Admission Policy Reflects Sum of Many Pressures

by StevenPearlstein

The admissions policy is a result of pressures of four categories: personal characteristics of applicants, academic and extracurricular activities, and the college's philosophy of admissions. The admissions policy is a result of the personal characteristics of applicants, academic and extracurricular activities, and the college's philosophy of admissions.

(Continued on P. 4)

Mather Shifts Delay College Fall Opening

Alterations in Mather Hall, a late ending to Summer School, and complaints from parents are reasons given by Edwin P. Nye, chairman of the search committee for the position of dean of the College, for his proposal for two months of January to be used for classes.

Nye said that anticipated delays in kitchen construction and installation in Mather Hall will necessitate a September 22 opening, with registration on the previous day. Mather Hall will undergo reshuffling this summer, and the separate snack bar, the present Cave and TV Lounge will be used for additional dining and kitchen space.

The initial impetus for the change in calendar came from the need for a formal calendar that would be less expensive and more convenient for parents and students.

(Continued on P. 4)

Wild Raspberry Becomes New Hartford Paper

by CathyHarris

"Free your mind and go pick a few raspberries some day," Joanne Epps, ’73, a student interviewer, urged Friday, March 5, 1971. The Red Cross bloodmobile was overwhelmed by 174 donors this morning as many piasts as it did during its entire 12-hour operation at the College last semester.

(Continued on P. 4)
Edwards, Unknown Folk Singer, Impressive

by John Speziale

Edwards Unaccompanied...

Jonathan Edwards, who performed Monday Night in the Washington Room, The concert, sponsored by the Mather Board of Governors, attracted only between 75 and 100 persons.


"So who's Jonathan Edwards?" "He's this folk singer who used to play in a band called Sugar Creek." "So what's a Sugar Creek? Isn't that where they make Kellogg's Rice Krispies?"

"I don't know." "Oh well, let's go anyway, I mean, for a dollar how bad can it be, you know?" So we went. There were hardly any people there. That was discouraging. Surely, someone must have heard of Jonathan Edwards, I asked around. Who is this guy? Nobody in the audience could tell me. There were a bunch of freaks out front who said that they were going to wait until the show started and then get in for free because there weren't enough people and the Mather Board Hall Board of Governors needed an audience for this guy, didn't they? I saw one of the Board people who was trying reason with these freeloaders. I interrupted him to ask who Jonathan Edwards was.

He told me that he didn't know, but that some of the other Board guys had heard Jonathan Edwards at a conference somewhere with a whole bunch of other people and they had decided to hire him. This was a little vague to me, so I went back inside and looked around for another Board guy.

"Hey," I asked, "Who is this guy, Jonathan Edwards, anyway?" "Why," he answered, "he's an unknown." I sat down and waited for the concert to begin. I realized that I was going to have to wait and find out for myself. The freeloaders were let in, the lights went out, someone introduced Jonathan Edwards, and the show began.

I thoroughly enjoyed the concert. So did the show. But I would now like to tell you all just who Jonathan Edwards is or, at least, what he means to me.

Jonathan Edwards plays the guitar very well. He can strum and he can pick. He has a voice that reminds me of Stephen Stills, only much smoother than Still's rather raspy blues-type voice. He can play the harmonica (or, as we blues buffs are prone to call it) competently, although he seems to have a little trouble with himself sometimes. He is accompanied by a bass player whose riffs are simple and soft, and who can harmonize nicely. They play songs by Dylan, Willie Dixon, John Sebastian, and Paul Butterfield. Jonathan Edwards talks about all sorts of things from working in a coal mine to going to high school in Lima, Ohio (you can take your pick of which topic you think is the more humorous), and although he gets a little too hung up in such mediocrity, he is kind of funny. When treading into an encore by the audience, he and his bass player play two songs instead of one. And that, my friends, is a Jonathan Edwards.

Apparentl y, Mr. Edwards is planning to do a tour in the spring. If he plans to use some of the original material which he performed Monday night, it should be a good record. Some of the songs were made quite country flavored. Many of them are rolling numbers which would suit they could be performed with a complete rock band, but which do not seem to lack anything in the simple bass-guitar-harmonica arrangements which Edwards uses. The chord patterns in these songs aren't exceptionally original, and the lyrics vary from very good to fair. (When he tries to get poetic, his words seem to suffer, i.e., using the cliché "flying like an airplane."), but for the most part his lyrics have a "down-home" quality which makes them pleasing.

