BY LOIS KIMMELMAN

Recently, SAGA had to reduce three full-time and one part-time employee, as part of the cutbacks in the number of students employed by the university. The student workers who were cut were said to be primarily responsible for the changes in the cutbacks, as they had abandoned their work as a result of the cuts.

De Long said that the student workers who were cut were said to be primarily responsible for the changes in the cutbacks, as they had abandoned their work as a result of the cuts.

The logical consequence of the decrease in number of students, according to Kraus, was a cutback in labor to prevent SAGA from losing money. Thus, he concluded, it was necessary to release three full-time employees and diminish students' working hours.

To replace the full-time employees, Myers explained, more student employees had to be hired, and to give them equal working time, the hours of the old student employees had to be reduced.

Reactions to the cut in hours were mixed; some students said they were unhappy with the changes, while others were happy with the changes. The changes seemed to be fair and understandable.

Peter Kraus, student director of SAGA, argued that the student cutbacks were excusable because the end result would be to "benefit all by cutting a little." "Since we are the largest employer on campus," he said, "we have the responsibility to employ as many students as possible.

However, Andy Taylor, a student worker at SAGA, was "unhappy" both by the cuts in student hours as well as the releasing of the full-time workers. "The well-being of the workers is secondary to profit," he said, referring to SAGA's policy. He added that SAGA should provide adequate jobs for its students, regardless of whether they are on financial aid or not.

Incidentally, Taylor himself did not have his hours cut, because he is a counselor, and is in direct contact with the students, according to Kraus. Thus the cuts were made equally for all workers, and they varied with the type of job the worker had.

Alan Dayno, another SAGA worker, spoke of the idea of giving a worker, who had cut his hours cut, because he is a counselor, and is in direct contact with the students, according to Kraus. Thus the cuts were made equally for all workers, and they varied with the type of job the worker had.

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Myers suggested other ways in which SAGA can cut costs as well as for the loss. Besides, funding the better control of waste, more economic purchasing, (for example, buying foods directly and not from the local purveyors), and more careful cooking procedures. These ideas are already being implemented, he said.

When asked about the financial outlook for SAGA in the future, Myers said, "there's no relief in sight," as far as the food and labor costs are concerned. Furthermore, he said that there is an ongoing "trend away from institutional dining," which is causing the decreasing demand for students eating at SAGA.

Myers conceded that "you can't please everyone," however, he is doing his best to encourage students to remain on the board of directors. The reason he is of interest is if he would like to make SAGA "closer to home cooking" and that the main problem he has with meals is "boring the monotony.

In making more desirable, Myers said, he has added such items to the menus as fresh salads, soups, and he has planned special events like the "ice cream excursion" and college dinners.

"Anyone is welcome to help write the menu," Myers said, pointing out that he is open for reasonable suggestions about the food. "There are always complaints," he said, but he explained that it was difficult for him to please the students as to exactly what they objected to the meals.

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Myers said that the students forming some sort of a committee, which would have to say in SAGA's functioning and which would serve as a liaison between SAGA and the diners.

The committee said since SAGA is encouraged to design their own study units as well as linkages to existing units, there is no need for the IDP.

Robert Orman, assistant professor of history and director of the IDP program, also announced that Fark Kirkpatrick, assistant coordinator of IDP, would be the director of the IDP program this summer. Robert Lindsay, professor and faculty secretary, announced that Rex Neaverson, professor of psychology, and a member of the IDP Coordinating Committee, urged the faculty to remove the Integrative Project, (IP), from the IDP program. The purpose is to relate the student's studies with other fields.

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TCC Surveys Dorm Living

By Anae Corneal

The Trinity College Council (T.C.C.) is conducting a survey on the nature of residential life at Trinity with the aim of preventing specified disciplines from being imposed on students. Representatives were selected at random from twenty dorms held at 4 p.m. on February 14.

According to the College Chaplain, the pluralists recognize the Chapel as a witness to the College of both the Episcopal and the Reformed Church under the jurisdiction of the Bishop of Connecticut. The College Council's architecture, decoration, and maintenance are intrinsically Christian, he said.

