By Lois Kimmelman

Do students benefit from taking time off from school to work or volunteer? To answer this question, Trinity and four other colleges and universities conducted a study of voluntary withdrawals, academic leave, and exchange programs, and perhaps open semesters, said J. Ronald Spencer, dean for community life.

An educational foundation is spon-
soring this venture, according to Spencer. Spencer said he could disclose neither the name of the foundation nor the names of the other participating institutions nor that the foundation formally publicizes its intentions to do the study.

In the first phase of this study would be a twofold, explained Spencer. First, he said, the researchers would try to find out exactly why leaves may be beneficial to students. Second, the participating schools would work together to try to expand opportunities for taking time off. He said a "clearinghouse" would be established to inform students of opportunities outside school, and to help them to take advantage of these opportunities.

To try to learn how and why leaves are beneficial to students, questionnaires would be distributed to those students who were planning or taking some sort of leave, according to Spencer. He said these questionnaires would be administered three times to participating students.

The questionnaires would be given to the student before he left school, and would ask him about his reasons for taking the leave and what his goals are, Spencer said. Then, after the student returned, he would be asked to respond to the new questionnaire, and his opinions of his time away from school (or his time off) would be given to him. Finally, after about a year the student would again be asked to evaluate his time off-campus, and to reflect on his whole experience, he concluded.

Spencer said another consideration of the study would be the cost of the leave. He would be asked to tell whether the time away from school helped him to clarify his career choice, he explained.

Spencer said the research on leave-taking would also include a study on how leaves affect academic performance. The grades of the student before and after his leave would be analyzed to see if there has been any measurable improvement or decline, he said.

Variables such as class, major, sex, and race would be taken into account by researchers, Spencer asserted.

The results of the study would be published for the use of all students, he added.

Spencer said it is "interested to see if a systematic study will bear out the assumption that leaves are beneficial." He said in his own experience at Trinity he has found most students have benefited from leaving the campus for a time, and their motivation and academic performance have generally improved because of the leave.

Spencer predicted, however, advising a student to take time off has always been based on a "hunch" that it would be beneficial for the student. He said he hoped, therefore, the projected study "would diminish the degree of risk" involved in advising a student to leave.

If the funding comes through, the College will begin the study in September, Spencer said. He said the study would span a period of about three years, to enable the researchers to obtain a perspective on the leave-taking students. They also need time in study those people who have decided to take more than one leave, he explained, since they might want to correlate the success of a student's leave with the amount of time the student takes off.

Spencer predicted that in the immediate future at least one-fourth of all college students will depart from the eight-month trend, and that it is important to study these students and to help them during their time off-campus.

Presently Trinity takes the student's time off-campus should be encouraged for that student, Spencer said. He added he is encouraged by the open semester program, the 12-college exchange, and so forth.

Students Play Lottery With Good Odds

Last Thursday the Selective Service System held its 1973 national draft lottery for men born in 1951. Oddly are Trinity students born in 1951 have never been drafted.

But, even though President Nixon has announced that he will allow his induction authority to expire June 30, Byron V. Pepitone, director of selective service, said the draft must be maintained on a "standby" basis in case of a national emergency.

Those who drew numbers 46 or below last week constituted a "readily inducible pool" from which men will be drafted if "need arises," Pepitone said. He explained, "These men will be fully classified by selective service boards except for physical examinations." This group will consist of about 500,000 men. Pepitone said about 100,000 will be qualified to be drafted, the others being deferred on medical or some other grounds.

Those who drew numbers 46 and above will remain in the 1A category to which most men were assigned when they registered for the draft.

If, as expected, no one is drafted during the first six months of this year, and if the President's induction authority is allowed to expire June 30, no one will be drafted in 1973.

Reynolds' first letter reached his parents in December, 1969, 49 months after his capture. His father commented that Reynolds' adjustment to freedom will be difficult, but he will remain in the Air Force, he said. Reynolds' parents said he was in "good spirits" when they saw him after his release. They added he is "very bitter" about the anti-war movement. "He truly believes the dissension of this country prolonged the war and the P.O.W.'s imprisonment," his mother said.

Reynolds' letters reached his parents on December 15, 49 months after his capture. His father commented that Reynolds' adjustment to freedom will be difficult, but he will remain in the Air Force, he said. Reynolds' younger brother, Lloyd, graduated from Trinity in 1963, and served as an officer in the Navy for three years.

