Four Students Robbed
In Dorm Saturday Night

by Ken Post

Four students were robbed at knife-point late Saturday night in Mather Hall, according to informed sources. {snip}

Women's Week
In February

by Sue Avery

The Trinity Women's Organization will sponsor a week of lectures, plays, and meetings during the month of February in honor of the birthday of Susan B. Anthony, an early leader in the woman's suffrage movement, and to focus campus attention on issues of the Women's Liberation movement.

The highlight of Trinity Women's Week will be a speech by Betty Friedan, author of The Feminine Mystique, and a panel discussion on "Women's Liberation: The Dangers, the Desires," at 8:15 February 10 in Wean Lounge; and a birthday party for Susan B. Anthony to be held at 6:00, February 15 in Mather Hall.

thieves make $4000 profit
During Christmas Vacation

Over $450 of stereo components, typewriters, watches and televisions were stolen over Christmas vacation from dormitory rooms, apparently by someone with a master key, according to Alfred A. Garofalo, director of campus security. Ten rooms in High Rise, two in Cook, one in Goodwin, and four in Woodward were entered with "no visible means of forceful entry," according to Garofalo. The thefts are believed to have occurred between December 22-26.

SEC Announces
Four Vacancies

The Student Executive Committee (SEC) announced Tuesday that it would seek to fill four empty student positions on the Budget Committee, the Curriculum Committee, and the TCC.

Nominating petitions, signed by fifteen undergraduates, are due no later than February 1, to Box 963. At a meeting that night, the SEC will select students from those nominations.

The SEC appointed two students, Dorothy Greenberg, '74, and Suzanne Heschel, '75, to fill the two empty slots on the TCC until permanent members are selected. According to SEC member, Jay Mandt, '72, the TCC will vote on several important motions in the near future which make complete student representation "essential."

The Executive Committee voted at its meeting last Tuesday to select representatives from graduates as a matter of policy if fewer than six vacancies occur on the committees during the semester. If six or more vacancies arise, the SEC will hold student-wide elections. The distinction was made, according to Heschel, who proposed the motion, "only for expediency."
This Week
In the Arts:

89.3 FM - WRTC

Feedback
--U.S. Senator Lowell P. Weicker, Jr. (R. - Connecticut) will be the guest on Feedback over WRTC/WM9 tomorrow at 8:00 p.m. WRTC/WM9 staffers Jack Dunham, '75, taped an exclusive interview with Connecticut's junior Senator over the recent Christmas break.

Following Weicker's remarks, Visiting Professor Thomas A. Kehoe of the Political Science Department will lend an informal discussion of national and international events on the air, especially as they relate to Senator Weicker's comments.

According to John Mathis, '72, producer of Feedback, listeners are welcome to comment and offer opinions during the discussion part of the program by calling 525-6929, WRTC broadcasts at 8:00 p.m.

Senator Weicker's comments touch upon the recent India Pakistan war, the viability of isolationism in American foreign policy, and political strategy for the upcoming 1972 presidential campaign.

Professor Kehoe's academic interests include governmental institutions, the American Congress, and electoral politics.

Cooper's Show
All Landon will be Doug Cooper's Thursday evening guest on WRTC FM (89.3) beginning at 7 p.m. Landon, who will be interviewed by telephone at his office in Topeka, Kansas, will recount his exploits as a career politician. It was Landon who, in 1936, was the Republican Party's presidential candidate against Franklin Roosevelt. He will recall for WRTC listeners his active campaign for Teddy Roosevelt's election back in 1912 and his years as governor of Kansas in the early thirties. He will then update his recent political and leisure activities.

In future weeks, WRTC will present a continuing series of exclusive interviews with prominent guests; the schedule is as follows:

February
3 Gordon MacRae
10 Harry Reasoner
17 James Michener
March
2 W. H. Auden
9 Robert Merrill
16 Salvador Dalí
33

If Humanoids Must Cry

Tells you what, will you? How do you think, you? I'm so glad!

...the authorities have been notified!

Don't panic! Don't panic! Don't panic!

Tell you what, you do get.

The bull horns! Right!

OUT AS THE MAN IN THE BULLHORN
 Hải Xiéng, Mianweii!!

UNDAUNTED THE BULLHORN DARTS INTO LIFE!

BUT THEN A FIGURE IN THE BACK OF THE CROWD STARTS COMING FORWARD!!

Yale Rep.

Carmen de Lavallade, former "premier danseuse" of the Metropolitan Opera and recipient of the coveted Dance Magazine Award, will perform the part of Annia H in the Yale Repertory Theatre's revival of last season's Brecht/Wieland work, "The Seagull/Deadly Sins," directed by Alvin Epstein, Thursday, January 28 through Saturday, January 30. In addition to performing, Mrs. de Lavallade will also choreograph this Brecht/Wieland masterpiece.

Wadsworth Atheneum

An exhibition of Italian drawings of the 15-17 centuries from the collection of Mr. and Mrs. Malcolm Bick of Longmeadow, Mass., will be on view at the Wadsworth Atheneum from January 5 to February 13, 1972. The Bick collection contains over 40 drawings and extends over three centuries and the major centers of Italian art, Rome, Naples, Florence, Bologna, Genoa and Venice. It is noted for both its instructional value in the history of Italian draughtsmanship of the 15-17 centuries and for the varied functions and natures of different drawings.

Panel

The Office of Community Affairs and the Urban Environment Studies Program will co-sponsor a panel on "The Greater Hartford Process," Thursday at 4 p.m. in the Great Hall of the Bushnell.

Tickets

$2.00 in advance
$2.50 at the door
Over the Christmas holidays, I saw one of the finest "cops-and-robbers" films that I have ever seen: THE FRENCH CONNECTION. This film is about an American detective, "Popeye" Doyle, who is sent to New York to kill a drug smuggler on an elevated subway train. "Popeye" Doyle, a hard-hitting, relentless police officer, races through the streets, ignoring red lights and just barely missing pedestrians. Like other films currently in theaters, DIRTY HARRY and STRAWDUST, THE FRENCH CONNECTION is violent, but it has a plot. Gene Hackman, whose first big break in films was in BONNIE AND CLYDE, is outstanding as "Popeye" Doyle. The character of Doyle is fascinating - he is an aggressive, lower-middle class man who hates blacks, enjoys knocking people around, and chases women. Though his "hunches" about criminal activities have been as much as useful as they have been throughout his career, "Popeye" is still basically a good cop. Hackman could very easily have done over this role to the point that "Popeye" actions would have made him the creation of a buffoon that just a comic, but there is just enough restraint in his portrayal to make "Popeye" a powerful, solid and realistic figure, and one that will probably become one of the screen's best remembered detectives. An outstanding and uncontrived portrait of a police detective that did not, and could not, be a caricature of a detective. Eleanor Roosevelt, through her subsequent confidences, revealed this past fall, the Hartford area is more varied in its restaurants than any other city in the state as it appeared in one individual after another, and she could not help but make that understanding an active principle, indeed, the active principle, in her own life. She demonstrated, in particular, an acute sensitivity to the urgency of people who needed loving. She might have to adopt an inner attitude of resignation, but this remained only an inner awareness that she took this awareness as a final category, that sort of renewal could come only through private effort, and that she was wisely pessimistic about the odds in every case. She might have to adopt an inner attitude of resignation, but this remained only an inner awareness, really a perception of the nature of things, that did not, and could not, be allowed, to affect her own actions. The foundations for this oddity human spirit are precisely the things that Lash has found in Eleanor Roosevelt's life. She could not be said to have deeply religious, but never illuminates it. She failed, in reconciling her work from the presidency of Franklin D. Roosevelt, explain her work through a reference to her biography. Eleanor Roosevelt, through her subsequent confidences, revealed this past fall, the Hartford area is more varied in its restaurants than any other city in the state as it appeared in one individual after another, and she could not help but make that understanding an active principle, indeed, the active principle, in her own life. She demonstrated, in particular, an acute sensitivity to the urgency of people who needed loving. She might have to adopt an inner attitude of resignation, but this remained only an inner awareness that she took this awareness as a final category, that sort of renewal could come only through private effort, and that she was wisely pessimistic about the odds in every case. She might have to adopt an inner attitude of resignation, but this remained only an inner awareness, really a perception of the nature of things, that did not, and could not, be allowed, to affect her own actions. The foundations for this oddity human spirit are precisely the things that Lash has found in Eleanor Roosevelt's life. She could not be said to have deeply religious, but never illuminates it. She failed, in reconciling her work from the presidency of Franklin D. Roosevelt, explain her work through a reference to her biography. Eleanor Roosevelt, through her subsequent confidences, revealed this past fall, the Hartford area is more varied in its restaurants than any other city in the state as it appeared in one individual after another, and she could not help but make that understanding an active principle, indeed, the active principle, in her own life. She demonstrated, in particular, an acute sensitivity to the urgency of people who needed loving. She might have to adopt an inner attitude of resignation, but this remained only an inner awareness that she took this awareness as a final category, that sort of renewal could come only through private effort, and that she was wisely pessimistic about the odds in every case. She might have to adopt an inner attitude of resignation, but this remained only an inner awareness, really a perception of the nature of things, that did not, and could not, be allowed, to affect her own actions. The foundations for this oddity human spirit are precisely the things that Lash has found in Eleanor Roosevelt's life. She could not be said to have deeply religious, but never illuminates it. She failed, in reconciling her work from the presidency of Franklin D. Roosevelt, explain her work through a reference to her biography. Eleanor Roosevelt, through her subsequent confidences, revealed this past fall, the Hartford area is more varied in its restaurants than any other city in the state as it appeared in one individual after another, and she could not help but make that understanding an active principle, indeed, the active principle, in her own life. She demonstrated, in particular, an acute sensitivity to the urgency of people who needed loving. She might have to adopt an inner attitude of resignation, but this remained only an inner awareness that she took this awareness as a final category, that sort of renewal could come only through private effort, and that she was wisely pessimistic about the odds in every case. She might have to adopt an inner attitude of resignation, but this remained only an inner awareness, really a perception of the nature of things, that did not, and could not, be allowed, to affect her own actions. The foundations for this oddity human spirit are precisely the things that Lash has found in Eleanor Roosevelt's life. She could not be said to have deeply religious, but never illuminates it. She failed, in reconciling her work from the presidency of Franklin D. Roosevelt, explain her work through a reference to her biography. Eleanor Roosevelt, through her subsequent confidences, revealed this past fall, the Hartford area is more varied in its restaurants than any other city in the state as it appeared in one individual after another, and she could not help but make that understanding an active principle, indeed, the active principle, in her own life. She demonstrated, in particular, an acute sensitivity to the urgency of people who needed loving. She might have to adopt an inner attitude of resignation, but this remained only an inner awareness that she took this awareness as a final category, that sort of renewal could come only through private effort, and that she was wisely pessimistic about the odds in every case. She might have to adopt an inner attitude of resignation, but this remained only an inner awareness, really a perception of the nature of things, that did not, and could not, be allowed, to affect her own actions. The foundations for this oddity human spirit are precisely the things that Lash has found in Eleanor Roosevelt's life. She could not be said to have deeply religious, but never illuminates it. She failed, in reconciling her work from the presidency of Franklin D. Roosevelt, explain her work through a reference to her biography. Eleanor Roosevelt, through her subsequent confidences, revealed this past fall, the Hartford area is more varied in its restaurants than any other city in the state as it appeared in one individual after another, and she could not help but make that understanding an active principle, indeed, the active principle, in her own life. She demonstrated, in particular, an acute sensitivity to the urgency of people who needed loving. She might have to adopt an inner attitude of resignation, but this remained only an inner awareness that she took this awareness as a final category, that sort of renewal could come only through private effort, and that she was wisely pessimistic about the odds in every case. She might have to adopt an inner attitude of resignation, but this remained only an inner awareness, really a perception of the nature of things, that did not, and could not, be allowed, to affect her own actions. The foundations for this oddity human spirit are precisely the things that Lash has found in Eleanor Roosevelt's life. She could not be said to have deeply religious, but never illuminates it. She failed, in reconciling her work from the presidency of Franklin D. Roosevelt, explain her work through a reference to her biography. Eleanor Roosevelt, through her subsequent confidences, revealed this past fall, the Hartford area is more varied in its restaurants than any other city in the state as it appeared in one individual after another, and she could not help but make that understanding an active principle, indeed, the active principle, in her own life. She demonstrated, in particular, an acute sensitivity to the urgency of people who needed loving. She might have to adopt an inner attitude of resignation, but this remained only an inner awareness that she took this awareness as a final category, that sort of renewal could come only through private effort, and that she was wisely pessimistic about the odds in every case. She might have to adopt an inner attitude of resignation, but this remained only an inner awareness, really a perception of the nature of things, that did not, and could not, be allowed, to affect her own actions.
Two Recitals Inaugurate New Organ

Two recitals by Professor Emeritus Clarence E. Watters marked the inauguration of the College Chapel's new $600,000 organ last weekend.

