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Table Of Contents

Winners From Philadelphia
Two black athletes, Harold Gray and Ron Duckett, discuss their impressions as members of the football team and their future aspirations. page 2

Coed Raped In Dorm Thanksgiving
Hartford Stage Misses The ‘Streetcar’
American Premiere of Storey’s ‘Changing Room’

A Conversation With Megan O’Neill and Len Cowan
A student playwrite talks about the art of her craft form conception to production. page 6

Eugene Meatyard Inaugurates The Opening of a New Photography Gallery in Hartford page 8

The Diane Arbus Retrospective page 9

Getting The Message Across
Steve Barkan urges students to work for radical social change through nonviolent resistance. “Things will be changed only if we resist with every breath we have.” page 10

Tiptoeing With The Hartford Ballet Co.
A portrait of Robin Wagge, ’72, as professional dancer. page 11

Sean O’Malley’s Photographs of John Matt and His Sculpture page 12

Tripod Editors Recall Trinity
Three former TRIPOD editors reawaken old memories of former days when they were editing the TRIPOD. page 12

Announcements
This Week

page 11 and 14

page 15
Winners From Philadelphia

By Dick Vane

In the black section of Philadelphia is located perhaps the most famous high school in America, Overbrook High School. Overbrook has produced some of the finest athletes in professional sports, including Will Chamberlain, Wayne Embry, and the Jones brothers to name a few. In the fall of 1969 Overbrook had one of its best football seasons ever. Senior quarterback and fullback Gene Coney and senior wide receiver Don Duckett gained notoriety as one of the top passing combinations in the East. Waller college, which often plays "the game of Liberty" play or perfectly executed fly pattern, Gray and Duckett brought excitement to a game and victories to Overbrook. There were no winners, and everyone knows how rare winners are in Philadelphia.

During the winter of 1969 Ron Duckett was contacted by about fifty schools, but decided to come to Trinity after staying here with a friend from his arch-rival school in Philadelphia. "I had wanted to go to a big time school," said Duckett, "and in the fact, the first time I received a letter from Trinity my first reaction was, 'what's a Trinity?'" Duckett's friend came up here and met Gene and found out how well he had done (Coney set a freshman touchdown record in 1969). I decided to accept the challenge and go to Trinity.

Two Cultures

The distance between Overbrook and Trinity cannot be measured simply in miles. It is the distance between two cultures, one predominantly white and the other predominantly black, and new educational system had superseded a more traditional system of learning. "I didn't know what a prep school was before I came to Trinity," said Duckett, "and I had a lot of adjustments to make when I first came here. Coming from an all black society to one which is white oriented was something more conscious of my uniqueness and more sensitive to racial incidents."

Compounding the anxieties which Duckett experienced about coming to a private, white school was his doubts about his ability to play college football. Though he had been an All-Star selection in high school, Duckett was not sure he could adapt to the different style of play in college. On the third day of freshman practice, Duckett got into a pushing and shoving match with defensive halfback Allan Stark while going out for a pass. "All I was thinking was, 'we're starting already, what's the rest of the season gonna be like'," recalled Duckett. The scuffle was quickly terminated however, apologies were made by both parties and Duckett characterized his teammates as "color-blind" from that point hence.

Five Records Set

"What the rest of the season was like" is reflected in Duckett's freshman statistics. He set five freshman records including most touchdowns (8) most touchdowns pass receptions (7) most pass reception yards (570) and the longest pass interception return in Trinity history, a 99 yarder to defeat Springfield in the closing seconds of that game.

But more important to Duckett than the records he set through the season was the fact that he had gained from the members of his team. Before the season started he was named co-captain of the Bantams with linebacker Mike Haskin. "When Coach McPhee announced the captains he said that they were "the Buck and the Hoss" and I started to look around to find out who else was called the Duck. When I realized that it was me who had been picked I really felt good inside."

Meanwhile, back at Overbrook, Harold Gray was named another outstanding season at quarterback. Convinced by Duckett and Coney that Trinity was the place for him, Harold Gray in the fall of 1971 with many of the same doubts and fears that Duckett had experienced during his freshman season. When I first moved in to my room at Trinity," said Harold, "but pretty soon some good friends walked along. I started to see these guys as the one who I had a problem throwing to and we were practicing before the season began. That really picked up my spirit."

Different Cultures

Gray found playing on the Bantams a much different experience than quarterback for Overbrook. "In high school everybody was very close to each other, on and off the field. We were all black, we'd grown up together and when we were out on the field in a tough game it was something special because we were friends pulling for each other. At Trinity it was different. It was the first time I'd ever played with white players and I'm sure for many of them I was the first black they'd ever had as a teammate. We'd joke around together and nobody was anti-social, but after the games I'd be by myself and parties and they'd be for their's. But I soon decided that that was only natural. There's no separation about it. There's nothing separatist about it. Instead of Duckett and Coney that Trinity was the place for them, Harold Gray thought that Trinity was the place for him than for yourself."

Like the two athletes from Philadelphia before him, Harold Gray tied the Trinity record for most touchdowns, scoring eight seasons ever. Six players were named to the All-New England team.

Compounding the anxieties which Gray had experienced about coming to Trinity, the newly married Gray came to Trinity in the fall of 1971 with many of the same doubts and fears that Duckett had experienced during his freshman season. When I first moved in to my room at Trinity," said Gray, "but pretty soon some good friends walked along. I started to see these guys as the one who I had a problem throwing to and we were practicing before the season began. That really picked up my spirit."

Hurt Covering Kickoff

Gray was right. He was hurt covering a kickoff in the third quarter, and really couldn't play to play again until the final game of the year at Wesleyan. So he had to look around to find out who else was called the Duck. When I realized that it was me who had been picked I really felt good inside.

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Thanks to his injuries, Gray did not make the All-Second team after the season. But he was not the only one with an impressive win. "When I was taken down on the kickoff coach Miller came up to me and said the 'you'd like that.' I had it played back by a little kid and I'm sure for many of them I was the first black they'd ever had as a teammate. We'd joke around together and nobody was anti-social, but after the games I'd be by myself and parties and they'd be for their's. But I soon decided that that was only natural. There's no separation about it. There's nothing separatist about it. Instead of Duckett and Coney that Trinity was the place for them, Harold Gray thought that Trinity was the place for him than for yourself."

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those final games, Harold Gray was wa-
ting more than just a season come to an
end. For Harold those final games were the
frustrating end of the hopes that sprung
from the sweat of summer practice and of
the dreams he had had since high school.
And when your dreams die you haven't got
much else to build on. "I had always
dreamed of Duck and I as making it big in
college as the passing combination from
Philly, the two high school brothers who
turned the league upside down and led
Trinity to an undefeated season. Maybe it
was just a fantasy, but I really thought it
could come true. I don't know, maybe
dreams were meant to die."

After the last game at Wesleyan, Gray sat
in the locker room among the scraps of tape
and the muddy cleats and carefully thought
about his situation during the past year and
of his future in football at Trinity. "A
quarterback needs the taste of that first
touchdown, that first victory," said Harold,
"and I never tasted it all year. I kept
thinking, I'm a black quarterback at a white
school, are there other reasons for the
coach's not playing me that have nothing to
do with playing ability? Is he not putting me
in there because of the institution? I thought
about what happened to Gene Conley, how he
wasn't the starting quarterback. Even when
he worked his tail off for the team both on
and off the field, and I began to wonder
how many other players have had the same
experience."