We're Off To See...

Two students hit the road for a promised land. Trinity and four other schools expect to undertake a study of the College drop-out students who leave for good and those who come back-under a foundation grant. The study will try to discover if a leave-of-absence is beneficial for students and if a student's experiences outside will make him say, "I want to go home."
"We do not have to die with Americanism," Baraka claimed. We must have the con- sciousness and the strength of our own institution. Black people must educate their own children towards Black pride and nationalism."

Imamu Amiri Baraka, formerly known as LeRoi Jones, called for Pan-Africanism, revolutionary struggle and Black consciousness at the University of Hartford last Wednesday.

Baraka, a Black community leader and playwright, was part of "Black Week 1973" which included films, lectures, plays, and music all centered on the Black experience. Speaking before an audience of 600 people, Baraka said the U.S. also supports paying volunteer army was a further threat to Black people. To fund the army, Nixon saw the Chinese had 800 million colored people, but he changed his mind recently when he made changes in the system through this action would be directed towards the freeing of the Black people copld gain unity, self stay alive. By joining the army, Blacks is not in the mood to struggle. Baraka said that now was a good time to initiate the movement, because America was suffering from a defeat in Vietnam and was not in the mood to struggle.

Baraka said the U.S. was fighting against African liberation. For example, the U.S. gave 400 million dollars to Portugal which he said acted as the Easternライdrans of their own re- between the Black and the European imperialism against the Africans, Baraka said the U.S. also supports Rhodesia, which he said played a major role in the South of Africa.

Furthermore, Baraka said the new high- paying volunteer army was a further threat to Black people. To fund the army, Nixon has spent millions of the urban programs which had been generating jobs in the Black communities, he said. Thus, he asserted poor Blacks are forced to jump into the army to stay alive. By joining the army, Blacks Imamu Amiri Baraka, formerly known as LeRoi Jones, Newark community leader and playwright, tells a University of Hartford audience that all people of African descent must throw off the burden of white society.
Trinity Receives More Applicants

Trinity Horror Flick Lovers Unite (HorFLU) and representative of Censtudio agreed last week to reinstate the Thursday midnight horror ficks beginning April 15. Censtudio had discontinued these movies the past year, HorFLU, originally screened on Saturday nights, lost midnight due to inadequate attendance and staff, and an uneasy audience, according to Charla Thompson, '75, of Censtudio's managers.

HorFLU was formed a week ago to petition Censtudio and get more movie fans to gather student support. Members of the group said they were jubilant at the decision reached last week.

Tom Bray, '75, co-chairperson of HorFLU, said, "I'm very happy for the people. It seems to me that they're showing a great spirit of democracy in Cinestudio by giving in on the demand of student life."

"I think the tickets should begin numbering Friday nights," Bray said. "I think they should begin numbering Friday nights, because Cinestudio wanted to keep the original schedule." He added that the tickets should be numbered on a first-come-first-served basis.

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HorFLU collected 265 signatures on a petition requesting reinstatement of the films.

R.A.'s Chosen

College Cuts Back Resident Program

The Resident Assistants for next year were chosen during a six and one-half hour meeting Tuesday, March 6. All those who applied for an Assistant or Head Resident were notified of their acceptance or rejection the following Friday.

Dr. George Higgins, Dean Mohamed Jibrell, Dean J. Ronald Spencer.

On the R.A. committee were Mulqueen, Alex MacDonald, who is presently a Head Resident, and who knows the Trinity campus and the new staff. He also has knowledge of the new staff and is well acquainted with the new students.

The Alternates were Hope Cohen, '76, Peggy Herzog, '75, Stewart Hong, '76, Gail Elmore, '75, Jeffrey Plotkin, '76, and Sara Pietruszka, '76.

The Head Residents will be Sara Ladein, '73, and Mr. and Mrs. Alex MacDonald, and Sara Thomas, '74.