At the T.C.C. request, a small meeting took place to discuss the relationship of the Chapel to the Episcopal Church.

Tom Light, a student organizer for union lettuce, said that SAGA based its recommendations on the apparent wishes of the majority of students. He added that many students seemed indifferent to the farm workers plight.

The Religious Facilities Committee's recommendations are designed. According to the school's administrators, the one way to stop this kind of damage to Ferris and the general trouble around the campus on concert nights, is to stop concerts altogether. Restricting a show to just college students would be a riskier bet than even the kinder promoter would take. Therefore, if there are going to be more large concerts, the school will have to pay and probably suffer quite a large loss. This isn't what, in the money the Board of Governors spends on concerts is the students' money anyway; perhaps this is the better answer, since millions of small events will please more people than a few large happenings the whole year. The Mother Hall Board of Governors as of now, has a chance of getting a large rock act, possible Poo, to appear here in concert this spring through a promoter, but unless it can be seen that a large percentage of the school would definitely attend, concert plans will remain.

In conclusion, with Ferris virtually closed to townies, there must be either a larger budget for the Board of Governors to absorb losses on concerts or to concentrate on a fuller program of small activities.

What Happened To The Ferris Boogie?

By Norman Luxemburg

The future of concerts here at Trinity, to say the least, looks pretty dismal. Why come the end of the M.H. 0.0.0. (a supply house to the music of the world)? The reasons for the discontinuing program here at Trinity, are as follows: People demand it, therefore, in the eyes of the higher ups, concerts should be eliminated. Of course, it's nice for Trinity to let the public enjoy the wonderful facilities we have, but it doesn't seem as though those outside the gates have any regard for our business.

The majority of townies, here is categorical term rather than a moral judgment, smoke in the gym while sitting in the student lounge. There is also the problem of food and eating in the student lounge, usually immaculate, for their own good. A few of my friends may agree that students are sitting in the bathrooms all night bent over a sink or toilet instead of enjoying the show. For those who don't make it to the bathroom, there is no place in which to study, therefore, the students design their own curricula. Tull said, his comments.

With Ferris virtually closed to townies, there must be either a larger budget for the Board of Governors to absorb losses on concerts or to concentrate on a fuller program of small activities.

The Ferris Boogie?

Many solutions are possible. Either the budget committee gives the Board of Governors more money by cutting out the smaller events, or else large concerts must be cut out and the Board of Governors will spend their little planning only these smaller events. The largest events here are always the problem. David Bush in the Washington Room, perhaps this is the better answer, since millions of small events will please more people than a few large happenings the whole year. The Mother Hall Board of Governors as of now, has a chance of getting a large rock act, possible Poo, to appear here in concert this spring through a promoter, but unless it can be seen that a large percentage of the school would definitely attend, concert plans will remain.

In conclusion, with Ferris virtually closed to townies, there must be either a larger budget for the Board of Governors to absorb losses on concerts or to concentrate on a fuller program of small activities.
Elections Held

By Sheryl Greenberg

Trinity’s Committee on Committees recently conducted elections for positions on faculty committees. In addition, replacements were found for those elected members who were unable to serve on the new committees.

The following are the results as reported by Robert Lindsay, secretary of the committee, and Frank Egner, former president of the Committee on Committees:

Faculty Committee — Miller Brown, Richard Lee, Harvey Picker, Susan Pomarantz

Academic Affairs Committee — Theodore Blaine, Hugh Ogle.

Academic Freedom Committee — Stephen Minot, H. McKee Steele.

Appointments and Promotions Committee — Robert Stewart.

College Affairs Committee — Judy Butterwick, Michael Prentice.

Curriculum Committee — Karl Pomerantz

The newly formed committees have been meeting with their chairs and are now forming their various activities. Two other elections are underway at present, those for the Committee on Evaluation and the Committee to Study Teaching Techniques, both of which have just been formed.

Composer!

Virgil Thompsen, the Pulitzer Prize winning American composer, author and music critic, will inaugurate the Powell lectures in music, a series of talks and musical programs at Trinity College, during the week of March 4.

