There will be a campus-wide fast on Thursday, Dec. 5 to raise money to feed hungry people around the world. The Trinity Hunger Action Project (THAP) announced on Saturday. All Trinity students who wish to participate in the fast and have meal tickets are urged to sign up. Their meal ticket numbers will go into effect, according to THAP. Those courses, credits, and grades will be counted toward the requirement of 36 course credits for a degree and will be recorded, but will not be used in calculations of averages, rank, and eligibility for honors and General Scholarship.

Winslow cited an example comparing a student who transfers to Trinity from a small community college with straight A average, and another who transfers from a highly competitive institution with B average. The student with a transfer student for instance, were put in question. Those courses, credits, and grades will be included in the evaluation of the grade point average, rank, and eligibility for honors and General Scholarship.

"This, of course, does not pertain to the 12 hour Exchange Program or the Greater Hartford Consortium of Higher Education (GHCE)," Winslow emphasized, "because these programs already have prior approval from Trinity College."

If a student takes a course outside of and faculty not eating at Mather Dining Hall to donate the money they would normally spend on one day's lunch, according to THAP. This fast is similar to other fasts that have been published, with the understanding that Carmichael would speak at the Trinity College Black House on Friday, November 1. According to Cornelius, the funding for this event was arranged so that Trinity and receives a grade lower than C minus, the grade will not be recorded. Course titles and credits taken at another institute before matriculation and accepted as credit will be recorded on the transcript. The practice of food, and civil rights movements.

Carmichael Lecture Raises Controversy

Stokely Carmichael spoke at the Trinity College Black House on Friday, November 1, as an example comparing a student who transfers to Trinity from a small college with a straight A average, and another who transfers from a highly competitive institution with B average. The student with a transfer student for instance, were put in question. Those courses, credits, and grades will be included in the evaluation of the grade point average, rank, and eligibility for honors and General Scholarship.

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Child Named Chairman

of Biology Department

Dr. Frank M. Child III of Wethersfield has been named chairman of the biology department. He succeeds Dr. James M. Van Sine, who is going on sabbatical leave. The appointment was made by the Trinity Faculty in the fall as an associate professor of biology. He graduated from Amherst College in 1920, and received a doctorate from the University of California at Berkeley in 1927. He is now teaching in the summer of 1937 at the University of California at Berkeley and was an instructor in the chemistry department of the University of Chicago. He has done considerable research on the intercalary and chemical problems of the tobacco plant. He has published several technical papers, particularly on the isolation and chemistry of cilia, and the physiology of regeneration of cilia and flagella. One of his recent papers is a study of the pathophysiology of regeneration of cilia and flagella.

Lockwood Pledges Mather Expansion

President Lockwood said he realizes the problems of overcrowding and has reiterated this problem to top priority. Swafford will be done by next academic year in the way of expanding Mather, said Lockwood. The proposals also included the favorable reaction having students out in Hamlin Hall for meals and the possibility of having a faculty club.

Lockwood said the library expansion is a long range issue and one that may take 10 years. There is no question of Mather expansion instead of library expansion but funding for both projects can proceed simultaneously he said. However, he said, the Mather Hall problem will have to be handled care of before a brick is laid for the library expansion. President Lockwood said he wants to have the money before week begins and not later fund piecemeal.
Wrestling Club Seeks Varisty Status

Jeffers Elected Ivy Editor

Keanon Elected WRTC Manager

Goal Of $500,000 Set For Annual Giving
Food Shortage Threatens Millions

With energy conservation as the primary aim, the college will close all residence halls between 5:00 p.m. Saturday, Dec. 21 and 12:00 noon Friday, Jan. 10. In addition, all college offices will close during the week of Dec. 23 and the weekends immediately before and after it.

Bjorling, a native of Sweden, is working on his masters thesis in Russian Linguistics from Uppsala University in Sweden for the past year and a half, and came upon his position at Trinity after coming to the U.S. to join his wife, who is a psychology major here.

On this, his first visit to the United States, Bjorling stated that Trinity students are "very interesting" and is enjoying his stay. "There is a lot I like and a lot I don't like," said Bjorling.

He has a very favorable attitude toward Russian students. "I think they have a very positive attitude toward Trinity, and that's very important," he said.

According to Bjorling, the students "are interested and good to work with."
**Physics Department Offers New Courses**

Two Lecturers examine Corporation Policy

Michael Muto

**Lectures**

December 4

J. Ronald Spencer, Dean of Students, will speak on "Charles Dudley Warner's World" at a free public lecture to be held at 8:15 P.M. Wednesday, December 4 in the Wean Lounge.

Charles Dudley Warner was one of the literary figures who made a mark in the 19th century. He was an editor, essayist and journalist and edited the Hartford Courant for more than 30 years.