All those accepted for positions must reply by March 14.
Thomson Leads Students

By Melissa Maler

A near capacity throng pressed into the Chapel Sunday night for a program of Virgil Thomson, perhaps the most prestigious of living American composers, who had been in residence at Trinity for the preceding week. The concert represented the culmination of his activities, which included conducting for music majors each afternoon and the Powell lecture on "Words and Music" which he delivered to a small audience in Goodwin Theatre Tuesday night, as well as the usual social functions attendant on a guest-residence. He also personally supervised some 30 hours of rehearsal for the concert, work which bore fruit Sunday. The Choir was in excellent form, and the orchestra of which Hartt students comprised the great majority was one of the finest assembled in the Chapel in the past couple of years.

The major offering was the monumental Missa Pro Defunctis (Requiem Mass), which the composer conducted. The work has been performed but seldom in the dozen years since its first performance in Paris, New York, because of its complexity and technical difficulty. For example, the second movement (Kyrie) is conceived as a grand canon between the women's and men's voices. Call forth enough nuances of sound to be expressive of memory and resurrection, and you have the challenge! The advantage to such an arrangement of the pieces is that there is continuity among the movements.

Sunday's reading, despite sizable cuts from the original text, was well done by Sue Kline and omission of the Sanctus altogether, preserved that continuity. The Requiem is framed by an organlike orchestral prelude and postlude, which differ only in tempo markings. There was some difficulty in establishing the best at the beginning of each of these movements, with rhythm and ensemble at sporadic intervals throughout, but somewhere in the Kyrie, the mass took fire, and lived ardently to the end.

It is on his declamatory skill at setting texts that Virgil Thomson lays his chief command. "I love the music," he said, "and I love the words." It is on his declamatory skill at setting texts that Virgil Thomson lays his chief command. "I love the music," he said, "and I love the words.

Each one-act may be classed within the verismo school (common folk with common cares) but within verismo's turnd of the century. It is a present-day melodrama with a seldom-heard happiness to the end. The cumulative effect of music and libretto is that this piece was a last minute addition.

The Choir, under Mr. Reilly's direction, sang Thomson's a cappella setting of an old southern hymn tune "My Shepherd Will Supply My Need," with some organ pedal work, and they sang well, though it is well known that Thomson's choral parts are almost impossible. It is in his choral parts that Thomson is seen at his most impressive in negotiating the exposed vocal line of the "Siciliana," sung from the highest register found her approaching a yodel. As the false wife in the Puccini's "Tabarro," Santo Loquasto's was very good indeed. The acting, without exception, was what one can happily laugh at their foibles and the art of stagecraft, which is very good indeed. The acting, without exception, was what one can happily laugh at their foibles and the art of stagecraft, which is very good indeed.

Artaud would have hated YOU CAN'T TAKE IT WITH YOU. He could have given the Sycamore household is. The Hart-}

By Joel Kemelhor

The Spanish-born tenor Placido Domingo here performed the role of Count Almaviva in a pair of one-act operas, Cavaradossi Rautillo and Italy and Tabarro, at the Bushnell Friday night. Cavaradossi Rautillo is the only opera in which you have the scene and dialogue that one sees in the Donizetti or Puccini opus almost as written. In fact, one of the most effective scenes is one in which Count Almaviva, pelocelephant, the most impressive in negotiating the exposed vocal line of the "Siciliana," sung from the highest register found her approaching a yodel. As the false wife in the Puccini's "Tabarro," Santo Loquasto's was very good indeed. The acting, without exception, was what one can happily laugh at their foibles and the art of stagecraft, which is very good indeed.

Mozart's "The Marriage of Figaro." With base Norman Treigle. By way of contrast, the next offering was a rendering of Puccini's "La Boheme," sung with some fire and with some gaiety. Mezzo-soprano Rita de Carlo was effective as Mimi, while the tenor (see photo) made a tubby baritone heavy, tenor hero, and doxy crespi. Whatever the customary opera complement of characters, "set is one of the seven wonders of the world - a testament to the art of stagecraft, which is very good indeed.

The essays collected in THE THEATRE AND ITS DOUBLE are stark, desolate, and cruel. Artaud esudes ideas and theories, and is very persuasive. Artaud originated the idea of an "eccentric" theatre, in which the audience can happily laugh at their foibles and the art of stagecraft, which is very good indeed.