About 350 guests of the College heard the inaugural recital. Watters was assisted in the performance by Mr. Hans J. Cinch, an internationally known authority on modern French organ music. Cinch directed. The program consisted of works by modern French composers and included several compositions which Watters performed during his tenure as organist at Yale University. He has been organist and choirmaster at St. John's Episcopal Church in New York City since 1970, where he was visiting professor of organ at Yale University during the same period.

The new organ, costing $50,000, is located in the chapel of the college and is the largest pipe organ in Connecticut. It has 46 stops, 6,700 pipes in 78 ranks. It is smaller than the organ which Watters built at Yale University, but it has been designed to accommodate the style of 17th and 18th century music. The organ plays on low air pressures, and requires monthly tuning. The College has not yet supervising its construction, and performed the inaugural recital was one man, Clarence E. Watters, who is at home in Bach and the other major recitalists and recording artists, and will make a major contribution to the cultural life of the nation, and one can expect it to attract a wide audience and to be overthrown by new, more sophisticated organ music.

The performance was not only the organ introduction, but also a signal factor. In this regard, one can anticipate that the musical and financial investment made in the planning and construction of the new instrument will be preserved with greater care and concern for the future.
**BE A BIG BROTHER**

Our purpose is to provide male companionship to father-less boys. The Big Brother and Little Brother are matched in our office, and in a few weeks the relationship begins to roll.

If you can spare some time and plan to be around for the next year, someone needs you!

Call BIG BROTHERS at 246-7283.

---

**Aid Policy To Allow Leaves**

by Jeff Liebenson

Trinity College-controlled financial aid will be permitted to be used for Academic Leaves of Absence under a pilot policy established for the 1972-1973 academic year. Under present policy, such financial aid may be used (1) for all programs which preclude the payment of tuition to Trinity, (2) in order to enroll in any institution within the 13-College Exchange Program although not at a study abroad program run by one of the twelve colleges or in any other institution with which Trinity has an exchange program, or (3) in order to enroll in the Intercollegiate Center for Classical Studies in Rome or the Washington Semester Program of The American University in Washington D.C.

Next year, however, authorization of the use of financial aid towards Academic Leaves of Absence will be granted to a maximum of ten students for one or both terms. A statement by the Office of Educational Services, states that this policy has been established to alleviate the problem of financial aid recipients who are effectively prevented from participating in other than Trinity programs or exchanges because of the obstacles to meeting their financial need from extra-Trinity sources.

Programs outside of Trinity and its affiliate institutions often appear to be integral to a student's major field of study. It is in an effort to facilitate such study that the pilot policy has been established.

Students participating in the program must be in good academic standing and must submit a description of their proposed program to the Office of Educational Services by March 1, 1972. Additional requirements and information are also available through that office.

---

**A LITTLE BIT OF PURPLE PROBE ABOUT LEARNING TO SKI.**

A lot of people will give you this thing about the courage of the first man who ate an oyster.

We would respectfully suggest that he had nothing on the first guy who strapped himself to a pair of oak staves and headed for the nearest mountain. Whoever he was, wherever he resided, anyone who's learned that some old way will tell you that if the first skier had nothing else, he had guts.

In fact, until quite recently, guts was the most important single ingredient in learning-to-ski.

A dramatic development.

Recently, within the last 9 years, a new method of ski instruction has been developed and perfected at Killington.

It is called the Accelerated Ski Method (formerly known as GLM). If you have even a shred of desire, plus enough coordination to have exploded up this newspaper, you can learn to ski the Accelerated way.

Guts is no longer the pivotal requirement.

A great idea.

Instead of strapping you onto a pair of 6 or 7 foot skis and sending you onto the hill, the Accelerated Ski Method works you up to full-size gradually.

Your first lesson is on 39 inch instructor skis. If you can walk, you can get around on these.

Once you've mastered the rhythm and gained confidence you move up to 40 inch, mid-length, training skis. When you have them conquered, you move on to skis which are standard for your weight and height.

Instead of struggling for days with some terrific skiing.

It's also not as expensive as everyone's told you.

At Killington we've put together amazingly inexpensive learn-to-ski vacations, which include everything but your "long johns." The finest metal skis, mounted with the most advanced release bindings, top quality boots and poles. Hundreds of dollars worth of equipment better than most beginners buy for themselves.

All this, plus lifts, plus lessons costs $60 for a 2-day introductory weekend. For 5 days mid-week, we throw in a few extras and charge $70.

Don't expect any miracles with the weekend plan unless you can put together three or four weekends back to back. But if, at the end of a 5-day mid-week vacation, you're not a pro-skier, then you are probably unteachable.

Some terrific skiing.

Once you learn, you'll find that Killington won't bore you. There are four mountains to ski. Among the more than four dozen trails, you'll find the longest one east of the Rocky Mts.

At Killington, Vermont, you can ski the longest one east of the Rocky Mts. Of our eleven lifts, one, the new Killington gondola, is the longest ski lift in the world! And, as you might expect, there are a great many places to rest your bones and pick up your spirits when the lifts have closed.

Foster (the ex-marketing director) Chandler will send you the facts.

Foster Chandler 5600 Killington Road Killington, Vermont 05751

If we know what Foster be'll absolutely bombard you with brochures, pamphlets and all that.

---

**PRESIDENTIAL SURVEY**

<table>
<thead>
<tr>
<th>Candidate</th>
<th>1st choice</th>
<th>2nd choice</th>
<th>3rd choice</th>
</tr>
</thead>
<tbody>
<tr>
<td>McGovern</td>
<td>156 (31.8%)</td>
<td>91</td>
<td>59</td>
</tr>
<tr>
<td>Muskie</td>
<td>123 (25.1%)</td>
<td>88</td>
<td>57</td>
</tr>
<tr>
<td>Lindsay</td>
<td>58 (11.9%)</td>
<td>59</td>
<td>64</td>
</tr>
<tr>
<td>Nixon</td>
<td>58 (11.9%)</td>
<td>32</td>
<td>21</td>
</tr>
<tr>
<td>Kennedy</td>
<td>49 (9.9%)</td>
<td>59</td>
<td>39</td>
</tr>
<tr>
<td>McCarthy</td>
<td>29 (5.9%)</td>
<td>40</td>
<td>38</td>
</tr>
<tr>
<td>McCloskey</td>
<td>17 (3.5%)</td>
<td>15</td>
<td>23</td>
</tr>
</tbody>
</table>

When the choices are considered together, the results are: McGovern, 28.3%; Muskie, 24.1%; Lindsay, 14.2%; Nixon, 10.4%; Kennedy, 12.2%; McCarthy, 7.0%; and McCloskey, 4.0%.

Local Standing.

The chart above shows the results of the informal poll of student preferences for Presidential conducted at pre-registration. Senator George McGovern leads the survey, followed by Senator Edmund Muskie of Maine. The Trinity Young Democrats have endorsed Senator McGovern and are sponsoring an effort by Trinity students to work for McGovern in the March 7 New Hampshire primary. Gary Morgan '72, co-chairman of the group, has announced plans for an "Open Week for McGovern" during the Open Period beginning February 21, when buses to New Hampshire will be sponsored.

---

**TRINITY TRIPOD**

TO SKI.

---

**KILLINGTON, VT.**

World's capital of learning to ski.
The TRIPOD wishes to extend thanks to retiring Chairman of the Academic Affairs Committee M. Langhorne for some of the most outstanding, dedicated leadership he has given to one of the most important deliberative bodies at the College. The fairness and sensitivity with which Dr. Langhorne has approached the critical academic issues brought before the committee has won him the undivided respect and admiration of all who have had the honor and pleasure to serve under him.

The many advances the Academic Affairs Committee has made in the past ten years, away from its traditionally rigid, punitive function toward fulfilling a more positive therapeutic role, are in no small way attributable to its chairman. Perhaps the most visible contribution Dr. Langhorne has made stems from his outspoken support for student representation. The results of his efforts in this area have reached far beyond the sphere of his own committee.

Another chairman imbued with the same rare qualities of leadership is Dr. Curtis M. Langhorne, for the many years he has given to one of the most important committees, the Academic Affairs Committee.

The Academic Affairs Committee now faces the difficult task of finding another chairman who is imbued with the same qualities of leadership provided by Dr. Langhorne. At stake perhaps is the Committee's continued recognition that justice must be held supreme, above the interests of the collective of outstanding, dedicated leadership he has given to one of the most important bodies at the College.

Finally, the Academic Affairs Committee should approach the reality of discrimination against women in our society. Hopefully, TWO's efforts will be the last in such an acceptance. It seems that Trinity would want to continue expanding students in all varieties of arts and science.

The Academic Affairs Committee should approach the reality of discrimination against women in our society.
It would surprise no one who knew him that the idea for this issue sprang from a conversation we had last winter with Mitch Pappas. As most talk about art in a liberal arts college is, the late associate professor, this brief chat wound up filling most of a grey Hartford afternoon, during which time we covered everything from his chairmanship of some collegiate golf coaches association to a Thomas Baird's dog (who was sliding all over the arts center lobby during the conversation). Still an underpaid associate professor after more than twenty years of service, Mitch felt anything but comfortable in conversation. Still an underpaid associate professor, professor after more

The jist of the articles which follow is that there is a fantastic potential for creativity on this campus which can and should be expressed through artistic media. Commission after commission studying higher education has pleaded the case for alternate modes of expression which would better integrate education with personal fulfillment both in and out of the classroom. Clearly this impetus to artistic expression has shown its head here this year. A student dance performance recently pushed the Goodwin theater; a student flute and guitar recital recently packed the Goodwin theater; and chapel gardens one-acts kept even the dogs content one sunny fall afternoon on the quad. These students are not, on the most part, interested in professional artistic careers, though quality is certainly not lacking in their work. They are interested in incorporating artistic experimentation and expression in a liberal arts education, and into the community life of a residential college. Statistic after statistic from the dean's office and box office reiterates this point. Enrollments in the arts are up, the fine arts group on campus, though this is but half the story: the number of students turned away from even the most basic of courses in the arts is equally as impressive. And yet in response to this, the college has no plans to add more Faculty to the arts. It has no plans to add any space to an arts center now crowded with facilities unaccompanied by the architects and curriculum planners. It has no plans to increase performance and exhibition budgets. The college, in sum, has no intention of making the program for the arts what they certainly could be: the most exciting curricular and extra-curricular activities on campus. Instead, the chemistry and physics teachers will remain safe behind their multi-million dollar equipment. Assistant deans will run around worrying about sexual politics when the real problem on campus is loneliness and alienation, for which the arts are as good an antidote as Man has ever devised. And for that reason, more than any other, we dedicate this issue to the memory of a friend, Mitch Pappas.
Art History

by Joel Kemelhor

It was called Art Appreciation at Woodacres Elementary School, and it began when that teacher who hung her glasses on a chain about her neck tucked up a poster of the Parthenon. "This is the most beautiful building in the world," she said. "It was built by the Greeks many years ago when they had Doric architecture. It had to be beautiful because it housed their gods."