The world-famous composer will be in residence at Trinity for the week of March 6 through 10, beginning with a lecture on “Words and Music” in the Goodwin Theatre of the Austin Arts Center. On Sunday, March 11 at 8:15 p.m., Goodwin Theatre of the Austin Arts Center. On Sunday, March 11 at 8:15 p.m., Bill Charlap, jazz pianist and composer, will inaugurate the Powell lectures in music, a series of talks and musical programs at Trinity College, during the week of March 4.

The world-famous composer will be in residence at Trinity for the week. On Monday, March 6, at 8:15 p.m. he will lecture on “Words and Music” in the Goodwin Theatre of the Austin Arts Center. On Sunday, March 11 at 8:15 p.m., he will conduct a concert of his music to be presented by the Trinity Concert Choir and the Hartt Chamber Orchestra in the Trinity College Chapel. Both events are free and open to the public.

During the week he will also conduct daily seminars in orchestration and contemporary music for music majors.

Lecture Committee

The lecture committee voted to incorporate itself into the newly-organized Committee on Teaching Techniques, pending faculty approval of the move. In a unanimous decision at its February 15 meeting, the committee “felt that it would be better off to abolish itself and to incorporate,” according to Frank Kirkpatrick, assistant professor of religion and a faculty member of the committee.

The committee’s chairman, Joseph Bronzino, associate professor of engineering, said the lecture committee had three alternatives: to abolish itself, to continue in its present state, or to transfer its functions to the new committee. Since the committee was not satisfied with its present role, it felt that this change would be an improvement, Bronzino said.

As an alternative to the lecture committee, the faculty approved the formation of a Committee on Teaching Techniques at its February meeting. Neil Garstos, instructor of economics, made the proposal.

The resolution states that “the duties of this committee would be to obtain, and to distribute to those interested, published materials related to teaching methods and to find speakers from within or without the College, organize seminars and colloquia on the methodology, psychology, and philosophy of education.”

Bronzino wrote a letter to Garstos last week which contained, he said, the statement that if provisions were made to include student membership on the new committee, then the lecture committee would ratify the transfer.

The present lecture committee has four student members. With faculty approval of the committee's transfer with student representation, these students would automatically become members of the new committee according to Bronzino.

The lecture committee's two faculty members, Kirkpatrick and Bronzino, were appointed and would have to run for election if they would want to serve on the new committee.

The newly formed committees have been meeting with their chairs and are now forming their various activities. Two other elections are underway at present, those for the Committee on Evaluation and the Committee to Study Teaching Techniques, both of which have just been formed.

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THE TRIPOD, February 27, 1973, Page 3
Trinity College Theatre Arts presents John Ford's "TIS PITY SHE'S A WHORE," Monday-Thursdays at 8 p.m., and Saturday at 2 p.m., in the Goodwin Theatre, Austin Arts Centre. Tickets are $1.00 for students and $2.00 for General Admission. Reservations can be made by calling 527-8002.

The play, a classic of English Drama, deals with the incestuous romance between Giovanni and his sister Annabella (Anne Scarce '74). Despite their breaking of a social taboo (one that is almost, nearly universal in the cultural), they achieve a purity in their relationship which contrasts sharply with the decadent and violent society that surrounds them. A society in which man's basestly violent nature (as Ford sees it) finds an outlet through the supposedly civilized past time, and it is in this context that the director must handle all the formal and codes of conduct that one might associate with a Palmy Renaissance. In this, he must be careful that he doesn't change the text, as a writer, into a musician, for the loss of a work of art. In the end, when Giovanni is forced to change from his "game", he does so in an extreme that purifies his section, and once more sets him apart from society. In its basic philosophy, its condemnation of social structure, and its vision of the breakup of the so-called CLOZE WORK GRANGE, Ford, however, is slightly only a little bit more optimistic than Kuzlick. There is the suggestion that if people could love each other (which Ford doesn't), or if others, like Giovanni, could accept the mastery of their own fate, then man might be redeemed.