He plays his own songs much more competently than he does songs by other writers. However, his rendition of Dylan's "I'll Be Your Baby Tonight" was great, as was "It Takes a Lot to Laugh. But It Takes a Train to Cry," another Dylan tune. And his version of "Paper Doll," an old standard, would have even made the Mills Brothers laugh. Indeed, Edwards' happy-go-lucky attitude infuses all his songs and makes the songs fun.

It was one of the most entertaining concerts I've been to in a while. And Edwards himself seemed to be having a good time, which is important, I think. He is the only player who made more people find out about him, an opportunity to see him at that price will probably never present itself again. And all the freeloaders that would have made "get up the cash" because Edwards wouldn't be in such dire need of an audience.

Early Balloting

Gives Wide Lead

To Sha-Na-Na

by John Maxie

Students have apparently chosen Sha-Na-Na for the free spring concert in a survey conducted by the Mather Hall Board of Governors Wednesday and Thursday.

Three free concerts are still under consideration and one is Sha-Na-Na's "way ahead" of the other groups listed in the survey, according to MHBOG chairman Andrew McKane. He was quoted as saying that he thinks this is the students' first choice. Trinity is one of four colleges in the Hartford area which will sponsor the free concert in May or late April.

According to McKane, 1140 ballots were distributed to students through the campus post office, according to MHBOG members Janice Majewski, '73, Amy Tenney, '74, and Pat Gibbons, '74, who conducted the survey. Since the number of ballots ran short, nearly 100 students were not polled, they said.

Other performers on the ballot were the Kinks, Free, Nina Simone, Tom Rush and Paul Butterfield.

At its Tuesday meeting the MHBOG discussed a proposed constitution for the organization. The MHBOG has no such constitution at present.

Andrew McKane, '73, and Ty Geltmaker, '74, proposed that the constitution officially assign the various duties of the MHBOG, such as publicity, booking, security and finances, to elected members.

Yale to Present Stoppard

Play, Then Screen "Hamlet"

"Rosencrantz and Guildenstern Are Dead," the award winning comedy by Tom Stoppard, returns to the Yale University Theatre, 222 York Street, New Haven, from March 4-7. The play is a modern re-interpretation of Shakespeare's "Hamlet" in which Hamlet's college chums are the central characters, and Hamlet appears only occasionally from the sidelines. It has been called an unusually vivid expression of the uncertainties and anxieties of modern man.

With its little taken from the one-line dialogues of Shakespeare's characters in the last few lines of "Hamlet," "Rosencrantz and Guildenstern Are Dead," has been unanimously hailed by critics in New York and London as one of the most dazzling and Hamlet performances of the last 25 years. After last weekend's huge box-office success, "Rosencrantz and Guildenstern" adds New Haven to its list.

Performances are at 8:30 p.m. with a special 8:30 matinee on March 7.

For, two more evenings only, the Yale Dramatic Association will present the highly successful "Elizabethan Marathon." On Thursday March 4 and Saturday, March 6, beginning at 8 p.m. at the Yale University Theatre, 222 York Street, New Haven, will be a live production of "Rosencrantz and Guildenstern Are Dead," Tom Stoppard's award winning comedy. Following the stage performances at 8:30 p.m., will be a showing of last season's highly acclaimed screen version of "Hamlet," starring Nicol Williamson.
ATLANTA SYMPHONY ARRIVES

**Shaw Holds Baton**

By Matthew Moloshok

Monday night, Robert Shaw brought the Atlanta Symphony to Hartford for a concert in the Bushnell. The four works on the program received uneven performances, ranging from the mediocre to the excellent.