"I wasn't given the starting job even though
he had to go with the more experienced
quarterback, but I think I deserved more of
a chance. It was tough to keep my spirit up
when I just knew I wasn't going to get my
shot again."

Practice Not In Vain

Despite the frustration of 1972 season
however, Gray is very optimistic about his
quarterback next year. With a year of getting
to know the offensive system and the players
who make that system work behind him,
Harold is confident that the time he devoted
in practice will not have been in vain. "I've
worked hard to learn the plays and when to
call a certain play. The first thing I thought
about when the season was over was 'I'm
going to go out and practice tomorrow so
that I can be dynamite by the time next
summer practice comes around.' And I am
gonna be tough when next season comes
around."

"I think Harold has a great future ahead
of him at Trinity," said Miller. "He is a
tremendous athlete, but more important for
a quarterback, his greatest asset is his
leadership. The quarterback position is
wide open next year, and with the added
year of experience Harold has a very good
chance to be a starting quarterback. That
experience is very important. The biggest
jump in all football is the jump from fresh-
man football to varsity college football.
Harold got better each week and we were
very pleased with his progress, but you
to have to remember that Saul was the second
leading passer in New England last year.
Certainly the reason why Harold didn't play
more had nothing to do with race. We had
four black starters this year, and two of
them, Adron Keaton and Ken Stone, made
the starting team by sheer effort, not having
the more obvious abilities of a Ron Duckett
or a Rayfield Perkins. It was inexperience,
ot color, that kept Harold from starting
more games than he did."

Ron Duckett was thinking about a lot of
things after the Wesleyan game also. Though
he had had an outstanding game, catching
ten passes for 180 yards, he wasn't
happy. "I was much happier after the Bates
game when I caught two or three passes arid
we won, than after the Wesleyan game
when I caught ten passes and we lost," said
Duck, "because football is a team game and
what's important is whether the team wins,
not how many great statistics one par-
ticular player builds up."

"I'd be lying if I said I don't like the
publicity," Duck said smiling, "but I don't
like being called a star, I'm not a star.
Without a good quarterback to throw me the
ball and without a good line to give that
quarterback time to throw, I can't do
anything at all. I'm just the end of the play.
When you start to consider yourself a star
it messes up the mental attitude of the people
they'd think I was crazy. Football gives me
a sense of pride, a sense that I'm doing
something unique that a lot of other people
me work hard in practice covering me, and
who encourage me when I'm down, those
are the guys who make my touchdowns
possible."

'All Behind Me'

"In that way I think that sports is great
for bringing black and white people
together. Everybody on the team wants to
have fun and win, and you can't win if
you're having racial arguments everyday.
After you spend three months with a group
of people laughing, working and winning
with them, you have to feel very close to
them. I felt really badly after the Wesleyan
game because I realized that I wasn't going
to see those seniors in a football uniform
again and I had grown close to a lot of those
guys. When I was a sophomore, and I made
a couple of mistakes in my first couple of
games, guys like George Sutherland really
picked me up and made me realize that I
didn't have to make it by myself, that they
were all behind me. You have to miss people
like that."

As for the future, Duckett said that he
would like to play football for as long as he
can, and that if he had an opportunity to
play professional football, either as a
draftee or as a free agent, he would jump at
it.

"I love to play football," said Duckett.
"Sometimes I sit in my room and dream
about diving 45 feet to catch a pass, or
throwing a block to spring a guy for a touch-
down and it makes me feel so happy I start
glittering and I think they'd think I was crazy. Football gives me
a sense of pride, a sense that I'm doing
something unique that a lot of other people

Overbrook alumni Ron Duckett, '74, right, and Harold Gray, '75, left, in action for the Bantams. The two black athletes
careers have diverged since Gray's marriage, although each
seems to have adapted himself to life at the College.

Photos by David Levin
can't do, just like other people can do a lot of things I can't do. The fact that I can catch a football when I'm being double-teamed and that I can take the punishment and still go all out makes me feel really good. What keeps me going is the challenge, and just like in life, if you can meet that challenge, then you're a success."

"I haven't met the challenge yet," said Gray. "Sometimes I think there is some force that's stopping me from meeting it. It's a challenge to play football, and being a black quarterback I feel as if I have to meet that challenge not only for myself, but for all the black people who have put their hopes in me. I'm not a quitter, and with my wife behind me, I know somehow things will turn out alright."

Players Behind the Starters

Between them Harold Gray and Ron Duckett cover the complete spectrum of the black athlete at Trinity: the hopes and the enthusiasm, the pride and the puzzlement, the glory and the despair. But though perhaps their athletic careers have taken different courses, both Harold and Duckett have come a long way from those high school days at Overbrook. In the miles and the time between Overbrook and Trinity they have changed, matured. They have left the "All-Star mentality" in Philadelphia and recognized the importance of the players behind the starters. They have met the real challenge, not the challenge of the football field but the challenge of adapting to a new way of life, and they have won.

Theatre Happenings...

25th Anniversary Production

Hartford Stage Misses The 'Streetcar'

By Aron Pusternock

"There has been some kind of progress...Such things as art -- as poetry and music -- such kinds of new light have come into the world...in some kinds of people some kinds of tenderer feelings have had some little beginning that we've got to make GROW! And cling to, and hold as our flag! In this dark march toward whatever it is we're approaching...don't...don't hang back with the brutes!"

― Blanche du Bois

A STREETCAR NAMED DESIRE

Tennessee Williams' A STREETCAR NAMED DESIRE, a play that is studied in many high schools as an example of contemporary American drama, is 25 years old. The Hartford Stage Company is presenting it from November 24 to December 31 in recognition of its age.

Critics and audiences are probably most severe in judging plays which are 25 to 50 years old. That sort of mildew, the ground between nouveau contemporary and accepted classic. It is in this period when signs of aging -- especially in language and use of "modern situations" and devices -- are most noticeable. Going to the theatre Wednesday night, the two questions uppermost in my mind were "Will Williams' language still seem fresh and alive?" and "Will the plot line hold?"

I am happy to say that the play still does live. The language, a mixture of poetic flights into fantasy and descents into stark realism, sometimes grates but more often than not it works--it is sort of a drunken lyricism and it remains interesting throughout the over three hour length play. And the plot works too: the exploration of the degeneration and fall of a fragile Southern lady, Blanche du Bois, by the greed of one of her relatives, themove they have come a long way from those high school days at Overbrook. In the miles and the time between Overbrook and Trinity they have changed, matured. They have left the "All-Star mentality" in Philadelphia and recognized the importance of the players behind the starters. They have met the real challenge, not the challenge of the football field but the challenge of adapting to a new way of life, and they have won.

The Administration can never guarantee complete security, because the College is an open community and restricting freedom of movement would be incompatible with the idea of a college, Smith asserted.

One administrator said that many people are attracted to the campus by students' expensive stereo equipment and drugs.

According to Garofolo, the new locks and the increased security awareness of students have helped to keep thefts extremely low this year. The security director noted that only 2 thefts have been reported so far this year, compared with 30 last year at this time.

Garofolo said immediate steps were taken after the alleged rape to contact all resident assistants and alert them to the situation, and to ask all girls living alone to double up for the duration of the holiday. People seeking entrance to all college buildings had to produce their College identification cards, he added.

Should any future situations develop when other students are around, Garofolo said, students should "scream their heads off." He noted, however, that the victim was the only girl on her hall.