Although his earliest book, a collection of literary excerpts entitled "The Book of Eloquence" was published in 1856, it was not until 1879, when "My Summer in a Garden," a series of articles previously published in the Hartford Courant, was put out that he became a literary success. In 1873, he collaborated with Mark Twain in writing "A Tramp Abroad," a widely popular book.

The people in attendance were familiar with the practical and the theoretical worlds. The first was quoted from the corporation's point of view, the second was quoted from the corporation's point of view. Wachtel listed the three areas in which corporations can provide a service: "Who on earth is the corporation?" "Expect how will his luck run?" Will he get a 'wow', or 'no luck'? Only 'King Card' really knows for sure.

Wachtel felt the corporation should stand somewhere between the two. It should be ready to "stay young and keep in tune with the times." Wachtel conceded that current activities are "passive" compared to the potential accomplishments which a corporation can provide in the future. In the future, he expected to have created a board concerned solely with socially responsible decisions. All potential investments would have to be "okayed" by this board. Wachtel feels the corporation's role is to foster the development of society's resources in the future.

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**Physics Department Offers New Courses**

by Michael Muto

The "King Card" pinball team has begun its first season at Trinity this year. Informal tryouts for this elite group of athletes are held each evening, immediately following dinner in the basement of Malloy Hall.

Practices begin with loosening up exercises such as the "superman poster" and "walking with your feet." After five minutes the athletes, fighting off sleep, create forms around a circle and shout it out to see who plays first.

Once chosen, the contestant approaches the machine and, with the bold determination of a true "king," he then "struts the silver" into the slot. The machine immediately comes alive in an attempt to psych its opponent out. It clicks, blazons, glows and shimmers in the athlete's stroke, but to no avail, as it faces a seasoned veteran.

Pulling together the coordination and power within his right arm, he plays the plunger and gracefully released the ball toward the top of the machine. Hands tense upon the flipper knobs, he tracks the silver sphere as if it were among the magnetic poles.

All around him his teammates cheer him on, calling for the "noodle" and "the wave," and pointing out the dangers of the "baby terrors of the machine." His "King Card" reacts with the danger "triangle effect." Such terminology is so common to pinball teams as "pit" is to wrestling or "pick" to basketball.

The tension soon builds as he approaches his last ball with 37,000 points showing. Only three thousand points and he gains a ball. Can the man do it? The ball rebounding off the machine, slips down the center, off the until one. He tries. The machine, through break, and then down through the center of the flippers. He was caught by the slide. The depicted silver moves slowly from the electronic opponent murmuring something about being "dicked."

A new opponent steps up to the machine, how will his luck run? Will he be able to hit the right five balls and put a ball on the back, or will the machine "dick" him as it did the "King Card" player? Remember that your pinball is to be played in a public diaper game? Only 'King Card' really knows for sure.

by Michael T. O'Brien

Dennis Mulane

"Any restrictions on one's individuality are self-imposed rather than forced" by management policy, Mulane states. Connecticut Mutual Life Insurance Company, who spoke at the second lecture in a series of six, the lectures are co-sponsored by AIESEC—Trinity and Conn. Mutual.

"The only real security anyone has, Mulane feels, is in his own ability. He feels the corporation as a third person, an entity in itself, is a microcosm. "The corporation is really only a collection of principles and the actions taken are the result of the individual values that have been brought together."

"Science and Society" will treat the evolution of modern science as a social and intellectual activity in Western culture. It will determine the origin and evolution of the universe, the "grand theory of the cosmos," and the search for the ultimate answers of things as elementary particles, gravitation, quasistellar objects, the course will continue with a study of the origin and evolution of the universe. Evening viewing sessions will be included in the course.

Three courses specifically designed for liberal arts majors will be offered by the physics department during spring term. Professor Robert Lindsay will present a new course, "Frontiers of Physics" (Physics 118 B). 20:50:30 important recent advances in physical science at an elementary level. Professor Eugene Prankal will examine the social history of modern science in a "Science and Society" course (Physics 122, MWF 12:30). Professor Albert Reardon will explore the mysteries of the universes "Stones and Galaxies," (Astronomy 103 MWF 8:30). "Frontiers of Physics" is designed to give the non-physical science major a perspective on some of the interesting developments which are taking place in contemporary physics. It will cover such subjects as elementary particles, gravitational waves, and the search for the gravitational, pulsars, quasars, gravitational wave and other cosmological phenomena. It will also examine the current state of research in use of solar energy and development of controlled nuclear fusion and the prospects for relief of the world's energy shortages.

The course will direct attention to the role played by fundamental unifying principles and theories of energy and momentum conservation, relativity and quantum mechanics. No previous background in physics will be assumed, and whatever mathematical techniques are employed will be at a pre-calculus level.