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Artaud would have hated YOU CAN'T TAKE IT WITH YOU. He could have given the Sycamore household is. The Hart-
By Richard Siegesmund

In the Webster Gallery, down at the Austin Art Center is the third and final exhibit of the year, Trinity's new faculty in the studio arts. The show which opened last week and runs till Thursday, is by Robert A. Cale who teaches painting and printmaking, and with the previous faculty shows by George Chaplin and John Matt, Cale's work reflects the new direction that the studio arts have taken at Trinity for not only are conceptual ideas presented and developed, but there is a clearer emphasis on the artist as a technician and creator of the work of art.

Cale came to Trinity last spring as a temporary replacement for Milch Fappas who was on sabbatical. However, the student response to his teaching was so enthusiastic that Trinity hired him permanently. He is a graduate of Rhode Island School of Design where he studied printmaking under H.L. Finck, Michael Munoz, and Donji Noma, and has traveled in Europe as well as the United States to seek out the master printmasters.

Worth Special Trip

KASPAR HAUNTING

By Stephen Fischer

The past several seasons of New York Theatre has unfortunately failed to include a production that warranted a special trip to the city. Though there have been several interesting plays, and several less fascinating plays given interesting staging, the two combine to make up the so-called show-business. We are thus left with a penny or so saved. The Chelsea Theatre Group is currently giving a production of Peter Handke's Kaspar that enters into a series of Kafkan tableaux with the magical and macabre that one normally hopes to see in the theatre. The production nor the play provides what one normally hopes to see in the theatre. The Chelsea Theatre Group is currently giving a production of Peter Handke's Kaspar that enters into a series of Kafkan tableaux with the magical and macabre that one normally hopes to see in the theatre. The Chelsea Theatre Group is currently giving a production of Peter Handke's Kaspar that enters into a series of Kafkan tableaux with the magical and macabre that one normally hopes to see in the theatre. The Chelsea Theatre Group is currently giving a production of Peter Handke's Kaspar that enters into a series of Kafkan tableaux with the magical and macabre that one normally hopes to see in the theatre. The Chelsea Theatre Group is currently giving a production of Peter Handke's Kaspar that enters into a series of Kafkan tableaux with the magical and macabre that one normally hopes to see in the theatre.

The prints have been exhibited all over the world and are in the collection of the British Museum, the Library of Congress, the New York Public Library, and the Library of Congress, Washington, D.C. Among others, Cale will be back at the college next year teaching litho. The exhibit in the gallery is open every day from 10 to 6. The prints are $10 each and make a beautiful and inexpensive gift.

Tunes

"Masterpiece"

By The Rocker

The Temptations latest release truly lives up to its title "MASTERPIECE," it is an album that highlights what the Temptations do best. The vocal arrangements are incredibly tight, and the music, all written by Norman Whitfield, is very tasteful. The Temptations are back with a new sound, one that is different from their previous releases, but lacks the energy and force behind the music. Paul Riser has made this possible by arranging the tunes in a more subtle manner, though he sometimes gets carried away in his use of a syrupy-sweet string section.

The title track, a depiction of ghetto life, sounds like a hybrid of the work done by Marvin Gaye material for TROUBLE MAN. My major complaint with the cut is that it sounds like a soundtrack, as if the music was meant to accompany certain visual events. It does not have the force to make you conjure up your own images.

The only other cut on the album that is not perfectly done is HURRY TOMORROW, an overdone number proclaiming the danger of psychedelics. The feeling of enmurement and hopelessness are represented by seemingly endless repetition, and accompanied by what are now considered the stock, strip sounds.

The song does not proceed in making its point, but its length and lack of inventiveness make it boring. The rest of the album is just beautiful. From the super funky "HEY, I'M IN LOVE" to the super funky PLASTIC MAN each cut is a delight. The Temptations have done it again.
Playing With Images

Among our letters this week, we find one from a reader who is concerned about how people view Trinity. (See 'image' below.)

We share his concern over the College's priorities, although we have a different notion of what should be done. We feel the College should not make a spectacle of itself during its one-hundred-fiftieth anniversary celebration. The money used for entertainment might better be used to pay faculty salaries and offer scholarships. As part of the anniversary commemoration, the College will hold a balloon ascent. But Trinity hasn't survived this long because of nightclub routines. We hope our benefactors appreciate a good lecture as much as a good forward pass. And a new dormitory would be a better monument than any plaque or gate.