Scored: a limited orchestra of solo oboe, even making the radical step of having the orchestra's harsh part was made so brusque orchestral texture and rawness by Shaw, and the piano's swig was rendered so inelegant by Lettvin, that it was easy tolie ever made it to the third movement. Despite the repeated and, to a certain extent, the obviousness of the orchestral part, the audience kept the tension high. He used the work as a frame: a limited orchestra of solo oboe, four horns, three trumpets, three trombones, tuba, lympani, piano and five-part string choir. The piano added greatly to the overall effect. The weakest part of the program was the one that left you less than enthusiastic. Beethoven's Overture No. 4 in G Major Opus 13, for Piano and Orchestra. It has always been one of my favorite among the concerto works for keyboard, and I recommend it to anyone interested in the piano repertoire regardless of genre. It is a pianist's concerto, above all, making the radical step of having the soloist compose his own ideas while the orchestra provides the accompaniment. The piano soloist, Theodore Lettvin, was disappointing. He did not give the piece the heroic drive that Beethoven intended. He played the part as if it were something of lesser importance, and the result was quite unwarranted by the store of talent with which he is endowed. Compared to Urpheus taming the wild beasts. Now the orchestra's harpsichord part was made so brusque and raw that it was easy to lose sight of the beauty that is inherent in the music. However, all the drama of this silent picture is missing because Widerberg's film is a narrative film and if it shares the same visual style of Widerberg's Adalen '31 with something of more matter and less art. Thus, Lettvin's playing quite sonant is out of place in the context and seems to have been an afterthought. The piece closed inconsequentially, which was the saddest part of the evening. It should be said that the soloist and the conductor worked well together. Movements were well coordinated and the orchestra played well. Again, Shaw worked with a very secure idea of where the music should be headed. As it happens, he never had to be reminded in that direction. In any event, the whole piece was undermined by mediocre piano work.

The high point of the evening was "Washington's Birthday" - a part of Charles Ives' symphony, The Holidays. Ives has always offered me the invitation to enter an earthly paradise, Godard guides him through his fire. Snow, of course, can be used for multivarious purposes and Ives processed it, making stickings in the dance are heard the songs of gaiety and love, Thé lure of the snow - of death, of past tensions and griefs of that year. Schuman, an American composer, gives a sense of the musical, of the nation with the death of Dr. Martin Luther King, Jr., and Robert Kennedy. Schuman, with a bizarre ensemble of muffled brass the solo oboe's eerie moil - Schuman tries to convey an uplifting tragedy - one which can raise the nation above its tensions, as he concludes with a major cadence.

Unfortunately, this resolution is not there, and the piece cannot be destroyed in a series of brief measures. The Atlanta did a strong job on the work, despite its weaknesses. The opening horn section was among the finest of the evening, and the whole piece was undermined by something of more matter and less art. Thus, Lettvin's playing quite sonant is out of place in the context and seems to have been an afterthought. The piece closed inconsequentially, which was the saddest part of the evening. It should be said that the soloist and the conductor worked well together. Movements were well coordinated and the orchestra played well. Again, Shaw worked with a very secure idea of where the music should be headed. As it happens, he never had to be reminded in that direction. In any event, the whole piece was undermined by mediocre piano work. The Devils Are Coming
March 13, 14, 18, 19, 20, 21

Goodwin Theater

**WIDERBERG’S ADALEN ’31**

By Ted Kroll

Things are pretty bad at the movie scene these days. The Cleastro is sluming a bit during March (an exception - the excellent THE USE OF LOUIS XIV and LOLA MONTES double features). But I suppose March is just a lousy month to write about a movie already gone, but at least ADALEN ’31 was a film made during the last grey days of Winter. With Widerberg's succession of lyrical, impressionistic-like shots and his unavoidable references to Renoir, the painter, one is reminded of Godard's PIERROT LE FOU which uses similar visual material as well as Godard's references to the colors and paintings of Renoir. Admittedly, Godard is a much more competent and mature director, but he uses this pictorial lyricism as a contrast to the mental anguish which his protagonist is going through. Although PIERROT is living in an earthly paradise, Godard guides him through a descent into Hell which ends in suicide by dynamite in a setting overlooking the Mediterranean.