The structure of the play does not make it two hours of unrelenting gloom and despair. In fact, Ford is almost daemonic in his juxtaposition of comic, romantic, and serious scenes. The tenderest moment in the script is when Giovanni and Annabella, during the opening scene of the play, in the first three acts, the comedy provided by Bregetti (Steve Bobkin '75) and his servant, Poggio (Jim Pratton '76), and the Uncle, Donald (Brad Bacon '75), keeps the pace of the show moving and helps to lighten the overall tone of the play. Acts IV and V, on the other hand, are unrestrained mounting tension and violence, suffered only by the characters themselves and facing the blow they must strike.

The cast includes Hugh D'Autremont '74, as the well intentioned Friar, Giovanni's名义的father, Minch Rardon '74 as Giovanni and Annabella's real father, Peter Averich '75 as Sorano, a vain and self-centered用于men who loves Annabella in the same way one might love a valuable possession. Rusty Hicks '76 plays Vasques as an agent for her revenge. Others in the cast include Ron Daley '74 (Cardinali), Ann Egbert '75 (Putana), and Leonard Johnson '75 (Egbert '74) (Philistain). David Henderson '74 (Giraldino), John Lusen '75 (Richardino Hoppila's supposedly dead husband), and Kathy Falk '74 (Madda). For Parisy '75 (Dancers), Jon Gemser '76, Florence Johnson '76 and James King '75 (the Bandits). Costumes were designed by Leslie Ann Eldt, Robert Shapiro '73 is the Stage Manager, and is assisted by Winchester '75, Nicholas Wodleby served as a spiritual Guru to the cast and crew.

Innovation

Students Collaborate

By David F. Eliot

The Director is a relatively late addition to the theatrical structure, having been present, in a modernly recognized form, for only about a 100 years of the Western theatre's some 2500 year time span. He began emerging in the early 1800s, from the increasing need of theatrical production, and, in a short time, became a major figure in the creative process of the theatre arts. His exact role and power varies from company to company and production to production, but, in theatre, there was a trend toward working without one. In general, the Director is looked upon as the chief in-"theatre, conveying a unified interpretation and impression to an audience. The theoretical basis, on which most modern directing is based, was laid by Gordon Craig in ON THE ART OF THIS THEATRE. While most directors do not carry their approach to the extreme Craig did, his concepts of the production being pulled together to express the one view the director's has remained in tact.

Even today, when we are moving away from Craig's idea of the director as a super dictator controlling a bunch of puppets acting on a stage, the director remains a key figure in the creative process no matter how much his approach tends toward the group method.

One major exception to this in our century was Bertold Brecht. In his work with the Berliner Ensemble, he used a battery of directors to prepare each play for production. The method evolved as one consistent with his whole philosophy of life and theatre. Few people have attempted to emulate Brecht. One reason being, that, with his method, Brecht often took years to mount a single production; and it is assumed that, with the ever present deadlines which limit the time available for preparing a show, most efficient way to work is with the one view of the one Director.

At the end of last semester, I served as the overseeing Artistic Director for a production -Theatre of Cowan undertaken, when time commitments made it impossible for me to direct the show. The arrangement worked quite well, and he requested that he be allowed to continue as a critical observer on my work with "TIS PITY SHE'S A WHORE." In a short time, the idea evolved into a production director. I was not only set in, but would assist in the actual direction, taking on certain scenes. Then, in the time the theatre was available for student seminars, the show was limited due to a number of ideas, the idea grew to include other students in the process. Christian H, Aron Pasternack, and Jean and I had only a 2nd or 3rd rehearsal, and, rather than try to recreate his method, I decided to evolve our own method as we went along. We began with a few basic rules, which have served us as well in the running weeks. First, each director was to be recognized as a director and not just an assistant. He would be expected to bring his point of view and to conduct intensive rehearsals with specific scenes. Second, in order to maintain lines of communication, there would be a regular Sunday Meeting, plus shorter meetings before each rehearsal in order to discuss what had been done and was to be done.

Third, each director was to maintain a journal of his work and his feelings about the script and the method as rehearsals proceeded. Fourth, each director was expected to conduct rehearsals at least two nights each week and attend run through.

For the production I became the Rehearsal and Production Director, the only other directors being Rehearsal Directors. This little recognized my responsibilities to other aspects of the production they would not concern themselves with. In order to give our work coherence, I prepared a revised interpretation of the script and decided upon the preliminary blocking for the show. I also set up the weekly rehearsal schedule, which turned out to be one of the most consuming aspects of this production, and I regret having never learned computer programming.