According to Hartford police, students can aid police in the recovery of stolen goods by carefully noting make, model, and serial number of their valuable possessions. Students should also engrave or etch their social security numbers or motorist identification number onto their property, authorities said.

Hartford police say they have not yet apprehended any suspects in connection with the alleged robbery and rape of a Trinity coed Thursday night in Jarvis dormitory. It is the first reported rape on campus in the history of the College, according to Vice-President Thomas A. Smith.

According to the girl, the assailants remained in the room for about a half hour.

The vice-president said he met the challenge yet," said Gray. "Sometimes I think there is some force that's stopping me from meeting it. It's a challenge to play football, and being a black primary motive was theft. She said she was angry that the spring lock on her door had been easily picked.

According to Smith, only foreign students or students with problems getting home for Christmas vacation. According to Smith, only foreign students or students with social security numbers or motorist identification number onto their property, authorities said.

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service and afternoon long soakings in hot tubs; she is definitely helpless, probably neurotic. But in her dreams and remem-
berings we see the young girl who has been hurt so by a cold and modern world; we understand the reason for her present condition. In her dreams and remem-
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"In her dreams and rememberings we see the young girl who has been hurt so by a cold and modern world, we understand the reason for her present condition."
A Student Playwright And Her Director: 

A Conversation With O'Neill and Cowan

By The Son of Jason Lloyd

Photos By Sean O’Malley

ANOTHER INTERVIEW, starring Megan O’Neill, Len Cowan, and The Son of Jason Lloyd. It was on Thursday night, November 30th. JESTERS and the Theatre Arts Program will present, ANOTHER PROPOSAL, a new play by Megan O’Neill ‘79. The show will be presented at the Goodwin Theatre, Austin Arts Centre at 7:30 p.m. - Admission FREE.

The following is an interview with Miss O’Neill and the director of her show, Len Cowan ‘74. This will be Mr. Cowan’s fourth directional undertaking at Trinity.

ANOTHER PROPOSAL is Miss O’Neill’s third script to be produced while at Trinity. TIE, was awarded third prize at Honor’s Day last year in the playwriting category. ANOTHER PROPOSAL is the first of her scripts to be presented as a stage production. The play was developed in a Playwriting Tutorial last spring under the direction of Mr. Eliet.

The play, which is basically comic, deals with Sylvia—a normal, healthy twenty-four year old girl-next-door—who has decided to go to bed for a certain amount of time in her horizontal heaven. Into the rest of her life in the couisy little world she has created for herself comes Charlie, the delivery boy from Grobaner’s Department Store (acceptable), Robert, the guy she’s in the process of breaking up with (unacceptable), and Mom (unacceptable in a very acceptable sort of way.) There is also the Electrician who, like most service men these days, never shows up at all (very acceptable). The play deals with Sylvia’s involvement with each of these peoples and her efforts at maintaining her chosen life style in the face of opposition, both mean and unmean, from acceptable and unacceptable alike.

Here Beginneth the Interviewe of Megan O’Neill.

The Recorder is turned on. The playwright bows her hand.

L: Did you ever consider the fact this script might be produced in any way?

O: No. I carry an image of it in my head—a production of my own—but it never occurred to me that it would actually go up somewhere.

L: If you can’t see the ideas of the play in your head, what is it like watching the show develop through rehearsals in terms of an actual stage production?

O: I started out with a lot of misconceptions or different expectations. The set, I had been dealing with was not feasible in actual production. The faces of the characters in my head weren’t real. Casting was exciting. I got a lot of fresh ideas as to the characters. The first rehearsal were wierd. It was like my own thoughts about the play were being dreamt by someone else; and, as time’s gone on, I don’t feel like it belongs to me anymore. I forget my reltion to the whole production.

L: Do you think this is a necessary step to playwriting? In other words, for the most part, poetry writing or fiction writing can be complete in themselves. You don’t need the audience. Do you feel a greater sense of fulfillment with this play being produced then you did with your first two scripts?

O: It obviously has had a greater impact. You know it’s a very big deal in my life to have this done. I will all haven’t figured out what it’s going to do to me in terms of my attempts at playwriting from now on. I think I’ve long enough to say that I’ve gone through a couple of reactions to it. Initially, I wanted to take the script back and do it over. I wanted to stop rehearsals so that I could really write a whole new play from this premise. My second reaction was that in a new script I’d really be conscious of audience reactions— go for the laugh, go for this, go for that. I was getting very manipulative for awhile in terms of the audience. No I will be more aware of the theatrical demands in certain things. I don’t think it will change what I write, particularly.

L: It will improve certain things. I learned a lot about pace watching this show being done. Len had to slow down from what I had written, and I should have been able to do that in the writing. I’ve had a good time watching the production, and I’ve had an interesting time figuring out what it’s like to be the playwright in this situation.

L: Are you happy with the cast? Have these people become identified with the characters in your mind now?

O: I’m very happy with the cast. My initial visual images of the characters last spring will always stick in my head. But when I think of the play, I’ll always be those five actors because they’ve done an awfully good job. Now I have to separate what this whole production has meant to me and its effect on me, and what effect I hope it will have on an audience.

L: What effect do you hope it will have on an audience?

O: I hope they’ll have a good time, that they’ll accept the play as a whole. That no part of it will jar them or make them detach themselves from the rest of it. I want them to accept it, have a few laughs, and sigh a lot. I want them to have a good time.

L: Turning now to the directorial part of this production, tell me, Len, what’s it been like directing this script?

Cowan: Very strange I suppose. It’s not like directing a regular show. You will, you take the bold leap and rewrite yourself. But when you’re working with the playwright, she’s right here, and you have to talk things over with her. This can be a hinderance in one sense, because if you do have an idea, you have to check it out to see if it’s sure the playwright agrees with you. On the other hand, you can have things explained to you if you don’t understand them. If you’re given a regular play, you don’t have this opportunity. With this play, you can go and say this doesn’t work and ask them to change it, and you get a much better rewrite than you could do yourself. It works out very well.

L: How did you feel about the show when you first read it?

C: I was flattered to have been asked to do the show by the playwright; but at first I was not that impressed with the script, itself. I liked it and enjoyed it, but I didn’t think it was one of the best scripts I’d ever read. However, once we got into rehearsals, the whole thing began to expand. At first I went along, but I saw how well written it was. I saw how much it could be pushed, and the characters. It holds a lot more for me now.

L: What was your number one problem in dealing with the script?

C: The number one problem has been that there are times when I wish it would slow down in terms of the pacing. I have to hold it down so it doesn’t start racing along so fast the audience can’t keep up with it. The characters are well conceived, beautifully written, so there’s no problem as far as the actors getting a grasp on them. What is the problem is the execution in terms of the whole thing, of getting the characters to deliver in such a way that keeps it from speeding along.

L: What’s it like having your main character continue to a bed for the play’s duration of about an hour and fifteen minutes?

O: I thought it would be going to be a problem. I was a little worried about that. Also there was the problem of positioning the bed onstage as she could be seen and so the other characters wouldn’t be blocked. It took me about a week to decide on its exact location. The blocking of Sylvia on the other hand turned out to be the problem. I thought it would be. I did do some basic blocking in terms of getting her on different levels, so we didn’t repeat things. I thought I would have to work out a lot of little details for her, but Anne Scurria ‘73 has such a firm grasp on the character that she’s worked all that out on her own. My job has been one of refining what she’s developed. The biggest problem, as it turned out, was blocking the other actors around her as they could be seen. In general it has worked out pretty easy.

