Blackout Hits Campus; Short Circuit Blamed

A massive power failure hit the campus at about 11:21 p.m. Sunday, and lasted for about an hour.

The blackout covered all College facilities from New British Ave on the south to Vernon Street on the north. The dorms and other College buildings were left in darkness.

The power failure was the result of the short circuiting of one of the underground high intensity power lines to the College, according to Dr. S. Cranfall, director of buildings and grounds.

"When the blow went it kicked off the circuit breakers," he said, and the power shut off.

Cranfall explained that the short hit one of the two power lines that are fed to the college by the Hartford Electric Company.

When the company found out where the damage was, it switched to the other line and the electricity was restored, he said.

"Damage to a power line underground is very difficult to diagnose," Cranfall said. "I think it is possible that the cable got damaged when it was first put down."

The emergency lights in many of the dorms did not function during the blackout.

Cranfall blamed this on faulty battery chargers and said that he would look into the emergency electricity difficulties with qualified electricians in the near future.

Observers noted that some emergency lights which were in working order began to fade after a while. According to Cranfall, that is the way they should work.

"Emergency lights are used to get people out of the buildings and are supposed to last more than one half hour," Cranfall said.

The Monday morning demonstrations, which were also on the college campus, did not function during the blackout.

Cranfall blamed this on faulty battery chargers and said that he would look into the emergency electricity difficulties with qualified electricians in the near future.

Andrew Gold

Dr. Andrew J. Gold has been appointed acting director of the newly established Urban and Environmental Studies program.

Gold, a senior economist for a federally funded urban research institute in Cleveland, will join the faculty as an associate professor of economics on July 1.

Gold will coordinate the multidisciplinary U & E program which was approved by the College a year ago.

"Provide students with an understanding of urban life and to become acquainted with the problems characteristic of our urban society," he said.

In a memo written last week, Edwin P. Nye, dean of the college, said that he was "delighted" with Gold's appointment. "The reaction of those persons who met the candidates who were interviewed for the position was nearly unanimous in recommending Mr. Gold's appointment."

Gold, a graduate of City College of New York, received a Ph.D from Northwestern University in transportation economics.

When hired at University, he was the director of undergraduate studies in economics.

Andrew Gold

Thousands Arrested in Mayday Protest; Demonstrators Jailed in RFK Stadium

Civil disobedience in the nation's capital may have come to a premature end. More than seven thousand anti-war protesters were arrested yesterday during an attempt to block traffic entering Washington.

Washington police, aided by 10,000 combat troops and a contingent of Marines flooding into the capital, stopped the protests with tear gas and mace.

Most demonstrators fled to Georgetown, a wealthy residential area along the West Potomac. Police rifled off the area the demonstrators occupied while Marines were airlifted in to make arrests.

When the police fired tear gas at them, the activists responded with rocks and bottles.

Sunday, Washington riot police had cleared and estimated 30,000 anti-war demonstrators from their encampment in West Potomac. The police arrested 1,000 people.

The police said that the permit had been cancelled due to numerous violations of the permit. The police arrested 25 people in that sweep.

Some demonstrators have sworn to continue their civil disobedience today, although the organizers of the disruptions, the Mayday Collective, led by Rennie Davis, and the People's Coalition for Peace and Justice, led by David Dellinger, have not announced their future plans.

Despite the disruptions, most Federal employees went to work on time. Some suffered from the effects of tear gas, which hung heavily over the Potomac and the nearby Department of Agriculture.

The police said that the permit had been cancelled because demonstrators had lit fires in the park, pitch tents in unsanitary areas, and used large quantities of drugs. The New York Times reported that demonstrators were plumed out of being a nuisance.

Friday, more than 200 people were arrested in the Seventh Consecutive Year, according to Secretary of State William Rogers.

The Supreme Court upheld a California law last week which says that a federally-financed low-income housing development cannot be built unless a majority of the voters in that community approve. The 5 to 3 vote was regarded as a determination to spread inner-city poor into suburbs.

Local Connecticut had the highest per capita income of the states in 1970, for the seventh consecutive year, according to Department of Commerce figures. The District of Columbia had a higher per capita income, however, The figure for Connecticut was $4,807. New York ran a close second.
Promenade Program Staged with Gusto

In many ways the Jeaters' production of Promenade, the quasi-epic musical which was presented here last Thursday, was more energetic, more alive, and more entertaining than the original Off-Broadway Promenade, the quasi-epic musical which professionals did it. Promenade, with book and lyrics by Marc Foren Furrey, is an absurdist-type play which concerns two convicts who escape from prison and enter into the weird and bizarre world of a society party. They are pursued by their jailer, who takes time out from screwing all the prisoners' visitors, to look for them. In the course of their sojourn in the real world, the convicts meet such interesting people as the Amazing Miss Cake, Warden Warden, and the Mother of Us All. Unlike the New York cast, who did the whole play straight-through, the Trinity cast showed a greater awareness of the humor of the play and was able to convey it to the audience. Although the entire cast was excellent, Ted Barrett stood out with a portrayal of Warden Warden that was done to the hilt. Libby Burns added a touch of pathos to the proceedings with her "The Moment Has Passed" number; and Nancy Griffin, as the piano playing and for a score that suited the play well.

This Week in The Arts

**SHA-NA-NA**
Believe it or not, SHA—NA—NA will appear in concert on Sunday, May 9 from noon to six o'clock in the LSC quad. **FREE**

**Art Show**
A student art show at the Austin Arts Center will open Tuesday, May 4 at 8 p.m. The show will run through May 30.

**Star-Spangled Band**
Neil Simon's play, The Star Spangled Girl will be at the Wadsworth Atheneum Theater from May 6 - 9 and May 13 - 15. Call 322-4847 for information.

Anouilh
The Waltz of the Toreadors by Jean Anouilh will be playing May 7 and 8 in Westwyfller's City Circle Theater at the Palace in Waterbury on May 10 at 8:30 p.m. (758-1116)

**Price**
The Long Hair Theater in New Haven will present Arthur Miller's play The Price from May 7 - 29. Call 727-4625 for information.

Zorba
Zorba will be put on by the Professional Touring Co. at the Palace theater in Waterbury on May 10 at 8:30. (758-1116)

Duren
An exhibition at Wesleyan in Middletown is featuring engravings and woodcuts by Albrecht Durer. The exhibit will be there through May 9. (347-4611)

Youngbloods
The Youngbloods will perform at the Bushnell Memorial Theater on Saturday, May 15 at 8 p.m. Tickets sell for $3, $4, and $5.

McKuen
Rod McKuen, the singer-poet-philosopher will appear at the Bushnell Memorial at 8:30 on May 6. Call 364-6807 for information.

Shakespeare
The American Shakespeare Festival Theater in Stratford, Ct. will present THE WINTER'S NIGHT on May 7 and 9, at 8:30. The TEMPEST will be performed Friday night in the Washington Room for a crowd of about 250 people. The evening's mood was set by two really excellent drummers, who had the audience rocking and rolling to the drum's rhythm before the dancers even arrived. The 12 dances did arrive, however, weaving into the room, all tips, shimmies, and twists in constant gyration.

Let Them Eat Cake
The amazing Miss Cake (in the bikini) sings along with the cast of Promenade, one of three one-act plays presented Thursday afternoon. The plays were all directed by Christian Horn and were put on in Goodwin Theater. The other plays were **DR. KHEAL** and OH WHAT A BEAUTIFUL DAY.
Baroque Concert: Creative and Original

By Danny Freckle

The numerous performing groups on the Trinity Campus could benefit well by observing the actions of Professor Barker and Groutset of the Trinity Music Department. His only two requirements for performance are originality and perfection. To achieve these two goals necessitates Groutset to limit the number of performances he gives on campus in any given year. But when he does present a program, it is always musically sound, creatively presented, and well attended and received by the Trinity Community. This is evidenced in the Choir’s Christmas Vespers Service and Concert in Hamlin Hall, Groutset’s performance with Carl Berggren, and last Friday’s Coffee House in Garmann Hall.