In contrast, Widerberg uses this same sort of lyricism as an end in itself. The problem with ADALEN ’31 as a narrative film is that Widerberg blurs all the dramatic situations by freezing every shot as a glorious still life. As a result one is constantly impressed by the many beautiful colors and light that the characters become merely a part of the landscape. There is no understanding or involvement with the problems they have. In this film there is an extremely graphic and bloody confrontation between a large group of striking workers and the Swedish army. However, all the drama of this Patience is missing because Widerberg's lyricism so involved with these beautiful images with some sort of meaning and intelligence. When confronted with Widerberg's succession of lyrical, impressionistic-like shots and his unavoidable references to Renoir, the painter, one is reminded of Godard's PIERROT LE FOU which uses similar visual material as well as Godard's references to the colors and paintings of Renoir. Admittedly, Godard is a much more competent and mature director, but he uses this pictorial lyricism as a contrast to the mental anguish which his protagonist is going through. Although PIERROT is living in an earthly paradise, Godard guides him through a descent into Hell which ends in suicide by dynamite in a setting overlooking the Mediterranean.

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DePhillips says this is not likely. If it turns out being lost in the sedimentation process, a series of tests in the Red Cross hematology lab, he says, will help the students along in their effort. He is conducting research for Dr. Edward Morse, who has helped the students in learning how to do cell counts on the blood, and DePhillips believes that the students worked with the Red Cross, learning about cells to fall out of solution. The director of the Connecticut Red Cross, Dr. Edward Morse, has helped the students learn how to do cell counts on the blood, and DePhillips believes that the students worked with the Red Cross, learning about cells to fall out of solution.

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Admissions ... (from P. 1)

Letter to the Editor

Malaise

To the editor:

John Tyler in his article "The College Malaise" represents those involved in executing the various traditional student functions (newsaper, student government) as being out of touch, he in various ways. However, this group, depending on the needs of the students, is not only useful but is essential. The college community is torn between the need to continue with traditional activities and the desire to explore new avenues. Discussions about the future of the college often bring up the question of whether traditional activities should be maintained or replaced by new ones. The "Malaise" represents those involved in traditional activities feeling disillusioned and trying to find a way to relate to the needs of the students. The editor's letter questions the validity of the Malaise concept and discusses the possibility of a wider war that will involve the military forces allied with us in Southeast Asia. The letter also mentions the possibility of a wider war that will involve the military forces allied with us in Southeast Asia.

Malaise

The Vietnamization of the American POWs

What does the Vietnamization of the POWs mean? The Vietnamization of the POWs means that the United States is moving towards a policy of leaving the Vietnamese to handle the situation on their own. This policy has been largely driven by a desire to reduce the number of American soldiers involved in the war and to allow the Vietnamese to take control of the situation. The policy has been controversial, with many arguing that it has led to an increase in the violence and suffering in Vietnam. The letter discusses the Vietnamization of the American POWs and wonders about the impact of this policy on the situation in Vietnam.

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Trinity Hosts New England Fencing Finals Tomorrow

by Dick Kane

Marshall Garrison is hoping that history will repeat itself when Trinity hosts the New England Intercollegiate Fencing Championship at 9 p.m. This weekend. The tournament was held here in 1967 and Trinity copped the team championship. This year’s event will be held in the plush surroundings of the Washington Room. Tomorrow’s competition will be held in the Ferris Athletic Center on the Tartan surface of the basketball court.

Nine teams from the Ferris in topones of taking home the New England fencing crown. Brandeis, Dartmouth, Harvard, Holy Cross, MIT, Norwich, Southern Massachusetts University and WPI will participate in the tournament. Fairfield University usually sends a team to the championships but this year their team “fell apart” according to Garrison and the Stags have declined the invitation to come.

Participating teams send their top six players to compete in the championships; two members each in foil, epee and sabre. Trinity will enter Paul Meyendorff and Bruce McWilliams in the foil competition, Phil Daley and Stephen Fischer in epee and Garrison and Paul Cullen in sabre. Garrison and Meyendorff are the only two Trinity fencers who have faced tournament competition before. Both are rated as strong contenders for the individual championship in their event. As a sophomore in the competition held at Fairfield, Garrison won 13 of 18 bouts and finished fourth.

The competition which will begin at 9 will break WTIC will tape the final competition. The team with the highest total number of bouts won, not including playoff victories. Tonight the basketball court will be converted into a fencing arena. Tape strips will be used to partition off nine areas four feet eight inches wide by 40 feet long. Tape will be placed across the middle of that area for a center line and other strips will be placed two meters and one meter from the end lines.