The Austin Arts Center could not be charged with much more than utility, yet it shelters divinities to whom the College makes offering of students, faculty, even funds. Music, Drama, Painting, Sculpture, what sounds—all tricked out in ponderous tu-tus for the continuing performance of Creative Expression. And marshalling our visual forces in the wings is a department calling itself Art History.

Professor Michael Mahoney stresses the word "history" in discussing the department he chairs. Together with Associate Professor Thomas Baird, Mr. Mahoney is the resident Art History department at Trinity, teaching a survey course, a junior seminar, and classes in Baroque and 19th century art. He sees as the prime virtue of this subject the opportunity to trace, through works of art, a history "untainted" by inept reportage or biased commentary. The pleasure a student derives from experiencing "tangible objects of contemplation and beauty," Mahoney indicated at an interview, is a goal only slightly less worthy. This curatorial approach to art history meets no counter-voicing voice within the department. Mr. Baird comes to Trinity after several years at Dumbarton Oaks, the Washington, D.C. estate that is Harvard's center for Byzantine studies, as well as the capital's most civilized acreage.

Leaving that center's parquet floors for the linoleum and cinderblock of Austin Arts, Mr. Baird entered an area of the College that is vital and expanding, as the pitchmen say. Introductory course enrollments have increased substantially in recent years, and an additional full-time faculty member may soon be a necessity. For more specialized courses, each term sees one or more classes taught by outside experts sponsored by the Friends of Art. (more about them later).

Christmas term Jared Edwards, a Hartford architect, taught 19th century American architecture, and Gillett Griffin, from the Princeton University Museum, lectured on Pre-Columbian art.

Although many Trinity students are taking at least one art history course, the number choosing to major in the field remains small. Perhaps the notion that any career in fine arts is impractical extends a sloppy, inclusive hand ever so the study of fine arts. In any case, only two Trinity students went on to do graduate work in art history last year. Certainly Messrs. Mahoney and Baird would hope that dilettantes are discouraged by a rigorous curriculum for majors, of whom there are presently ten. Each was required to take a junior seminar which the department chairman hopes will "teach students how to look." To this end they visit museums in New York and New England once a week, and, in the words of one major, "have to memorize the entire Wadsworth Atheneum." Still closer to home, junior seminarists catalogue, design, and install temporary exhibitions in the Widener Gallery of Austin Arts. A recent show of works drawn from private local collections is an example of this student effort.

Hartford is not precisely glutted on museums or art activity, so most of those objects of contemplation and beauty are available to Trinity students only at once remove, on slides or in books. The College's holdings in cellulose and gravure have doubled in the past few years, but some works are still "propped up...memorizing the Athenaeum) think that firsthand investigation of a few actual art objects would be more meaningful.

Mahoney terms his present budgeting by the College "inadequate," noting that it provides only 5/7 of the amount presently spent by the department for books. The difference is made up by a continuing grant from the Samuel H. Kress foundation. Guest lecturers are sponsored by the Friends of Art, a group whose benefices accrue to Trinity in part because they are also Friends of Michael Mahoney. The current Austin Arts exhibit and a delightful lecture on Picasso given last November by Rosamund Bernier were also under the patronage of the Friends of Art.

Chairman Mahoney lists architecture, oriental and primitive art, and 20th century developments as areas of weakness within the department. One might add that the study of photography is not much abetted by the present curriculum. One deficiency may be remedied when the Edward M. Blake Memorial Room, adjoining the department offices in the arts center, is inaugurated this spring. Mr. Blake was a mathematician who studied possible correspondences between geometric forms and early 20th century abstract art. The room will house his papers and study collection, and is equipped with a projection booth, screen, and electrically-operated skylight louvers. The Blake endowment will finance programs in 20th century art—lectures, exhibits, specialized studies.

Louvers there may be in the Blake Room, but Trinity's own study collection comprises no Grande Gallerie. Each autumn paintings of the Hudson River school and Italian works from the Kress Foundation hang on the neutral walls. Presumably, those taught "how to look" will note the lopsided sarcophagus in the El Greco, or find the conflict of surface pattern and recession students (probably those who enjoyed memorizing the Atheneum) think that firsthand investigation of a few actual art objects would be more meaningful. Yet the challenge remains for the Trinity Art History major: What does he do with his "elegant adornment" to others. An "elegant adornment" to others.

Mr. Kemelhor is a graduate of Woodacres Elementary School.
The position of a dance program in a liberal arts institution is a particularly precarious one. A liberal arts education has been designed to provide the young with a taste from many delicious dishes, the least important of which, many feel, is dance. The problem, however, is not whether dance merits a position among the liberal arts - Trinity three years ago made that initial decision when coeducation was introduced. It becomes, now, a question of what to do with a program that has grown proportionately faster than any other on campus, and a question of how a larger program would look within the present structure of the Trinity curriculum.

When Olive Thompson taught his first dance class Christmas Term 1969, there were <>(> students enrolled in the dance program. Since that time, the number has more than doubled, both under the direction of Thompson and Jack and Janet Nightengale. Last semester's enrollment figures had Judy I). Shor, instructor of dance, and Raymond Johnson, dance artist-in-residence, working beyond departmental capacities. At least fifteen students were turned away at preregistration last semester because of the overwhelming number of students enrolling.

Dance now is said to warrant only one full-time equivalent instructor from Trinity's Faculty of 130. Shor and Johnson work part-time, together serving as one full-time teaching equivalent. Although students are not involved in curriculum or personnel decisions, Shor indicated that, "every effort is made to find out what student opinion is." And on some matters, student opinion is quite clear.

The present curriculum is centered around technique classes on three levels: elementary, intermediate, and advanced. Unfortunately, the difference between any consecutive levels is only one year's experience, which tends, with increased student interest, to expand greatly the range of abilities in any section. When trying to squeeze work in composition and improvisation into the existing technique classes, the limited number of class offerings becomes evident.

The second major problem confronting the dance program is space. A mirrored studio on the third floor of Boardman Hall once housed the dancers quite adequately, with a piano, sufficient floor space, well-placed mirrors, windows and good heating. With the destruction of Boardman "Hall of the finer arts" the studio moved to a small classroom in the hallowed, ivy covered Seabury Hall. The new dance studio is considerably smaller than the Boardman studio. Larger dance classes make the new location uncomfortable. There is nothing worse than thirty beginning dancers in a 30' by 20' studio, but 70 in an even smaller area is traumatic! Shor commented sweetly that while dance has not a real studio arrangement yet, "it hasn't seemed to dampen enthusiasm."

Presently, the Washington Room is being used for master classes and the T.V. room (when students are not watching Mr. Ed. or Walter Cronkite) for rehearsing and choreographing, but the availability of adequate workspace and the accessibility of "work time" in the studio remains severely limited. Under present conditions there is little time or space for extra-curricular dance. Additional dance classes meet Monday evenings and ballet classes Thursdays, but the strain being put on the instructors, curriculum, and facilities remains obvious.

In addition to instruction salary, dance has a program budget of $2,500. This pays for equipment, guest instructors, guest performers and accompanists. Last year, $3,000 was allotted, and only $2,500 spent, despite the fact that requests for costumes last spring were met with cries of, "no money". The cut this year was justified on the basis of overfunding in 1970-1971. Dance, according to Dean Edwin P. Nye, is budgeted on the basis of an "average program fee." He reports, "When I make the budget, there are 26 areas that must divide $86,000 for program fees. That is approximately $3,000 a department, although he cited the $11,000 physical education and $7,000 biology budgets as other examples. As with space and the number of salaried positions, college budgeting, too, reflects the college's treatment of dance as a second class component of the curriculum.

Dance has proven itself worthy of a permanent home at Trinity. The attendance at all dance productions is standing room only; the quality has been consistently high; and the reception has been enthusiastic not only by the college but by the community at large. Due to the heavy scheduling in Goodwin Theatre, though, dance programs are limited to one a
semester. Professional performances have been forfeited because of the limited budget; this also has limited the number of student dance productions. The terrific involvement in production by both faculty and students in the dance programs in itself would seem to merit greater access to Goodwin Theatre as well as more studio space for workshops, classes, and production work.

We are wrestling with a dance program that exhibits great potential. The overwhelming response by the student community and increased enrollment in dance classes is evidence of the fact. The task at hand is to somehow foster this enthusiasm and to integrate the dance program into Trinity's community and academic life. This would hopefully bring greater encouragement and recognition by the faculty; a major element that seems lacking to date. Unfortunately, not every one has been thinking along these lines. I quote from Dean Nye, as he is referring to the large numbers of beginning students merely interested in dance as exercise as opposed to a performing art:

"I am reluctant to do this, but we may have to resolve the problem of overcrowding in terms of interest in order to better serve those interested in dance as a performing art. We might put elementary dance as apart of women's physical education. This might be an insidious comparison but the objectives (for beginners and advanced students) are different. This is the difference between dance as a performing art and as a casual experience; that is dance as dance, as opposed to dance on a less professional exercise basis. We can't expand the faculty, the number is frozen. The prospective major in Performing Arts looks like the only promising way of strengthening dance... The dance program cannot expand under present conditions, it can't be enlarged into a major area until the Performing Arts major goes through."

In one sense the Dean is most assuredly correct. The only way to further the needs of the dance program lies in the formulation of an interdepartmental major combining Theatre Arts, Music and Dance as participants in a Performing Arts Major. Ideally, the student working in that major would choose his field of concentration; the music and theatre arts concentrations would require theoretically the same courses of study as the present majors in those areas. The dance concentration would be formulated along similar lines - technique, composition, repertory work, and performance in size, as well as studies in related academic areas: languages, history, literature, music, theatre arts and fine arts. Hopefully the performing arts major would work specifically in one of the three areas, bringing the bulk of his other academic interests to bear in the creative works of his field (e.g., Judy Shor's American Studies thesis John Brown; Robin Reif's dance study for Skiing and Being combining philosophy and dance).

Only an undertaking of this scope can raise the dance program to the level its potential merits. With the establishment of such a department, hopefully it will become more clear to the college than it already is that more positions on the Faculty are desperately needed for the Arts. A healthy step for dance would be to hire a full-time instructor and invite a full-time artist-in-residence each year. Such a coordinated department would be able to allot more fairly the budgetary and spacial resources available. The dance curriculum might be able to add what it should always have had; elementary students enrolling one ballet class meeting weekly; intermediate classes supplemented by composition and improvisation; advanced classes using open workshops each month to perform works in progress for anyone interested in watching them. The dance program has come a long way in three years, thanks to the efforts of Clive Thompson, Alfonso Figerolo, Jack and Janet Nightengale, Judy Shor and Raymond Johnson. We have a core of well-trained dancers and enthusiasts who have worked under professional pressures to produce excellent dance for the college community. The response has been favorable, but the decisions must come soon if the dance program is to continue to grow; next semester the number of students enrolling is expected to increase once more. The present limitations of class offerings and number of faculty may once again prevent many from pursuing this area; others will become discouraged by the overcrowding.
Theater Arts

by David Bargman

My freshman year would have been a total waste of time had it not been for a certain Holyoke sophomore and the Theater Arts department production of Peter Weiss' "The Investigation." I haven't seen the girl speaking, and self-discipline that I sorely remained with me, and can be recalled more leaching me things about body movement, trial of Nazi concentration deals with a. needed to learn. The specific play, which easily than anything else that happened (heater" routine, and I loved it. Acting was dreams of affairs with girl$ from after the war's end, provided a sort of play cards and learn lines in the afternoon. It was the proverbial "eat, drink, and sleep theater" routine, and I loved it. Acting was teaching me things about body movement, speaking, and self-discipline that I surely needed to learn. The specific play, which deals with a trial of Nazi concentration camp functionaries some twenty years after the war's end, provided a sort of laboratory study in group relationships, both physical and emotional, and confronted us with many of the unpleasant aspects of individual behavior in group situations. I came into contact with a whole new group of Trinity people, with whom I became very close in most cases. It was a most rewarding and educational activity, but its totally extracurricular nature led to no little grief in my home when grades came home that June. There was no doubt that Theater was what I had most enjoyed doing at Trinity, though that preference had to be proved worthy to my parents. The best way to legitimation seemed to lie in taking courses offered by the fledgling Theater Arts department. I enrolled in David Eliet's Beginning Acting for the fall of my sophomore year. The course provided a more studied, if less involving, opportunity to learn the actor's craft. My fascination was increasing. Yet after a second Theater Arts course, and three more roles in Trinity productions, I found myself signing up for a Philosophy major. I have had only a minimal involvement with the Theater Arts program this semester, and, aside from one fruitless audition, none whatsoever with any of the productions thus far.