Over 200 people crowded into tiny, but acoustically fine Garmann Hall to hear the Convivial Consort present an hour and a half of Bach and Albinoni. Those lucky few who arrived early were treated to music recital tables “coffee house” style. The consensus of the masses was that of a full house. And for the majority of us sat on the floor or stood along the sides, and in the corider leading to the main body of the Austin Art Center. The difficult space conditions were erased from our minds as the Consort opened their program of J.S. Bach’s Trio Sonata in C Major. In the first movement, Adagio, the Consort opened the movement perfectly. The lyrics often become trite. And perhaps this is due to the nature of this composer, who everyone smiles at least once.

During improvisation the audience was subjected to a repetition of “too much truth...” from the song “Too Much Truth...” from “Ain’t No Sunshine” from Alone Together. Miss Elliot together. The melody is familiar, and it’s an easy song to harmonize with. Perhaps this is due to the nature of his work. Perhaps this is due to the nature of his work. Perhaps this is due to the nature of his work. Perhaps this is due to the nature of his work. Perhaps this is due to the nature of his work.

The Thesis of Professor Barker and Groutset of the Trinity Music Department is that every year the Consort should present an hour and a half of Bach and Albinoni. And for the majority of us sat on the floor or stood along the sides, and in the corridor leading to the main body of the Austin Art Center. The difficult space conditions were erased from our minds as the Consort opened their program of J.S. Bach’s Trio Sonata in C Major. In the first movement, Adagio, the Consort opened the movement perfectly. The lyrics often become trite. And perhaps this is due to the nature of this composer, who everyone smiles at least once.

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Sherehe Eusi, a Black Celebration sponsored by the Trinity Coalition of Blacks last weekend stressed an awareness of Black culture in all its varied aspects. Events were scheduled all weekend, and each one had its own significance in relation to the Black experience as a whole.

Friday night the Inner-city Players gave a performance of Leroi Jones' DUTCHMAN, after which the Bellvue Square Afro Ensemble presented DIMENSIONS IN DANCE, which is reviewed on page two.

Two workshops dealing with Pan-Africanism and with Blacks and the media were held Saturday morning, followed by a topographical display and discussion in the afternoon. In the evening, a soul food dinner was served in Hamlin Hall. (See lower left.) The Bobby Hebb Quartet played THE SOUNDS OF JAZZ afterwards, followed by Yisha Asentwit who read her poetry to the rhythm of a drum. "Funky Soul Music" by the LTDs topped off the day.

On Sunday, two films were shown at the Cinestudio, after which both a play, GOD'S TROMBONES, and a 200 voice choir were presented. (For a picture of the choir, see lower right.) Throughout the weekend there was an art exhibit in the Austin Arts Center. Robert Watts '72 of Trinity displayed photographs of Africa (see top left) and African sculptures and other art forms were on display as well. The map of Africa, which appears on the right was also part of the show.
Will the Real Ted Lockwood Please Stand Up

Also in this issue:

igor stravinsky / the long walk
the catholic church / sunday in hartford
the crew
Will the Real Ted Lockwood Please Stand Up

by Steven Pearlstein

Some: The Quad, September, 1968

Enter: Two men on horseback. The one on the left, call him Roger, the fastest shot in the west side of Oberlin, Ohio. Dress him in a three-piece suit which contains pieces from three different suits, and have his hair coiffed as his feet. His director: "Ignore this part; everyone, including the horses have recently been curbed." Word gets around that these are the men sent for to clean out the town (which now is called a 'community' by the one on the right). The town fathers nod in approval, and everyone has high hopes for the future. Teddy, the new sheriff, gives a speech in accepting the badge where he implies even the most long-time residents of the town. The men sent for to clean out the town are the men sent for to clean out the town (which now is called a 'community' by the one on the right). The town fathers nod in approval, and everyone has high hopes for the future.

Much of the drama of those early months has subsided, and a dead calm has fallen over the Quad. Roger and Mark have either left or are packing their gear. But what of our hero? Where does he stand now, and where does he plan to go?

The answer is that very few people around here know much about Ted Lockwood, and where he stands. As one early Tripod editorial stated, he is an enigma. His style is marked, more than anything else, by a lack of style. His stand on issues is clouded by a cumbersome prose style and a reluctance to commit himself. And his method of operation is weighted with a top-heavy administration and an unending faith in democracy, the future, and the liberal arts education.

Chary are told to upon looking over a new congregation, all the major changes should be made as soon as possible; the people are caught up in the excitement of the newness of things. President Lockwood's first two years at the college seem to have conformed to that dictum. Sweeping changes in administrative organization, coeducation, the new curriculum, the college council and adjudicative system, the end to parietals all marked his early months. Over the last year, however, no significant changes have been made other than personnel. National observers see this trend as consolidation after the tumultuous sixties. More local theorists find it resulting from Faculty reaction to the Chuck Stone affair, the bad job market, and recent threats to such venerable institutions as tenure, departments, and the Faculty Club. To the extent that these views are correct, the situation is compounded by the political conceptions and style of Mr. Lockwood.

In a word, the President is aloof. His office physically conveys that impression by its position on campus. Earlier Presidents used what is now the Dean's office, but some management consultant urged him to move to the Downes site because there would be no secretaries there although there is no doubt that Lockwood is much more personable and accessible than his successor.

58. Lockwood is overworked, which also contributes to his isolation. One of his first tasks upon assuming the presidency was to streamline the budget process, which he completed only this year. To that he has added a heavy list of off-campus appointments. As a new President, he feels he needs to attend many of the alumni meetings across the country, in which he has now invited parents. This policy is partly the result of prodding from Judd Rees, director of development, who has concurrently introduced the President to the ranking executives of the major philanthropic foundations. Rees says that to increase alumni giving and foundation grants, Lockwood should get to know more people to build up their confidence in him. When on the road, Rees also sends him to see prospective donors, people who are willing to support financially one of the expensive proposals which the development office churns out, like the naming of the High Rise or the establishment of academic chairs.

In between his trips and a rather heavy schedule of appointments (anyone who would like to see one), Mr. Lockwood manages to be on the board of directors of the Northwood School, the Institute for Living, and the Connecticut Mutual Life Insurance Company. Alumni director John Heyl, who spends as much time with the President as anyone outside of his family, says Lockwood's second love is VITA, Volunteers in Technical Assistance, of which he has been chairman since 1966. VITA is a technical peace corps, and Heyl will wager that Lockwood can convince anyone his greatest cause going in just under seven minutes. The President is also writing a book on Belgian Socialism, which, considering the amount of Faculty publishing, is no great point of contention interest. Perhaps his strongest link to the community is the President's interest in sports. A

(cont'd on next page)
His style is marked, more than anything else, by a lack of style. His stand on issues is clouded by a cumbersome prose style and a reluctance to commit himself.
"If I were President, I would make the college reflect my own style of education."

Having ideas flow upward, Mr. Lockwood should take the initiative in bringing his office to bear upon the faculty, the trustees, and the college council in the forums that they designate, and under their rules. Instead of waiting for democratic study reports which usually wind up in Betty Belden's inactive file, the President might make some of his opinions known publicly and announce that he will work for their enactment. This does not preclude compromise by any means, nor will it cause any more bad feelings than this lack of leadership. Both the faculty and student body will respond more favorably to aggressive leadership than to abortive consensus-taking. And the President's own frustration will be eased as he becomes the marksman instead of the target. Mr. Lockwood might state the case like this: "I have the greatest faith that if the administration can coordinate its activities so as to bring to bear the full weight of its thinking upon the councils of the various constituencies of the community, we will be able to sort out our priorities for the admittedly difficult months ahead."

