

# UH NEWS

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press

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-drawing by john zanzai

## S.F. EH?

The U.H. NEWS, LIBERATED PRESS wishes to extend some awards and some sanctions to various representatives of our and your S.F.A. (Student Faculty Association) for meritorious service and malaevolent disservice. In the eleven meetings so far this year several S.F.A. representatives have created astounding attendance records.

The U.H. NEWS gives its first "gold star" to MISS TONI MARIE ONORATO, the only non-officer with a perfect record of making every meeting. She represents the Junior Class of Arts and Sciences. "Silver Stars" are awarded simultaneously to HOWARD M. GROSS, JAMES CARTER, LINWOOD A. LIBBY, and JANE CHASIN, who have only missed one meeting each.

The U.H. NEWS presents its "Brother, did I sell you a bill of goods" Award to DR. WILLIAM A. TESO of the school of engineering as well as TED COHEN, Sophomore A. and S. and CRAIG RANDALL, Sophomore Music. Dr. Teso has yet to attend a meeting, while Ted Cohen appeared at one and Craig Randall signed in for two.

Vice-president M. KEVIN FAHEY and Secretary RICHARD PRONOVOST both earn "I know my place in Life Award" for skipping three meetings to play intramural football for their fraternities. Meanwhile, CLAUDE SCHLEUDERER, JIM DIAMOND, HELEN WATSON, and ROBERT BRODY receive the "Well... you see there was this demonstration" Awards for striking on November 5, Election Day.

There will be an S.F.A. meeting this evening at 8:00 P.M. in the Faculty Dining Room. Scorecards will be provided to all who desire them. Why don't you go and see who represents you doing his thing. It's a nice high.

-jack hardy, editor

## Biafra-A Struggle For Independence

On May 30, 1967 Biafra (S.E. Nigeria) was declared an independent nation. The refusal of Nigeria to acknowledge Biafra's secession has resulted in a civil war with over 300,000 deaths. Nigeria's blockade, which completely surrounds Biafra, has prevented the importation of food and supplies which are desperately needed to end the mass-starvation of Biafra's people. (The Ibos).

The assassination of the Nigerian Prime Minister by a small Ibo military group in January of 1966, gave the Ibo hating groups, of Nigeria, what they were waiting for. A reason to exterminate all of the Ibos. These anti-Ibo groups retaliated by ruthlessly murdering 30,000 Ibo men, women and children. The Nigerian government did nothing to stop this and didn't make any effort to punish the murderers. In addition to this, Gowdon, the new Nigerian Prime Minister, divided Nigeria into 12 states which were divided in such a way as to deprive the Ibos of territory, oil fields, and access to the sea.

The Ibo people have only one goal to live for-belonging to a country where they are not discriminated against. As one dying Biafran mother said,

**"The Nigerians despise us and murdered us to get rid of us. We say 'fine, we will never go back to you or bother you again. Now just leave us alone.'"**

The countries of Russia, Czechoslovakia, England, and Belgium have given their full support to Nigeria by supplying the planes, tanks, and other weapons needed to exterminate Biafra. France and Portugal are giving indirect support to Biafra by smuggling what little they can through the Nigerian blockade by relief air lifts while the United States has made it clear that politics do indeed count and that it will not risk offending Nigeria by mounting its own relief air lift to Biafra. As President Johnson declared, "We have no intention of interfering in Nigerian affairs."

In reply--  
 "To hell with whatever side you're on" said one relief worker. "There are thousands of people dying in that bit of Africa. If we don't get some food in, there won't be any Biafrans left."

Nigeria's military tactics concentrate on civilians, for its air attacks are directed mainly on hospitals and missions. An estimated 10,000 Biafrans (mostly women and children) are dying each day, for if starvation fails, the merciless Nigerian soldiers, who practice mass murder in captured Biafran towns, will be sure to succeed.

The failure of Red Cross, UNICEF and other relief organizations to open a neutral air route into Biafra has resulted in the wasting of 2,000 tons of food and medicine stored in warehouses outside Biafra. Although many countries have donated these supplies, no country has made any attempt to directly intervene on Biafra's behalf.

In some 600 Biafran refugee camps thousands of homeless people get one meager meal a day. In the towns and villages where the remainder of the four million refugees live, rats are sold for food. The price of smuggled goods are outrageous. An aspirin costs 14 cents; a bottle of beer--\$2.80 and a bicycle costs \$280.

