TCC Endorses Black Studies Plan

The College Council Wednesday endorsed the implementation of a Black Studies program by September of 1972. The move came in response to a demand issued by the Coalition of Blacks last week that the program begin next fall. The TCC recommendation will be sent to the Curriculum Committee.

In the Wednesday motion, the Council asked that final Faculty approval for the program be given by May 1971. If and when Black students play a significant role in the preparation of the budget and selection of the Faculty for the program.

The Council did not demand the right to participate in the negotiations. This would be "suicide," according to Ronen. Israel "would never be able to protect" herself if she withdrew, he said.

"The Arabs have done absolutely nothing" to help the Palestinian refugees, Ronen said. The refugees have been kept in "inhuman concentration camps" by the Arabs for political leverage against Israel, he said.

Israel will join in aiding the refugees if the Arab states cooperate, Ronen said. In endorsing Black Studies, the Council approved the preamble to a Black Studies program made last spring by John Gaston, president of the Gaston/White coalition. The preamble detailed a rationale for a Black Studies program, and its approval was not to be more specific than that rationale in their recommendations.

The proposed program was endorsed by the Gaston/White proposals for a Black Studies program, and for a series of "core" Black Studies courses. The Council felt that such specific effects would be worked out by the Curriculum Committee.

The Joint Committee on Educational Policy has sent to the President its preliminary proposal for Black Studies according to chairman Robert C. Stewart, professor of mathematics. He wrote in the subcommittee that "the Faculty directive (on Black Studies) was to report to the Faculty through the Curriculum Committee;" Stewart refused to release the substance of its proposals to the TCC.

Several sections of the subcommittee report were returned to the subcommittee by the Council which asked that two members of the TCB help refine the proposals.

The move to reconvene came after the Council learned that the number of minority students accepted was based on the amount of scholarship money available for them, Adna K. Upton, co-chairman of the Coalition, reprimanded the Council at 6 p.m. Wednesday when several members left the meeting. He argued that the departures were a sign of "unconcern" for the demands.

The Council will meet again this Wednesday after spring recess to further consider the demands.

Israel Diplomat Optimistic About Middle East Peace

by William Blake

There can be no direct peace negotiations in the Middle East until the Arab countries recognize the existence of the state of Israel, according to Shomka Ronen, director of information at the Israeli Consulate in New York.

Ronen expressed optimism toward an early peace settlement in the Middle East. He cited "current conflict" among Arab states, and growing movements within the Arabs for an end to the conflict with Israel as reasons for his optimism.

"Peace is "essential" to the growth of Israel," said Ronen, who spoke to an audience of 200 in McCoy Tuesday. But Israel refuses to withdraw to her pre-1967 borders as a precondition for peace negotiations. This would be "suicide," Ronen said. Israel would be willing to withdraw from occupied territory as part of a peace settlement, he said.

"There can be no direct peace negotiations in the Middle East until the Arab countries recognize the existence of the state of Israel," Ronen said. At her former borders, Israel was "the area of densest population."

Ronen denied that the Jews had displaced Palestinians when Israel was formed. The Jews "couldn't displace Arabs" in the late 1940s, Ronen white. "The Arab states have been kept in "inhuman concentration camps" by the Arabs for political leverage against Israel, he said.

Israel will join in aiding the refugees if the Arab states cooperate, Ronen said.

CAC Approves Proposal For New Room Priorities

At a meeting Tuesday afternoon, the College Affairs Committee approved a proposal that recommended that the quality of a student's room be taken into account when room priority numbers are assigned for next year.

The Committee also discussed a proposal to convert Stebbins Hall to make room for a dance room, a lounge, seminar rooms, and offices. No conclusions will be reached concerning the proposal however, until these have been further discussed.

In order to make the room selection system more fair, the proposal calls for a correction factor to be added to the priority number assigned randomly to each student. The correction factor will be based on the student's present dorm. According to Committee member Mike Fisher '73, the better the student's room this year, the greater the factor added, and the worse the factor subtracted, and the worse the number the student will get for next year.

The committee recommended that freshmen be given a cross section of the rooms on campus. Fewer "better" rooms would then be available to upperclassmen, Fisher said. Fisher was a member of the two-man subcommittee which wrote up the proposal.

Fisher said that this recommendation would eliminate what "seems to be a concentration trend towards 'corridor' dormitories." The committee recommended that one high number should not be able to bring other lower numbers automatically into a good room as the case in the present system. The numbers of each member of a group should, instead, be averaged, the committee suggested.