I think my personal history of involvement with the Theater Arts department raises two very pertinent questions. First, "Is theater an essential aspect of a liberal arts curriculum?", and secondly, "How should the college treat Theater Arts given its different needs from those of regular academic departments?" After talking with Mr. Eliet and Mr. Nichols of the Theater Arts department, and with some of the people closely associated with department, I think that the implications of my experience in the Theater Arts program have been brought into clearer focus, though perhaps not the solutions to its problems.

The College maintains an ambivalent attitude toward theater arts which amounts to little more than tolerance.

The basic problem is one which is common to all the arts at Trinity. The college maintains an ambivalent attitude toward theater arts which amounts to little more than tolerance. The department was formed in 1969, at a time when, under the influence of then Dean of Faculty Robert Fuller, there was great enthusiasm, according to Mr. Eliet, for building the arts at Trinity. Whether Fuller's departure is responsible or not, the fact remains that nothing has been done to enhance the department's existence since its inception. It now seems to possess the status of an extra-curricular activity with a few supplementary courses. David Eliet, who came to Trinity as an Instructor when the department was created, believes this ambivalent attitude to be the result of the fact that "the Theater Arts program is expected to serve two functions." For one, it is expected to give the college something back for the money it gets in the form of entertainment for students. Secondly, it is expected to run an academic program in theater, including productions which can serve as laboratories in theater for majors or interested students. This twofold demand, not in and of itself unreasonable, becomes viciously encircling when you consider that the department receives an insufficient amount of college money to run a production schedule sufficient for these purposes. As a result, the money must be stretched, producing the twofold effect of not providing the best experience for those wishing to participate, nor the best possible entertainment for students wishing to see campus theater.

There are those who do not agree with Mr. Eliet's interpretation of the lack of student response to department productions. Some of the campus critics with whom I talked mentioned length and "heaviness" as reasons for staying away from Theater Arts productions. As one student put it, referring to the production of "The Devils" last March, "No one likes to be told how ugly man is in the first place; when it takes four hours of hitting you over the head with it to get the message across it becomes boring and, for the most part, worthless." I suppose had I been the critic for "The Devils" I would have criticized its heavy handedness in parts; but I can remember people making similar comments about "The Investigation" to my surprise. The performance and preparation of the play had been anything but boring for me. I believe the actors in "The Devils" or "Twelfth Night" would agree. The question of where the department owes its primary allegiance, to its students or to the theater goes on campus, is a puzzling one. Nor is the distinction solely one for idle debate; the college takes office receipts as a major determining factor, according to Professor Nichols, in setting the department's budget. Thus, the department directly suffers from poor attendance at its productions, a policy somewhat akin to determining a regular academic department's budget on the basis of the number of students who attend

Mr. Bargman is a junior philosophy major who dreams of affairs with girls from Holyoke.
Theater work demands a great deal of time, and it is easy to become separated from other campus activity when involved in it. Furthermore, there are a fairly substantial number of people who, through some lapse of rational, mental processes, are involved in almost every production. I suppose, in a literal sense, these workhorses of the Theater Arts department could be said to comprise a clique. But the word carries a definite connotation of exclusiveness of membership, and I do not think this justifiable. Anyone feeling unable to participate in theater work here need only visit the shop in the Austin Arts Center and volunteer his or her services, I positively guarantee that you will find a hammer or paint brush in your hand almost instantaneously.

The other prevailing criticism of the Theater Arts program has to do with its status as a major department. Few deny it a place as an extracurricular activity, but, cannot equate the study of what is widely considered a form of escapist entertainment with the more serious disciplines in which degrees are granted. In other words, a lot of people do not see what there is to do for a Theater major beyond reading and acting in a few plays. Knowledge of dramatic literature is certainly a requirement for the major, as is participation in dramatic productions eight to be exact, and one must do technical work as well as acting.) But, as Professor Nichols pointed out, theater is a "blending of many arts," and in order to earn a degree, one must have a working knowledge of dance, of painting and manual skills, and of music. The combined talents of the two full time faculty members, and the added expertise provided by Austin Arts Center technical director John Wooley, who teaches both courses without having faculty status, and Leslie Ann Eliet in costume and set design, give Trinity a theater program that compares favorably to those of Wesleyan, Williams, and Amherst (not that we would want to think of ourselves as being in competition with these schools, of course), and certainly deserves more college support, especially considering the show of student interest in the two and a half years of its existence.

O.K., Bargman. If it's so great, why did you become a more philosophy major? Although the answer lies more in the attraction of philosophy than the drawbacks to theater, I suppose I should answer the question. Despite the good staff and interesting program the department has managed to provide, it suffers a good deal from the college's "benign neglect." The Goodwin Theater is quite good, but is limited in its size and use outside of the department. There is a definite need for another theater, preferably one which could accommodate smaller, cheaper, student-run productions. This would have value for everybody. The Jester series of free one act plays in the afternoon is probably the most successful aspect of the Theater Arts program. There is personnel and money (from MHDG, not the college) available for this program expansion; all that is missing is the facility. The department, too, needs another full time faculty member, in stage design, to give it a comprehensive list of courses. New all these plans entail money, which is something the college has been rather stingy about where theater is concerned. There is no sign that a change is about to come, either. I suppose, given the opportunities for study at the Eugene O'Neill Memorial Theater Institute and the Tufts University London campus, a good education in Theater can be had at Trinity, but it just did not seem the kind of preparation I wanted from a liberal arts education.

Actually, there were two more personal reasons which lead me away from a Theater major. First of all, and most importantly, my father wouldn't let me. He didn't like its second class status among Trinity departments, and he figured that I would be less likely to go on to Medical School if I became involved in the world of the arts. Secondly, there was the realization that I could not imagine myself as being in competition with these schools, of course), and certainly deserves more college support, especially considering the show of student interest in the two and a half years of its existence.

O.K., Bargman. If it's so great, why did you become a more philosophy major? Although the answer lies more in the attraction of philosophy than the drawbacks to theater, I suppose I should answer the question. Despite the good staff and interesting program the department has managed to provide, it suffers a good deal from the college's "benign neglect." The Goodwin Theater is quite good, but is limited in its size and use outside of the department. There is a definite need for another theater, preferably one which could accommodate smaller, cheaper, student-run productions. This would have value for everybody. The Jester series of free one act plays in the afternoon is probably the most successful aspect of the Theater Arts program. There is personnel and money (from MHDG, not the college) available for this program expansion; all that is missing is the facility. The department, too, needs another full time faculty member, in stage design, to give it a comprehensive list of courses. New all these plans entail money, which is something the college has been rather stingy about where theater is concerned. There is no sign that a change is about to come, either. I suppose, given the opportunities for study at the Eugene O'Neill Memorial Theater Institute and the Tufts University London campus, a good education in Theater can be had at Trinity, but it just did not seem the kind of preparation I wanted from a liberal arts education.

Actually, there were two more personal reasons which lead me away from a Theater major. First of all, and most importantly, my father wouldn't let me. He didn't like its second class status among Trinity departments, and he figured that I would be less likely to go on to Medical School if I became involved in the world of the arts. Secondly, there was the realization that I could not imagine myself as being in competition with these schools, of course), and certainly deserves more college support, especially considering the show of student interest in the two and a half years of its existence.
The administration and the faculty of the College desperately need to redefine themselves. The recent decision to periodically rotate artists-in-residence in the art departments is nonsense, especially as it applies to music, The ruling reflects an important cultural accessory to the College community. Little has been done to fill the void. The collapse of the Sunday afternoon series of chamber music concerts after Mr. Gronquist's departure, the College loses a competent musicologist and a talented performer. The decision of the administration is not, however, completely without justification. Changes caused by the cooperative music program with Hartt are only an occasional luxury. Although independent of the music department, two other smaller musical groups, both under the leadership of Robert Gronquist, are an important part of Trinity's cultural scene. The Convivial Consort, a baroque music ensemble formed last year, has been a great popular as well as artistic success. The Chapel Singers, also under Mr. Gronquist's direction, perform every Sunday morning during the chapel service. Their anthems, usually lesser-known works of the Renaissance and Baroque periods, are usually well done. Robert Gronquist's name runs like a leitmotif through the story of the performing arts at Trinity. The refusal to grant him tenure has become a cause celebre. With his departure, the College loses a competent musicologist and a talented performer. The College community. Little has been done to fill the void, but perhaps with good reason. Current taste unfortunately prefers Jesus Christ Superstar to Jean Pierre Rampal; any attempt to fly in the face of that decision invites financial disaster. So for the present, cultural elitists must content themselves with their student ensembles frequently perform here. The Hartt Orchestra, Collegium Musicum and student opera company have all given concerts here in the past. Other performing talent should be attracted by the new Austin organ in the Chapel. Various concerts and recitals in the Chapel are scheduled at a rate of two a month for the remainder of the school year. Together, the new organ and frequent concerts by Hartt personnel should help to compensate for the absence of great professional classical artists from the campus. In the future, the College should limit its support of musical performances largely to those concerts given by students and faculty members. Sponsorings performances by outside artists should be only an occasional luxury.

To view music as a "cultural accessory" to the liberal arts program holds the college to a state of half-success. And the unprecedented rise of music as it applies to music, The ruling reflects an important cultural accessory to the College community. Little has been done to fill the void. The collapse of the Sunday afternoon series of chamber music concerts after Mr. Gronquist's departure, the College loses a competent musicologist and a talented performer. The decision of the administration is not, however, completely without justification. Changes caused by the cooperative music program with Hartt are only an occasional luxury. Although independent of the music department, two other smaller musical groups, both under the leadership of Robert Gronquist, are an important part of Trinity's cultural scene. The Convivial Consort, a baroque music ensemble formed last year, has been a great popular as well as artistic success. The Chapel Singers, also under Mr. Gronquist's direction, perform every Sunday morning during the chapel service. Their anthems, usually lesser-known works of the Renaissance and Baroque periods, are usually well done. Robert Gronquist's name runs like a leitmotif through the story of the performing arts at Trinity. The refusal to grant him tenure has become a cause celebre. With his departure, the College loses a competent musicologist and a talented performer. The College community. Little has been done to fill the void, but perhaps with good reason. Current taste unfortunately prefers Jesus Christ Superstar to Jean Pierre Rampal; any attempt to fly in the face of that decision invites financial disaster. So for the present, cultural elitists must content themselves with their student ensembles frequently perform here. The Hartt Orchestra, Collegium Musicum and student opera company have all given concerts here in the past. Other performing talent should be attracted by the new Austin organ in the Chapel. Various concerts and recitals in the Chapel are scheduled at a rate of two a month for the remainder of the school year. Together, the new organ and frequent concerts by Hartt personnel should help to compensate for the absence of great professional classical artists from the campus. In the future, the College should limit its support of musical performances largely to those concerts given by students and faculty members. Sponsorings performances by outside artists should be only an occasional luxury.