Several ways of working have evolved in the last semester, and we have discussed some flaws with the system; but, to our surprise, the whole procedure has worked so much better than we had ever hoped; and, in fact, it has led to one of the most satisfying theatrical experiences we have ever had. The cast has enjoyed the benefit of much more intensive work on scenes than it has in the past. The major drawback of the new method is that it demands more of my time with the conventional method. But, I have been able to carry most aspects of the production around in my head, communicated verbally to each person what they needed to know and no more. With this method, all of this had to be written down in order to keep each director alert to every development. Dozens of pages of mimeographed notes have been passed out, and my journal on the rehearsals has now 160 page single spaced mark. Each weeks rehearsal schedule took up to four hours to arrange.

During the first week, each director spent time working with the cast as a whole on a variety of exercises, which served as preparation for dealing with the script, itself. In the second week, each of us looked different scenes and read them over carefully with the cast to help the actors come to grips with the language. This was done to a degree I never would have been able to manage by myself or in any way as efficiently.

Aside from the Directors, three other students have had considerable assistance from the performers in putting on this show for production. Stephen Fischer has not only served as the music director for the cast, but has been a critical onlooker to the production. He has undertaken the choreography of the Masque. And Ira Shmitz has composed the score of the show. The opening of "Tis Pity... on March 2nd will truly be the result of a collaboration of diverse student talents.

At Bushnell

Segovia!

Andres Segovia will present a classical guitar concert on Bushnell's stage Friday, March 2.

Inseparable from Segovia's stature as the greatest guitarist in the world is a variety of relatives and achievements: he has taught two generations of concert guitarists; he has instructed composers in the art of guitar writing; and with his own scholarship and transcriptions, he has enriched guitar literature for all time. This year Andres Segovia celebrates his eightieth birthday, and the four year anniversary of his first American performance, which took place in 1928. He was born in Spain in 1897, and received his early musical training from his father, a professional musician. He made his New York debut that same year at Town Hall, it was New York's first guitar recital. Word of his unique art spread so quickly it sold out the next five New York seasons.

American appreciation for the guitar as a classical as well as folk instrument has now developed to a point where Segovia regularly fills large concert halls, both here and abroad, with fans of all ages, including school children and other people of all age groups. One of the reasons for the popularity of his instrument, particularly among young people, he replied, "Perhaps it is the search for something genuine and subtle in a difficult and noisy world."

The internationally acclaimed concert guitarist whose Segovia has instructed will include Andres Segovia's daughter, Michael Leirmer and Christopher Parkening. Segovia's influence is as great to modern guitarists extends to students at every level, as his editions of the great works for guitar have found publication around the world.
By Aron Pasternack

The two one act plays presented in Goodwin Theatre on Valentine's Day were not, I am sorry to say, successful in the same way that many of the one acts presented last semester were. That is, they did not satisfy both popular demands and deeper intellectual cravings. But they were successful as an exercise in contrasting theatre theories; they showed two very different sides of the same coin.

There has been much controversy about negatively written student reviews. Dr. Hyland and the Dance Department don't seem to like them and the Theatre Department has been silent so far because their notices this year have mostly been good. Working from the premise of trying to please everyone, I shall say little about the first of last Wednesday's plays. Stephen Allison's production of Maria Irene Fornes' THE SUCCESSFUL LIFE OF THREE, because I have very little good to say about it. Perhaps this is a minority opinion; the audience certainly seemed to enjoy the show.