L: The production was to have been directed by Mr. Eliet of the Theatre Arts Program. When he gave the direction over to you because his schedule wouldn’t allow it, he nonetheless decided to stay on as artistic director for the show. In this capacity, he retains a final veto over any decisions made about the production. Have you found this to be a source of aggravation? or useful? or indifferent?

C: Overall, useful. At first, I found it occasionally chafing, especially when he would tell me I couldn’t do something or have someone else do it. But by and large it’s been quite useful in every new and then on rehearsals and offering suggestions for development. He knows the script, the playwright, and he was going to direct it, so he can offer me new ways of looking at things.

L: How would you say this experience of directing, having both an artistic director and the playwright sitting in, compares to your previous directional experiences.

C: It is the best thing I’ve ever done, because I think more as a director than I’ve ever been pushed before. I’m sometimes content to let things lie— I’ll push them as far as they need to go and leave it at that. With these two hawks sitting on my shoulders, looking at what I’m doing, it kind of helps to keep me on my toes. In the past if something was not working, I would just leave it; now I have the tendency to say, “let’s pull this out and try next week;” but this time someone’s always around to remind me of it, and it’s a good discipline for me as a director to have to deal
The Playwright Speaks...

with that. I've learned more working in this situation with this script than anything else I think I've done.

L: You've had a lot of experience before Trinity and at Trinity as an actor, what's it like from the other side of the stage?

C: I find it hard as a director not to immediately jump up on stage and say do it this way. I'm comfortable as an actor so I tend to work as a director from an actor's standpoint. I visualize in terms of an actor. How would I like to be directed? How would I approach this scene? The actor in me wants to get onstage and show them exactly how to do this. I like to figure things out on my own. This then gives me problems if I have to be specific to a director, because as an actor I rebel under this type of direction. But I'm beginning to formulate a new approach to directing. Having been involved in technical theatre recently, I'm beginning to move away from the actor's viewpoint to a more "total art" viewpoint.

L: Now that you've done tech, acting, and directing, would you like to try playwriting?

C: I'd be scared to death. I've never written much at all. I'm a pretty good paper writer, but I don't think I could write well at all for the theatre. I'm aware of too many things. I'd intellectualize too much about what I was doing.

L: One final question for you, Megan, before we end. How do you find playwriting compared to poetry.

M: Writing poetry has always left me cold. I started taking playwriting my sophomore year - I don't remember why. It's better to find some place and blow it all out at once - you know what I mean? (long pause)

Lloyd: (clearing his throat) Let's begin with a typical question. Where did you first get the idea for the play?

O'Neill: I first got the idea last fall when my work load was piling up in one way or another, and I was taking buses back and forth to New York on weekends, dragging suitcases around, and I seriously considered the possibility for about a minute and a half. It just sort of stuck.

L: And when did you get the idea to develop it into a script?

O: It was the idea for staying in bed that immediately jumped out at me. I made the idea of a character. When one character appears another one just sort of pops up.

L: You began then with Sylvia?

O: Yes.

L: Who came along next?

C: Yes.

L: Who came along next?

O: Charlie.

L: Not Phoebe?

O: No. Charlie came with the last scene and then Phoebe.

L: The last scene came to you first?

O: The last scene came first.

L: So you wrote the whole play for the last scene?

O: Yes.

L: Since we're on the subject of characters, where did you get your ideas for them?

O: What kind of question is that?

C: Well playwrights like Arden think of their plots first and then choose the characters that will fit the plot and develop their ideas in the way they want them to. Writers like Pinter, on the other hand, say that the characters come first, that they start talking, and all they do is merely record the conversations.

L: Did any of the characters in the play have to be manufactured or dream up to forward the action of the play, or did they all just suggest themselves?

O: They all just suggested themselves. There were more, like the Electrician, who used to appear but I no longer do so because they were holding back the action.

L: In what sense?

Gingerella Eats Her Script

O: They were just superfluous. They were perfectly charming, but they didn't really have anything to do with the plot as it was developing. It's just a matter of tuning in on who the people in the play are connected to. I knew Sylvia had to have a Mother, and after that it was just a matter of listening for her. I think now when I'm writing I can feel when I'm pushing characters around on the stage and making them do what I want them to do, do what I want them to do.

L: Are any of the characters in the play drawn from real life?

O: No. (emphatically)

L: What about Sylvia?

O: I don't think so.

C: Do you see any similarities between you and Sylvia, or at least not very many?

L: The similarities are only structural. I think the basic - No!

C: What about language?

O: Sylvia uses more of my language than anybody else.

L: And the ginger ale thing?

O: What is the significance of ginger ale?

O: I'm going to change my name to Gingerella. That's going to be my pseudonym. (Pause) Gingerella Eats Her Script. (Member) I like that. (Pause) What do you use it for?

O: Drink it, mix it with bourbon, wash my hair in it, throw it up to the fourth floor, see what it feels like, come up with that. I've used it.

L: You think most problems can be solved by sitting down and drinking a glass of ginger ale.

O: And having an olive.

C: In reading the play and the characters dialogue, they seemed interesting, but they came off as kind of shallow, more caricatures than characters with no great depth. However, in watching the show develop through rehearsal they have stood up much better under probing and pushing on the parts of the actors than I thought they would.

O: It means you've learned a lot.

L: Do you have any other comment on that point? (to Cowan) Don't you agree?

C: Yes I do. Well I don't know. Yes they are caricatures, in the sense that you have the delivery boy good-guy-next-door, and the nice kind of affulent girl who's gone through a change, the general mother figure, but beyond that I think basically they're more than caricatures as they've been developed in rehearsal. They are real people who are placed in a difficult situation, which is slightly impossible. But there are none as real people in that situation in the way they relate to each other. They are the type of people around whom an actor can build a strong role.

L: I would compare your style of writing characters to that of a comedy of manners in that you tend to pick up on one essential trait and develop that. Thus, they tend to come off in reading the script as caricatures, rather than the three dimensional psychological characters we're so used to in the modern theatre. Recently you tried an experiment in writing in the style of Moliere for a class project. How could you compare the experience of writing in that style with the writing of this play?

O: Just about the same, except that rhymed couplets are a good deal harder. For me once I have a character, I may tend to exploit certain manners. Once I'm sure of the characters habits and traits that are on-going then I may exploit them, and I think I did the same for Phoebe as I did for myself.

L: How would you compare your writing with that of Megan Terry and Eugene O'Neill.

O: Well, it's a lot shorter than O'Neill and a lot cleaner than Megan Terry.

L: Returning to character. How much do you have to work with a character before you really feel you have a grasp on it? Is it another way, do you have to have a firm grasp on the character before you can begin writing, or does it tend to develop in the writing itself?

C: Usually it develops in the writing itself. I may think I have a firm grasp on a character, what they might do in a given situation; but if a new situation comes up, it may expand my whole view of that character, and I then have to go back and change things that were written in before.

L: What do you see as the major development that you regret having lost?

O: The script originally started out to be more philosophical. There was a long discussion about the theory of going to bed, advantages and disadvantages - a lot of propaganda. In rewriting, as the development of the idea continued, the serious discussion disappeared, and it became more the reactions of the individual characters to the situation itself rather than a discussion of the idea.