To view music as a "cultural accessory" to the liberal arts program holds the college to a state of half-success. And the unprecedented rise of music as it applies to music, The ruling reflects an important cultural accessory to the College community. Little has been done to fill the void, but perhaps with good reason. Current taste unfortunately prefers Jesus Christ Superstar to Jean Pierre Rampal; any attempt to fly in the face of that decision invites financial disaster. So for the present, cultural elitists must content themselves with their student ensembles frequently perform here. The Hartt Orchestra, Collegium Musicum and student opera company have all given concerts here in the past. Other performing talent should be attracted by the new Austin organ in the Chapel. Various concerts and recitals in the Chapel are scheduled at a rate of two a month for the remainder of the school year. Together, the new organ and frequent concerts by Hartt personnel should help to compensate for the absence of great professional classical artists from the campus. In the future, the College should limit its support of musical performances largely to those concerts given by students and faculty members. Sponsorings performances by outside artists should be only an occasional luxury.

To view music as a "cultural accessory" to the liberal arts program holds the college to a state of half-success. And the unprecedented rise of music as it applies to music, The ruling reflects an important cultural accessory to the College community. Little has been done to fill the void, but perhaps with good reason. Current taste unfortunately prefers Jesus Christ Superstar to Jean Pierre Rampal; any attempt to fly in the face of that decision invites financial disaster. So for the present, cultural elitists must content themselves with their student ensembles frequently perform here. The Hartt Orchestra, Collegium Musicum and student opera company have all given concerts here in the past. Other performing talent should be attracted by the new Austin organ in the Chapel. Various concerts and recitals in the Chapel are scheduled at a rate of two a month for the remainder of the school year. Together, the new organ and frequent concerts by Hartt personnel should help to compensate for the absence of great professional classical artists from the campus. In the future, the College should limit its support of musical performances largely to those concerts given by students and faculty members. Sponsorings performances by outside artists should be only an occasional luxury.

To view music as a "cultural accessory" to the liberal arts program holds the college to a state of half-success. And the unprecedented rise of music as it applies to music, The ruling reflects an important cultural accessory to the College community. Little has been done to fill the void, but perhaps with good reason. Current taste unfortunately prefers Jesus Christ Superstar to Jean Pierre Rampal; any attempt to fly in the face of that decision invites financial disaster. So for the present, cultural elitists must content themselves with their student ensembles frequently perform here. The Hartt Orchestra, Collegium Musicum and student opera company have all given concerts here in the past. Other performing talent should be attracted by the new Austin organ in the Chapel. Various concerts and recitals in the Chapel are scheduled at a rate of two a month for the remainder of the school year. Together, the new organ and frequent concerts by Hartt personnel should help to compensate for the absence of great professional classical artists from the campus. In the future, the College should limit its support of musical performances largely to those concerts given by students and faculty members. Sponsorings performances by outside artists should be only an occasional luxury.

To view music as a "cultural accessory" to the liberal arts program holds the college to a state of half-success. And the unprecedented rise of music as it applies to music, The ruling reflects an important cultural accessory to the College community. Little has been done to fill the void, but perhaps with good reason. Current taste unfortunately prefers Jesus Christ Superstar to Jean Pierre Rampal; any attempt to fly in the face of that decision invites financial disaster. So for the present, cultural elitists must content themselves with their student ensembles frequently perform here. The Hartt Orchestra, Collegium Musicum and student opera company have all given concerts here in the past. Other performing talent should be attracted by the new Austin organ in the Chapel. Various concerts and recitals in the Chapel are scheduled at a rate of two a month for the remainder of the school year. Together, the new organ and frequent concerts by Hartt personnel should help to compensate for the absence of great professional classical artists from the campus. In the future, the College should limit its support of musical performances largely to those concerts given by students and faculty members. Sponsorings performances by outside artists should be only an occasional luxury.

To view music as a "cultural accessory" to the liberal arts program holds the college to a state of half-success. And the unprecedented rise of music as it applies to music, The ruling reflects an important cultural accessory to the College community. Little has been done to fill the void, but perhaps with good reason. Current taste unfortunately prefers Jesus Christ Superstar to Jean Pierre Rampal; any attempt to fly in the face of that decision invites financial disaster. So for the present, cultural elitists must content themselves with their student ensembles frequently perform here. The Hartt Orchestra, Collegium Musicum and student opera company have all given concerts here in the past. Other performing talent should be attracted by the new Austin organ in the Chapel. Various concerts and recitals in the Chapel are scheduled at a rate of two a month for the remainder of the school year. Together, the new organ and frequent concerts by Hartt personnel should help to compensate for the absence of great professional classical artists from the campus. In the future, the College should limit its support of musical performances largely to those concerts given by students and faculty members. Sponsorings performances by outside artists should be only an occasional luxury.

To view music as a "cultural accessory" to the liberal arts program holds the college to a state of half-success. And the unprecedented rise of music as it applies to music, The ruling reflects an important cultural accessory to the College community. Little has been done to fill the void, but perhaps with good reason. Current taste unfortunately prefers Jesus Christ Superstar to Jean Pierre Rampal; any attempt to fly in the face of that decision invites financial disaster. So for the present, cultural elitists must content themselves with their student ensembles frequently perform here. The Hartt Orchestra, Collegium Musicum and student opera company have all given concerts here in the past. Other performing talent should be attracted by the new Austin organ in the Chapel. Various concerts and recitals in the Chapel are scheduled at a rate of two a month for the remainder of the school year. Together, the new organ and frequent concerts by Hartt personnel should help to compensate for the absence of great professional classical artists from the campus. In the future, the College should limit its support of musical performances largely to those concerts given by students and faculty members. Sponsorings performances by outside artists should be only an occasional luxury.

To view music as a "cultural accessory" to the liberal arts program holds the college to a state of half-success. And the unprecedented rise of music as it applies to music, The ruling reflects an important cultural accessory to the College community. Little has been done to fill the void, but perhaps with good reason. Current taste unfortunately prefers Jesus Christ Superstar to Jean Pierre Rampal; any attempt to fly in the face of that decision invites financial disaster. So for the present, cultural elitists must content themselves with their student ensembles frequently perform here. The Hartt Orchestra, Collegium Musicum and student opera company have all given concerts here in the past. Other performing talent should be attracted by the new Austin organ in the Chapel. Various concerts and recitals in the Chapel are scheduled at a rate of two a month for the remainder of the school year. Together, the new organ and frequent concerts by Hartt personnel should help to compensate for the absence of great professional classical artists from the campus. In the future, the College should limit its support of musical performances largely to those concerts given by students and faculty members. Sponsorings performances by outside artists should be only an occasional luxury.

To view music as a "cultural accessory" to the liberal arts program holds the college to a state of half-success. And the unprecedented rise of music as it applies to music, The ruling reflects an important cultural accessory to the College community. Little has been done to fill the void, but perhaps with good reason. Current taste unfortunately prefers Jesus Christ Superstar to Jean Pierre Rampal; any attempt to fly in the face of that decision invites financial disaster. So for the present, cultural elitists must content themselves with their student ensembles frequently perform here. The Hartt Orchestra, Collegium Musicum and student opera company have all given concerts here in the past. Other performing talent should be attracted by the new Austin organ in the Chapel. Various concerts and recitals in the Chapel are scheduled at a rate of two a month for the remainder of the school year. Together, the new organ and frequent concerts by Hartt personnel should help to compensate for the absence of great professional classical artists from the campus. In the future, the College should limit its support of musical performances largely to those concerts given by students and faculty members. Sponsorings performances by outside artists should be only an occasional luxury.
number of music students have necessitated an instructor with a different orientation than Professor Gronquist’s. The terms of the agreement with Hartt dictate a teaching and administrative role for Trinity’s music faculty with less emphasis in the area of performance. Nevertheless, the College stands indebted to Mr. Gronquist for his crucial role in the improvement of the arts at Trinity.

II.

The cooperative program with Hartt College of Music, a branch of the University of Hartford, has undeniably been a major factor in the rise of performing standards in music here. The opportunities for advanced study provided to music majors under the coordinate program with Hartt are unique among the small colleges in this area. The merger, however, has not been a completely unalloyed success. The past two years have taught Trinity administrators and faculty much about what it means to cooperate with another institution. Hartt has a different philosophy of education that does not always agree with Trinity’s own approach. For this and other reasons, the College needs to undertake a serious evaluation of its music program.

The coordinate music department with Hartt was conceived as a pilot program in the field of inter-institutional cooperation. As with most of its recent innovations, the College was driven to a merger with Hartt by rising costs. The administration correctly foresaw that it would no longer be able to meet the needs of its music students for private lessons and advanced instruction in composition and theory. Cynically speaking, the Hartt program was a means of eliminating responsibility for a costly department. The Hartt program, however, has also benefited Trinity students.

The advantages of the program to Hartt are far less obvious; few if any Hartt students to and from the Hartt coordinate program with Trinity. Dr. Barber advises those students "who want to emulate Yehudi Menuhin or Jean Sutherland" to transfer to a conservatory or "seek out a top virtuoso teacher for full time study." Conservatory studies involve a different educational approach that does not always blend well with a liberal arts program.

The Trinity music department is also faced with a number of problems. How to retain its autonomy in the face of Hartt’s larger faculty and teaching resources. At present, both faculty decide together which courses will be offered and what courses will comprise a Trinity music major. Ideally, the Trinity music faculty should retain final authority over all course requirements; only members of the Trinity community can have full understanding of the relative position of the music major within the College. Each individual instructor, however, will have determine his own special emphases within his own course. Extracurricular performances by Trinity students are also threatened by the terms of the agreement with Hartt, under which Hartt assumes the major responsibility for performance. If the extracurricular organizations of both schools were merged, substantially fewer Trinity students would be able to participate.

The major technical difficulty surrounding the coordinate program with Hartt is transportation. The College administration tends to minimize the difficulties in getting Trinity students to and from the Hartford campus. Dean Nye, pointing to the fact that one out of every two Trinity students has access to a car, has commented that there may be hardships in individual cases but that there is no general problem. Conversations with the students involved seem to indicate differently, however. The transportation problem is so acute, according to Dr. Barber, that some people have actually been discouraged from majoring in music because of it. In order to counteract this trend, Dr. Barber has arranged for most of the core courses of the music major to be taught here on the Trinity campus.

A phenomenal rise in the number of Trinity students wanting to take private lessons has further compounded the transportation problem. Over sixty students now receive private instruction in voice, piano and several other instruments. The crisis that would have been caused by trying to transport them to Hartt was averted by the willingness of several teachers to give their lessons here. These lessons are conducted by personnel from the Hartt College of Music, a branch of the University of Hartford, with an additional ten engaged in private study there. The total number of music majors has tripled since the inception of the program.

Trinity under the coordinate program with Hartt strikes a precarious balance between its former role as a small college music department and the conservatory approach. There are dangers in each extreme. Students often have difficulty integrating the various specialized study they receive at Hartt with the rest of their Trinity program. This is particularly true for students of applied music. According to Dr. Barber, "it is easy to get so caught up in the performance activity that the formal courses in music and other subjects tend to slide." Dr. Barber advises those students "who want to emulate Yehudi Menuhin or Jean Sutherland" to transfer to a conservatory or "seek out a top virtuoso teacher for full time study." Conservatory studies involve a different educational approach that does not always blend well with a liberal arts program.