Nigeria has stated that if the (so-far) unsuccessful peace talks should fail, they will crush Biafra within three weeks. Nigeria has, through many ways, shown complete genocidal intentions toward Biafra. Biafra can only continue her struggle for existence within a world that has NO MORALS.

IT IS REALLY GREAT TO LIVE IF SOMEONE LETS YOU!

-nick gallucio

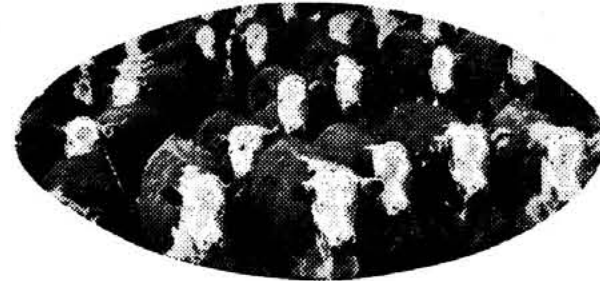


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HEREFORD STEERS

## Mandate For The Destruction Of American Society

With the steam of the radicals comes suppression and reaction from society. Now society is undefined and the total effect is the gossip of the conservatives. The gravity of this effect is weighted upon the backs of the liberals who are usually, without due process, found guilty and condemned. The theme of revolution has gotten lost in the tempo of talk; the theme has gotten lost in the bag of an aggravated society.

But beneath all the "fevour", what is at stake is the concept of Americanism and all which comes with it. The Liberty; The Freedom; The Hope; The Brotherhood.

The majority of the country has gone conservative; and to rest. However, what is being conserved is not the concept of Americanism. What is being conserved is the coin of the affluent; They live; they live well they must live better.

Of course there is nothing so bad about trying to live better. But then there is the expense; One must take; one must lose. The effect is felt, not only on the softer rugs of the holding class, not only in the nibble of another rat in the squalor of the slums; but on humanity itself.

The question now arises: Can conservative society truly believe in the four virtues of Americanism?

Is humanity lost somewhere in the scramble for materialism?

But then, if the country is conservative in the majority, and if this majority is insensitive: - does the country really stand for the four virtues on which its foundations rest?

Maybe the liberal element is trying to arouse new sentiment in the American majority:

Maybe the liberal element is trying to find that lost humanity:-

Maybe the liberal element is trying to push the majority off its perch so that it will take another look at where it is sitting.

Now the conservatives have a tendency to resort to the word "unamerican", to describe the liberals. This term has come up time and time again to haunt the platform of the liberals. But if one must take this risk in order to overstep the conservative counter, then this step must be taken.

Now the ideals which America purports, whether

exemplified or not has been the axle of the American Chariot. But as time has gone by the metal of the axle has been replaced by economy. The wealth which ideals have created has turned its sword against its mother; the ideals of America are being destroyed, being consumed by the economy.

Among those conservatives who have come to acquire the benefits of American ideals, there is a growing lack of concern for humanity. The idea now is not to ravage Wall Street, nor to burn Philadelphia, but to understand them, to understand the other side of any magnificence - the scorch of its vitality. This is where the conservatives have failed.

America has created a giant class of affluence. This class forgets the ideals which have given it affluence but demands its respect. Some leaders themselves have been the eiptome of this attitude. How, in this age of social tensions can one respect a man of this attitude? "If you have seen one slur, you have seen them all"; or the man who gives him the second highest post in the nation; How can millions of Americans support the view that we need "the police to run the country" in order to straighten it out. This is where respect is lost, this is where the American ideal becomes fuzzy in the eyes of the young. Also it is due to the myopia of the conservatives.

Deeply embodied in the voice of the truly liberal youth, there is concern; concern not for a bank account, but for American value of humanity. The value of mankind. The fear that "morals" do not of necessity advance hand in hand with the sciences" is apparent and evident in today's society. In order to progress conservative America must take cognizance of this truth. The conservatives who support the coin and not the virtues of America, those who repress the poor by their attitudes and their oblivion of humanity, those who are lost in their vaults of affluence, those who do nothing but advocate police control of slums and those who because of lack of insight and reality; these are the people who will destroy America, therein lies the pen which writes the manifests for the destruction of American society and ideals.

Ewart C. Skinner, associate editor



# Letters to the Editor

## Open Letter

You write that there is for you one who is great and wise, the one who gave us the doctrine of the Eternal Wheel of Rebirth. I don't know whom you mean, but suspect that it is Buddha. But the doctrine and the parable of the Wheel of Eternal Rebirth is not a discovery of Buddha; it had been in existence long before him, and what Buddha was concerned about in his hundreds of sermons is not the doctrine of the Wheel of Rebirth, but his new doctrine of the liberation from eternal rebirth, of the way to Nirvana.