L: Do you feel this element has been lost altogether?

O: It's been lost in the script, but I think it's present because anyone watching the show will have to have that question pass through his mind. Sylvia gives minimum nutshell explanations periodically on what she thinks she's doing, but the premise is the only thing that remains of the original concept for the play.

L: Do you think this is a loss?

O: No. An advantage. The script was started in a bed mood and ended in a happy one. And it's fine with me.

L: Have you lost anything in the script's development that you regret having lost?

O: (emphatically) Yes. As I look at the script as it's being produced, there's a lot of things I'd like to put back and restate. In my early drafts I made better use of the physical set up, like Sylvia walking around on the furniture, so she could say her foot still hadn't touched the floor. There could have been more done with the physical playing then was done in the final draft. I don't only lose a lot of jokes that are available, but, in any script I do, I would lose a lot of things go by.
Inaugurates A New
Photography Gallery
In Hartford

By Sean Watson

(Editor’s Note: “Ralph Eugene Meatyard: 1832-
1972: A Retrospective” is a show of one hundred
and twenty original prints now hanging in the
gallery at Matrix Photographic Services, 56
Arbor Street, in Hartford; it will be up until
January 1, 1973. The gallery is open to the public
(tuesdays through Fridays) from 2 p.m. to 11 p.m., and on Saturday and Sunday
between 10 a.m. and midnight. None of the prints
are for sale; for further information, 335-8319.

Shawn Watson has been one of the instrumental
forces behind the opening of the gallery at
Matrix. She kindly consented to contribute this
article.)

Most of your fancy photographers, now,
are East Coast or West Coast people, or at
some prestigious art department in between.
They aren’t from, say, the middle
midst of a Faustian love like Lexington, Kentucky.
Most of ‘em are either artists or ex-architects or ex-philosophy majors or they like that, elegantly educated and
culturally conscious; they aren’t likely to be
found hanging around with the fellows in the local
camera club in some place like
Lexington, Kentucky; some of these photographers, and we’re talking, now,
about some serious kind, the art
photographers, have a set of disciples, who
follow them from workshop to workshop
and workshop. And that’s the way—expensive and sometimes very beautiful monographs; others stick around on the pages of badly dyed informal slick magazines; but very few of your first-rate photographers are something like opulists,
in some sense; men who work six
days a week in a shopping center in a suit
tie and like it. And it seems, indeed,
very strange and curious that somebody
like Ralph Eugene Meatyard, a reasonably
conservative optimist from Lexington,
Kentucky, and respectable family man with
a rattling old camera that he used so folks shouldn’t say his camera ought to get the
credit for his pictures—they are one of the
fanciest photographers around.

Strange and curious but not altogether
without precedent, in fact, with a very
pointed exception, in the form of Henri
Rousseau; and between French Primitive
painting and Gene Meatyard’s pictures
there’s a stunning similarity, as if each
had the same naive and unself-conscious
access to a subterranean fund of simple,
urgent and altogether will and a
powerful human goings-on. The paintings
and the photographs are exuberant fantasy,
not only a graphic reference to
many amenable to logical discourse upon
their subjects.

What makes Meatyard’s pictures, the
whole body of the work, a sort of con-
tradiction in terms; for photographs are
expected to be replicates, they are expected
to LOOK LIKE SOMETHING
RECOGNIZABLE even if you have to look a
long time to recognize the things.
Photographs, even the most abstract of
them, are expected to be pieces of com-
position, exhibiting a certain spatial
vitality, possessed of a certain range of
tonal qualities that still, and nevertheless,
have their roots in a graphic reference to
REAL LIFE.

But that’s not the way you can look at
Meatyard’s pictures; instead, you must
imagine yourself in a psychic theatre, you
must suspend your disbelief, you must
resist the urge to stare placidly at the
pictures and think, my, but what a weird
landscape. You must realize that you are
in the presence of a fiction, and that you are
obliged to accept Meatyard’s authority and
redefinitions, the stage he’s set, populated,
and captured. You must, in fact, be
prepared to read the pictures like a book.

Not that Meatyard’s stuff is in any way
literary, documentary, or allegorical. Not
that the final quality of the work depends
upon the whole; the parts themselves, each
image, are stunning, each picture is
a separate transient. But when the photographs are put together they create a
narrative; they have the scope, flexibility, intrepidity and integrity—what’s a
novel, a novel that works by reiterating with
a subtle change in time and place its
characters and their lives. It’s a novel full of
strange, possessed and enigmatic people,
full of the small details of inexplicable
events that are common but their lives,
with eerie passion of ritual; full of people
and places and commonplace and easy
groupings swirling around some obscured
and unexpressed and only faintly,
faintly felt truth. It’s a tragic novel, the
figures are blind and victimized, the lives
are circumscribed and threatened; there
are whisperings in corners; faces in
shadow; crumbling mansions set spinning
in the middle of bright, monotonous
scenery; trees leaping, falling, running,
hiding, fading; masks; gargoyles in
pleated skirts and bobby sox; dissolution,
death, decay.

In short, it’s a novel like a Faulkner novel.

At The College:

Presentation Planned

The Theatre Arts Department announces
attempts for its Third Major Production of the
year, TIS PITY SHE’S A WHORE, by John
Ford. The shows will be under the direction of
Mr. David F. Ellet. Tryouts will be this
Friday and Saturday, December 1st and
2nd, in the Goodwin Theatre, Austin Arts
Center. Times are Friday 7 p.m. and
Saturday 1-5 p.m. There are parts for 17
men and 7 women (3 dancers), and no parts
have been precast. No previous acting
experience and no previous knowledge of
the script is required for the auditions. -The
production will go into rehearsal after Christmas
vacation and will be produced in early
March. There will be one meeting of the
cast prior to vacation.

TIS PITY SHE’S A WHORE is one of the
masterpieces of the late Elizabethan
theatre. Its story is an incestuous love
affair between a brother and sister who are
ultimately destroyed for their actions.
Incestuous relationships between brothers
and sister is an almost universal cross
cultural taboo; and while Ford does not
condone the actions of his two character, he
does place the purity and honesty of their
relationship in opposition to the inhuman
and corrupting relationships of the society
that surrounds them, along with the
inherent barbarianism that lies beneath its
polite and polished surface.

The play is an extremely violent one with
six deaths in the course of the action, four in
the last two scenes alone. There is a
decadence to both the action and overall
mood of the play that is quite con-
temporary. In some ways it might be called
THE CLOCKWORK ORANGE of the
seventeenth century. The play was selected
by Antonin Artaud as a prime example of
Theatre of Cruelty.

The production will use modern
dress, and Mr. Ellet hopes to have original student
music composed for the play. The
acting style will represent an attempt at
the depth of characterization provided by the
Stalinist style of acting with 19th
century operatic perfection, in a setless
manner, no gesture and no posing.
Most of the violence will
be conducted in the same stylized fashion
to avoid gory realism. Mr. Ellet plans on
using a modified Brechtian approach in the
directorial method by employing some
members of this semester’s advanced
directing course as secondary directors for
the production.
The Diane Arbus Retrospective

By Ricardo De Silentio

The Museum of Modern Art is currently featuring a retrospective exhibit of the photographs of Diane Arbus. It is one of the most interesting and most publicized photo exhibits to appear in New York in recent years. The inevitable amount of publicity given to her during the past few months (articles in the New York Times Magazine, Newsweek, Ms., Esquire, New Yorker, to name a few) is commonly linked to two things: her sensational death by suicide at the age of 48, and the bizarre nature of her photographs. The first point is only worth mentioning from the point of view that her suicide can only serve to lend an authenticity to her artistic endeavors, as she was well known and recognized as a photographer before her death.