Although not likely as long as the faculty level remains frozen at 130, the College should hire a third member for the music staff.

Limited physical facilities also cramp the growth of the music department. Most of the Austin Arts Center is inadequate for present needs; it was planned prior to coeducation and the decision to expand the student body to 1500. (Coeducation has considerably increased course enrollments in all the arts.) The most acute need at the present time is for more practice rooms. The regular practice rooms and other temporary practice areas are in almost constant use. Plans have been made for the administration to build two more practice rooms. A third practice room and more listening rooms will be needed to accommodate the increased interest in music continues. The increase in the number of piano students has forced the use of the concert grand in Garmany Hall, which should be reserved for performance only.

The suggestion that music, theater, and dance should be combined under a performing arts major would probably not benefit the music department. It would impinge on the autonomy of the music faculty. Music and the other smaller branches of the arts would look for bigger budgets. The present music and the departmental arrangement in the arts is probably better left as is.

Despite its problems, music at Trinity, both in the classroom and on the concert stage, has improved tremendously over the past two years. But it can be even better. The College is planning a study of the program in the arts by a committee of outside examiners. This is in keeping with the administration’s evaluation that the arts desperately need; it may be too late, however. The difficulties with the Hartt program and the coordination surrounding rotating artists-in-residence need to be resolved now.
"If the creative arts are to be recognized as an essential part of education, a part without which the individual will be deemed less than educated, then I suggest that art and the arts will feel that they are called to be genuine in them; that they are to accept as their role to create freely, to comment, to outrage, perhaps, to be fully visionary and exploratory, as is their nature."

Ben Shahn, *The Shape of Content*

When some studio arts majors put their work on display in front of the Life Sciences Building a few years ago, Wendell Burger, then chairman of biology, called up the arts center and ordered that it be removed from in front of his castle. That was followed a few months later by the discarding several pieces of undergraduate art work by buildings and Grounds employees, who claimed that they thought it junk. That biologists and custodians have no appreciation for this avant-garde expression is perhaps understandable. But the real dilemma facing the studio students and instructors is in the arts center itself, where there seems to be a constant battle going on for space and prestige, where students themselves divide into cliques, and where the chairman of the Fine Arts department may not like the art that’s being done any more than Wendell Burger or Deiter Crandall. Circumstances being as they are, that same chairman has the opportunity this year of putting together an entirely new studio department.

Inevitably, this piece has to focus around Michael Mahoney. That, in itself, is ironic in that he is one of the greatest enigmas on campus. As his manner and dress warn you, nothing seems to faze him. A luncheon conversation with him will have you come away with the impression that he had convinced you that all was right with the world. As you talk of power, he scoffs and denies that he has any. When you talk of space in the arts center, he says there is plenty for everyone. When you talk of the number of instructors, he says that things are satisfactory, although he has requested another art historian to cover the twentieth century or the Byzantine period. The fact is, though, that there is plenty to be concerned about in the studio department which he chairs. Lack of communication and coordination, personality clashes, and tension are the trademarks of the program. As a result, serious students are divided themselves, few ever become majors, and new students are often afraid to sign up for even introductory courses. Of course the style of art and the necessarily close-knit nature of the beast have something to do with these problems as well. Nonetheless, Mahoney seems reluctant to deal with them, or even to acknowledge their existence.

Mahoney is a powerful chairman. He had tenure after two years at the college, a standard policy for hiring noted and well-paid academicians. As chairman of Fine Arts, he controls, in fact, the Austin Center itself. And much to his credit, he raises substantial amounts of money each year for his department from private donors, who seem more disposed to write checks for Michael Mahoney than for anyone else. As the college will not be hiring permanent instructors in the studio arts from now on, Mahoney will be the only tenured, permanent member of the art department.

With a President and a Dean who know little about studio, Mahoney’s advise will, in effect, be the college’s policy.

As it is now, Mahoney tends to consult with nobody in his department except his friend Thomas Baier, the college’s other art historian. Mitch Pappas used to complain that Mahoney ignored him. Both he and Deiter Froese, now artist-in-residence, mentioned that they had never attended a department meeting since Mahoney arrived, except to discuss budget allocations, and this year they didn’t even do that. Studio majors say that the chairman won’t talk to them unless their hands are clean, and not to any significant extent even then. In fact, the overriding consensus among anyone who has anything to do with studio is that Mahoney runs the show by himself, and is quite content with the arrangement. His politics, like his preference in art, reflect a strikingly seventeenth century image.

Of course, there is nothing wrong with powerful chairmen per se, and Mahoney is certainly not malicious. He is now at running an academic department, and in dealing with students, and time may prove him an able learner. In fact, not even his strongest critics will deny his expertise in art history, or his ability to grasp an artistic concept intellectually. Distrust for the chairman centers on the question of whether he has any gut feeling for doing art, as opposed to looking at it or categorizing it. The majors particularly wonder whether he has any appreciation of the work they do. He says that he does, and defends their experimental work on the same grounds as the majors themselves: that this experimental art is justifiable because more important than the finished product is the thought put into the creation; thought about space and form and material which are really the essence of studio work. That philosophy being a grounding in fundamentals should also be part of the studio program is, in turn, generally agreed upon by the majors, although some argue that it might be better to go back and learn those skills when the need arises, rather than at the beginning. Mahoney, too, likes the New York open semester program which gives students a chance to try art full time. And yet he is mistrusted. One student complained, “He understands it alright, but only intellectually. His gut reaction is that it is junk.”

What’s crucial about Mahoney’s feelings on this rather subjective, unalikeable art is that he is going to be creating a whole new department next year. With the sudden death of Mitch Pappas, and the rotating out of Froese and Terry LaNoe, assistant professor of fine arts, Mahoney could easily make the studio department more traditional. "If he had his way, he would hire an eighteenth century cabinet maker," commented one student on the new chairman.

Yet Mahoney thought that was a delightful idea, but suggested that he would continue with the same approach to studio as currently in practice. Thus far, there are no indications which way he will really move.

Integration is a second general area where studio arts suffers. On one level, the studio program remains painfully unbalanced with its other half in fine arts, namely art history. The idea of a unified department was fashionable five years ago, and it is, most agree, somewhat valid. An artist must have an appreciation of what has been done before his time in terms of styles, subjects, materials, and concepts, especially if he is to avoid being a painter of pretty pictures. The art historian, on the other hand, must have a sense of what it is like to be an artist, what goes into the making of a work, and how the environment and personality of an artist affects his work. And so, ideally, the department should be acting as a unified whole. Presently, it does not.

Perhaps the best indication of something wrong is in the grades of the studio students
January, 1972

The studio instructors themselves make an attempt to place the art they do in class within the framework of 20th century avant-garde, both Deiter and Terry, for example, require of their classes student presentations on the life and work of established artists. Mitch had a file cabinet full of history syllabi, including an outstanding one on the 20th century. However, not all art is modern or avant-garde, and everyone in the studio agrees that a better cooperation within the department could probably produce courses which, in the words of one student, "would be more than memorizing dates and looking." Though that same student had trouble suggesting alternative models, he suggested that in-depth discussion of fewer works, instead of rapid cataloguing, might be a first step.

Another, more philosophically minded major, commented, "right now, there is no sense of wholeness, relationship, flux which are properties of most living things, especially art." "There is no course at Trinity," he continued, "that studies why people stop making pretty paintings, except, perhaps, in the philosophy department. That communications between the studio and the philosophy department may be better than communications with the fine arts chairman is perhaps the greatest obstacle to realizing this elusive goal of wholeness, if that goal is achievable at all. Some think not. In 1967, the Committee on Visual Arts at Harvard University reported:

In the desire to find an artist who would "get along" with the art historians, the department acquired a colleague who got along well enough, but turned out to be neither much of an artist nor much of a teacher.

The report was arguing, in effect, that art historians do not make good academic colleagues of artists. Around the Austin Center, it is the current notion as well. That communications with the studio program are better than communications with the rest of the campus. While they didn't say it explicitly, they gave the impression that the New York students were too "into the role of being artists." Studio people make no claim to being artists, though some may not act it. Thirteen students have just reluctantly returned from an open semester together in New York, where, under the direction of Terry LaNoue, they engaged in intensive studio work and an apprenticeship with a New York artist or architect. As would be expected, they rented a loft in lower Manhattan, and in a conscious sense, played at being artists. The experiment was moderately successful, and represents the farthest extent of professionalism in the college studio program, though most of the students who went to New York consider it a "logical extension of what is going on at Trinity."

Integration of the studio program into the curriculum as a whole is a second weak area of the studio program. Few will disagree that the art department of a liberal arts college should try to compete with those at professional schools. Fewer still would deny the importance of an appreciation of visual modes of expression in a liberal education. The department here, it seems to me, strikes a balance with these notions, but in a way that perhaps alienates the rest of the campus.
January, 1972

**Inside Magazine** is a periodic supplement to the Trinity Tripod, Trinity College, Hartford, Connecticut. Photography for this issue by William Whetzel. And for the last time, William Whetzel and Steven Pearlstein, editors.

"Beauty is just one quality an object can have..."
Bad Day At Black Mesa

by Ellen Mulqueen

"Is it all worth it?" they may ask. Instead of channeling their energies into marches and campaigns, this year they're working their energies off dancing, drinking wine and beer, showing their heads. Where they once had little energy left for purely social events, fighting for the preservation of Hopi culture has become a passion. Instead of participating in the 12-College Exchange, the Hopi have survived on this arid hostile land through careful observance of the natural ecological balance. Their way of life is founded on the belief that the land was given to them by the Great Spirit to be protected and held in trust. To preserve the fragile balance one must take from the earth no more than can be returned.

The Hopi settled in autonomous villages guided by village populations called "Kikmongwi," meaning "mother villages." This was a central governing authority representing the whole tribe until 1936. At that time a constitution was imposed on the tribe by the Bureau of Indian Affairs. Although a minority of the Hopi, called "progressives," accepted the constitution, the traditional Hopi refused to acknowledge it because of their tribal beliefs.

A Tribal Council was, nonetheless, instituted with the power "to prevent the sale, disposition, lease or encumbrance of tribal lands." But many traditional Hopi are not represented on the Council, because they refuse to elect members and prefer, instead, to continue with the Kikmongwi as their leaders.

The Hopi's traditional life and culture were immediately threatened when the mushrooming demand for electricity in the United States America demanded more electric power. The Black Mesa holds an estimated 14 billion tons of coal. Not surprisingly, in 1968, a strip-mining lease was negotiated with the Hopi by the Department of the Interior by Peabody Coal Company. Now a 25-company syndicate (Western Energy and Transmission Associates) plans six major coal-fired electric power projects, requiring from 2,000 to 4,500

The Four Corners Plant, the first completed, spews out 300 tons of particulate matter daily - more than all the industrial centres of New York and Los Angeles combined.

A 275 mile pipeline through which "slurry" (half pulverized, half water) will be pumped, requiring from 2,000 to 4,200 gallons of water per minute. The water will come from A tailings at Black Mesa, but nobody knows what 89,204,500,000 gallons will do with the water table of the region.

In return for this plunder and waste, the Hopi will receive $14.5 million over a 5-year period; while Peabody Coal takes in $700 million - an 80% markup, yet no profit.

The area to be strip-mined will destroy the entire wildlife upon which Hopi life is based. Black Mesa will be ripped apart, the water table ruined, and probably, the arid land desert and semi-desert, as almost impossible to grow food and slow to heal as lungs.

A Tribal Council was, nonetheless, in- stituted with the power "to prevent the sale, disposition, lease or encumbrance of tribal lands." But many traditional Hopi are not represented on the Council, because they refuse to elect members and prefer, instead, to continue with the Kikmongwi as their leaders.