Frankly, I have the impression that you young people today make things altogether too easy for yourselves. You speak of Buddha, and love him for thoughts that aren't his at all, and don't see what it was that he lived and worked for. You are quickly done with everything, you make broad, hasty use of whole religions and world-views, and after the most superficial reading you are quite prepared to make a judgment on Buddha or Nietzsche. I must say I don't have any use for that. You have a hundred times more energy, care, and dedication for rowing or swimming practice. All right; but then stick to sports and forget about culture.

You are full of striving, you have great longings, you have many dark impulses that must be sublimated somehow. What you don't have is RESPECT. It isn't your fault. But without respect all culture is bad culture, and the pious attitude of a good dumb American boy towards his rowing instruction etc. is more fruitful than the perspectiveless, disrespectful indifference and the evil nihilism with which you grasp everything intellectual to yourselves and immediately throw it away again. I have no use for that.

The terrible confusion of our time is also being endured by us older people, not just by you, the young, and we older people can also easily discover that human life is a stinking, dubious affair. We (I really can speak only for myself, but I assume that there are others like me in my generation) try to make ourselves clearly conscious of the despair (one attempt at it is STEPPENWOLF), but we also try, in spite of it, to give a meaning to this seemingly meaningless, horrible world; we try, in spite of it, to relate it to something transpersonal and transtemporal. STEPPENWOLF is not just about jazz-music and girls, but about Mozart and the Immortals. And so my whole life stands as an attempt towards obligation and dedication, towards religion.

I do not imagine that I could found, for myself or for anyone else, a new religion or a new dogma or way of devotion. I have stuck to my post, and even when I have to despair of myself and my time, I hold firmly to this -- not to throw away respect for life and for the possibility of its having a meaning, even if I must stand alone, even if it makes me ridiculous. I don't do this out of any hope that it will make me or the world any better, I just do it because I can't live

because I can't live without some kind of respect, some kind of devotion to a god.

For example, what are you really saying when you call life a great paradox, because reaction and revolution, night and day, always resolve into one another, because there are always two principles that are always either both right or neither right? All you are saying is that life is incomprehensible to your understanding, that it obviously goes on according to principles other than those of human reason. We could conclude from this that we should spit on life, or else that we should face the incomprehensible with respect and not with scepticism or disappointment, and that what

we see is not a stupid paradox but a wonderful oscillation between many pairs of poles and counterpoles.

In short, I don't know how to come to an understanding with you. Perhaps you had an unusually difficult time of it when you were younger. Well, for adults who, insofar as they had reason and conscience, had to endure the war seeing and judging, 1914 was no easier than it was for young people. They at least went off to war with songs and great ideals--until it was lost and they

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## Roth Station

Dear Mr. Rinaldi,

Your statement that the Roth family has dishonored the memory of Louis K. Roth by allowing WWUH General Manager Clark Smidt and the Executive Board to change the radio station's name from the WWUH Radio Station to the Louis K. Roth Memorial Radio Station is not only disrespectful but invalid.

The radio station did not solicit its funds from Mr. Roth. For many years, of which I believe you are unaware, Mr. Roth was an active participant in university life, seeing the university develop from a grassy expanse on Bloomfield Avenue to the beautiful complex of buildings which now stands. Furthermore, Mr. Roth was concerned about innovation and progress in all phases of life: culturally, academically, and in the fields of business and communications. The field of communications was the mainstay of his life; from 1920 until his death, he was involved in radio and electronics, working to create innovations in the field.

Therefore, the radio station in changing its name to the Louis K. Roth Memorial Radio Station did so because Mr. Roth was a knowledgeable man with deep insight and concern for young people. To assume that the gift implied a desire to influence future policy-making of the station is a negation of the spirit in which it was given.

Sincerely yours,  
Lonnie Roth

## Nine to Five

"Is it possible that university professors are more apt to be interested in research than teaching and opportunities for confrontation with students? It may be that professors are more concerned with research and publishing because they hear that you publish or perish when engaged in higher education. It may be that the kind of recognition valued by too many faculty members leans toward academic destruction or other professional awards than to satisfaction derived from having made a direct contribution to the education of students. Let it be said that a university's goal is the intellectual growth of its students, their development of both technical competence and intellectual integrity, and not in professor's research or publishing except as these serve this ultimate goal.