Some money, we think money is—money if we can best use financial gifts for academic purposes, similarly, we can benefit our academic position—both in image and in fact—by economizing wherever we can. That's where we dissent from our concerned reader: the Consortium should not be seen as the death of Trinity College but rather as a chance to both save money and expand our academic opportunities.

We'd like to add, however, that the College hasn't gone far enough in exploring the Consortium's moneysaving potential. For example, why not pool the athletic education resources of the five colleges at Trinity, graduate, and other programs? If the College must occasionally hold a spectacular, why not share the costs with other neighborhood schools? By saving money in these areas and by receiving gifts from alumni and friends who are genuinely committed to the nuts and bolts of education (and not simply to the image and appearance of old alma mater dear) we will have plenty of money to keep Trinity, as our reader asserts, the first-rate school that it is—ever better.
Why We Should Abolish Juries

By James Jackson

(Editors' Note: This is the second part of a two-part series on "The Mechanics of Justice.")

When a social institution fails us and fails us regularly, it is our only choice to do away with that institution if we value the jury. The problem we face is this: the jury is a great institution that is not only does it operate fairly, the jury is also the last line of defense against the oppressive forces in our society. Even though technically guaranteed by the Constitution, the jury has been undermined by forces that are trying to distort justice. The jury is a democratic institution that is meant to represent the people and their interests. But the jury is also a system that is inherently flawed.

In examining the historical origins of the jury before going on to some of the reasons for getting rid of it, we see that the English jury arose as a significant improvement on earlier methods of adjudication (e.g., trial by ordeal, trial by combat). It was intended as an impartial fact-finding body of citizens serving a dual purpose: (1) the first being to advance democratic and liberal values, and (2) the second being to act as a check on the exercise of power. The jury is the last line of defense against the oppressive forces in our society.

For centuries the oppressed population of Africa has been subjected to the oppressive yoke of colonialism imposed upon us by imperialist countries in their scramble for new areas to exploit. Only recently, however, have we become aware of the depth of penetration of international capital into the African continent. The struggle against the Portuguese colonialists since 1969.

Centuries of oppression and subjugation have led to the creation of a people with a vivid memory and spirit. For us, the struggle for liberation is not just a matter of getting rid of an oppressive system, but of creating a new one. The purpose of the jury is to represent the community's morality, is just not compatible with this new system.

One of the jury's most salient flaws is the delay it creates. A jury trial in court time alone takes 3 to 4 times longer than a trial conducted by a judge. Though only a small fraction of criminal cases are tried by jury (about 5%), it is the interminable wait in getting one that is responsible for this. The process of selecting jurors is long and cumbersome and although not requiring actual court time, it does necessitate the presence of a judge in its latter stages. The time that judge can spend hearing cases.

The quality of instruction in the judicial workings is intrinsic to the idea of the jury, does simply not exist. Of the thousands of people called for prospective jury duty, only a few will actually serve and of those some will even hear a case. If having surrounded the obstacles of selection often (very demanding experience), the juror is actually called into court, more likely than not, either the judge will not appear, the defendant will have been transported to the wrong courthouse or defense counsel will ask for an extension to follow up on new evidence and the jury will have to be dismissed. And contrary to popular belief, court cases are not exactly exciting so that if nothing else, the jurors may have trouble staying awake. The point to be emphasized is that through procedural arrangements can be improved, the problem will simply prevail: court cases will still be dull and the jurors not actually disqualified will not be likely to take their role seriously.

The notion of the jury as community representative is another anachronistic absurdity. Jury lists are compiled from telephone directories, voter registration lists or by the "key man" system. The first two methods a priori eliminate the millions who don't own phones or haven't registered and the third in the impaneling of jurors, a reduction of the court panel is likely to take their role seriously.

How best to amend the ailing judicial system? A plausible alternative to the jury might be a panel of say five expert witnesses selected at random from a previously agreed upon list. This list might be compiled of law school students, retired lawyers, or judges who have been selected through a panel of private citizens chosen by the community. The panel would serve only the limited purpose of weeding out bias. The advantages of such a panel are several: a saving of time in the impaneling of jurors, a reduction of the court time needed to read and explain the necessary instructions, an improvement in the quality of the verdicts and the enhancing of public confidence in the law that would be related to it.

In all, the jury is a most inefficient tool of administrative justice and its diminishing use, if nothing else, testifies to its atavistic status in modern court procedure.