A Tribal Council was, nonetheless, in- stituted with the power "to prevent the sale, disposition, lease or encumbrance of tribal lands." But many traditional Hopi are not represented on the Council, because they refuse to elect members and prefer, instead, to continue with the Kikmongwi as their leaders.

The Hopi have survived on this arid hostile land through careful observance of the natural ecological balance. Their way of life is founded on the belief that the land was given to them by the Great Spirit to be protected and held in trust. To preserve the fragile balance one must take from the earth no more than can be returned.

The Hopi settled in autonomous villages guided by village populations called "Kikmongwi," meaning "mother villages." This was a central governing authority representing the whole tribe until 1936. At that time a constitution was imposed on the tribe by the Bureau of Indian Affairs. Although a minority of the Hopi, called "progressives," accepted the constitution, the traditional Hopi refused to acknowledge it because of their tribal beliefs.

A Tribal Council was, nonetheless, in- stituted with the power "to prevent the sale, disposition, lease or encumbrance of tribal lands." But many traditional Hopi are not represented on the Council, because they refuse to elect members and prefer, instead, to continue with the Kikmongwi as their leaders.

The Hopi have survived on this arid hostile land through careful observance of the natural ecological balance. Their way of life is founded on the belief that the land was given to them by the Great Spirit to be protected and held in trust. To preserve the fragile balance one must take from the earth no more than can be returned.

The Hopi settled in autonomous villages guided by village populations called "Kikmongwi," meaning "mother villages." This was a central governing authority representing the whole tribe until 1936. At that time a constitution was imposed on the tribe by the Bureau of Indian Affairs. Although a minority of the Hopi, called "progressives," accepted the constitution, the traditional Hopi refused to acknowledge it because of their tribal beliefs.

A Tribal Council was, nonetheless, in- stituted with the power "to prevent the sale, disposition, lease or encumbrance of tribal lands." But many traditional Hopi are not represented on the Council, because they refuse to elect members and prefer, instead, to continue with the Kikmongwi as their leaders.

The Hopi have survived on this arid hostile land through careful observance of the natural ecological balance. Their way of life is founded on the belief that the land was given to them by the Great Spirit to be protected and held in trust. To preserve the fragile balance one must take from the earth no more than can be returned.

The Hopi settled in autonomous villages guided by village populations called "Kikmongwi," meaning "mother villages." This was a central governing authority representing the whole tribe until 1936. At that time a constitution was imposed on the tribe by the Bureau of Indian Affairs. Although a minority of the Hopi, called "progressives," accepted the constitution, the traditional Hopi refused to acknowledge it because of their tribal beliefs.

A Tribal Council was, nonetheless, in- stituted with the power "to prevent the sale, disposition, lease or encumbrance of tribal lands." But many traditional Hopi are not represented on the Council, because they refuse to elect members and prefer, instead, to continue with the Kikmongwi as their leaders.

The Hopi have survived on this arid hostile land through careful observance of the natural ecological balance. Their way of life is founded on the belief that the land was given to them by the Great Spirit to be protected and held in trust. To preserve the fragile balance one must take from the earth no more than can be returned.

The Hopi settled in autonomous villages guided by village populations called "Kikmongwi," meaning "mother villages." This was a central governing authority representing the whole tribe until 1936. At that time a constitution was imposed on the tribe by the Bureau of Indian Affairs. Although a minority of the Hopi, called "progressives," accepted the constitution, the traditional Hopi refused to acknowledge it because of their tribal beliefs.

A Tribal Council was, nonetheless, in- stituted with the power "to prevent the sale, disposition, lease or encumbrance of tribal lands." But many traditional Hopi are not represented on the Council, because they refuse to elect members and prefer, instead, to continue with the Kikmongwi as their leaders.

The Hopi have survived on this arid hostile land through careful observance of the natural ecological balance. Their way of life is founded on the belief that the land was given to them by the Great Spirit to be protected and held in trust. To preserve the fragile balance one must take from the earth no more than can be returned.

The Hopi settled in autonomous villages guided by village populations called "Kikmongwi," meaning "mother villages." This was a central governing authority representing the whole tribe until 1936. At that time a constitution was imposed on the tribe by the Bureau of Indian Affairs. Although a minority of the Hopi, called "progressives," accepted the constitution, the traditional Hopi refused to acknowledge it because of their tribal beliefs.

A Tribal Council was, nonetheless, in- stituted with the power "to prevent the sale, disposition, lease or encumbrance of tribal lands." But many traditional Hopi are not represented on the Council, because they refuse to elect members and prefer, instead, to continue with the Kikmongwi as their leaders.

The Hopi have survived on this arid hostile land through careful observance of the natural ecological balance. Their way of life is founded on the belief that the land was given to them by the Great Spirit to be protected and held in trust. To preserve the fragile balance one must take from the earth no more than can be returned.
Announcements

Counselor

Part-Time Counselor for Manchester Youth Service Center Average 30 hours per week - includes nights and week-ends. Must possess college degree or be in process of completing degree work (3rd or 4th year) or be enrolled in graduate school, Social Science or Allied field.

Counseling experience desired but not mandatory. Department Head reference required. Application available at Board of Education, Youth Service Department, 1446 Main Street, Manchester, or phone 649-1991.

Sociology

The Sociology Department will hold a meeting for majors and other interested students Thursday, January 27 at 4:00 in Alumni Lounge. Coffee and donuts will be served.

Draft

The next draft lottery will be held Wednesday, February 2 for men born in 1953. This lottery will thus assign numbers to men born in 1953 that night. Details are yet to be finalized, but events will include a talk on amnesty by Mr. Gatsos '73 and discussion of the draft lottery by another member of Trinity Draft Counselors. TDC might also have a special telethon this Sunday, January 30, carried by Channel 10. More help is needed. In honor of the occasion, Trinity Draft Counselors will sponsor a special program on Wednesday, February 2 for men born in 1953.

This Week

TUESDAY, January 25
5:15 p.m. Student Council Dinner sponsored by Herald Society-Hamlin Hall.
7:30 and 11:40 p.m. - Film: "Carnal Knowledge" - Cinesala.
9:30 p.m. - Film: "Rider on the Range" - Cinesala.

Wednesday, January 26
6:30 p.m. Bond Practice-Garnsey Hall.
6:00 p.m. F. Basketball - Williams Away.
8:00 p.m. V. Basketball-Williams Away.
7:30 and 9:40 p.m. - Film: "Blungy" - Cinesala.
10:30 p.m. -Compline Chapel.

Wednesday, January 26
12:30 p.m. The Eucharist-Chapel.
6:00 p.m. Applied Mathematics Prof. Harold Ahlberg, Brown Univ. "The Spline Approximation as an Engineering Tool"-Rm. 303, McCook Bldg.
6:00 p.m. TCC-Wean Lounge.
7:30 p.m. - "Twilight: 1. Alex Lamont-Modern Aspects of Obstetrics Gynecology"-Alumni Lounge.

This Week

FRIDAY, January 21
10:00 a.m. Squash Round-Robin (rescheduled)
3:00 p.m. V. Swimming-Holy Cross-Home.
4:00 p.m. HOCKY-Amherst-Away.
8:00 p.m. - CAPTAIN BEERHEART AND HIS MAGIC BAND, sponsored by MTHSG-Perrier Center.
7:30 and 9:45 p.m. - Films (as Wednesday).
SUNDAY, January 30
10:30 a.m. The Eucharist-Chapel.
11:15 p.m. SADAC, sponsored by MTHSG-Perrier Center.
SATURDAY, January 29
5:15 p.m. Shabbat Dinner sponsored by Hillel Society-Hamlin Hall.
7:30 and 11:40 p.m. - Film: "Carnal Knowledge" - Cinesala.
9:30 p.m. - Film: "Rider on the Range" - Cinesala.
6:00 p.m. - Basketball-Coast Guard-Home.
8:00 p.m. - Basketball-Coast Guard-Home.
8:00 p.m. - "Twilight: 1. Charles E. Klenner-Modern Aspects of Obstetrics Gynecology"-Alumni Lounge.

Help

Responding to an appeal from Professor Painter of the History Department, fifteen Trinity students are spearheading a drive to raise funds for the United Cerebral Palsy Association this week. The volunteers will canvass the neighborhood as well as the campus. The money collected will be presented to the UCP Association on a Telethon this Sunday, January 30, carried by Channel 10. More help is needed. Interested students should get in touch with Professor Painter (Seabury 215) or Mr. Graf, FAC.

Counseling experience desired but not mandatory. Department Head reference required. Application available at Board of Education, Youth Service Department, 1446 Main Street, Manchester, or phone 649-1991.

Socionics

The Sociology Department will hold a meeting for majors and other interested students Thursday, January 27 at 4:00 in Alumni Lounge. Coffee and donuts will be served.

Draft

The next draft lottery will be held Wednesday, February 2 for men born in 1953. This lottery will thus assign numbers to men born in 1953 that night. Details are yet to be finalized, but events will include a talk on amnesty by Mr. Gatsos '73 and discussion of the draft lottery by another member of Trinity Draft Counselors. TDC might also have a special telethon this Sunday, January 30, carried by Channel 10. More help is needed.

Announcements

Counselor

Part-Time Counselor for Manchester Youth Service Center Average 30 hours per week - includes nights and week-ends. Must possess college degree or be in process of completing degree work (3rd or 4th year) or be enrolled in graduate school, Social Science or Allied field.

Counseling experience desired but not mandatory. Department Head reference required. Application available at Board of Education, Youth Service Department, 1446 Main Street, Manchester, or phone 649-1991.

Sociology

The Sociology Department will hold a meeting for majors and other interested students Thursday, January 27 at 4:00 in Alumni Lounge. Coffee and donuts will be served.

Draft

The next draft lottery will be held Wednesday, February 2 for men born in 1953. This lottery will thus assign numbers to men born in 1953 that night. Details are yet to be finalized, but events will include a talk on amnesty by Mr. Gatsos '73 and discussion of the draft lottery by another member of Trinity Draft Counselors. TDC might also have a special telethon this Sunday, January 30, carried by Channel 10. More help is needed.

Announcements

Counselor

Part-Time Counselor for Manchester Youth Service Center Average 30 hours per week - includes nights and week-ends. Must possess college degree or be in process of completing degree work (3rd or 4th year) or be enrolled in graduate school, Social Science or Allied field.

Counseling experience desired but not mandatory. Department Head reference required. Application available at Board of Education, Youth Service Department, 1446 Main Street, Manchester, or phone 649-1991.

Sociology

The Sociology Department will hold a meeting for majors and other interested students Thursday, January 27 at 4:00 in Alumni Lounge. Coffee and donuts will be served.

Draft

The next draft lottery will be held Wednesday, February 2 for men born in 1953. This lottery will thus assign numbers to men born in 1953 that night. Details are yet to be finalized, but events will include a talk on amnesty by Mr. Gatsos '73 and discussion of the draft lottery by another member of Trinity Draft Counselors. TDC might also have a special telethon this Sunday, January 30, carried by Channel 10. More help is needed.

Announcements

Counselor

Part-Time Counselor for Manchester Youth Service Center Average 30 hours per week - includes nights and week-ends. Must possess college degree or be in process of completing degree work (3rd or 4th year) or be enrolled in graduate school, Social Science or Allied field.

Counseling experience desired but not mandatory. Department Head reference required. Application available at Board of Education, Youth Service Department, 1446 Main Street, Manchester, or phone 649-1991.

Sociology

The Sociology Department will hold a meeting for majors and other interested students Thursday, January 27 at 4:00 in Alumni Lounge. Coffee and donuts will be served.