The statement quoted above appeared in the December 4th issue of The Liberated Press and was made by Dr. Raymond Koch of the School of Education. We would like to reply to his views. First, the involvement of faculty members in research and scholarly endeavors is not only beneficial to

high quality teaching but is necessary and desirable. Indeed, the intellectual growth of students depends upon exposure to faculty members who themselves are intellectually growing. There is nothing more intellectually defeating than being confronted with teaching which evolves only around textbook material and does not include critical discussions of the text itself and of conceptual, as well as factual, material. Now, in order to stimulate and excite a critical analysis of textbook material and concepts a teacher himself must be competent to raise appropriate questions and lead his students to do so also. There is no other way that we know of for a teacher to achieve this than his own first-hand involvement in research which itself demands constant, critical analysis of factual and conceptual material. Secondly, research involvement by faculty members gives students a feeling of the importance of the material which is discussed in class because obviously if the teacher himself is dedicated to research in this area his students will come to feel that the field is important enough for them also to become personally involved in. This is in large measure what higher education is all about: the development in students of the conviction that the pursuit of knowledge is a worthwhile, necessary, and personally gratifying activity.

There is no question that research involvement by a faculty will reduce the amount of time available for student contact. However, this also will result in a much more productive use of the time available for students. If a faculty member has nothing but time to offer to his students it is questionable as to whether he serves an appropriate role in terms of the goals of higher education. Furthermore, universities have been and continue to be centers for the pursuit of knowledge. Therefore, they have a responsibility in this area. If not, precisely from where will new knowledge and critical reevaluations of present knowledge come? Certainly not from universities whose faculties have nothing but time to offer to their students.

It should be clear that Dr. Koch's statement that a university's goal is "...not in professor's research or publishing except as these serve this ultimate goal," is an unacceptable point of view. The ultimate goals of universities cannot be achieved in the absence of research and publishing.

Tracy L. Simpson  
and  
Willard M. Duff  
Department of Biology

## Our Own Book

(Editor's note: The campus book store, in Gengras, is reported to have liberally stocked up on the following new works, specially published for the Xmas trade. Students and faculty with I.D. cards will get a 1/3 discount.)

"The Psychology of Maladjustment," by David D. Komisar.  
"Theatre of the Sixties: A Nude Deal?" by Edgar L. Klotten.  
"Modern Management Malpractice," by Edward F. McDonough.  
"Psychedelic Poetry and the Salt-Free Diet," by Alan Brody.  
"Babies and People Are Beautiful" by Eugene T. Sweeney.  
"The Academic Mind: Myth or Mystery?" by Peter K. Breit.  
"You and The Pill: God, Man and Armageddon," by John W. Adley.  
"Adults for a Demented Society: the S.D.S. Comes of Age," by Darryl B. Baskin.  
"The French Quarter: A View from Within," by Michael J. Drouilhet.  
"Sex and Society: A Plea for the Vegetarian Conscience," by Louis H. Sampliner.

--Anonymous

## Curfews

To the Editor:

During the past week the administration considered and approved a Judicial Board resolution calling for the elimination of weekend curfews for upperclass women and extension of freshman curfews. The resolution was approved on Wednesday night, just two days before a planned curfew protest. This might be cited as an example of the power that the UH student body has over the administration (that is, just the THREAT of a protest in the form of a curfew walkout scared the administration into immediate action), or it might be simply be a coincidence that action was taken just prior to the protest.

The sad part is that no one seems to know exactly what happened. The leaders of the protest were not even aware of the Jud Board resolution, and the administration claimed to have no knowledge of the protest. Assuming the honesty of both groups, this is a perfect example of the lack of communication between the administration and the student body.

Not surprisingly, many members of the SFA, supposedly the main link between the administration and the students, were as much in the dark as everyone else. I suggest that it is the duty of the SFA to keep abreast of official administration and student actions and plans in order to keep the student body informed. There is a vital need for the administration to work in conjunction with the students, rather than in opposition to or in ignorance of them. With the almost total lack of communication which now exists it is very possible for serious misunderstandings to arise which could be very easily avoided.

Hank Mishkoff

## Congrats!

Dear Mr. Hardy:

I would like to join my congratulations to the many-voiced chorus you have evoked. As everyone now knows, polyphony is much more demanding than harmony, and much more satisfying to the intellect. The student newspaper is incomparably superior to anything of the sort previously produced in our University. This may seem to be damning with faint praise, so I will add that you challenge and survive comparison in a wider sphere. At last I need offer neither apology nor extenuation on other campuses, nor hear murmurs about the bland leading the bland.