Obviously this model goes against the grain of his personality. It insists that he be a public personage, with public convictions. It assumes that the President will act more from the gut than the President seems willing to do at present. It requires he be the grandest participant, not the ultimate arbiter. And it necessitates that the President not shrink away from situations of potential conflict.

There are some indications that Mr. Lockwood has already decided on a more aggressive course. Yet one gets at the same time the sense that he is still having trouble pulling it off. Take, for example, the "beer and pretzel" faculty meeting last month. Mr. Lockwood called an optional meeting to discuss the topic, "How can the college continue to experiment while maintaining its intellectual rigor?" His first mistake was in making the topic so large that all the frustrated revisionists of the faculty could spout off their collective woes at one time. Then, too, he held it in the Washington room which was set up for a lecture. And even when he saw his idea going sour, he refused to stand up and tell them what he thought they should be discussing, and lead them too it.

The selection of Ed Nye as dean offers another possible sign of change. Nye is an extremely efficient administrator with a good deal of influence in the faculty and an imaginative mind. Yet unlike his predecessor, the new dean is not a prodigious leadership type. By the selection of Dean Nye, Mr. Lockwood might be signalling that the dean will be the behind-the-scenes man, the implementer, and that he himself will be taking up the forward position. The President realizes that his big mistake with Fuller was not watching him closely enough, and Ed Nye is the type of dean he thinks he can trust. But Dean Nye, too, is beginning to see himself as an educational statesman, and might offer Lockwood and the rest of us some surprises in the future.

A change in style may also be forshadowed by the recent announcement that trustees will no longer hold life tenure. Lockwood considers this his major accomplishment of the year, even of his administration. No doubt the trustees have been a thorn in his side, an extra consideration which only he has to deal with, and the reorganization may make that situation a little less of a millstone around his political neck. And lastly the President may be giving us a hint of leadership in his upcoming campaign for long-range planning. He feels it is absolutely necessary while many options are still open. He has indicated that some work over the summer, in conjunction with both Ward Curran, his new long-range planning assistant, and the curriculum committee, which will be reviewing the new curriculum, would be in order. His enthusiasm for the task hopefully will be reflected in a more aggressive style than we presently enjoy.
The Long Walk:
Our Eminent Victorian
by Paul Sachner
particularly impressed by Trinity College, Glenalmond, a Scottish Episcopal secondary school. Here he saw a closed quadrangle with a facade comprised of two- and three-storied Victorian Gothic buildings connected by a large central tower. It was probably from this "notable pile of buildings" that Jackson envisioned the new Hartford campus. The general qualities of the Victorian Gothic style which Jackson grew to love include irregularity and variety of silhouette with complex organization and coloristic decoration. A textural exploitation was achieved through the use of rustic and traditional materials. It all added up to quite a picturesque composition.

The architect which Jackson eventually chose was William Burges, a solid but relatively unknown architect who only recently has been given his due for his attempts at creating a more correct imitation of the medieval High Gothic. Burges and Jackson worked on the Trinity plan with an intense ferocity. Together they devised a scheme which Burges refined into the famous four-quadrangle plan. It was a delightfully complex concoction encompassing faculty houses, natural history museum, library, theater, lecture rooms, dining hall, chapel, art gallery, reading rooms, and student rooms. It surely would have been the showcase of the nation had Trinity been able to complete the buildings as planned.

Unfortunately Burges' plan, the sketches of which are presently housed in the Watkinson Library, was far out of touch with the financial reality of Trinity. The death of President Jackson in 1874 brought Thomas Pynchon to the head of the college. A totally uninteresting man, Pynchon at least saw the extravagance foolishness on which Trinity was about to embark. The practical Pynchon thus tempered Jackson's dreams with his knowledge of the more humble needs of the college, and he urged that only two buildings - Jarvis and Seabury Halls - be built at that time. The college trustees heeded the advice of Pynchon, and work began in 1875 under the aegis of Hartford architect E. H. Kimball. Interestingly enough, Burges never visited Hartford, but rather entrusted any modification of his plans to Kimball, a fine artist in his own right. The final site chosen for the new buildings was immediately scorned by the Trinity students. Because of its reputation as a place for public executions in the eighteenth century, the new parcel had been popularly known as "Gallows Hill." It was a neighborhood of ill repute, one bor-
dered to the west by a rock quarry, to the north by Zion Hill Cemetery, to the east by an insane asylum (now the noted Institute of Living), and to the south by some cheap row houses. However, the Trustees apparently felt that with the presence of so eminent an institution as Trinity, the neighborhood's land values would immediately skyrocket; consequently, ground was broken on July 1, 1875, and construction proceeded at a fast clip. Early in 1878 Jarvis and Seabury were ready for occupancy. Nor-
tham Towers, the prime jewel of Trinity's newly donned crown, would complete the ensemble in 1881.

The new campus far exceeded even the most optimistic expectations. Dr. Weaver notes that Jarvis was "a dormitory of even greater comfort and splendor than anyone had ever imagined." The facilities of Seabury were also "splendidly executed." The original interior of Seabury was vastly different from its present state. A large library occupied the basement and ground floors of the south end of the building, while the Towers section was devoted to the instruction of chemistry. A temporary chapel was placed in the rooms presently designated as Seabury 9 and 11. This was a handsome room with fine woodwork, exposed beams, and stained glass trefoil windows.

Yet it is the exterior of Jarvis, Northam, and Seabury which has attracted a greater amount of attention and affection. For Burges' masterpiece, Kimball chose native Connecticut brownstone mined from nearby Portland; this rich material was a favorite building material all over the Eastern states during what was often known as the "Brown Decades" of American architecture. The rough stone facing contrasts well with the more smoothly cut trim in a polychromatic fashion. Despite the regularity and symmetry of the composition, there is plenty of logical variety in the handling of the three sections. Of special note are the coloristic effects which tend to be overlooked: if the viewer observes carefully, he will see the orange cresting of the roof line and gables combine with the gray slate roof and weathered green copper guttering to create a good amount of fancy out of what could be a drab, colorless structure.

As Jarvis, Seabury, and Northam approach their one hundred birthdays it seems fairly obvious that a century of use has dimmed much of the lustre which the buildings once displayed. The toll has been especially heavy with regard to the interior of Seabury. Modern educational needs have tortured this structure's insides with wallboard, blackboards, and fluorescent lighting. Fortunately, the condition of Trinity's showpieces has not gone unnoticed. At the initiative of Dean of the Faculty, an ad hoc committee has been set up to advise the Dean and the Department of Buildings and Grounds on the uses and adaptations of the buildings that would not be prejudicial to their restoration. In other words, no modification or modernization (i.e., new lighting or heating) will be made to Jarvis, Seabury, and Northam which in any way would hinder future restoration. Thus, while funds for proper renovation are currently lacking, at least a permanent defacing will never occur. Contrary to the beliefs of many, the modernization (rape, to many, is a better word) performed in the past is not irreversible: the wall dividing the old chapel can be removed; the blackboards covering the beautifully carved altar can be removed; woodwork can be refinished; and the stained glass still remains.

Needless to say, the key to the problem of preservation is financial. Large gifts are necessary from private firms, alumni, and friends of Trinity to carry out such an expensive project. Yet in a period of history when many architectural landmarks are increasingly subject to the wrecker's ball, preservation of a fine existing structure fast becomes an asset, not a liability. No price is too dear, for the sheer beauty of the Long Walk is unsurpassed on any college campus. It is a beauty which today's materials and craftsmanship could not reproduce at any price.