The CAC will send these recommendations to the Community Life subcommittee. The committee has offered to supply additional manpower to the Community Life subcommittee to help create the new Room Selection System.

A CAC survey was mailed to all students to find their opinion on the University's housing. About 40% of the students were indifferent or opposed, while only 35% were opposed. The survey also showed that South Campus was considered the best dorm, followed by High Rise.

TRIPOD

This is the last issue of the TRIPOD before spring vacation. The next issue will be published Friday, April 10.

Richard B. Klibaner '72 was elected editor of the Tripod at a staff meeting Wednesday night. Klibaner succeeded Steven Pearlstein '72.

TRIPOD named Editor

Richard B. Klibaner '72 was named editor of the student newspaper's Inside magazine.

The elections did not include members of the staff, assistant editors, or contributing editors. Elections for these positions, and the editorial board, positions filled Wednesday, will be held at the beginning of the 1971-72 academic year.

Before retiring as editor, Pearlstein called on the staff to renew their dedication" to the paper. This "dedication" he said had been lost during the previous year.
Rock Festivals

Woodstock, Altamont as Film Subjects

by John Speziali

Woodstock, as most of us should know by now, is the "love, peace, music" extravaganza, produced to propagandize the "Woodstock Nation" and to make some "heavy cash." No doubt, it has succeeded. And why not? It's a fun movie. The kids are amassing to watch as they frolic in the grass and in the mud, the rock groups are exciting to listen to in four track stereo, and there's even a little "skin." It's almost too good to be true! Hmm.

Gimme Shelter is the Rolling Stones' U.S. tour documentary, produced (I think) to present a more or less objective view of the Stones on tour and also (like Woodstock) to make some big money. It too has succeeded. But Gimme Shelter isn't a very fun movie. The Hells Angels and the press are seen getting violent with each other, the soundtrack is tinny and in mono, and there is a real knitting at the end. Too bad to be true? Hmm.

The camera shots are good, whether down the film) are minimal, but amusing. The music is well done and compliments the performance by Arlo Guthrie), and in the mud, the rock groups are exciting to watch as they frolic in the grass

But what about theme? What are those movies supposed to say? And what actually do they say? I thought that Woodstock was going to be an objective documentary on the Woodstock festival, one form. There are not enough group shots; one rarely sees the whole band at the same time. The most outstanding point to be made about the editing is that Gimme Shelter is arranged with an eye towards the story aspect rather than the soundtrack (e.g., the performance by Arlo Guthrie).

Technically speaking (meaning photography and sound), Woodstock is a "lick stick." The color, whether grayish or clear, is beautiful. The split screen method is extremely well done and compliments the stereo soundtrack by combining visual separation with audio separation. Other special effects (i.e., speeding up or slowing down the film) are minimal, but amusing.

The music is all anyone remembers. It's overplayed. Where's all the wheeling and dealing that occurred in order to get the stars to the Woodstock festival? Where's all the money that was made? Where's all the drugs that were consumed? Where's all the womanizing? Where's all the sexual liberation that was preached? Where's all the counter-culture philosophy that was taught?

I am not certain of what the two movies are better. They are both quite interesting and I liked them both. But it's very difficult to say which message is the most outstanding message of each film, whether or not their messages succeeded in giving that message, the essence of each film was to make money.

Woodstock is a lot of fun. There are a lot of laughs and a lot of good tunes. Gimme Shelter is rather frightening. The latter seems to be quite a bit more objective than the former, but the former is more skillfully edited. The editing was wild and the scenes are put together nicely so that the action flows and falls, saving the film from becoming boring. The music is well engineered, but when it is in a loud sound-
**LETTERS to the editor**

**'apology'**

To the Editor:

Having had a lengthy conversation with Carolina Rodriguez, during which we came to an understanding of our supposed differences, we hereby issue a public apology for our statements contained in Tuesday's Tripod.

The statements contained therein concerning Mr. Rodriguez were erroneous. If we have impugned his integrity, we are sorry and ashamed. After all, he ain't heavy, he's our brother.

Sincerely yours,

[Signature]

**'quiet'**

To the Editor:

I want to thank you for the splendid article today's Tripod, "Our Athletic Faculty". It has just given the faculty its quietest lunch hour since we were put out of Hamlin Dining Hall.