It is this second point: the sensational nature of her photographs which explains the vast exposure her work is now receiving. Her photographs are truly a radical departure from anything photography has encompassed in the past. Past masters of this genre from Cartier-Bresson to Ansel Adams, have almost invariably developed a characteristic style (one thinks of the spontaneity of Cartier-Bresson; the naturalism of Ansel Adams). The shock that characterizes the photography of Diane Arbus derives from the piercing frontal assault of the people presented to us in the pictures. Virtually every photograph involves eye to eye contact between the viewer and the subject of the photo, and the subjects of these photos are "freaks," people who are foreign to us. They are all shocking because they are the people we are most interested in seeing—a prostitute, a pair of transvestites, a giant, identical twins etc.—and they are the people we see the least. But much more important than that the presentation of these unusual people is not a candid-camera type of quickly-shot glimpse. It is rather a fully composed portrait which forces one to engage the subject face-to-face. This is the radicality of her pictures. Never before has photography given us portraits of such disturbing content. Instead of a staid, insipid faces staring off into the ether, we are presented with portraits of the "dregs" of society.

One may question here whether this in itself is enough to warrant the acclaim that Arbus has received. The answer is yes, and this is particularly so in view of the fact that this engagement—mentioned above—forces us to share the humanity of these people... to recognize their humanness... and in so doing to affirm a sort of common denominator to humanity of which you and I and they are just particular manifestations, that is, their subjectivity is not reduced to the status of an object. That is why these photographs are fresh in style and fully warrant the acclaim that is being given to them.

The exhibition will continue at the Museum of Modern Art until January 21, 1973. The first book of Ms. Arbus' photographs has been published concurrent with the opening of the exhibition.

As Arbus said of her subjects "They have passed their test in life. Most people go through life dreading ... a traumatic experience. Freaks were born with this trauma. They're aristocrats."
Getting The Message Across

By Steve Barkan

On October 11, 1969 I was handing out leaflets on a crowded corner in downtown Hartford to publicize the Vietnam Moratorium. Four days later in the first antiwar activity I'd ever participated in, when two Green Beret came up to me and asked, "What are you going to do when the special armed forces come down and break up the rally?" When I mumbled something (as is my wont) to the effect that we'd hold the rally anyway, one of the two men took a leaflet, ripped it into little pieces, and dropped it at my feet. He said with pride that the two of them would soon be returning to Vietnam. As they walked away, I replied, rather quietly, "What are you going to do when the war gets drunk or get laid. For if you remain satisfied with the way things are today? Probably not. Token reforms and change may have placated a few, but a survey given to last year's freshmen class by our Sociology Department is quite revealing. (Of course this is only one survey. Others might show that students are indeed more satisfied than they used to be.) For instance, 53 percent agreed that "the present society is characterized by a frame of mind that tolerates injustice, insensitivity, lack of candor, and inhumanity." Eighty-four percent thought our courts' being too slow and overcrowded constituted a "serious problem." Other similar questions showed that a majority of these students were "dissatisfied with the current situation. But more I've come to realize just how horrible things really are and just how resistant those in power are to change.

I draw much inspiration from radicals of the past, as I've previously written in this column. Abolitionist Wendell Phillips once said that an American could stand with "decent self-respect" only in "constant, uncontrollable, and loud protest against the sing of (her or) his native land." Henry David Thoreau said to "let your life be a counter friction to stop the machine" of governmental injustice. That machine still exists.

Much has been said and written about how quieter students and others are today than they were about three years ago. Except for an outbreak of outrage after last spring's mining and bombing of Haiphong and Hanoi, the peace movement has long been moribund. Virtually everyone has advanced her or his own explanation for current student inactivity, and some have even applauded the possible return of the "obnoxious 60s." The main reason set forth seems to be that students, while still rightly concerned over the state of society, are frustrated their ineffectiveness and scared of the bloody consequences of activism; Kent State and Jackson State brought things to a head.

And now we have Southern University in Baton Rouge, with nary a whimper. How long is it before disillusionment evolves into apathy?

While probably having some validity, this theory of frustration's causing inactivity leaves something to be desired. In the first place, in the weeks following the college strikes in response to the American invasion of Cambodia, many people, especially the media, were predicting unprecedented campus activism and violence for the following fall. Students were expected to come out in droves to work for a new Congress. Rarely have so many people been so wrong. When, after all egg in our face, the explanation was that Kent and Jackson States had scared off too many kids. They were also frustrated that the war had continued despite campus strikes across the nation. Time called it "the cooling of America." So, first Jackson and Kent and the strikes were cited in predictions as reasons for expected widespread campus unrest the following September; then, using good old hindsight, they were used to explain the muffled voices that did result. It would seem that we cannot have our cake and eat it, too.

In the second place, outright murders like those at Jackson, Kent, and now Southern have, at other times and other places, only served to unify a people and to strengthen their will. Certainly, then, other factors must be involved, for frustration and fright as reasons for quiet campuses, resulting from the events of May 1970, simply not entirely satisfactory.

I should stress here that a number of students, at Trinity, are active without many people knowing about it, especially in service involving the welfare of the Hartford community. In the political action area, Trinity now, at least, has draft counseling and war tax resistance and women's liberation organizations that it didn't have two years ago. So things aren't entirely dead; we have instead a different, lower-key type of activism.

Are students quiet simply because they're satisfied with the way things are today? Probably not. Token reforms and change may have placated a few, but a survey given to last year's freshmen class by our Sociology Department is quite revealing. (Of course this is only one survey. Others might show that students are indeed more satisfied than they used to be.) For instance, 53 percent agreed that "the present society is characterized by a frame of mind that tolerates injustice, insensitivity, lack of candor, and inhumanity." Eighty-four percent thought our courts' being too slow and overcrowded constituted a "serious problem." Other similar questions showed that a majority of these students were "dissatisfied with the current situation. But where students in general do differ from those of a few years ago, I think, is in the steps they deem necessary and/or would take themselves to effect the change they would like to see.

With this profile in mind, I would venture that students at Trinity will remain involved in some of political activity, albeit low-key. (Ralph Nader's PHP is of the type that might attract some interest.) Yet the number of students involved in

Photo by David Gallatley
Tiptoeing With The Hartford Ballet

By William Harris

The Hartford Ballet Company will be presenting "The Nutcracker" on December 1 and 2 at the Shubert. The company will be Jack Anderson '70, John Simone '72 and Robin Wagge '73. Robin will be featured in the parts of the mouse king and the Spanish soloist in this tenth anniversary production.

This is the first year that the Hartford Ballet Company has become a professional one. There are a total of twenty members in the company, ten of whom are sophomore and ten who are apprentices. Under the direction of Michael Uthoff, a former principal dancer with the Joffrey Co., the Hartford Ballet Co. has grown in both stature and importance. He has been able to attract a number of dancers from prominent New York companies who are tired of living and working under those extreme conditions. His company performs for ten hours each day and are trained in both classical ballet and the Martha Graham modern dance technique. At present Uthoff is trying to collect as many pieces for the varied repertoire, while at the same time developing a strong company technique and ensemble.