Photography by
William Whetzel and
William Lawson

"...the best example of Victorian Gothic collegiate architecture."
The Case of the Cosmopolitan Composer

by Joel Kemelhor

The Tripod's music critic reflects on the music of Igor Stravinsky

"Composers combine notes. That is all." That was the public Stravinsky: imperious, candid, concise, a man whose presence was perhaps more familiar than his music. When he died last month, in his 96th year, Igor Stravinsky had been above the conservatories of St. Petersburg, but his popular reputation remained founded upon the orchestral suite, in clearly less, most prominently his ballet scores The Firebird, Petrushka, and The Rite of Spring. The last of these was the sharpest birth-pang of 20th century music, and Stravinsky's later offspring, whether forays into neo-classicism, jazz, or Wayne series, received less attention from both the public and its mutant, the critics. The Resource Cendrillon, a modest 1966 child of the composer's age, received its first New York performance only last week, one week after the world had figured in the Venice funeral rites of its creator. Despite these slights, Stravinsky's death should have affected anyone conscious of orchestral music or its history. In the redundant words of Irving Kolodin, critic of The Saturday Review:

For the first time in several centuries there is no older statesman, doom, and menace, whose presence in music is universally acceptable, worldwide, to layman and professional alike.

As an accepting layman, I shall undertake a brief musical biography of Igor Stravinsky, discussing those works of his I've been able to appreciate in performance or recording. As performances of music by even the greatest contemporary composers are infrequent in this country, it is a stroke of good fortune that Stravinsky was able to conduct or supervise recordings of virtually all his major works.

Born in 1882 into a cultivated bourgeois family, his father a noted singer with the St. Petersburg Opera, Stravinsky retained childhood memories of Tchaikovsky and Gustav Mahler. In 1903 he became a pupil of Nikolai Rimsky-Korsakov, whose colorful and rationally music had an influence on his early compositions, notably The Firebird. In 1910 Stravinsky presented Mme. Rimsky-Dorakowska with a charming miniature, the wordless song for soprano and piano (later scored for winds) called "Pastoralaise.." Two years later Sergei Diaghilev, founder of the Ballets Russes, commissioned The Firebird. The triumphant wedding-music that concludes this suite, now heard most often as an orchestral suite, is almost akin to the marches written by Rimsky and Modeste Moussorgsky.

Diaghilev's innovative and sumptuously-mounted ballet toured Europe and America, with Stravinsky's music drawing as much attention as the dancers, who included the brilliant, tragic Vaslav Nijinsky. The title role of Petrouchka, which Stravinsky wrote in 1911, was created by Nijinsky, and it was the last ballet the dancer ever saw after the mental breakdown at the age of twenty-seven. The only concert performance of Petrouchka I've ever heard was a piano transcription, yet even on a single instrument the sweeping passages and dissonances marked the score as a worthy precursor of The Rite of Spring, with a special eerie quality of its own.

The premiere of Stravinsky's third ballet score has become something of an epic tableau in an imaginary war of music history. Boulez once dismissed it as trivial; Ravel and others rose to defend it. The influence of The Rite of Spring upon other composers was widespread and almost immediate; even Puccini incorporated ideas from this "savage" and "degenerate" score into his last opera Turandot. Today, Stravinsky's best-known work no longer transforms its listeners into maenads. Perhaps the savage is no longer foreign to us, or we are used to the Dawn of the World sequence in Disney's Fantasia. Still, those performances I've heard have packed a more powerful than all the bubbling lava or massive dinosaurs Uncle Walt's minions could muster. The essence of the Rite, and perhaps the most vital component in each of Stravinsky's works, is its shifting rhythm—not the "best" of the music, but rather the intricate timbres of notes and pauses between notes.

Between the premiere of The Rite of Spring in Paris and that of L'Histoire du Soldat in Lausanne came something called the First World War, during which Europe was impoverished in many ways. With fewer musicians and less money, by 1918 it was difficult and imprudent to assemble the huge orchestras demanded for the pre-war compositions of Mahler, Schoenberg, and Stravinsky. Partly in response to this situation, L'Histoire du Soldat is scored for a chamber group of only six instruments, plus percussion. There is also a narrator to tell the story of a soldier who sells his fiddle to the Devil, marries a princess, and loses his soul. This little morality play is given an almost-epic the tiny orchestra, including a dissonant waltz, a march, and a tango! National Educational Television has presented no less than three productions of L'Histoire in recent years. Pierre Boulez once dismissed it as trivial; now he conducts recordings of it.

This is the century of "isms," and music critics have deemed that with L'Histoire Stravinsky moved from his early dynamism toward a style of neo-classicism, a movement that would accord with his expressed views that music is impersonal, that is, not expressive of any emotion. Seeking the "ordinary limitations of order and discipline that are essential if an artist is to achieve real freedom," Stravinsky developed his own neo-classic style linked to both 18th century dotted rhythms and jazz. Using precise metronomic timing and orchestration, stretching winds and brass, he composed such disparate works as Ragtime and the operatico-choral Oedips Rex, which Leonard Bernstein had the courage to perform at a Young People's Concert a few years ago. The kids liked it up; Freud could explain why. In 1938, Mrs. Robert Woods Bliss commissioned what came to be called the Dumbarton Oaks concerts, after her splendid estate in Washington, D.C. Stravinsky produced a work for fifteen instruments with contrapuntal patterns that reclaim the Bruckner concertos of Bach. The composer's neo-classic style culminated in his single full-length stage opera, The Rake's Progress, in 1951.

The decision create a new work based on Italian opera op- ranging from Mozart to Bellini was not surprising. In a 1959 lecture,
Wagner's "pretentious music dramas" were relegated to insignificant niches in Stravinsky's pantheon, leaving the beams of sunlight to fall upon such opera composers as Verdi, Bizet, Delibes, and--say it ain't so, Igor--Gounod. The Rake's Progress, inspired by Hogarth's set of etchings, was set to a libretto by W. H. Auden, and given a glittering premiere at the Teatro de la Fenice (in Venice). Many critics were irked by what one termed the score's "elegant conceits," but the opera seems to have found a permanent place in the international repertoire. I have never seen it performed, but my recording The Rake's Progress offers music that seems lovely, lean, and fiercely independent despite its 18th century references.

It should not be imagined that Stravinsky spent three decades composing music solely in his neo-classic style. In 1946 he produced the Symphony in Three Movements, which may turn out to have been the last major work in symphonic form composed in the United States. This piece is uniquely vibrant and puzzling, a fusion of jazz, sonata-allegro form, and God-knows-what-else. Although the second movement was conceived as a film score, there is a miraculous unity to the work that belies its hybrid origins. The symphony was given a rapid reading by Arthur Wingrave's orchestra last year. Newly-nationalized Stravinsky even prepared a special version of the Star-Spangled Banner in Boston during the Second World War. It was withdrawn after a single performance, thanks to an old Massachusetts law that pilloried re-arrangements of our Anthem (which is based on the English drinking-song "To Anacreon in Heaven") as only slightly less un-American than Sacco and Vanzetti.

Finally, there were the religious works--a Catholic mass, the Canticles, and Threni (songs of lamentation written in 12-note series). An iconoclast in music, Stravinsky remained orthodox in religion. When asked if one had to be a believer to work in religious musical forms, he replied, "Certainly, and not merely a believer in 'symbolic figures' but in the Person of the Lord, the Person of the Devil, and the Miracles of the Church." So there was a chanting Russian archimandrite circling Stravinsky's coffin at the funeral, and there was the performance of the Canticles. In that Venice rite, works of a vanishing Slavic church and a wandering composer confirmed the ever-present role of music as communion.

"Composers combine notes. That is all." Is that enough? Why does it seem that Stravinsky's greatest works are linked to extra-musical ideas, back through the Bible to pagan myth? In 1962, on the occasion of his 80th birthday, a new ballet work, Noah and the Flood, was televised. Today it's more than ever clear that the major architect of the 20th century musical ark was Igor Stravinsky. We were led aboard two-by-two, but it is he who has floated away, and in a black gondola. So we are left with his craft. If notes are merely signs, not symbols, then it may not take us anywhere. Curtained in a colder rain, we may be forced to wait, breaking our musical fast with serialists like Stockhausen and Berio. Yet perhaps we shall learn that the carpentry is sound, and that it will lift us upon the waters.