To say that the script of SUCCESSFUL LIFE is weak is to compliment it: "wretched," "uninspired," and "frightening" are words that describe it more accurately. The production was far above the level of the script, but Jay Allison was working against a flaw so deep and so basic that I doubt Peter Brook could have overcome it. SUCCESSFUL LIFE is a series of sketches about 3 cardboard characters: HE, a vain, impotent jock; SHE, a movie-dumb broad, infidelity - the classic triangle - that lasts about 20 minutes. Then, the stage directions call for a repeat of the entire show. Stephen Fischer followed Beckett's directions exactly - forty minutes of unrelieved, rambling conversation. And this is not clever Shavian dialogue or gorgeous Dylan Thomas poetry. It is sentences as simple and pared down as Beckett's face. It is a chore to sit through it. The words drone on, the follow spot gives one a headache. What does one do? Beckett is a master, Fischer is toying with us, playing games. It is easy to think these thoughts. More than half the audience simply walked out. But many of those who stayed found something in this play, something which is difficult to articulate. I suggest it was that the play forced them to think, forced itself through the comfortably heated theatre and the red plush seats into their brains. I was one of those people. The rhythm of the lines and the simplicity of the words made conscious impressions, and underneath that I could sense deeper feelings.

Josie Slutsky, Tim Warren, and Carol Livingston, all freshmen and relatively inexperienced, gave excellent acting performances as the three characters, light and deep. It is always good to see new talent on stage. Special mention must also go to Richard Secunda, who was stage manager, and Amy Schewe, who handled the follow spot. Without the technical excellence these two brought the show could have easily died. And Stephen Fischer deserves a great deal of credit for bringing it all together. The show, for better or for worse, was THEATRE. It confronted the audience and forced them to think forced them into a decision of sorts. Some decided to leave. Perfectly valid though a minority was.
GHCHE... from pg. 1

The Greater Hartford Process, Inc., a non-profit organization, formed by a group of community leaders, studied the concept of an open university in Hartford. The GHCHE would study its role in such a program, using Hartford Process research, and as an alternative to the termination of individual graduate school programs. It would be more efficient in terms of both administrative and instructional costs, they said.

The study’s total cost is $29,500, and would require 1 1/2 to 2 years to complete.

The Board of Directors said the combination might produce better programs, and an alternative to the termination of individual graduate school programs.

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Ballet

“Dover Beach”, Elton Lynde’s modern dance work combining the elements of music and dance to the masterpiece of the Hartford Ballet Company in a revival to be presented at Workship Hall performances, Saturday and Sunday, March 3 and 4, at Milligan Auditorium, University of Hartford. Pictures: above Paul Russell, now with Dance Theatre of Harlem, and Sharon Dante, Artistic Director of the Northwest Territorial Ballet, who will be the principal guest artist, premiering at the same theater in the spring of 1973. Review: a Trinity student, derivedSampler’s dance in Workshop 11.

Lecture

The department of Modern Language and Literature will present a lecture on Salvatore Quasimodo (1901-1968), the Italian poet and Nobel Prize winner. All students are welcome to attend the talk given by Dr. Michael Camp at the Alumni Lounge at 4:00 on Thursday, February 27.

Ski

To provide Trinity students and faculty with the lowest possible ski rates, the M.H.B.O.G. is sponsoring a spring ski trip to Stowe Vermont (the last capital of the Alps). The trip will start on Sunday morning, March 18 and will return on Sunday night, March 19. The accommodations will be the prestigious lift tickets - 2 to 7, 2-hour lessons.

3. 4-night lodging at the Winterhouse Inn with domestic service.
4. Lift breakfasts and dinners (all you can eat).
5. Daily transportation to and from the lodge.
6. Round trip transportation from Hartford to Stowe.

The cost is only $42.50 per person including tax, the absolute rock bottom, group rate. The trip is available to a maximum of 47 people. As you can see, these are some questions you can put to ich with either: John Linnehan Box 1871 Hartford 11 before 5:00 p.m. or David Menn Darian, Box 1873.

Hillel

FREE UNIVERSITY CHANGES: Torah - Wednesday night services have been canceled. BUT: Perków Eve meets Tuesday nights 8:30 p.m. Maccas. 267, YIDDISH - Thursday 7:00 p.m. Maccas. 311cb, HEBREW - Thursday 9:30 p.m.

RABBI ROSENBAUM: The Hillel Advisor will meet with students individually Tuesday 6:30 p.m. to discuss a range of issues, counsellings or just a chat. FAIRINGTON VALLEY HAYYAH Students are invited for Shabbat dinner and services with the spring ski trip to Fairington Valley Jewish Congregation. The rabbi of the Valley will be in attendance. Students will speak on “Abraham and Jewish Law.” (Transportation will be provided.) Donny Freindler Box 378 - today for reservation.