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Prospects of School Beer Laws Look Dim

by Clyde D. Mckee Jr.

With Martha E. Wettengel

Would Hartford Plan Work Here? It was the title of an article that appeared in July in the Philadelphia Bulletin. This question is being asked in Chicago, Newark and in a number of other major cities throughout the United States. But the place where it is being debated most heatedly by mayors, town managers, local officials, professional planners, businessmen and community leaders is the Capital Region of Hartford, Connecticut.

During this past year Hartford's metropolitan institutions have been transformed and new relationships established. While the Capitol Region Council of Governments (CRCOG) and the Capitol Region Planning Agency (CRPA) were created in 1966, their relationship was designed so that consolidation of staff and functions could take place with relatively little difficulty. Although merger was seriously discussed in 1968 and 1969, there was a state legislation from the planners. In 1971 the state legislature passed an act which authorized the CRCOG and CRPA, greatly strengthening the incentive for merger, which was encouraged by the U.S. Department of Housing and Urban Development.

Consolidation appeared inevitable until June 1972 when Education/Institutional Land Use, a nonprofit, citizen action organization was founded to help minority groups, said in Connecticut's federal district, 'Stop a merger between two governmental units to protect minority participation.' Education/Institutional Land Use filed an administrative complaint with HUD's Boston regional office, charging inhibition of citizen participation. Education/Institutional Land Use was served with the application for a beer license, and now, the state of Connecticut, as Trinity's policy is to keep a low profile on the issue.

In April, rumors as to the location of the new community were rampant. The government's office prematurely leaked the site's location of UConn for the 750 students, which purchased over 1,000 acres of land in the town of Coventry, a community of 6,900 persons located outside the Capitol Region near the University of Connecticut. When this location was confirmed by Hartford Process, the rationale for separate corporations no longer existed. Later the Capital Region Council of Governments, the Greater Hartford Process now has one agency head and a consolidated professional staff.

While these mergers were highly controversial and somewhat controversial, the U.S. Department of Housing and Urban Development created Hartford's "Regional Arrangement," the first association of this type ever authorized in a metropolitan area. Connecticut Secretary of Agriculture, Richard Essey, representing the SGA, sent Smith a letter to the Rathskeller Development Committee. Trinity's administration made an attempt shortly afterward to stretch the R-3 classification by a proceeding of the ordinance. The application for a license was denied by the city council. Mr. Essey contends that the reason for the refusal was a facility of another law by Trinity's lawyer of an otherwise good argument. Mr. Essey's letter to the Rathskeller Development Committee. Trinity's administration made an attempt shortly afterward to stretch the R-3 classification by a proceeding of the ordinance. The application for a license was denied by the city council. Mr. Essey contends that the reason for the refusal was a facility of another law by Trinity's lawyer of an otherwise good argument. Mr. Essey's letter to the Rathskeller Development Committee. Trinity's administration made an attempt shortly afterward to stretch the R-3 classification by a proceeding of the ordinance. The application for a license was denied by the city council. Mr. Essey contends that the reason for the refusal was a facility of another law by Trinity's lawyer of an otherwise good argument. Mr. Essey's letter to the Rathskeller Development Committee.

The Rathskeller Development Committee's action against the College was based on the argument that the College was to keep a low profile on the issue unless the College is kept out of the frying pan. The application for a license was denied by the city council. Mr. Essey contends that the reason for the refusal was a facility of another law by Trinity's lawyer of an otherwise good argument. Mr. Essey's letter to the Rathskeller Development Committee.

This week, due to the Thanksgiving holiday, will be a meeting for all members of the Trinity College Community interested in discussing the Curriculum and its reorganization at the new city. The state of Connecticut, as Trinity's policy is to keep a low profile on the issue. Smith said that while nothing is being done at present, it is a future plans that will be considered in the near future. Smith said that while nothing is being done at present, it is a future plans that will be considered in the near future. Smith said that while nothing is being done at present, it is a future plans that will be considered in the near future. Smith said that while nothing is being done at present, it is a future plans that will be considered in the near future.
Editorial Comments

Support the Food Fast

On Thursday, December 5, there will be a food fast at Mather Hall. If you participate, the money that normally would pay for your Thursday meal at SAGA will be sent to an overseas food relief organization and a local relief program for the poor.

Three meals. That is one day out of 364 when you will not have your stomach filled at least three times a day. If you participate in the fast the money will help feed people who have never had three meals—not once a day, not once a month. The money will provide food for people who cannot go down to the Cave for a sandwich at 10:30, people who cannot go back for seconds and thirds. It will give a moment of rest to people who spend all their waking hours looking for their next meal.