Sincerely yours,  
John H. McGavern  
University Librarian

## Christ & Hardy

Concerning your statement that Christ "did not resort to extreme measures designed to shock the public into a direly needed self-appraisal by desecrating their values -- his tactics were more subtle." The first thing which we must remember if we believe the Christian story is that Christ had one main purpose -- to die at the hands of his enemies. A passive individual would have received scorn but not the demand for death. Christ had to use the shock therapy, as such. His faithful elite consisted of smelly fishermen, a one-time prostitute, and ex-tax collector, and undoubtedly other misfits of society. He hostilely attacked the public officials with phrases such as hypocrites and Vipers, overturned the money tables -- a commonplace capitalistic structure, broke the Sabbath -- indeed more serious than in the breaking or pornography laws, and instructed the people not to do as their priests did. Hardy who (1) has aligned himself with new leftists (who are indeed misfits of

our society) (2) blatantly attacked the public officials, (3) dented the capitalistic system and (4) allegedly has broken the pornography laws. If one uses subtle tactics and the other one doesn't please point out the errors of my way.

Bill Clement  
Staff Chaplain

## Education

Dear Editor,

We understand your plea for empathy. For the last two months Dean Starr has been having by-weekly coffee hours for all interested in Education and the school of Education. Many of the student demands that were made last year were met. The coffee hour was one of the demands. At the coffee hour the Dean is available for a dialogue on what is happening in Education and where the University of Hartford School of Education is going. All Education majors and other interested students are invited to the next meeting on Thursday December 12, 11:30-1:00 room U135. Thank you.

Respectfully,  
Liz Favata  
President Student Education  
Association

## Wipo Again

Dear Editor:

It is escape from reality that confronts the mind  
Every minute of our existence,  
we long to escape.

We are a people that wish to be orbited into lunacy and a world of the unreal that is so very real. Understanding this, we forget ourselves and escape once more. Drugs or drink are not strong enough now.

We freak on ourselves and on our minds now.

We aren't happy unless we intellectualize on the why and wherefore of being happy.

(This is due to a change in typewriter -- author's note)  
This school is on one big ego trip.

Everyone is in his own little world and cannot see beyond the wall of his own egocentric awareness of his problems.

You may not call this a poem, but I do, therefore it is a poem. You are the one with the hangup, not me.

Conformity is a hangup. If you call this poem a non-poem, you have the hangup, not I.

I am writing this stoned, but the same idea is there on this paper; stoned or straight, no matter.

WAKE UP UHA, BEFORE YOU  
KILL YOURSELF WITH HATE.

Michael Allen Steiner

## Business Student

Dear Mr. Hardy,

Your smut ridden paper has gone too far. The dirty words and pictures are not enough -- but to put the father of our country, George Washington, on the cover of your dirty tabloid is the most outrageous slur on American History yet. To associate a hero like Washington with a filthy college paper and put a communistic slogan from Lenin underneath -- words cannot express my dismay.

A Business Student

## Ballpoint Dirt

To the Editor of the UH NEWS  
LIBERATED PRESS:

After observing the amusing commotion set into existence by "the" (innocuous) cartoon of November 13. I find it interesting

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# Inaugural Address

by E.T. Sweeney

Greetings--From the New Dean of Student Relations (I think that's what the Chancellor has decided to call me. Before this experiment is over I'm sure he'll think of some other names). My own suggestion, when asked what I thought the title should be, was that I should be considered as a sort of "On-the-job Research Professor of Student Affairs an Urban Campus," whatever they might want to call me. Frankly, the term "Dean" has always struck me, as I suspect it has most students and faculty members, as at least mildly pejorative. Perhaps, when you have finished this article, you will think of some better terms.

### ON DAME RUMOR

I do believe it my duty to scotch some of the rumors being bruited about:

1) There is absolutely no truth to the rumor that Mayor Daley (and his Irish Mafia) spurned the post when he learned that blue serge suits were "out" on campuses and that, of a consequence, being the only resident UHar to have been associated with the Cook County Democratic organization, the administration turned to me;

2) You may have heard that this is a subtle plot to get me out of the history department -- it is true that the Messrs. Brayfield, Chiarrenza, and Jensen all sounded uncommonly cheerful when I discussed this new appointment with them -- but since they're all good friends of mine I assume that their pleasure came from the fact of my "promotion." And with friends like that . . . ?