His funeral rite confirmed the ever present role of music as communion.
What to Do
With a Hartford Sunday
by Connie Ware

A stroll through the park, a visit to an art gallery, a ride on a ferry boat, a chamber music concert are all pleasant ways to spend a Sunday afternoon. In Hartford comparable pastimes might seem impossible to the neophyte, but do not despair. When I first arrived in Hartford, having spent my prior years in New York and environs, I asked, "What can you do in Hartford on a Sunday afternoon?" The response was firm and unhesitating: "Forget it." If I were asked a similar question today my response would be equally firm and unhesitating: "Enjoy it."

There is a wide range of cultural and sporting events available in Greater Hartford. One can even have a choice of theatre matinees. The Hartford Stage Company, the resident repertory theater on Kingsley Street (one block south of G. Fox) has Sunday matinees. The Mark Twain Masquara schedule five plays a season. These performances are given in the Avery Theater of the Wadsworth Atheneum. International films are also shown at the Atheneum. The Center Players perform at the Jewish Community Center. Also scheduled at the Atheneum are Sunday afternoon Chamber Music concerts presented in conjunction with the Yale School of Music. Visiting artist, faculty and student concerts are frequently on the calendar of Hart College of Music of the University of Hartford. A different sort of music is offered by the Hartford Jazz Society at The Loft at 495 Farmington Avenue. Check the Bushnell Memorial concert calendar. Sunday afternoon concerts there are not too frequent but excellent. Handel’s Messiah, for instance, was performed in April. A gallery-goer can spend many delightful hours strolling through the Wadsworth Atheneum. (Trinity has always had strong ties with the nation’s first free art museum. The late Chick Austin was simultaneously curator and Chairman of Department of Art here at Trinity. The Art Center was named for him.) There are especially fine collections of porcelain, silver and furniture, not to mention paintings and sculpture. Don’t let the name of the Children’s Museum put you off. For it contains fine exhibits of nature and handicrafts and has a brand new planetarium with regularly scheduled shows (Admission $1.35). You’ll find it off Farmington Avenue just east of West Hartford Center.

The Armory, which is next door to the State Capitol, has regularly scheduled exhibitions. These include auto, boat and camping, dog, home and flower shows. There is at least one per month - check the amusement page of the local paper.

For the sports-minded: In the spring and fall polo is played at the Farmington Polo Club at 2:30. Admission is free and tail-gating is popular. One of the nation’s most prestigious horse shows is the Children’s Services Horseshow, a four-day affair early in May. Speaking of animals, the Sherwood Forest Zoo in Kinney Park is worth a visit. Indoor ice skating is available at a reasonable rate of 75 cents per hour at the Veterans’ Memorial Rink in West Hartford. Skates may also be rented. Directly across the street from this rink is Cornerstone Pool. A swim here costs 30 cents per hour. The Hartford Caps basketball team plays at Bloomfield High School on Sundays also.

There is a bounty of historic homes in the Hartford area. Mark Twain’s, home on Farmington Avenue is a fascinating spot; one feels that the Clemens family is just out for the afternoon. Be sure to go next door and visit the Harriet Beecher Stowe house. The cost for a tour of both homes is $2.50 for students. Another landmark that is currently being restored is Noah Webster’s homestead at South Main Street in West Hartford. Old Wethersfield has a cluster of historic homes, including one that George Washington really did sleep in. In Farmington be sure to visit the Hallstead Museum. This was the home of Mrs. Theodore Riddle and is maintained exactly as it was in her time. It contains a treasure of French Impressionist paintings, a great buy at 50 cents admission. Farmington’s Main Street boasts some of the most beautiful 17th, 18th, and 19th century houses in the nation.

Even though there are no medieval cathedrals in Hartford, explore some of the local churches. Enjoy the contrast of the gothic Christ Church Cathedral with the All Saints Russian Orthodox Church; the modern St. Joseph’s Cathedral on Farmington Avenue with the colonial First Church of Christ in West Hartford; the domed Temple Beth Israel on Farmington Avenue with the oriental feeling of the Unitarian Church on Bloomfield Avenue.

Elizabeth Park, which straddles the Hartford-West Hartford town line on Asylum Avenue boasts a magnificent rose garden containing over 24,000 rose bushes. The other gardens are worth seeing, too. Bring some bread to feed the ducks and the fattest goldfish extant. (cont’d on next page)
Judging by the shortage of parking spaces on campus there are many students with cars. So hop in your car and do a little exploring outside of the immediate Hartford area. To the south down Route 91 your first stop could be in Rocky Hill for a visit to Dinosaur Park. Here is the largest tract of dinosaur prints in the East, covering 7 1/2 acres and including more than 1,000 footprints. These tracts were uncovered in 1966 during highway construction. Continue down and stop in Middletown's Wesleyan campus. Here one can see the original manuscript for the Einstein theory. In Haddam pay a visit to Gillette Castle, the ingeniously designed home of William Gillette the actor who was famed for his role as Sherlock Holmes. Mr. Gillette had a series of mirrors strategically arranged so that he could lie in bed and see the entire downstairs of his home. In East Haddam, just as you cross the Connecticut River, be sure to stop and see Goodspeed Opera House, a perfectly restored nineteenth century jewel of an opera house which seats less than 200.

The delightful village of Essex, with its narrow brick sidewalks, is worth a look. Boat buffs will be enthralled with the large assortment of boats and yachts tied up at the village dock.

Continuing to the south and east the Harkness Memorial State Park in New London features formal gardens and the Rex Basher collection of bird prints. A whole day should be devoted to touring the wonderful Mystic Seaport which features the Charles W. Morgan, last of the great wooden whaling ships. Just east of Mystic is the charming village of Stonington, an old whaling village completely lacking in any commercial tourist attractions but a real delight to stroll through.

Perhaps on another Sunday set out to New Haven. Take a look at Yale's whale-shaped Hockey Rink, the Peabody Museum, containing one of the finest collections of natural history to be found anywhere; the art gallery with its outstanding American silver collection; the Beinecke Rare Book and Manuscript Library which houses a Gutenberg Bible in its six story windowless building. A half hour's drive from New Haven is Stratford where in late spring and early fall you could attend a matinee performance at the Shakespeare Festival Theatre.

To the immediate west of Hartford the New Britain Museum of American Art has an amazing collection of art that includes Georgia O'Keeffe, George Bellows and Andrew Wyeth. Beyond New Britain in Bristol visit the American Clock and Watch Museum which displays over 600 clocks dating back to 1708. Drive seventeen miles northeast of Bristol and you will find Litchfield, called the Christmas card village by a friend of mine because it looks just like the front of a Christmas card. Here you will find charming streets filled with some of the most magnificent Colonial homes in America.

Here is a potpourri of ideas: take a ride on the Glastonbury ferry, visit the Hitchcock Chair factory in Riverton, sample fresh cider at the Avon Cider Mill, poke around the huge discount Railroad Salvage store in South Windsor, tour the dungeon at Old Newgate Prison in East Granby, take a trolley ride at the Trolley Museum in Branford.

