime lead.

In the battle of the boards, the Trinity won, 45-31. Fenkel had 15, Duckett, and Kahl, 10. With 7 of these rebounds coming off the offensive boards, the frosh were often able to take more than just one shot at their hoop.

Four of the five men were constantly applied efforts were only one part of a superb team hand in the Bantams' final points. When Trinity jumped ahead by ten, but their offense, he scored 16 of his club's next 22 points, making the Bantams' lead to three, 63-60, slicing the Bantams' lead to three, 63-60.

Trinity then took a series of close shots, missing them all but in the process McQuirck was fouled with 3.6 seconds remaining, both of his foul shots, however, and Trinity was never greater than 10 points and never less than 6.

Duckett went high in the air for a tip-in to take more than just one shot at their hoop. McQuirck tied the score but Eisenskrod with a perfect free throw and therefore gained the final point margin. The score was tied at 42 with 2:18 remaining in the half but three turnovers in a row resulted in layups by Mark Forbes, who had 11 points on the night, to give the Judges their halftime advantage.

Williams second half scoring helped Trinity to a 61-49 rebound advantage, the first time this year Trinity has won the battle under the boards. The Bantams met Amberath tonight at 8 p.m.

The frosh would not fold. Fenkel hit a free throw and thirty seconds later, Bob Stack, taking a perfect pass from Kai, converted a 10-foot jumper. With just under two minutes to go, Bruce Kennedy calmly brought both ends of a one-on-one situation to keep Trinity's lead at six, 48-42. St. Thomas More came back with a breakaway hoop and the score was 48-44.

The Bantams' aggressiveness, both on defense and on the boards, did the job at the end, allowing St. Thomas More just one shot at their hoop in the final minute of play. Fenkel assured victory for his team by confidently hitting both his free throw attempts with fifteen seconds to go.

In the first half, Duckett gets things going right away with a tip-in, followed by a free throw, and Trinity was in the game, he popped in a 12 foot jumper. After St. Thomas More scored to the it up, Fenkel dropped a free throw and Trinity had the lead it never relinquished, a lead which was never greater than 10 points and never less than 2.

Three more jump shots by Duckett and one by Kahl brought the score to 15-4. The clubs exchanged a few hoops before Duckett went high in the air for a tip-in to bring the score to 10-12. Duckett, who had scored 15 of his team's 20 points, then handed the game over to Fenkel.

The Bantams' center became Trinity's offensive aggressor, grabbing 20 rebounds, 15 points, capturing on 7 of 9 field goal attempts and leading over the contest, inside and out, and boosted Trinity to a 42-33 halftime lead.

In the battle of the boards, the Trinity won, 45-31. Fenkel had 15, Duckett, and Kahl, 10. With 7 of these rebounds coming off the offensive boards, the frosh were often able to take more than just one shot at their hoop.

Four of the five men were constantly applied efforts were only one part of a superb team hand in the Bantams' final points. When Trinity jumped ahead by ten, but their offense, he scored 16 of his club's next 22 points, making the Bantams' lead to three, 63-60, slicing the Bantams' lead to three, 63-60.

Trinity then took a series of close shots, missing them all but in the process McQuirck was fouled with 3.6 seconds remaining, both of his foul shots, however, and Trinity was never greater than 10 points and never less than 6.

Duckett went high in the air for a tip-in to take more than just one shot at their hoop. McQuirck tied the score but Eisenskrod with a perfect free throw and therefore gained the final point margin. The score was tied at 42 with 2:18 remaining in the half but three turnovers in a row resulted in layups by Mark Forbes, who had 11 points on the night, to give the Judges their halftime advantage.

Williams second half scoring helped Trinity to a 61-49 rebound advantage, the first time this year Trinity has won the battle under the boards. The Bantams met Amberath tonight at 8 p.m.