Robin Wagge, affectionately known as the "mouse king" may often be seen around the campus, piecing from one class to the next, pirouetting in the Cave, or generally preening whenever there is a potential audience.

She started tiptoeing at the age of seven, but not become a serious ballet student until high school. In January of 1969 she joined the Hartford Ballet Company, which at that time was not paying any of its company members. Robin continued to dance with them through her freshman year at Trinity. This involved a rigorous scheduling of all of her classes in the morning and her afternoons and evenings from 1-10 p.m. were occupied with dance. She decided to quit the company in June, 1970, having failed to make herself a part of the Trinity community, as well as being disturbed by the fact that the former director had a habit of brutalizing his company members to make them perform, biting and hitting them.

Robin stayed away from dancing seriously for two years, during which time she was able to assess the importance of dance in her life and the value of a liberal arts education. The wider world can be very in and all in it's world view. I wanted a chance to explore other interests in a creative and intellectual environment. I was greatly appreciating of other elements which will help me grow as an artist. If I hadn't come to Trinity I might not become a very good technician, but not a performing artist.

Robin began training seriously again last term while in London. There she took the professional ballet class from Anna Noroozho at the Dance Center in Covent Garden. She was exposed to members of the Royal Ballet, The Ballet Rambert, as well as dance students from throughout Europe.

"I'm fascinated with the way the body moves. Dance requires a cooperation of both the mind's working and the body's. It is a combination of aesthetics, mental and emotional disciplines." Robin has chosen a career in dance. She hopes to be able to further develop her technique and performing experience. If you've missed her doing her solo from "The Nutcracker" in the dining room, try the Bushnell this weekend.

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Announcements

XMAS

"Christmas in Sigourney Park" will be an old fashioned community gathering in the Asylum Hill park off Sigourney Street. A live tree, planted especially for the Christmas celebration, will be decorated by community organizations and individuals. December 14th at 7:30 p.m., the tree will be lit up, free refreshments served, and carolers from the community will perform. Organizations and individuals are needed to make weatherproof ornaments of metal, plastic, wood and treated paper, capable of being securely attached to the tree. Completed ornaments can be brought to Asylum Hill Inc., 317 Farmington Ave., Third Floor, by December 8th. A committee will be hanging decorations December 14 from 1:30 - 4:30 p.m. and anyone who wants to help is invited. "Christmas in Sigourney Park" is being sponsored by Asylum Hill, Inc.

BRAZIL

On November 28th, Professor Emilia Viotti da Costa of Smith College is going to speak on "Brazilian Society," in Alumni Lounge at 8:15 p.m. The talk is being sponsored by the Political Science Department and Intercultural Studies.

TEA AND SYMPHONY

The Department of Dramatic Arts of the Hartford Branch, University of Connecticut, takes great pleasure in presenting "Tea and Symphony" by Robert Anderson. Under the supervision and direction of Mr. Harvey Sneideman, the University of Connecticut thespians will perform "Tea and Symphony" at the Goodwin Theatre of the Austin Arts Center, Triniy College, Hartford, Connecticut, December 15 & 16, 1972. Curtain time is 8:15 p.m.
Sculpture

A Professor's Art In Austin Center

Sculpture Professor John Matt pictured with his works, "Sand Ship I" (above) and "Gypsy Rig" (left). The exhibit continues until December 19.

Photos By Sean O'Malley

Journalism

TRIPOD Editors Recall Trinity

(EDITOR'S NOTE: In honor of the College's 150th Anniversary and just plain curiosity, the TRIPOD asked former editors to talk about their years 'neath the elms, and got the following responses:)

47 Years Ago

By George Malcolm Smith, '25

George Malcolm-Smith, '25, was for many years editor of publications of The Travellers Insurance Companies, for whom he still writes on assignment. He served on Connecticut newspapers and is the author of several novels, in each of which he manages to mention Trinity.

One's memory of a half-century ago—at least, this one's memory— is likely to be a trifle fuzzy. Hence, outside of a few random and trivial recollections, this former TRIPOD editor (or did he presume the grandeur of Editor in Chief?) can provide little that would inform, entertain or even interest current TRIPOD staffers or subscribers.

"Back in those days," as old poops are wont to address young squirts, The TRIPOD was pretty much the personal toy of any undergraduate who fancied himself a budding author and was ingenious enough to take it on.

The Student Body (do they still use that lush term?) comprised only about 250 heads (none too securely screwed on). And that number was noticeably reduced at mid-year exams. Thus the pickings among prospective Horace-Greeleys were pretty slim. The mantle of editor was cast haphazardly on any English major who happened to be standing at the foot of the dais when the retiring editor stepped down with hoc tibi diploma clutched in his sweaty palm. The writer of these words happened to be standing there. He inherited the editorship (though he had to buy his own typewriter) from one Bobby Byrnes, who was graduated from Trinity to the Hartford COURANT and subsequently to the eminence of a Washington Correspondent. Come to think of it, the editorship of The TRIPOD was accompanied by tradition with the job of being campus correspondent of The COURANT. So it was, in a way, a door to journalism and perhaps even "creative writing." ("Did you ever think of doing fiction?" a reporter was asked. He answered, "But I do work on THE DAILY NEWS, don't I.")

The biggest help acquired by this Tripodite (no relation to coprolite) came from the TRIPOD's advertising manager, a sophomore, name of George Humphrey, known as "Zev," after a prominent racehorse of the day. Without him, The TRIPOD wouldn't have had a leg to stand
11 Years Ago

By Peter T. Kilborn, '61

Peter T. Kilborn, W1, is bureau chief for BUSINESS WEEK in Los Angeles, following stints in Paris and New York. He attended Columbia University School of Journalism.

Richard Nixon came to Trinity in the fall of my senior year to attend a chapel service and to shake hands afterwards with students outside. The TRIPOD was there, of course, with cameras and notepads. The front page of the TRIPOD that appeared the next day was awash with photographs of the event. And in the upper left corner of the paper — the ear — we printed the subject to the editorial we were running that week. It said, "Tripod supports Kennedy." As the world now knows, it was that October, 1968, endorsement that won the election for JFK.

And proved the Trinity public relations department as well. The Hartford papers quoted the editorial, and the Trinity administration worried that the college would lose staunch Republican alumni support. As it must be for every wave of Tripod editors, ours was sometimes a frighteningly serious experience, sometimes a delightfully comic one, but always fun. It was the closest to the Cold War (World War II) era of student apathy and the beginning of the turmoil that now, 12 years later, seems to be dispelling real public apathy.

In February, 1961, a group of young blacks (Negros then) walked into a Greenwood, South Carolina, barbershop and ordered a haircut. The barbers refused. The young men, tired of being the objects of a simple brutality, decided to stay and picket. The place smeared with pictures. The editorial was something else. It condemned the center's obviously lousy, pennywise-pound-foolish architecture. It was written by one of the trio editors, Peter Kemble, who went on to study architecture at Harvard and is now an architect in Boston.

We wrote those editorials not to disrupt the PR staff but because we felt an obligation to comment on the miniscule world around us and make it, in a miniscule way, a better world. That's the kind of idealism students are smitten by, and we certainly had it. The three top editors, Bill Krits, John Henry and myself were members of a single fraternity, Psi Upsilon. The other two did not belong to fraternities. So in terms of fraternity politics, Psi U dominated the paper. But it did not dominate the editors. We attacked that fraternity specifically, and some others as well, for anti-intellectualism, irrelevancy, and exclusion of minority groups. Predictably, the Wednesday night meetings on Vernon Street were often lively.