Nothing to do on a Sunday afternoon - don't you believe it.
Father Forgive Them
For They Know Not What They Do
by Dick Vane

"Those art Peter and upon this rock I will build my church."
Matt. 16:18

The Roman Catholic Church is approaching its two thousandth birthday. It has weathered a Reformation and a Renaissance, a split with its Eastern orthodox adherents, countless wars and a few Tom Tryon movies. It has stood fast before the wrath of the Romans and it has told its Eastern orthodox adherents countless wars and a few Tom Tryon thday. It has weathered a Reformation and a Renaissance, a split with than any other faith the world has known. Yet today the Catholic Church is slowly dying, not from the exterior wounds inflicted on it by those on its annihilation, but rather from within, from the disintegration of the faith of its adherents. The rock of the Church is crumbling at its base because the Church has failed those who give it its life - its young people. The faith of Catholic adherents. The rock of the Church is crumbling at its base because the Church has failed those who give it its life - its young people. I grew up in a parish in Stanford, Connecticut. The Church was filled to capacity every Sunday. Sometimes it was necessary to offer mass in the Church's basement because the body of the Church was filled to over-flowing.

There were three different choirs, a girls choir, a boys choir and an adult choir, and the latter two were so popular that recordings were made by all three. The adult choir was enlarged, a convent was built and there was talk of building a church. Each of the four parishes then began funding drives so that a church, school and in some cases, convents and rectories could be built. Parishes became angry at having to leave a parish into which they had put so much time and money and they grew weary of reaching into their pockets yet another time. With the advent of the recreation, Catholic schools have been dying off faster than is support for the army in Southeast Asia. The aggravation which parishioners felt with expanding mass had grown into disgust. Church attendance has suffered, and with the death of the parochial school system the Church will lose a valuable asset in the teaching of the faith.

One of the first noticeable changes resulting from the Vatican Council was the loss of the old liturgy. One of the first noticeable changes resulting from the Vatican Council was the loss of the old liturgy. In trying to "get with it" the Church has sacrificed its beauty. Especially to older Catholics the Church, attempt to become more personal has come off as hypocractic. For the older generations there is too much movement involved in today's liturgy, and not enough of the solemnity which characterized the services of ten years ago. For all Catholics there is not enough time left in today's mass for introspection, for thinking about the events one has just witnessed on the altar. One is too busy wondering about when he has to stand up next or too nervous about having to shake the hand of the stranger next to him while offering a heartfelt "peace" to be concerned with the real meaning of what the priest is re-enacting. Faith is born in introspection. One doesn't become a strong Christian in chanting thousands of meaningless phrases or singing a few songs or moving up and down every five minutes, but in the quiet realm of thinking about Christ and what he really taught.

One of the new developments in the liturgy is the transformation of the Passion. The grace and beauty of the service, its ritual, also has been maimed in the transformation. The movements of the altar boys have been restricted or totally eradicated; thence the flow of the mass has suffered. Many of the more solemn rituals, such as benediction, are no longer practiced while others have been radically altered. Funerals and weddings have become more mundane as have other ceremonies. Much of the awe and reverence, the mystery of the liturgy has been lost. In an attempt to get the congregation to participate more in the service, it was decided that the entire congregation would sing at every mass. The bellinger of the congregation resided in the end of both the boys and girls choir in my parish. The adult choir sang along with the people for the most part. Their prominence diminished as rapidly as did their membership. The harmonic beauty of the choirs has been replaced by the

The Tripod's resident intellectual explores the effects of the Vatican Council on the declining faith of Catholic adolescents.

was enlarged, a convent was built and there was talk of building a gymnasium for the school. The Church was as prosperous as the times. But by 1965 the Church had begun laying the seeds of its own destruction. As a result of the second Vatican Council, a massive series of changes were implemented, transforming almost every phase of the liturgy. The Church was to modernize, to move with the times. But this has been seven years since those original alterations were established, and many more have followed. Their full effect is only now being realized. The foundation of the Church is folding beneath the layers of those changes.

The Church was to modernize, to move with the times. But this has been seven years since those original alterations were established, and many more have followed. Their full effect is only now being realized. The foundation of the Church is folding beneath the layers of those changes. One reason for the Church's collapse has little to do with the decrees of the Vatican Council. It has to do with the reckless expansion of some dioceses, often with no other semblable purpose than the enhancement of the prestige of the diocese's bishop. A prime example is that of the Rev. Walter W. Curtis, bishop of Bridgeport. In the early 1960s, this newly appointed bishop began laying the corner stones to so many churches, convents, hospital pavilions, grammar schools, high schools, and nunneries that it is rumored that as no longer were a single but a construction helmet. Not that there was an overwhelming need for all that construction. One parish in Stamford was divided four times, the last time a few days after the parent parish had just consecrated it own new church. Each of the four parishes then began funding drives so that a church, school and in some cases, convents and rectories could be built. Parishioners became angry at having to leave a parish into which they had put so much time and money and they grew weary of reaching into their pockets yet another time. With the advent of the recreation, Catholic schools have been dying off faster than is support for the army in Southeast Asia. The aggravation which parishioners felt with expanding mass had grown into disgust. Church attendance has suffered, and with the death of the parochial school system the Church will lose a valuable asset in the teaching of the faith.

But more important in the intensifying dissatisfaction with the Church has been the change in the liturgy. In trying to "get with it" the Church has sacrificed its beauty. Especially to older Catholics the Church, attempt to become more personal has come off as hypocractic. For the older generations there is too much movement involved in today's liturgy, and not enough of the solemnity which characterized the services of ten years ago. For all Catholics there is not enough time left in today's mass for introspection, for thinking about the events one has just witnessed on the altar. One is too busy wondering about when he has to stand up next or too nervous about having to shake the hand of the stranger next to him while offering a heartfelt "peace" to be concerned with the real meaning of what the priest is re-enacting. Faith is born in introspection. One doesn't become a strong Christian in chanting thousands of meaningless phrases or singing a few songs or moving up and down every five minutes, but in the quiet realm of thinking about Christ and what he really taught.

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inhibited squeaking of the congregation many of whom can't sing and the
majority of whom don't want to.

As part of the drive for involvement the pulpit has suddenly become a
center of reform rather than of teaching. Suburban priests have become
"instant authorities" in regards to ghetto life, race relations, and the new
morality. The drive which the priests now evince in their sermons has
been long overdue. But their content and their manner of expression
seem hypocritical to most adolescents and many adults. Priests couch
their sermons in hip jargon, many times misusing phrases, and, more
often, appearing unnatural, either through embarrassment or self-
satisfaction. Adolescents naturally began to lose respect for those priests
who seemed foolish during their mod sermons. Many priests have totally
assumed the mentality of adolescents at the price of the loss of their
respect.

The folk mass was part of this movement. It was expected that making
the mass "relevant" would cause a new outbreak of faith among
teenagers. What better way to achieve relevancy than through making
the music of the kids the music of the mass? Music after all, is where
must kids are really at. But not the way that the Church has incorporated
that music. It isn't 'the kids' any more. The melody of the music has been
kept but the words have been changed to make them more religious. The
end result: a feeling of phoniness resulting in folk masses attended less by
adolescents than adults.

Many parishes now hold mass in gymnasiums because they haven't
enough money to build a church. Overexpansion has left parishes not only
with angry feelings towards the bishop but without churches in which to
worship. Catholics in Stamford are still worshipping in gymnasiums,
seven years after the establishment of their new parish. Children have
grown up gazing at basketball hoops instead of stained glass windows and
the carved stations of the cross. Again the result of modernization and
expansion has been the abasement of the Church in the eyes of its young.

Inside these churches the parishioners follow the mass not with the
missals which have been handed down from generation to generation
within families, but with 30 page monthly pamphlets. Instead of bound
books with brilliant pictures, the Church now has stapled pieces of paper
which are replaced every month with new stapled pieces of paper.
The gymnasium churches and the pamphlet missals are symbolic of
why the church is failing its young people. For 20 centuries the Church
has represented permanence. It gained its strength from its stability, its
history. It was something you could always depend on. The entire world
might revolt but the Church would always be there, and you wouldn't
have to re-learn how to participate in it. The Church provided a sense of
security which no other institution could furnish. In a very real
sense, the Church of ten years ago was a sanctuary too, a holy place
where one could go and think and find solace. It was the entire atmosphere
which provided that solace. A basketball court just isn't a suitable sub-
stitute.