Letters to the Editor —

‘Fasting’

To the Editor: I do not see how my fasting can help anyone who is starving, and I’m sure no one else can either. I have a seven day ticket at Mather which averages out to a cost of over $1 per day: SAGA is offering to give me a refund of about $1.50 for not eating on December 5. The pay that still has to go to the staff cannot account for the discrepancy between what I paid and what I get back—glory to SAGA. I intend to eat over $3 per day; SAGA is offering to give me a refund of about $1.50 for not eating on

‘Dance Major’

To the Editor: The Triad issue of 19 November made a serious and telling omission. The Trinity College Curriculum Committee, after much debate, refused the organization of a Dance major, on Thursday, 14 November. The next issue of the Triad did not print the College Curriculum Committee, after much debate, refused the organization of a Dance major, on Thursday, 14 November. The next issue of the Triad did not print this important committee makes far-reaching decisions among a few faculty, administrators and students. Should there ever be a situation where a member does not care to look at the organization of the Curriculum Committee itself

‘Joy and Peace’

To the Editor, May we please ask for the privilege of space in your columns to greet our many well-remembered and dear friends in the Trinity community, and wish them joy and peace at Christmas.

‘Involvement’

To the Editor: This is an open letter to students and faculty at Trinity. I use this forum in the hope that I’ll reach someone—nothing else has worked. Though I am writing out of frustration (from involvement with Hillel), I think that what I have to say represents the feelings of many organization leaders on campus.

‘Middle East’

To the Editor: Enclosed is a letter voicing my opinions upon the recent raid in Israel. The quotes are direct from the New York Times. Feel free to publish the letter, making any grammatical corrections you deem necessary, but in no way making any deletions or additions.

Mark Henrickson
Managing Editor

Arts Editor

Copy Editor

Managing Editor

Adverting manager

Sports Editor

Photography Editor

Olivia Lee

A Prologue To The Course Evaluation Book
by Gary Morgans

By tomorrow morning all students and faculty should have a copy of the Course Evaluation for next semester's courses. A few things need to be said about it.

The first thing you'll notice about it is that it contains summaries of student comments about courses. These comments attempt to reflect the words, tone, and sentiment of the student evaluators. Some of them are harsh, and as they merely mirror what each professor's own students said about him/her, we consider them fair.

As we always gave the professor the benefit of any doubt (note the use of expressions as "some students said..."—we didn't want to draw unwarranted conclusions especially if they were negative), and since this evaluation is not published in a political void, the summaries do tend to be slightly more positive than the student evaluations. A brief glance should convince the skeptics that these are not "whitewashes," however. We put a lot of effort into these summaries, trying to make them valuable for the students.

There are several shortcomings in the evaluation, the statistics. This is because the booklet was typed up very quickly (noon-8 AM, Wednesday-Saturday), producing several errors, and the final editing actually occurred at the printer's, where we couldn't find the right size typewriter. Note that most typing errors were in whole sections of a line, and therefore easy to spot. Nevertheless, I would honestly guess that about 2-4 of the 7000 statistics are wrong due to typing errors (all Q7's and grades are correct). We will check the booklet against the computer print-out again this week, and publish any errors we find. Have faith in the original computer print-out; the course statistics (for they were typed by professional key-punch operators).

The reason the print in the booklet is smaller than normal (18% smaller) is noticeable: it was typed up very quickly (noon-8 AM, Wednesday-Saturday), producing several errors, and the final editing actually occurred at the printer's, where we couldn't find the right size typewriter. Note that most typing errors were in whole sections of a line, and therefore easy to spot.

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To the Editor:

The quality of work a student does is measured by the grade he or she receives. So, if a student gets 90% in a course, it is fair to assume that he or she worked hard. However, the grade does not always reflect the amount of effort in the course.

We are concerned about the quality of work being done in courses. We believe that the quality of work can be improved by providing feedback to students on their progress. We have found that students who receive feedback on their work are more likely to do well in the course. We also believe that students who receive feedback are more likely to develop good study habits.

The feedback will be provided by the instructor in the form of written comments on the assignments. These comments will be designed to help the student improve their work. The instructor will also be available to answer any questions the student may have about the material.