Ireland

Eoin O’Murchu, International secretary of the Irish Republican Army, will speak on “The Struggle for the Social and National Freedom” on Wednesday, Feb. 28 at 8:00 p.m. in the Life Science Auditorium.

REGAL NOTES

UNIVERSITY PLAYS NOVELS AND POEMS by our own. We're new and we're the biggest. Thousands of topics reviewed (or quicker understanding). Our philosophy: We look forward to serving you.

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Opportunities

The following are dates by which to mail applications for various special programs opportunities for next fall:

1. OPEN SEMESTER (read pg. 6) and Workship II until p. 11 of Catalog.

2. LEAVE OF ABSENCE TO STUDY 1 (read pg. 7) until p. 11 of Catalog.

3. AFRICAN STUDIES (read pg. 11) until p. 11 of Catalog.

4. INTERCOLLEGE REGISTRATION IN GREATER HARTFORD COLLEGIATE INSTITUTE (read pg. 17) until p. 11 of Catalog.


6. REGISTRATION FOR VACATION SITTER SERVICES INC. 666-3583 or 666-3584. YIDDISH - Thursday 7:00 p.m.

Athenium

Athenian court at the Wapsapgh Athenian will be the setting for a series of “Circle Deck” as computer Deborah Hay will work with the students to create a series of ten dances beginning March 1 at 10:00 a.m. and continuing through items 1.

Arendt

Hannah Arendt will speak on “Revelations” at 8:00 p.m. on Thursday, April 6, 1973, at 1131 Broad Street, Hartford 2. "Historical Perspectives on Hospitality, at 151 1st Street in Manhatan.

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672 Farmington Ave., West Hartford, 236-0676
**This Week**

Tuesday, February 27
8:15 - 9:00 a.m. - Hebrew Service sponsored by Hillel - Alumni Lounge.
4:00 p.m. - Varsity Squash - M.I.T. - Home.
4:00 p.m. - Freshman Squash - M.I.T. - Home.
4:15 p.m. - Lecture by Dr. Campo - The Poetry of Salvador Quinamado, Nobel Prize Winner - Alumni Lounge.
6:00 p.m. - Freshman Basketball - Robinson School - Home.
7:00 p.m. - Varsity Swimming - Keene State - Home.
7:00 p.m. - MHSBG - Senate Room.
7:30 p.m. - Chess Club - Room 105, H.L.
8:00 p.m. - Varsity Basketball - Oval - Home.
9:00 p.m. - Bible Study - The Letter to the Romans - Chapel Undercroft.
Wednesday, February 28
4:00 p.m. - Freshman Squash - Doefeld - Home.
7:30 p.m. - Film: Unauna, Wittering, and Zigs - Cinestudio.
7:30 p.m. - Hockey - Assumption - Home.
8:00 p.m. - TWO Film: Bed and Sofa - Wean Lounge.
9:25 p.m. - Film: A Separate Peace - Cinestudio.
Thursday, March 1
4:00 p.m. - Women's Squash - Wesleyan - Home.
4:15 p.m. - OPEN MEETING - Contract Bookstore - Management - McCook Auditorium.
4:45 p.m. - Fencing - Holy Cross - Home.
9:30 p.m. - Film: Unauna, Wittering, and Zigs - Cinestudio.

**Announcements**

**TWO**

Trinity Women's Organization presents Bed and Breakfast at the Berkeley Divinity School at Drew University, February 28 at 9 p.m. in Wean Lounge. This film is free.

**Allen**

The Rev. Michael Allen of Berkeley Divinity School in New Haven will speak about his recent trip to Hanoi along with Telford Taylor Barkan, 246-0722, for further information.

**Tryouts**

Tryouts will be held for the Theater Arts Program's production of "The Night Thoreau Spent in Jail" by Lawrence and Lee, authors of "Inherit the Wind". Tryouts will be held at 3:00 p.m. Thursday, March 1, at six on WRTC-FM. Renate Thompson, counsel for United Air cushions for United Airlines, will phone line 522-9229 for information.