Sincerely yours,

[Signature]

**clean**

To the Editor:

The Salmon River, the last CLEAN river in Connecticut, is in danger of pollution by a sewage treatment plant to be built by Colchester and Marlborough. Bill #796 in the Connecticut legislature, up for hearing March 31, would protect the Salmon; but needs HELP in order to pass. Please address letters of support to Hon. Stanley L. Fasc, Chmn. Comm. on the Environment; Connecticut Senate; Hartford; Sincerely,

Helen McMeklaham

**History**

The Mead Lecture in History will be given by Lawrence Lafaro, author of The Long Free, on Monday, April 19, at 8:00 p.m. in the Washington Room.

**Nominations**

Any student who wants to run for the Student Government. Founding Convention must send a petition with 25 signatures to Box 130 by Friday.

**French**

Jean-Louis Barrault, French actor and director, will speak on the French film Wednesdays at 4:15 p.m. in the Goodwin Theatre.

**Refunds**

Students who have not received their Jefferson Airplane ticket refun. may pick it up at Mather Hall Desk. Bring ID.
Yale Art Gallery Shows Its Drawings

by Peter Marlow

Drawings have always fascinated art historians. They often can be appreciated on several levels: as preliminary compositional studies for major finished paintings; as studies for individual elements within those paintings; and as complete works of art in themselves, finished products not necessarily related to any other work. Thus they not only provide the viewer with a complete work of art, or with an insight into the working process of the artist, but often with a clue to the existence of a lost complete work.

Examples of each of these characteristics are now on view in a major exhibition at the Yale University Art Gallery, where European Drawings and Watercolors in their collection will be on view until April 15, 1971.

One of the most interesting aspects of the exhibition is that the fire is stolen, so to speak, from one panel of drawings which hang immediately outside the exhibition area itself. On this panel hang five acquisitions, three of which have been included in the catalogue. They are all French: a classic Farmyard Scene by Francois Boucher using black chalk heightened with white in a most expressive manner, a small but intense drawing of a tree in pen and ink by Claude Lorrain, and a small series of figure studies by Jacques Callot, usually known as one of the first engravers to show the horrors of war. The nineties are usually known as the high points in the strengths of the Yale holdings, is shown by two drawings by artists who are represented in the exhibition itself: Paul Cezanne, with a charming small watercolor of flowers, and Toulouse-Lautrec, with a nervously energetic pencil sketch of a guardsman on horseback.

This group, of the highest quality, is a good prelude to the rest that are in the exhibition. The material is so extensive and varied and that it would be impossible and impractical to illustrate the catalogue with every work. However, a number of key drawings have been selected, which form a justifiably valid presentation to a French material.

Francisco Goya’s Nude Maja and the Clothed Maja, both in the Prado in Spain, are among the most famous paintings known today. They have engendered numerous reactions on the part of later artists, most particularly Manet. His large oil painting, also titled Maja of 1809 hangs up on in the Yale galleries, and it is thus possible to compare this oil painting with the watercolor example of the same subject should be included in this exhibition. It is suggested that the work was done after the painting as a presentation drawing rather than a study for the oil. Both drawings have suggested that the two doctors, agitated by the screaming in the background line in which they are depicted, and the sick man whose face is cast into deep shadow and thus made more sepulchral. The composition of the drawing is deceptively simple, and within a small area there is much diversity of technique and interest.

At first glance the drawing by Pierre Reverits, The Dance in the Country, is a study for the famous painting in Boston. It’s not quite that easy, however, for minor differences in pose and date have led the Yale

The Imaginary Invalid by Daumier

starkly contrasted to the regularity of the daumier’s figures. Honore Daumier’s pen and ink drawing. The Imaginary Invalid, is presented in the exhibition as an illustration for Molier’s comedy. Whether this is the case, the artist has created a striking contrast between the two doctors, agitated by the screaming in the background line in which they are depicted, and the sick man whose face is cast into deep shadow and thus made more separchral. The composition of the drawing is deceptively simple, and within a small area there is much diversity of technique and interest.

At first glance the drawing by Pierre Reverits, The Dance in the Country, is a study for the famous painting in Boston. It’s not quite that easy, however, for minor differences in pose and date have led the Yale

(Tuesday, March 25, 1971

Seated Boy with Straw Hat by Seurat

Mr. Marlow is senior curator of painting at the Wadsworth Athenaeum. He taught a course in American Art at the college last semester, and has kindly offered to organize a series of art columns written by professional critics in the Hartford area.