We hope that this feedback will help students improve their work and achieve their goals. We encourage students to take advantage of this opportunity to improve their performance in the course.
**Western Union**

**Mr. Dally Was Just Lovely**

by R. Bruce Cameron

In 1907, William Hanley’s “Mrs. Dally Has a Lover” was produced for the first time and the subsequent review in *The New York Times* called Hanley’s “uncommonly gifted” as an author. The *Times* reviewer, went on to comment that “Hartley’s (Hanley’s) style is lean and laconic, his sexual desires, but on the other hand, delicate enough to understand Mrs. Dally’s disappointment and grief over the loss of her son. Mrs. Dally, a woman portrayed as tedious enough, not only to have an affair with a boy twenty years her junior, but to have an affair with the son of an acquaintance, was able to rise to the zenith of her being. Mrs. Dally portrays the modern [sic] woman, in one of many of her night-club appearances. She was a woman of class, surrounded by the masters, of whom she herself more with the musical aspects. My congratulations on a job well done!**

**Postludes in Review**

by Bruce Kimmich

Last Wednesday night the Chapel organ was once again vibrating the air as Suzanne Gales Gates performed a postlude of German organ music from various periods. The program opened with the “Te Deum” by Max Reger, 1873-1916. The organ was played efficiently, with professional perfection, and its airy quality which allowed the imagination to soar. As it happened, the lights were out for a little while, that I feel the flow of the production was disturbed. The next selection was by an even lesser known composer (small wonder, he only 36) Augustinus F. Kroefftger, but from the quality of his music I feel his works may be more familiar in the future. Miss Gates played his Kleine Partita. “As ich nie lieb, ich liebe...” The partita, positioned nicely in the program as a modern counterpart to Bach’s contrapuntal style, was well received. The only problem seemed to have disappeared, although the technical aspects were already well worked out and Miss Gates could concern herself more with the musical aspects. My congratulations on a job well done!"
Hartford Stage Company's season poses a play be approached? Are we to judge the work in the realm of Drama or in the realm from the inside. Emotions fly. The system tu ness. Order is restored. Systematically. thokes, bleeds, dies. Stillness. Forget- rejected. Short eyes gets his throat slit, among themselves and openly proposition changing their daily repartee. They fight prisoners from one of the floors are ex- Partially. girls. An antibody in the system of prison fact that "Short Eyes" qualifies as Ex- circulation. An object to be despised, labelled "short eyes", and systematically "In between expressionism and naturalism. In structure becomes too obvious at the end writing a play. Its quest for dramatic exposition. The non-

In response to Walter Loyal's letter to the Board of Directors announcing the review of an organ concert, I would like to point out a rather obvious fact: All constitutes opinion are often quite close and difficult to distinguish from one another. I have serious concerns about Mr. Loyal's quality of opinion. False cases have happened hero, literature, canvassing, and modern and have gone with it. This was, however, the fault of the Tripod and not my own. I feel no restraints regarding criticism of Mr. Lown in reference to his statement that "the (his personal perception not free to the nature of the program). . .I feel that the design of a program is of considerable importance to the effectiveness of the concert as a whole. My review did not paint the picture as a honest nor the survey, nor did it say that a Bach symphony is fugue based, but I have been equally critical of a program con- considering "Baroque German counter-

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**Politics Takes the Stage**

by Adrienne Mally

Slowe Bunzi is a man—a living, breathing, thinking, feeling, penis-bearing man—like the other black South Africans who are bound into servitude and impotency by an apartheid state. Slowe Bunzi is Dead is a play about the black South Africans' total subjugation and loss of identity in the land of their birth.

The play, which opened November 13 at the Edison Theater in New York City, was cooperatively written by Aitoh Fugard, a white South African playwright, and two black actresses, John Kani and Winston Ntshona, all members of the Serpents Players of Cape Town, Port Elizabeth.

Slowe Bunzi is Dead is a political play. In fact, the political commentator appears to be the sole driving force of the play. The dialogue comes across as trite and somewhat unnatural when not directly concerned with politics. Scenes which avoid the subject of the play still are not as compellingly written and, at the same time, intimidating identity crises result from the repression of a culture. (Perhaps this reveals this authors' ideas concerning the nature of man.)

The acting of John Kani and Winston Ntshona was superb. John Kani's diabolical laughter served as a safefire vale for the tensions resulting from feelings of frustration and guilt which add up to the audience. Winston's slow, simple, and extremely effectively captured performance. Slowe played a brilliant contrast to the quick-witted, dynamic and resourceful Mr. Bunzi. Perhaps the attribute between the two, which brings about Slowe's release from the imprisoned mental bondage, occurs on a larger scale between the audience and the performance.

The audience is not allowed to sit passively back and ignore the play's content. Slowe comes out on stage in the opening scene he weakly sets the context of his character. Then, the audience is addressed, implying that the ensuing events are for their enlightenment and benefit. The association of audience with the play is further as Styles, speaking to different audiences in the same play, addresses and responds and bring even them up on stage. These scenes, however, tend to be in denying our tendency to view the play and what it has to say as merely a fiction. The audience is shocked with the real thing. No plays involving black actors or related political themes can be performed publically in South Africa because "there are no facilities or audiences. The segregated audiences are not permitted except in private drawing room settings. Such plays are not allowed to be advertised or reviewed and attendance is usually by private in- vitation only. Fugard, a co-pod, said that original attempts to perform the play were stopped at the police with threats of prosecution. The play was subsequently selected to go on tour with a white South African "artist" (including actors) not an ac- ceptable "employment category" for South African blacks. John Kani and Winston Ntshona must be technically listed as household employees of Fugard in order to continue their work as actors.