In adolescence, when everything else around them is radically
changing, youths often look for something which they can hold on to,
something which can give them a real sense of security. Dr. M. Curtis
Langhorne, professor of psychology, explained what may be going on in a
youth's mind during adolescence. "Frequently the adolescent may desire
to go back to the security he felt as a child when he experiences the tur-
bulence of the teenage years. This desire may take the form of renewed
interest in the Church." But when adolescents turn back to the Church
now there is nothing for them to hold. The solidity of the Church is gone.
Tomorrow's adolescents probably won't even turn to the Church.
The Catholic Church has assumed the instability of adolescence. Its
priests vocalize it, its pamphlets manifest it and its changing folk songs
amplify it. Adolescents need something that they can look up to, that they
can depend on. It is time for the Church to recognize that its program of
modernization has failed and that it is time to return to those factors
which gave it its strength: its permanence, its language, its ritual, its
choirs and its mystery.

The recent appearance of "Jesus freaks" and the success of albums like
Superstar and others, show that the young are reaffirming the need for
religion in their lives. The Church must answer this need. The rock on
which Christ founded his Church was cracked, but it hasn't broken. It's
time for Mother Church to mend it.
Christening of the Winslow B. Ayer

Friday On The River
Coach Graf, Bob Benjamin

The Heavies

Coach Dale

Photography by Jeff Prince, David Lowe, Steven Pearlstein
Inside Magazine

Inside Magazine is a regular supplement of the Trinity Tripod, Trinity College, Hartford, Connecticut. Steven Pearlstein, editor.
The Culture Vultures

by Alan Marchisotto

With the announcement of the initiation of a new degree program, the University has been a clamor of late for a new cultural program. Trinity, it has been generally implored by the College's location on the fringes of sophistica. From a practical standpoint, it is the duty of this campus to revolve itself in the various pursuits of West Hartford and Farmington. A number of students have been working on their own in various public problems. The large Trinity turnout at the Hartford Cup Rugby matches held last week at the Farmington Polo Club is a clear indication of student commitment in this area.

The College, of course, aware of its responsibilities to the community and is attempting to fulfill it, in its usual unassuming manner, a number of cooperative programs whereby students from Porter's School have been brought on campus to help raise their transition to college. Given the state of colleges today is that no minor task. The cultural shock must be enormous. These and other programs have not proved satisfactory, however, to many students on campus. They are looking to the College to make a greater sacrifice.

To head off any unduly inexactitude, the administration, in collaboration with an arm-twisted faculty, has decided to institute a comprehensive cultural studies program. The new program, a one-year degree program whereby a culture major may graduate as soon as he has found to be relevant to the new reality. The degree may be in American studies or German studies.

An example of the latter may be the creation of Anglo-American and German-American studies into a "First World" studies program. However, the American students were most vociferous in their opposition to being included with the VAPU, pointing out that they were a distinct entity and had no desire to be associated with the group. No doubt they are waiting for the time when they, too, can break into the elite big leagues. For now, they have contented themselves with gazing Lowenthal which, they say, indicates their Nordic awareness.

A special student-faculty-administration committee, the so-called Culture Vultures, is designing a plan for the future growth of the College in harmony with the new culture program. This is the fourth such plan this year and accounts for Trinity's inability to escape national growth. They envision a period when everyone will be exposed to a structured background and assigned to a house on Vernon Street. Anyone not desiring to join any house is invited to join the Vanguard. But first, the houses have to be structured and assigned to support each group in the style to which they are accustomed. Accordingly, the Art Department budget will be increased sixfold, and the buildings will be equipped to attend all events sponsored by the Vanguard.

There are rumors of opposition to this cultural renaissance among members of the College community. If we may rescind a difficult honor, our culture growth plans were based. They do not seem to be in tune with the academic community. The ideas that academics should be governed by current fads. The Vultures are determined, however, to carry out a personal feud. Therefore, if Mr. Wolf would like to publicly debate me on the issue, I would gladly accept his challenge....And from one seed to another, much of it as possible through Hartford, the outcome will directly affect the city, the rest of the world directly or indirectly. The Community give all possible support to the Walk, which projects the money raised by the Walker Walks on Hunger.

The Walk relates to the Trinity College Community in several ways. The first is that part of Hartford, not a separate entity, is essentially a worldwide effort to bring to the attention of the rest of the world directly or indirectly. The Community give all possible support to the Walk, which projects the money raised by the Walkers on Hunger. Therefore, if Mr. Wolf would like to publicly debate me on the issue, I would gladly accept his challenge....And from one seed to another, much of it as possible through Hartford, the outcome will directly affect the city, the rest of the world directly or indirectly. The Community give all possible support to the Walk, which projects the money raised by the Walker Walks on Hunger.

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Tries New Method

Shamamy Drops Lectures

If you take a basic engineering course with Dr. Mark M. Shamamy next semester, don't expect to hear any lectures. Shamamy will employ a new teaching method that eliminates the lecture as the source of critical information, and allows the student largely to teach himself at his own pace.

In an interview Friday, the assistant professor of engineering explained that the new method, called Personalized Self-Paced Instruction, limits the instructor's role to the making up of exams and the answering of specific questions during class time. The material to be used in the course is divided into units which correspond roughly to a series of homework assignments. Shamamy continued. The units come in a definite numerical order, and the student is required to show his master of each unit before moving on to the next. A "readiness test" determines the student's mastery.

Close time is devoted to discussion and problem-solving, explained. Students can raise any questions they have at this time. If any student feels that these informal sessions still do not clear up his questions, he is responsible for setting up private sessions, sessions with the instructor or with a student proctor, Shamamy said.

He claimed that the use of upperclassmen as proctors permitted repeated testing and tutoring, and enhanced the community aspect of an educational process.

Tests are usually given during regular class sessions, and failure to pass any test is never held against a student, Shamamy said.

Passing a test earns the student a designated number of points for the unit. When the semester is over, the total number of points earned by the end of the semester makes up 70% of a student's grade, with the final examination accounting for the other 30%, he said.

Progress charts are kept for each student, Shamamy said. Since the students work at their own pace, the course could be finished in less than one semester, he noted. Shamamy said that the new method is not applicable to non-science courses, because the material there is too abstract for the testing procedure.

According to Shamamy, the method worked out "very well" in a trial effort last semester. He based this opinion on a questionnaire given to students in the course. He reported that 11 students questioned, all said the method was at least as good as conventional methods, and nine said it was better.

"Up until now we've concentrated on improving lectures," Shamamy said, "never asking if there was a better way." He contended that good tests eliminate the need for lectures, that an instructor need only to answer the student's questions and clear up special problems.

Shamamy said he would explain the method to all of the basic-science instructors, in hopes that they would try out the method in their courses. As presented, he said, only Engineering 325 has employed Personalized Self-Paced Instruction.

Shamamy learned of the method at a meeting last year of the American Society for Engineering Education, where Dr. Frederick S. Keller of Arizona State University presented a paper outlining his results using the method. Keller was promoting the method for use in physiology and engineering courses, as well as other disciplines, Shamamy said.

He added that the method has been used in basic engineering courses at the Universities of Texas and Vermont, and in biology and psychology courses elsewhere.

Go all the way...
PICK A PAIR

Budweiser

You've said it all!

In brewing Bud, our choice is to go all the way. We hope beer matters enough to you that you too will go all the way... to Budweiser.

And right now, that goes double. Pick up two 4-packs of the King of Beers... it's the smart way to buy.

When you say Budweiser, you've said it all!