About Amilcar Cabral

By The Political Education Committee Of The Triangle Coalition Of Blacks

On January 28, 1973, the revolutionary peoples of the world were endowed with comrades Amilcar Cabral, a truly humanistic people's liberator, who was assassinated by a particular segment of the world reactionary forces, the Portuguese. Brother Cabral was the Secretary-General of the African Party for the Independence of Guinea and the Cape Verde Islands (PAIG.C), the vanguard liberation force that has waged a just struggle against the Portugese colonialists since 1969.

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By Steve Balkan

A few years ago a scheduled performance at Trinity of the Jefferson Airplane was canceled. The appearance of this popular group led to some sarcastic jokes. People here proclaimed, “The Jefferson Airplane will not be here tonight!” Others asked, “Did you know that the Beatles won’t be here next week?” Those were not happy days.

Neither were these. Last Friday night CBS did not show its scheduled presentation of Joseph Papp’s production of “Sticks and Bones.” David Rabe’s Tony Award-winning, hilariously antiwar play about a blinded Vietnam veteran’s homecoming.

Earlier in the week, Robert D. Wood, president of the CBS television network, had announced an indefinite postponement of the drama on the grounds that its showing “at this time might be unnecessarily abrasive to the feelings of millions of Americans whose lives or emotional experience, which makes it all the more tragic to see them used as a panacea for America’s emotional trauma, which represents a commitment to art and society.” C.B.S. into stifling the expression of artistic creativity.

The final image on the TV screen is so perfect, and so effective, for he would have us forget all about the war. The final image on the TV screen is so perfect, and so effective, for he would have us forget all about the war. 

One wonders again whether this can be the same network that presented a series of reports hosted by Walter Cronkite last fall on the Watergate scandal and the Soviet wheat deal, both of which were abrasive to the feelings of President Nixon.

One must wonder, then, whether CBS has been intimidated by recent Nixon Administration attempts to control the media. The American Civil Liberties Union condemned C.B.S.’s decision to postpone “Sticks and Bones” as “corporate cowardice.” It said that Mr. Wood’s explanation “cannot disguise the fact that the postponement was based on the controversial political content of the production. The C.B.S. decision offends the First Amendment.”

Just as the P.O.W.’s were used as pawns by Richard Nixon, while the war was still officially going on, so are they now being used as pawns as they return home, and the effect of their return has been so great as to cow the Pentagon” two years ago and whose president at the time, Frank Stanton, subsequently refused on freedom of the press grounds to give Congress outtakes of the final image on the TV screen is so perfect, and so effective, for he would have us forget all about the war. The final image on the TV screen is so perfect, and so effective, for he would have us forget all about the war.

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But CBS has refused to show a play about the homecoming of a veteran who, like the 50,000 who came home dead and the 250,000 who now lie in VA hospitals, did not return in glory. “Theater is a social force,” Joseph Papp said last week. It must reflect the great issues of our times. . . . At its highest, it represents a commitment to art and society.” C.B.S. has made a mockery of this commitment.

A letter to Robert D. Wood at the CBS television network division, 51 West 52nd St., New York, N.Y., might still help to change the network’s mind. Rabe’s play is well worth seeing.

Newsweek’s pseudonymous TV reviewer, Cyclops, wrote last week about “Sticks and Bones.” Despite some reservations about the drama, he still maintained, “I cannot recall anything on commercial television of an intensity comparable to this production. Mr. Rabe has such a brute dramatic power, and the actors in his play are such superb accomplices at shaping it, that “Sticks and Bones” bludgeons the emotions. Like a wounded Dreiser, or perhaps a young Eugene O’Neill, he blunders into deep terrors and threnodies there. Such is his strength that he pulls us in after him. We are back among primal things, evil scapegoat become garbage, the rites claustrophobic. The final image on the TV screen is so perfect, and so effective, for he would have us forget all about the war. The final image on the TV screen is so perfect, and so effective, for he would have us forget all about the war.

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Filming ‘National Velvet’

By Matt Moloshok

March 7 -- We start shooting Cecil B. DeMilo’s newest today and everyone is sure we’ve got a winner. It’s called “National Velvet” and it’s a biography of Catherine the Great. The cast has been on hand for a week. Everyone loves Spain and it’s marvelous how the prop men can make this wilderness look like snowy Saint Petersburg.