The play was originally booked for a single performance at the Capetown Spring Theater in October of 1972, but the "night before" moved into a six-month that followed by a national tour and a nine-month engagement at London's Royal Court Theater. The play will run at the Edison Theater.

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**‘Sizwe Bansi is Dead’**

Drama or Experience?

by Ron Blitz

"Short Eyes", the second offering of the Hartford Stage Company's season poses a problem to the reviewer. How should the play be approached? Are we to judge the work in the realm of Drama or in the realm from the inside. Emotions fly. The system tuss. Order is restored. Systematically.

Suddenly, an intruder is thrust into their midst. A child molester. A rapist of little girls. An antibody in the system of prison society. An object to be despised, labelled "short eyes", and systematically "in very sparse supply at-the moment.

The author, Marvin Felix Camilo's direction of "Short Eyes" is so perfectly right that it casually skirts these structural defects. Camilo's staging strikes a balance between expressionism and naturalism. In combination with Hugh Landwehr's starkly expressive prison setting, Camilo creates an atmosphere that is as ugly in its realism as it is beautiful in its abstraction. An atmosphere in which the prisoners are simultaneously objects and beings.

The cast of eight was uniformly excellent. Their feeling for ensemble play and their verisimilitude to character never faltered. A standout in the cast was Ben Jefferson as "Ice". The only member of the cast who was not a part of "The Family" was Richard Loder as the short eyes. Loder is one of the ISC's resident actors. Strangely, his acting was always brilliant, but the quality of character he achieved was very different from that of the members of "The Family". I was conscious of the fact that he was a professional actor, a star of the night stand" turned into a six-month run in 1972, but the "one. . ."

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**Kinmonth Replies**

African blacks. John Kani and Winston Ntshona must be technically listed as household employees of Fugard in order to continue their work as actors.

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**Bushnell Board**

The Bushnell announces plans for the selection of a student board composed of undergraduate and graduate students in the colleges in the greater Hartford area. For instance, with my old program and audience development student members will receive free tickets to Bushnell sponsored events.

The creation of this student board is one aspect of a program to involve young people with the Bushnell. Other aspects of this academic year's plan include the sale of half price student rush seats and student discounts for Bushnell events. To increase educational opportunities and involvement, visiting concertors with suitable backgrounds for the Bushnell. Students volunteering for the board should have an interest in the entertainment and educational opportunities at the Bushnell and an awareness of his school. The new board will be active in creating a student program at the Bushnell. To volunteer for the board or for more information about the program, call Heather Melly at 927-5102.

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**Don Juan**

Ricardo Montalban, Edward Mulhare, Kurt Kaszar, and Myrna Loy star in Giuseppe Verdi's lyrical classic "Don Juan in Hell." "Saturday night concert. . .Sun., Dec. 8 at the Bushnell Memorial."

This is the third of Verdi's monumental work, "Man and Superman," completed in 1891. It is a trip down a road to Hell involving love, marriage, the population explosion, sex, pollution, and war on a nation-wide scale. The leading man is Don Juan, a hero, libertine, Cassanova, and modern man. Directed by John Houseman, it has received new acclaim as a comic master- piece.

Ticket information for the second Bushnell concert is available at the Bushnell (246-8907).
MHOBG’s “Club ‘T’” a Coup’d’ Etat

by Jim Wilson

Saturday night, we here at Trinity were treated to an interesting and unusual event sponsored by the Mather Hall Board of Governors—“The Club ‘T’” in the Washington Room. The normally sterile and unpleasant interior of the Washington Room was transformed by some secret ceremony into a night club type atmosphere, replete with waitresses, hard liquor, and the fabulous Ramsey Lewis Trio.

It seems to me that this was one of the best MHOBG productions that I can remember. The whole idea from concept to completion was obviously well planned and executed. It was a marvelous novel to festering eyes that get pulled off at Trinity. In the past, school sponsored entertainment here lacked imagination if not talent. The idea of “The Club ‘T’” was realized under the name of Norman Luxemburg, Peter Mindrich, and their cast of characters should be thanked and congratulated for their efforts in our behalf.

ART ALIVE

by Dan Keiman

Ramsey Lewis making music at the Club ‘T’

was transformed by some secret ceremony into a night club type atmosphere, replete with waitresses, hard liquor, and the fabulous Ramsey Lewis Trio.