Draft

The next draft lottery will be held Wednesday, February 2 for men born in 1953. This lottery will thus assign numbers to men born in 1953 that night. Details are yet to be finalized, but events will include a talk on amnesty by Mr. Gatsos '73 and discussion of the draft lottery by another member of Trinity Draft Counselors. TDC might also have a special telethon this Sunday, January 30, carried by Channel 10. More help is needed. In honor of the occasion, Trinity Draft Counselors will sponsor a special program that night. Details are yet to be finalized, but events will include a talk on amnesty by Mr. Stephen Minet of the English Department and a discussion of the draft lottery by another member of Trinity Draft Counselors. TDC might also have a special
**Community Action Opportunities**

**TUTORING:** For information, contact Ivan Backer, 326 McCook, Ext. 310. An eleven year old boy in fifth grade at the McDonald School needs help in reading. Could you spend a couple of hours a week with him, any day between 10-11 and 11:45 a.m., at the school, which is only two blocks from the campus.

Teachers at the Kinella-Harris Annex, which children from Kindergarten through 6th grade, is seeking college students to work in the following areas with children: Negro Week, Brotherhood-in-Action, Spanish Week, musical offerings, plays, and poetry readings.

Does tutoring adults appeal to you? Many adult non-readers are seeking help in learning to read. Literacy Volunteers of Hartford has a program of one-to-one tutoring. Training workshops and materials are all provided. Careful matching of volunteer to adult is made by the agency. Only a couple of hours a week is required.

**OPEN SEMESTER:** For information, contact Ivan Backer.

Open Semester and Independent Study opportunities exist in Hartford by working with community agencies and organizations.

Legislative aids to Connecticut State Senators and Representatives are needed for the next session of the General Assembly beginning February 1972. Legislative information offers excellent Open Semester opportunities.

**THE CHILDREN'S MUSEUM in West Hartford is seeking volunteers to work in four areas:**

1. Natural History Department to catalogue and classify various fauna, flora, care and play with small animals and birds, and experiment with the best approaches to learning to read. Literacy Volunteers of Hartford has a program of one-to-one tutoring. Training workshops and materials are all provided. Careful matching of volunteer to adult is made by the agency. Only a couple of hours a week is required.

2. Photography

3. Art Department working with painting posters, color and design.

4. Acting as tour guides in the museum for younger children seeking to make the exhibits meaningful to them.

For further information contact Ivan Backer.

**HALFWAY HOUSE:** A half-way house in Hartford serving as a residential home for boys under the jurisdiction of the Juvenile Court is seeking a male upper-class student to live in the house and relieve the director and his wife on alternate weekends. Room and board are provided and some compensation may also be involved. For additional information, call Clifford House, Mrs. Leah Preissler, 824-9622.

**MEDIA:** Contact Ivan Backer for further information.

Do you like to write? Would you like to do publicity for a local anti-poverty agency? Hartford's Community Renewal Team would like to have a student working with them as a volunteer or for independent study for about one day a week, on a very flexible schedule. This job will get you out into the community.

Are you interested in media and communications? A community-based communications committee is monitoring the programming and hiring practices of T.V. and radio stations. The committee needs some assistance in writing up their findings in preparation for FCC relicensing hearings in April. This is a short term commitment for about ten hours a week for the next three weeks.

**VIGILS:** The Harrisburg (Berrigan) Defense Vigils will be resumed on January 25, from 12:00 to 1:00 at the Federal Building, Main St. If you want further information, please call Steve Barkan, 246-7961.

**FALL SEMESTER - ISRAEL**

**HIATT INSTITUTE - BRANDEIS UNIVERSITY**

Study in Jerusalem, Israel/July-December, 1972 (46 students from 27 universities enrolled in 1971)

Juniors and Seniors eligible

Four courses/Hebrew not required/Earl 16 credits

Cost: $1850/Tuition, room, board, intra-Israel travel. Some financial aid available.

Write today for information/application deadline March 1st.

The Hiatt Institute, Brandeis University, Waltham, Mass. 02154

---

**NEWSPAPER ANNOUNCEMENTS**

**Burfeld Named Director Of College News Bureau**

by Alime Brown

**Burfeind Named Director Of College News Bureau**

**FALL SEMESTER - ISRAEL**

**Hiatt Institute - Brandeis University**

Study in Jerusalem, Israel/July-December, 1972 (46 students from 27 universities enrolled in 1971)

Juniors and Seniors eligible

Four courses/Hebrew not required/Earn 16 credits

Cost: $1850/Tuition, room, board, intra-Israel travel. Some financial aid available.

Write today for information/application deadline March 1st.

The Hiatt Institute, Brandeis University, Waltham, Mass. 02154
Bill May Give Colleges New Financial Aid

by John Tyler

Colleges and universities may receive as much as $22 billion in federal aid during the next five years as the result of the recent passage of the Omnibus Education Bill. A House-Senate conference committee is trying to settle differences between the different versions of the bill passed by the House and Senate.

The Senate version of the bill, sponsored by Senator Claibourne Pell (D-R.I.), consolidates many of the existing scholarship and loan programs. Under the Pell bill, a student would be eligible to receive a Basic Educational Opportunity Grant of up to $1400 minus his expected family contribution. The grant, however, may not exceed half the amount of a school's tuition. According to Pell's version of the bill, a student's "entitlement" to federal aid would diminish as his personal and family resources grow.

House Bill 7240, sponsored by Congressman Jolith Green (D-Ore.), directs most of its support of higher education to institutions rather than students. According to the Green bill, two-thirds of the federal aid allotted to a college or university would be based on per capta enrollment; the remaining third would be distributed in proportion to the number of loan and middle-income students at a school who were receiving benefits from the Work-Study, Educational Opportunity, National Defense and G.I. Bill programs. A school of Trinity's size would receive $400 for each federal scholarship recipient. If the number of scholarship recipients is greater than 50, the school would receive $50,000 plus $400 for each recipient in excess of 50.

The Green bill originally contained a section prohibiting all discrimination on the basis of sex. That clause has since been modified and no longer pertains to undergraduate admissions policies or institutions where coeducation would oppose religious tenets. An amendment to withhold aid from all religiously affiliated colleges and universities was defeated by the House.

In an interview with the Tripod, Vice-President Thomas A. Smith said that he preferred the Senate version of the Omnibus Education Bill. He cited the effect of the G.I. Bill after World War II, which, according to Smith, "helped to maintain the student's capacity to find the kind of education he needed." Smith said he was pleased with the Pell bill because it proposes outright grants-in-aid rather than loans. He felt that it was wrong to ask a student to incur large amounts of indebtedness before he was certain of his potential earnings or future career.

Smith said that he prefers student aid to direct institutional support because colleges tend to over-expend themselves when granted federal funds, hiring too many tenured faculty members. Once funds are cut off, the schools are forced to retain the additional faculty members, even though they no longer possess the means to pay them, he said.

Vice-President Smith feels that prospects for aid to private colleges from the state of Connecticut, though poor a few months ago, are improving. More and more state legislators, he is becoming persuaded that it would be less expensive to aid already existing private colleges than to proceed with the construction of new state facilities to accommodate Connecticut students, Smith said.

WANTED: CAMPUS EXPEDITION REPRESENTATIVE for new education company, to obtain participants from your school for scientific field expeditions. Excellent income opportunity. Interested Sophomores and Juniors write stating qualifications to: DAVID TROOK, ADVENTURES IN EDUCATION, 40 LEONARD STREET, DELMONT, N.J. 07747.

VOIWSWAGEN

Completely rebuilt engines, all models. Will rebuild your engines, also install.
Honest, Reliable

VOILSWAGEN ENGINE SPECIALISTS
Tel. 259-8570

219 New Britain Ave.
½ Block from Broad Telephone 547-0263
Under New Management
Langhorne Leaves AAC, Recalls Changes, Regrets

by Paula Pavey

Curtis Langhorne is retiring as chairman of the Academic Affairs Committee with a sense of regret but also with a strong sense of accomplishment from his eleven years on the committee.

Under his leadership, students were admitted to the committee, which had been composed only of faculty members and administrators. Langhorne noted that the philosophy of the committee has also changed significantly since 1960. "In cases of academic dishonesty, there is a new slant toward what can be done to rehabilitate the student, rather than just being punitive," he explained. Since he will retire from the faculty in April, Langhorne will leave the committee when his term expires this month.

Langhorne joined the psychology department here in 1958 after 35 years as the chairman of the committee after serving for 13 years, four as chairman.

-- • --

and money, Etna Life & Casualty might be
able to both job satisfaction and
success.
may be a way to both job satisfaction and
success.

2. A sore that does not heal.
3. Unusual bleeding or discharge.
1. Change in bowel or bladder habits.
4. Thickening or lump
in breast or elsewhere.
5. Indigestion or difficulty
in swallowing.
7. Nagging cough or hoarseness.
If you have any of these symptoms, you should see your doctor. It's a
false alarm, he'll tell you.

If something's going wrong,
see your doctor. If it's a'

It's what you don't know
that can hurt you.

If you have a liking for figures, finance
and money, Aetna Life & Casualty might be a
way to both job satisfaction and
success.

If you haven't thought about insurance,
money, Aetna Life & Casualty might be a
way to both job satisfaction and
success.

For example, because our business
has become so sophisticated we have one of the largest computer installations in the
country. And, if you think of insurance
in terms of premiums and settlements,
you'll be surprised at how deeply Aetna is
involved with stocks and bonds, equities,
and real estate.

If you’re analytically-minded, there are
many careers open to you. As an actuary,
accountant, computer programmer or
securities analyst, for example. In these
careers and others you’ll be helping
27 million people who depend on Aetna for
security in a shaky world. We have a
reputation for not letting them down.

A brochure called "The Whole Truth"
spells out how Aetna works, and the many
specific opportunities we have for people
of all talents. It's an honest picture of an
honest business.

Why not stop in at your
office soon and read it.
You could do worse--and many
other people--at least a good.

We are an Equal Opportunity Employer

LISTEN
TO YOUR
BODY.

If you have a liking for figures, finance
and money, Aetna Life & Casualty might be a
way to both job satisfaction and
success.

If you haven't thought about insurance,
money, Aetna Life & Casualty might be a
way to both job satisfaction and
success.

For example, because our business
has become so sophisticated we have one of the largest computer installations in the
country. And, if you think of insurance
in terms of premiums and settlements,
you'll be surprised at how deeply Aetna is
involved with stocks and bonds, equities,
and real estate.

If you’re analytically-minded, there are
many careers open to you. As an actuary,
accountant, computer programmer or
securities analyst, for example. In these
careers and others you’ll be helping
27 million people who depend on Aetna for
security in a shaky world. We have a
reputation for not letting them down.

A brochure called "The Whole Truth"
spells out how Aetna works, and the many
specific opportunities we have for people
of all talents. It's an honest picture of an
honest business.

Why not stop in at your
office soon and read it.
You could do worse--and many
other people--at least a good.

We are an Equal Opportunity Employer
Klevan Injured

Cagers Downed by NYAC

Trinity College basketball coach Robbie Shults, referring to the New York Athletic Club, said, “They treat us as down here.” It is quite probable that he was not referring to the treatment the Bantam cagers received on the court, as an experienced NYAC team easily handed them a 90-74 defeat Friday night.

However, it was not the first trip to the Manhattan court, because they also lost in the Winged Foot Tournament there. The Bantams lost both their matches, the first to St. Thomas, 94-42; and the second, in the consolation game, to Atlantic Christian, 67-50.

But the Bantams did not only have to contend with the NYAC jinx Friday for they were also lacking the services of highscoring forward Keith Klevan. In the Bantams’ first practice after the Christmas break, Klevan cracked a bone in his foot. He led the Bantams against NYAC with 18 points. John Kindl with 12 and Ron Duckett, on the brighter side, seems to have fully recovered from the earlier ankle injury. He led the Bantams against NYAC with 18 points. John Kindl with 12 and Ron Duckett, on the brighter side, seems to have fully recovered from the earlier ankle injury.