We had ambivalent relations with the administration, the faculty and the students. Albert Jacobs, the then-president, was very circumspect and fully tolerant of all we were doing. Every Monday morning at 8:30, 1 would go to his office to pick his brains for stories and sound him out on issues. I don't recall his ever commenting on the previous issue. I think he sent a letter or two to the editor. Sometimes, during those sessions, he would mention things the editor-in-chief had said before they had been announced officially. It wasn't off the record, so we would run the story. Then he would say, "You shouldn't get upset because the story would then appear in the Hartford papers, quoting the Tripod, rather than the press release he never got a chance to write.

It was a hypersensitive PR staff, that one. During our time, the administration center was built and dedicated. We published a special edition of the paper the day of the dedication. Like the Nixon issue, it was smeared with pictures. The editorial was
Announcements

Graduate School Recruiting Schedule:
Please sign up for appointments in the Career Counseling Office.

POSTLUDES REBORN
Wednesday evening, Nov. 29 at 10 p.m.
in the chapel.
Allen Taylor, Organist
FREE
POSTLUDES are informal recitals to be presented at 10 p.m. each Wednesday evening!

GRAD SCHOOL
Graduate School Recruiting Schedule:
Please sign up for appointments in the Career Counseling Office.

Mather Hall Committee Rm., Group Meeting:
Thurs. Nov. 30 - Whitmore School of Business and Economics, University of New Hampshire - 5-12 - 79 Vernon St.
Thurs. Nov. 30 - Antioch Law School - Washington, D.C. - 5-12 - 79 Vernon St.
Fri. Dec. 1 - Connection for Graduate Study in Management (Minorities) - 5-12 - 79 Vernon St.

The Women's Liberation Center of Greater Hartford will hold an Open House on Saturday, December 3, 1972, beginning at 2:00 p.m.
The Center, located at 11 Amity Street (off Park Street) has been formed by women of the Hartford Area who felt a need for centrally accessible information and services. To cope with the material, physical and emotional needs of women. A panel discussion on Consciousness-Raising has been scheduled for 3:00 p.m., and a movie on feminism for 4:00 p.m. Women will be available throughout the day to disseminate literature and information on a variety of contemporary problems and issues. Refreshments will be served, and the public - men and women - are invited to attend.

John Sdoucos & Lennie Sogoloff present:
JUDY COLLINS
Springfield Auditorium
Springfield, Mass.
Friday - Dec. 1, 1972
at 8:00 pm
Ticket prices: $3.50 4.50 5.50
(all seats reserved)
Ticket outlets:
Madhatter
Holyoke
Listening Post
Amherst
North Hampton
also
The Music Man Westfield
Music City Eastfield Mall
Sticky Fingers Hartford

The Earth Shoe is the first shoe in history with the heel lower than the sole... this helps return you to nature though you are forced to live in a cement-coated world. The Earth Shoe's patented design gently guides you to a more erect position, reduces fatigue and the aches and pains caused by our hard-surfaced city.

Ticket outlets:
The Music Man
Westfield
LaSalle Music
West Hartford
Music City
Eastfield Mall
Sticky Fingers
Hartford

Springfield, Mass.

Walking Shoes: $34 to $40.
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• GARRARD 401 TURNTABLE
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• ELECTRO-VOICE EV11 A SPEAKERS
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The first malt liquor good enough to be called BUDWEISER.

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Good Food
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This Week

Tuesday, November 28
4:00 p.m. - Community Seminar Series, Lecture by Steve Fischer - L.S.C. Auditorium.
7:00 p.m. - MHRG - Senate Room.
7:30 p.m. - Chris Club - Room 100, H.L.
7:30 p.m. - Film - Le Jeu de Leve - Cinestudio.
9:15 p.m. - Film - Smiles of a Summer Night - Cinestudio.
10:30 p.m. - Compline - Chapel.
11:15 p.m. - Lecture sponsored by Political Science and Inter-cultural Studies Department - "Modern Brazilian Society" by Professor Emilia Votta Costa - Alumni Lounge.

Wednesday, November 29
12:30 p.m. - The Eucharist - Chapel.
1:00 - 2:00 p.m. - Film - Meade Auditorium.
2:00 p.m. - Dance Film Preview - First Position, Cinestudio.
4:00 p.m. - Discussion of Dance Film - Meade Auditorium.
4:00 p.m. - TCC - Wean Lounge.
4:00 p.m. - Community Seminar Series, Lecture by Professor Michael Lerner - L.S.C. Auditorium.
7:00 p.m. - MHRG - Senate Room.
7:30 p.m. - Film - Harold and Maude - Cinestudio.
9:20 p.m. - Film - Fritz the Cat - Cinestudio.
7:30 p.m. - TWO - Alumni Lounge.

Thursday, November 30
9:00 a.m. - 4:00 p.m. - Pre-Registration for Trinity Term - Washington Room.
7:30 p.m. - Film - Harold and Maude - Cinestudio.
7:30 p.m. - Lift 1 Act - Goodwin Theater.
8:00 p.m. - Annual Mace Lecture in Political Science by Professor Bernard Edward Brown "Revolution in an Industrial Society" - L.S.C. Auditorium.
9:20 p.m. - Film - Fritz the Cat - Cinestudio.
10:30 p.m. - The Eucharist - Chapel.
Friday, December 1
9:00 a.m. - 4:00 p.m. - Pre-Registration for Trinity Term - Washington Room.
4:15 p.m. - Lift 1 Act - Goodwin Theater.
6:45 p.m. - Hillel - Shabbat Service and Kiddush - Goodwin Lounge.
7:00 and 9:00 p.m. - Trinity - University of Hartford Invitational Basketball Tourney - P.A.C.
7:30 and 10:45 p.m. - Film - Fritz the Cat - Cinestudio.
8:00 p.m. - MHRG Christmas Party, Concert for Trinity Students - Washington Room.
9:05 p.m. - Film - Harold and Maude - Cinestudio.

Saturday, December 2
7:30 and 10:45 p.m. - Film - Fritz the Cat - Cinestudio.
7:00 p.m. and 9:00 p.m. - Trinity - University of Hartford Invitational Basketball Tourney - P.A.C.
9:05 p.m. - Film - Harold and Maude - Cinestudio.

Sunday, December 3
10:30 a.m. - The Eucharist, Sermon - The Reverend Robert Parks from Trinity Church, N.Y.C., Chapel Singers - Chapel.
1:15 p.m. - Newman Apostolate Mass - Alumni Lounge.
7:30 p.m. - Lift 1 Act - Goodwin Theater.
7:30 p.m. - Film - City Lights - Cinestudio.
9:15 p.m. - Film - Bed and Board - Cinestudio.
9:15 p.m. - Film - Fritz the Cat - Cinestudio.
10:30 a.m. - The Eucharist - Chapel.

Monday, December 4
11:30 a.m. - 4:00 p.m. - BLOODMOBILE PROGRAM - Washington Room.
7:30 p.m. - Gay Lib - Alumni Lounge.

SUMMER IN VERMONT? Think Middlebury College. Advanced study in French, German, Italian, Russian, Spanish. Beginning and advanced study in Chinese, Japanese. Begin work toward the M.A. as an undergraduate. Write Room 124, Sunderland Language Center, Middlebury, Vt. 05753.