Ramsay Lewis informed the audience of his, displeasure in a remark concerning the similarities between the audience and their parents. It’s to the discredit of Trinity that the audience took this as an accomplished compliment. The audience cannot be totally chastised for their actions. First of all they were in high spirits and were partaking more of the great club atmosphere than the exciting music. Also, Mr. Lewis is used to playing for quiet and attentive audiences. He soon realized that those standing wanted just to get loaded and looogn, (which is typical) and, really proved his amazing musicianship by playing to the crowd’s wants without sacrificing his musical message. The crowd and the trio got it together by the end of the night and needless to say the Washington Room was really cooking.

by Steve Roberts

‘Seventeen to One: One to Seventeen’

by Sandy Lab

We, who sat in the audience, on chairs arranged on the side of the wide open dance floor, on the floor, we who for the first time saw the narrow wooden panels lining the walls of the Washington room as ballet bars and the wide open dance floor as a true dance stage, we were very lucky. Because last Tuesday night (courtesy of MHOBG and The Dance Department) we watched the Theare Company along with two members of Trinity’s dance faculty Wendy Perrin and Risa Jaraslow, and guest artists Ragan Fry and Wendy Rogers presented not only provocative and professional dance, but also personal insights into the creative process itself.

Because Sara and her co-artists were so willing to share their thoughts on the dance by means of a question and answer session after the performance, we were able to see the work on different levels, from varied perspectives, and with a more sophisticated artistic eye.

The first clue to this creative process is evident in the work’s seemingly cryptic title: ‘Seventeen to One; One to Seventeen’. While Sara, Wendy, and Risa Jaraslow choreographed the major dance, Sara, Wendy, and Risa Jaraslow choreographed a separate duet (danced by Ragan Fry and Wendy Rogers) which was to be a sub-plot of the major theme. This sub-plot is the “one” in the title and the larger dance is the “seventeen to one” rhythm.

The dance begins with the three primary performers in sweat pants and gym shoes and the duet in leotards, Wendy, Risa, and Sara start the basic phrase in a close set line, twisting and writhing in no apparent symmetry or specific characterization. But soon we notice that there is a continuous, deliberate flow of contrasting movements, a junction of all three bodies. They pull apart here and join again there; they rush madly about the floor and, without warning, simultaneously halt. They form a great machine whose gears turn upon each other, relying on the entire motion for the momentum of each.

Again, we see the spasmodic movements of isolated parts of the body—the shoulder roll (sometimes reduced to a shoulder shrug), the nervous flutter of the hand before the face, the general marionette quality of these dancers who move as if wiggles were attached to their delicate wrists and shoulders. But all of this remains in the continuous one to seventeen, seventeen to one rhythm.

With the rhythm comes the character of the dance. Sara, Wendy, and Risa wind their way around the room: at one point contortingly-lurching into each other, pulling their fuzzy dark heads together in a loving tableau and then dropping to the floor one by one; and at another point almost furiously, as Sara and Risa break into a duo and Wendy, oblivious, spins off in the opposite direction. The piercing of isolation is of three bright stars ever dancing but never eclipsing each other, and two wandering, circular planets—the duet in leotards—who are sometimes on the periphery of the large dance, sensual and heavy in their movement, and sometimes right in the center of the larger dance’s orbit, providing a steady fixing for our eyes when we find ourselves lost by the whirlwind actions of the primary dancers.

In fact, one question seriously challenged the artistic sense of having the dancers constantly blow apart from each other so that the audience is required to decide which dancer to concentrate on. It was described as a "negative experience" because it destroyed what has been traditionally stressed as the all-important theme in art—its "wholeness". Sara first of all disagreed that art must always be intrinsically whole, and secondly she declared that art should require its audience to make decisions, to think. Actually, one of the major themes of this dance was its surrealistic structure—bits and parts that can stand very well on their own but when connected (almost as a natural after thought) produce a larger impression. Moreover there was a dramatic tension and excitement created as we watched Sara and Risa look to Wendy for their cue. If we must insist upon having it, there was the whole—fragments which flow between Sara, Wendy, and Risa. That only connected these dancers but charged the air with their energy and vitality. Only at the end of the dance, when Sara did her solo, were those connections broken. She was a wonder. Sara is a small woman, but she looked tall and willowy because she used every inch of her body with an elegance that merged modern dance techniques with the old paint attitudes of ballet.