**WRTC**

When United Airlines flew its team of negotiators to mainland China to work out the sale of aircraft engine parts, Ronald Thompson was there.

**University**

His poetry has been acclaimed by some of the greatest contemporary Spanish and American critics. His poetry has been awarded by the Universities of Granada, Murcia, and Madrid. A prolific and dynamic poet, his major works have been written in this country and major works have been written in this country.

**TWO Poetry Reading**

Jennifer Humphreys - Alumni Lounge.
8:00 p.m. - Film: Unauna, Wittering, and Zigs - Cinestudio.

**Art of the Week**

The Rev. Michael Allen of Berkeley Divinity School in New Haven will speak about his recent trip to Hanoi along with Telford Taylor Barkan, 246-0722, for further information.

**WRTC**

When United Airlines flew its team of negotiators to mainland China to work out the sale of aircraft engine parts, Ronald Thompson was there. What was it like in China, contending in business negotiations with the Red Chinese government? What about the Chinese people, and the future of the new China trade? These questions and more will be discussed on The Latest Yankee Papers, Thursday, March 1, at six, on WRTC-FM.

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**The Right Components at the Right Price**

**THE TRIPPOD, February 27, 1973, Page 7**
Hoopsters Stop Skid, Win 3 of 5 Contests

By Doug Sanderson

The basketballs of Trinity College Saturday nite concluded a fairly successful season by a win streak of six games by dropping a hard fought 84-80 contest to a University of Hartford team that, with a 17-6 record, seems bound for NCAA tournament play.

After a 77-79 loss to King's Point (covered in last week's issue), the Bantams defeated 1-2-1 Worcester Tech 96-90, lost to Colby 84-83, defeated Bowdoin 89-84, defeated Wesleyan 77-75 and lost to UHar.

Trinity's nine game defense fell off against UHar. Although the Techmen hit 10 of their shots, Trinity held the rebounding edge and had twice as many free throws. The Bants 18-10 free throw edge proved the difference.

Bunch's teams had balanced scoring. Barks led all scorers with 26 points. WPI's Martin Freng was next with 22, and Trin's Wayne Sokolosky and Bill Fenkel had 16 each. Trimm Jim Sunler had 14 rebounds.

The weekend of Feb. 16 marked the infamous "Maine Trip," a journey of at least four times in the last minute without getting off any shots—a (three-second violation, a traveling call, a bad pass and a steal).

Against Bowdoin, the Bants recovered from their Colby defeat and hung on for an exciting victory (they tell me) 80-89 despite a large number of turnovers. Balanced scoring was a main reason for the victory.

Wednesday night was the third of the weekend's games against the UHar team. Although the Bants had ten more shots, the Tide scored 53-45, but it was not Williams' only lead was at 50 midway through the second half.

Several times the Bants threatened to break the game open, but whenever they gained an eight point advantage, they would run up and the Cards would fight back.

Fenkel and Sunler's work underneath bested Trin (a 27-31 lead with 5 minutes to go in the second half). It was only Williams' downtown bomber that allowed Trin to enter the dressing room with a shaky 40-37 lead.

In the second half, the Bants opened up an eight point lead, but before Wes took its one point lead, the Cards' lead was imputed to a steal by Fenkel, who passed to Sunler for the answer.

With 22 seconds on the clock, Fenkel scored his second free throw and tied the contest at 47-47. The Bants refused to fold. Fenkel led the comeback attempt by the Bants, who had twice as many free throws. The Bants' 18-8 free throw edge proved the difference. Guard Chuck Harding hit from everywhere in the second half, beyond the three point line, and the Hawks expanded for 49-36 early in the second half.

Then Trinity got down to business, slowly chipped away. Williams got tags under the boards, Fenkel started building a 20-18 lead, and Burks started hitting from outside. UHar's Clarence Love slowed Trin's recovery, but, as they had done previously, the Tide continued to outscore the Bants. Trinity finally got home to a 79-67 victory against a tough Spells with great teamwork against Trinity's final opponent of the year, Coast Guard. UHar has to sweep the remaining matches against Trinity.

By Frances Congdon

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