When you know a film will be a box office smash, cast feeling runs high. For example, this afternoon we stunned the cook to death because he has served us gila monster stew in pimento sauce one time too many.

The budgetary constraint is working other hardships as well. Yesterday two members of the staff visited a local factory that stuffs olives with pimentos. Upon the sight of so many red pimentos in piles the poor chaps became schizophrenic and had to be put away half the time. In their free time, Mr. De Molo has the four of them acting in a second film he is shooting about the life of Rasputin.

March 8 -- The first day’s rushes look great. Alice Wallace (formerly known as Bubbles Walinsky) is certainly a great actress. In her big scene yesterday, when she flashed her lover and principal adviser a fit of sadomasochistic rage, you would have sworn she completely understood the character of Catherine the Great.

Today we’ll start to film the scenes in which Catherine rules the Jews of Russia to the Pale of Settlement. Boy -- will that knock them dead in New York. There’s something in this film for everybody.

March 9 -- Mr. De Molo informed us yesterday that his is facing severe budgetary shortages and will have to make several cutbacks in production costs. First, he replaced Catharine with a burro.

But I don’t share the staff’s feelings toward him. I thought I had killed her by my inability to hold the donkey. It’s a task I somehow don’t feel prepared for because I’ve been sick to my stomach since last night.

March 10 -- Trouble with the burro today, and Alice is getting impatient. She keeps prodding the mule but he won’t respond.

March 11 -- Trouble with the burro today, and Alice is getting impatient. She keeps prodding the mule but he won’t respond.

In the meantime, because of the budgetary constraints, Mr. De Molo has changed his whole conception of the movie. From an extravagant re-creation of Catherine’s court, he wants to do an intimate, low-budget, examination of the private life of one of the great women of all times. “Instead of the throne room we will show the bedroom,” he said. “Instead of the fox hunt we will show the stable.”

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March 11 -- We are almost done with all the shooting. Tomorrow should complete all the filming and then all we have to do is edit it tastefully. Nothing can stop us now -- provided that stupid donkey decides to cooperate.

As the cast sees the light at the end of the tunnel, some of its spirit -- which I must admit had waned a bit -- returns. There have been several sportive assassination attempts on Mr. De Molo with a bow and arrow.

But I don’t share the staff’s feelings toward him. I thought I had killed her by my inability to hold the donkey. It’s a task I somehow don’t feel prepared for because I’ve been sick to my stomach since last night.

March 12 -- The big day is here at last. We will shoot the death of Catherine today. Alice is very excited and has been practicing her lines all night with the director. I’ve been put in charge of holding back the donkey. It’s a task I somehow don’t feel prepared for because I’ve been sick to my stomach since last night.

It must have been something I ate.

March 13 -- How ironic the vicissitudes of fortune! Spanish authorities came by yesterday and busted Mr. De Molo for possession of marijuana right in the middle of the Grand Finale. Dazed and confused and weakened by that stomach virus, I could no longer restrain the donkey who was rearing wildly in the presence of the police. He fell on top of poor old Alice. I thought I had killed her by my inability to hold the donkey but I was told later, while Mr. De Molo and myself stood trial on obscenity charges, that she had died of a heart attack.

The trial was quick and to the point. He received life imprisonment for possession of drugs and conspiracy to create a pornographic film. I was given a pardon because doctors assured the court I have less than 24 hours to live and it was a miracle I’d survived this long. Somebody put beer in my poison.

But all is not lost: our lawyers have cleared “National Velvet” for a New York premiere in September and we’re told the theater is already sold out for seven weeks. Critics are harping on its educational value and redeeming social importance. And Mr. De Molo just sold the paperback rights to the story of “How We Filmed National Velvet” for an undisclosed sum.
Announcements

Hillel

RABBI

Rabbi Rosenbaum will be on campus Tuesday night at 7:00 p.m. and welcomes students to talk with him about counseling, or just a chat. Ween Lounge.

FREE UNIVERSITY

Midnight - Pine Ave will meet Tuesday night 6:00 p.m. All are welcome to participate in this exciting open seminar lead by Rabbi Rosenbaum, Hillel advisor. McCook 32A.

American U.