The dance, the craft itself was superbly enjoyable. But beyond even this emotional pleasure, there was an understanding and sympathy that we felt what Sara, Wendy, and Risa explored and explained is the creative process is a process of thinking. In constructing this dance over a period of months, clashes of fragments, intuitive movements, and impulsive ideas were followed and carried out. The three played music as a stimulus but never as a basis for the creation. Wendy’s long sleeves that she had kept pushing back during one rehearsal actually provided the idea for one of the twenty-eight fragments.
Updating A Hackneyed Holiday

by Nancy Heine

The Alternate Christmas Catalogue is a tool for actualizing the alternate Christmas, for putting substance back into an increasingly hollow holiday. Divided into four segments, the book opens with a series of alternate views of Christmas. Articles entitled "Philosophy of Giving," "On Creative Deprivation" and "The Hidden Price Tag" explore the evils of a commercial Christmas and the need for humanization of the holiday.

In a subsection called "Alternative Celebrations" the alternate Christmas idea is expanded to include other holidays. Readers' letters suggest new ways to celebrate birthdays, weddings, graduations— even funerals.

But the body of the book provides concrete ideas for recharging the worn Yuletide event. Addressed of political, environmental and religious organizations are listed so that readers may contribute to their causes on behalf of friends and family rather than giving material goods.

The Wilderness Society, the Friends of the Earth, the American Civil Liberties Union, the Gray Panthers and a number of church groups or even to divert money to people-and-earth projects.

Record Review

Be-Bop Deluxe: Axe Victim

by Reynolds Underdohn

Be-Bop Deluxe is yet another glitter band from the United Kingdom, and decadent to the core. Their specialty is rock madness, which they fearlessly apply to their debut album "Axe Victim." The LP is an exercise in firstrate musicalhip, interesting lyrics, and slick production in the English tradition. The album is excellent, with a well-balanced assortment of hard rock and slower-paced tunes, all convincingly executed.

The members of this organization are: William Nelson, lead guitar and lead vocals; Ian Perkin, rhythm guitar and organ; Robert Bryan, bass guitar and sometimes vocals; and Nicholas Chatterton-Dew, drums and percussion. All are proficient musicians, but William Nelson is the special interest as an astonishingly good guitarist. He sings, he plays a bravura "No Trains to Heaven," pulling the rest of the band behind him with soaring, flowing, wailing guitar licks, and vocal grace and trick slyness.

"Rocket Cathedral" feels his weight, as he struggles and twists tortured notes from his Les Paul, viciously asserting his position in the galactic expanse of the recording studio.

All the songs on this deranged pronouncement are exquisitely outrageous. "Rocket Cathedral" is especially good in its bizarre musical and lyrical statements. It features the voice of Robert Bryan, a welcome change from Bill Nelson who, although really quite good, sounds too much like David Bowie for comfort. "Jet Silver and Darkness" the last cut on the LP, is Be-Bop Deluxe's supreme tribute to decadence, complete with orchestration and angelic (or satanic) choir in the background. The song extolls the sensations of beating batwings, twin demons screaming, and bedding down with Darkness itself. The song is a true pessimist of Hellish proportions.

Despite potential incredulity in regard to the band's appellation, one should find Be-Bop Deluxe to be a tasty group. They are well-knit, they write well, they play well, and they are indeed at times a welcome diversion. Connoisseur and neophyte alike may find Axe Victim in the "be well-knit" section of any well-stocked record store.

The Tripod Arts Staff would like to publicly thank Meri Adler (Box 1812, phone 246-6665), as soon as possible. Thank you.

Good Food

Be-Bop Deluxe: Axe Victim
**Hockey Notes**

All of Trinity's nine home games will be played at the newly-renovated Glastonbury Arena on Thursday nights. Season tickets may be purchased by calling Trinity, 21 points; Nichols, 12 points; Plymouth State, 4; Central Connecticut, 3; Middlebury and Boston State, 2; and Bridgewater State 1. The Ferris Athletic Center Main desk.

**Frost Stats**

**TERM PAPERS. THESIS, EXECUTIVE ELECTRIC.**

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**Bucklin**

Tim Ghriskey and Rudy Monteglas are still hoping to number one position at the team's expectations.

The first three games on the schedule are against Division I teams in the Eastern College Athletic Conference, so Coach Dunham expects to have an opportunity to play in the opening game against the undefeated, seemingly unbeatable Independent II. The Independent II had been left running down, while scoring themselves on a long passing play. Kent waited for Trinity's mistakes and Independent II was able to defeat a strong AD team to squeak into the final championship game against Nichols. The Independent II quickly established their dominance and offense on the line with one wooden leg, and Jeff Clark, who showed nerves of steel as offensive fresh for the 1974-75 Intramural Crown, although PKE now stands fourth in the race for the fall season.

The soccer Intramurals continued this weekend with the seeded games of the season. The first three games on the schedule are against Nichols, having just that. PKE now stands fourth in the race for the 1974-75 Intramural Crown, although PKE now stands fourth in the race for the fall season.

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