3 Professors Given Posts As Chairmen

The appointment of new department chairmen in chemistry, engineering, and physics at Trinity College has been announced by President Lockwood. The new chairmen assume duties July 1: Dr. Henry A. DePhillips, Jr., in chemistry; Professor August E. Sapega in engineering and Dr. Charles R. Miller in physics.

DePhillips will succeed Dr. Robert H. Smellick, professor of chemistry and chairman of the department since 1963. Dr. Smellick will continue to teach. DePhillips has a Ph.D. from Northwestern where he was a National Institute of Health Research Fellow. His specialty is physical chemistry and biochemistry.

Sapega succeeds Dean Edwin Nye, Camden Professor of Engineering for 11 years and head of the department from 1960 to 1990 when he was appointed Dean of the Faculty. Nye will continue to teach one course each term.

Sapega holds degrees from Columbia and Brown universities, and a Ph.D. from Northwestern where he has been a National Science Foundation Postdoctoral Fellow. His specialty is biochemistry.

Miller succeeds Dean Edwin Nye, Jr., associate professor of chemistry, and Charles R. Miller have also been appointed chairman of the department since 1963. Dr. Miller succeeds Dr. F. Woodbridge Henderson, professor of physics who was acting chairman last year.

Sapega holds degrees from Columbia and Brown universities, and a Ph.D. from Northwestern where he has been a National Science Foundation Postdoctoral Fellow. He added that a method has been used in basic engineering courses at the Universities of Texas and Vermont, and in biology and psychology courses elsewhere.

Organizations Any student organization wishing to have information concerning that organization updated or newly included in the 1971-1972 Handbook may submit a short description of the group's functions and purposes to Ellen McLaughlin, Assistant, Director of Mather Campus Center before May 7.

Buber William Sherson of Bishops University in Canada will lecture Tuesday on "Martin Buber and the I-Thou Relation". Prof. Buber will speak in the Life Sciences Auditorium at 4 p.m.

Reading Sale There is a Student Silkscreen Sale at 7:30 P.M. on May 4 in the basement of Boardman Hall. Browsers welcome.

Dumont by Paul Dumont

Personalized Self-Paced Instruction.

The method was new for use in psychology and engineering courses, as well as other disciplines, Shamamy said. He added that the method has been used in basic engineering courses at the Universities of Texas and Vermont, and in biology and psychology courses elsewhere.

Shamamy learned of the method at a meeting last year of the American Society for Engineering Education, where Dr. Frederick S. Keller of Arizona State University presented a paper outlining his results using the method. Keller was promoting the method for use in physiology and engineering courses, as well as other disciplines, Shamamy said.

He added that the method has been used in basic engineering courses at the Universities of Texas and Vermont, and in biology and psychology courses elsewhere.

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Wesleyan Downs Runners; Ron-Duckett/Bright Brillant Again

It all came down to the last event, the mile relay. When the clock started, the Wesleyan team had only three seconds on the Bantam time. The final seconds ticked by and the Wesleyan team crossed the finish line. The final time for Wesleyan was 3:39.53, and the final time for the Bantams was 3:39.66. Wesleyan had won the meet by a mere 0.13 seconds, the closest margin of victory in any meet this season.

Frosh Stickers Lose To Choate

The frosh team was victorious over the M.I.T. yearlings, the frosh are at two victories in singles matches against the Engineers. That one was Bruce Mahaffey's 2-1 set win.

Frosh Stickmer has "not our best performance to date." In the third set, the Bants trailed 6-1 at the half, was a lot closer than the score might indicate. The Bants trailed 6-1 at the half, and finally gotten a spare oar out of the boathouse, Ed Fawes won the decisice race with a distance of 24-11.

Frosh Stickmer should have had the advantage in singles matches against the Engineers. That one was Bruce Mahaffey's 2-1 set win.

Lightweights Sink Iona

It was amazing! If I hadn't been there myself, I would not have believed it. Our head referee, was oalled as Bernoulli Flats), and were paying attention last Friday, the lights, having no light or 2 interested students for the week. It remains for the heart of the order to regain the knack and start to score in each of the middle three frames, the exuberance of the moment, the crew tossed the oars in the air and started singing.

Ron-Duckett/Bright Brillant Again

Ron-Duckett was Brilliant once again for the Bantams. The freshman star ran for 3 9 9 hundred and 22 2 20, the best times recorded in those events about five years according to Brunan. I think Ron may be able to do a 9 8 hundred before the year is over," said Brunan. Another significant triumph for Trinity was Tom Buchenau's win in the high hur-}

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The Varsity boat, coached by Norman T. Graf, became the New England Small College champions Saturday and completed its season. In another display of relentless power, the Varsity and Freshman crews both brought home enough combined points to defeat U Mass 17-16 overall and win the Rusty Calhoun Trophy. In the heavyweight eights, MIT brought home the Calhoun Memorial Rowing Trophy for Trinity. The winless Trinity golf team, now getting something new Saturday at Williamstown, desperately for a win of some sort, tried to be an outgrowth of Spike's knee, a fact which may explain his numerous goals. He got two more in the Bantam's big win against MIT last Saturday.

The Bantams returned “to action on Saturday, MIT, the fifth ranked lacrosse team in New England (behind the real heavyweights, Harvard, Brown, UMass, and Williams), took that long bus ride back to Cambridge at the short end of a 13-9 score. Whatever did not hit the fan last week against Tufts was evidently saved and brought to action on Saturday, MIT, the fifth ranked lacrosse team in New England (behind the real heavyweights, Harvard, Brown, UMass, and Williams), took that long bus ride back to Cambridge at the short end of a 13-9 score. Whatever did not hit the fan last week against Tufts was evidently saved and brought to action on Saturday, MIT, the fifth ranked lacrosse team in New England (behind the real heavyweights, Harvard, Brown, UMass, and Williams), took that long bus ride back to Cambridge at the short end of a 13-9 score.

The winless Trinity golf team, now getting something new Saturday at Williamstown, desperately for a win of some sort, tried to be an outgrowth of Spike's knee, a fact which may explain his numerous goals. He got two more in the Bantam's big win against MIT last Saturday.

The Bantams continually lost ground, seat by seat, while the visitors realized that it might be a little early to celebrate. From the opening faceoff, it was obvious that it was going to be a good afternoon. MIT did not appreciate exactly how desperate for a win of some sort, tried to be an outgrowth of Spike's knee, a fact which may explain his numerous goals. He got two more in the Bantam's big win against MIT last Saturday.

In the final five hundred, the Bantams reared back and let Trinity go for the gold. Spike Birmingham scored Trinity's tenth goal early in their race, settling from their defeat of a week before, the Bantam squad was certainly pummelling the ball in the net. Bob Atwater, playing despite a nagging foot injury, pumped in two big goals to give Trinity the edge once again. In all, it was an excellent afternoon for Trinity lacrosse. The mistakes were few, only a short week after the Washington March, the aggressiveness was quiet shocking, but effective. It is just too damn bad that MIT did not appreciate exactly how well Trinity played on Saturday.

In the finals Trinity, stroked by Dave Brown, rowed the boat of the race at a 37. Down the course the Bantams held their ground against U Mass, Marist, and Coast Guard. These boats all fairly close together, and the rabbit Wesleyan squad, temporarily leading the pack, within striking distance. Then, in the final five hundred, the Bantams reared back and let Trinity go for the gold. Spike Birmingham scored Trinity's tenth goal early in their race, settling from their defeat of a week before, the Bantam squad was certainly pummelling the ball in the net. Bob Atwater, playing despite a nagging foot injury, pumped in two big goals to give Trinity the edge once again. In all, it was an excellent afternoon for Trinity lacrosse. The mistakes were few, only a short week after the Washington March, the aggressiveness was quiet shocking, but effective. It is just too damn bad that MIT did not appreciate exactly how well Trinity played on Saturday.

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