Students interested in spending the Christmas Term 1973-1974 in Washington, D.C. on an academic leave of absence with The American University should look at the information available in the reading room of the Office of Educational Services and talk with Dean Window before Spring Vacation begins.

Audio-Visual

The Director of the Audio-Visual Center, Mr. John Maciaccio, is seeking students who wish training in the operation of Audio-Visual equipment. Opportunities exist to work with organizations or at College events and to be paid.

Students with interest in this area should contact Mr. Maciaccio via campus mail, or call extension 333 on the College telephone number, or in McCook 133.

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Library Hours

Friday, March 16, 8:30 a.m. - 4:30 p.m.
Saturday, March 17, 9:30 a.m. - 4:30 p.m.
Sunday, March 18, CLOSED
Monday, March 19 - Friday, March 23, 8:30 a.m. - 4:30 p.m.
Saturday, March 24, 9:30 a.m. - 4:30 p.m.
Sunday, March 25, CLOSED
Monday, March 26 - Friday, March 30, 8:30 a.m. - 4:30 p.m.
Saturday, March 31, 9:30 a.m. - 4:30 p.m.
Sunday, April 1, 2:00 p.m. - 12 Midnight
Monday, April 2, Resume Regular Hours
Friday, April 20, 9:30 a.m. - 4:30 p.m.
Saturday, April 21, 9:30 a.m. - 4:30 p.m.
Sunday, April 22 (Easter), CLOSED
Monday, April 23, Resume Regular Hours
Trinity's contingent consisted of Phil Daley, Bob Gershenfeld, Rick Johannes, Dave Cass, Ray Fahrner and John Traino. Trinity's best hope for victory lay in the epee competition where Gershenfeld and Daley had both compiled over 80% win percentages for the second half of the season.

The morning session started out slowly, however, as Gershenfeld lost two close 5-4 decisions against WPI's Baronowski whom he had beaten soundly earlier. Daley, who had finished second in this competition in 1971, wanted the big win and saw the pressure now upon him. He responded magnificently by employing his eccentric style. Beat attacks and good control of distance marked Phil's afternoon wins. As Phil's last bout approached he discovered that Baronowski had lost his second bout -- the road to the championship was cleared. Unfortunately a "lefty" -- always difficult -- from MIT stood in his way. After a slow start Phil's attacks started clicking. Fahrner and Spinella fenced some of their best matwork.

Mr. Spinella arrived on the scene and with unbelievably rapid, clean victories, put together his binding fleiches. The only upset of the evening, as they came from behind in the third set tiebreaker to edge Smith and Luz, are generally regarded as the best doubles team in the world. Rosewall then garnered the actual win.

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Aussies Take AEtna World Cup, 5-2

By Peter Taussig

Ken Rosewall, whose vital statistics of 38 years, 67 inches, and 146 pounds made him the oldest and smallest man on the Ferris Athletic Center court, played the major role in leading Australia to its third team victory in four years of the World Cup Tennis Tournament, 5-2, over the United States.

The native of Sydney, who has been competing on the international level for almost 30 years but was participating in only his first World Cup, was undefeated over the four day competition, which has been sponsored by AEtna Insurance for the last two years. He took two singles matches and teamed with 21 year old (and a week into marriage) John Alexander to win a crucial doubles clash on Saturday night, probably the most exciting evening of the tournament.

Stan Smith staked the U.S. to an early one point lead by narrowly defeating popular John Newcombe in three close sets on Thursday after an entertaining pro-celebrity mini-tournament won by the team of Bob Lutz and well-known movie actor James Franciscus at the expense of Australian Captain Fred Stolle and everybody's favorite, Bill Cosby.

Roy Emerson and Rosewall, though, copped victories Friday at the expense of Arthur Ashe and Marty Riessen, respectively, the latter match being the only straight set victory of the tournament.

On Saturday, Riessen provided the upset of the week, as he startled Newcombe after having had just 20 hours rest following his match of the previous evening. That victory had the sellout crowd of 2200 fans thinking that the U.S. would go into the Sunday program of two matches with a 3-2 lead, but Rosewall and Alexander scrambled their way to the second

(Continued on P. 11)

These photos are by Dave Levin. Clockwise, they are of Stan Smith, Marty Riessen, John Newcombe, Roy Emerson and Ken Rosewall.