MIT is the defending champion and is rated by Garrison as easily the best team in the country. Brandeis broke the MIT skein with a 1969 championship. Brandeis and Trinity copped the team championship last year at Brandeis. They also won the New England crowns in 1969. Brandeis broke the MIT skein with a 1969 championship. Brandeis and Trinity are the favorites in the tournament. This is the last meet of the fencing season and will be the final bouts for seniors Garrison and Cullen.

The cost of officials seven matches and a championship which will be held afterwards. The brackets will be defeated by a 350 entry fee which each team will have to pay. If there are any debts, though none are expected, Garrison said that the athletic office would pay them.

Admission to the championships is free. WTIC will tape the final competition. The championships will begin at 9 p.m. tomorrow and will run after lunch until four o’clock or so. The fencers will use electrical equipment.

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In Fight of Century

Ali to Drop Frazier in 12

by Shawn O’Donnell

There can be no unbeaten fighters. The people demand the last measure from the man in the ring. Sooner or later, the fighter is stripped of all pretense and his true self is revealed. Liston, we learned, was all bluster; just another bully. Benevento looked so good for a while, then began to unravel, and drifted, a frayed fop, into oblivion. The Johansson fight made a mockery of the outcome against Jimmy Ellis, Ali's once and future wallopers. His every fight is marked by an instinct and work to contain Ali.

Certainly, Ali will dispense gratuities he displayed in the Bonavena fight. Ali is back. Frazier is the idol of the dock boys in October as a legend of boxing's waterfront, there is no higher praise than the round I call”) with a revivalist fervor. For years people have responded to his pugilistic postulates (“They all must fall in the round I call”) with a revivalist fervor. Underwood, the same people who called Earl Monroe "Black Jesus" are saying that Ali is a prophet. In his absence, whipping boys became pretenders to the throne. Now he is back. Frazier is the idol of the dock walkers. His every fight is marked by an industrious monetary that workingman everywhere appreciate. Frazier has paid his dues and he does good work. On the waterfront, there is no higher praise than that.

Frazier off with the jab for at least five rounds. After that, he may tire. Frazier is probably in better condition than Ali and he will have four inches in height and eight inches in reach over "pint size" champ Frazier, enough of an advantage to allow him room to box. Ali will be able to hold Frazier off with the jab for at least five rounds. After that, he may tire. Frazier is probably in better condition than Ali and he may score heavily in the middle rounds. However, I expect Ali to have enough left to burn Smokin’ Joe to the ground in the twelfth round. Remember where you read it.

Dathmen Finish Record Season

The Trinity varsity squad wound up its best season in school history Tuesday by Downing M.I.T. for the second time within a week, 8-1. The win ends the Dathmen’s best slate at 19-4.

This weekend Trinity participates in the three-day National Championships at Williams. Participating for the Bantams will be John Hoppe, Frank MacGruer, Dick Palmer, Spencer Knapp, Nick Booth, and Jay Davis.

The triumph over the Engineers was the fifth Trin win in a row and the seventh in the last eight matches. MacGruer, Palmer, Booth, Davis, Malcolm McColl, and Schirmer all won 3-0 decisions, while Knapp and Gary Fitzgerald each won 6-1. In freshman action, the Baby Bantams concluded a dismal 1-10 slate by falling to the M.I.T. yearlings, 8-4. The one bright spot on the team all season was the sparkling 1-0 record compiled by Malcolm Davidson. He promises to add an important spark to next year’s varsity.

Intra murals

Anyone who is planning to organize an independent or freshman softball team for Intramurals should contact Bill Zachery, box 460, 246-2988, by March 10.

Dathmen Finish

Record Season

Francesco Zeffirelli's "Romeo and Juliet," which was screened in the fall, is one of the films featured in the festival. The movie, directed by Zeffirelli, was shown in its entirety to a packed audience. The film is a classic adaptation of Shakespeare's play, and its portrayal of the iconic love story has captured the hearts of audiences worldwide. The movie is a gripping tale of passion, love, and tragedy, and it is a reminder of the timeless nature of human emotion. The festival offers a wide range of films, including classics and modern masterpieces, that cater to a variety of tastes and preferences. Whether you're a film buff or a casual viewer, there's something for everyone at this festival. So mark your calendars and get ready to enjoy some of the best cinema that Hollywood has to offer.