3) There is also a report that the Administration thought to silence me by making me one of "them." When you learn the real explanation of how I got this job you'll realize that if, indeed, they ever thought that, it can't happen here;

4) The true story of my new appointment is as follows:

Some weeks ago I met with Chancellor Woodruff to discuss a number of matters, among them the fact that I was not promoted to full professor this year. He explained that he knew I had made some contributions to the growth of the U. of H. concluding his statement with, "but what have you done for us lately?" I responded: "I'll be an S.O.B.!" To which he cleverly replied, "Oh, you want to be a Dean. Well it just so happens we have an opening." And here we are.

Perhaps I should explain the conditions under which I took on this assignment as well as the assumptions I have made about what we can accomplish here at Uhar together. If you read my article in the Liberated Press of Nov. 13 (Att: Jack Hardy: If convenient, and if you think it wise, or necessary, you might reprint that article) you know something about me and about my assumptions about what we can do here.

The conditions were these:

1) That I be permitted to teach one advanced course each semester, thus affording me a PIED-A-TERRE of sanity, reason, and dialogue in the rather confused world of today which finds so many focal points on college campuses;

2) That I not be expected to serve in this capacity after September, 1970. (I should report to you that I was asked, "supposing you fall in love with this job?" To which I replied, "If this happens please send me to the Institute for Living for observation.");

3) Most importantly, that my nomination to this new post of Dean of Student Relations be ratified in some suitable manner by the student body. The administration and the faculty (through the Senate) have asked me to take on this task, but my constituents -- the student body -- ought to have a vote over my appointment if they find it unacceptable. Perhaps the SFA could (and will) do this, but since their role in such a matter has never been defined, I would like to have some sort of spontaneous response from a sizeable number of students -- faculty, too -- if they will. Without this kind of support I doubt that I will be able to accomplish many of the things that you and I deem important. To that end may I request

that you drop me a note (I hope that you will sign it, it may be anonymous if you wish) telling whether you approve and/or will join me, in this effort to enable the University of Hartford to fulfill its great potential and enable it to become a beacon illuminating the path that a private, urban university should follow in these questioning, exciting, and even dangerous times.

Frankly, without this support I shall return to the schedule which called for me to take a sabbatical this spring. At a time when the

"publish-or-perish" syndrome has been escalating hereabouts, a man must look to his own self-interest. At base, my interests (for nearly twelve years) have lain with this university, especially its faculty and students, and their continuing quest for excellence. But a man must cultivate his own garden, too. In this new assignment it is my hope that this garden will be the entire campus community, most importantly the student body to whose interests my concerns will be primarily addressed.

Please let me know if you will join me in this effort. Without the support of students and faculty a Dean of Student Relations can accomplish but little. In short, I view this new venture as one which affords me an expanded classroom in which to teach -- and learn. (Too often administrators neglect the important role of teacher in their activities, and I would insist that the most important role of any administrative leader is that of teacher.) In any case I can but state, as my classes have always known: "Good students make good teachers. Please be good students in this broader classroom enterprise I am about, with your approval, to undertake; thus you may be able to improve my teaching and, more importantly, enable this school to move the more rapidly to fulfillment of its great potential.

I have many questions and few answers regarding the many things that I suspect our university can and should begin to do. I will attempt to suggest some of these matters in a series of papers that, I hope, the Liberated Press will publish in the months ahead. However, for the past several weeks, and until February 1, I have been and will continue to be wearing (at least) two hats. I hope that you will bear with me. In the meantime the university community has a right to know, however hurriedly and unknowledgeably I may set this forth, some of the things I hope to accomplish and what is on my mind as I essay this new assignment. The rest is up to you, the members of the University of Hartford community.

It has always been my belief that a university is a special sort of community, mainly concerned with the exchange of ideas and their implementation; a sort of cool enclave insulated (but not isolated) from the larger community wherein a more rational world can be implemented. The world, and these United States, needs this; we at the U. of H. can do it. Thus I invoke the rule of reason for the months of work before us all. As it has been a ruling principle in my traditional classes, so I hope that it will obtain in this new and much larger classroom with which I will be involved.

Let me explain why I have used this analogy of the greater classroom: I am, at heart, a teacher, and this is the way I see things. I am also a modern U.S. historian and as such can "tell it like

it is" better than most people regarding the present circumstances of our society in which there are so many more questions than answers and where it is necessary to update old and create new institutions to get on with the job. No one really knows, in these rapidly changing times, quite what the "new" university will be all about; few would attempt to write a job classification for the task I have undertaken. I'll need the assistance of all of you to discover the things we must accomplish together.

In the absence of the due processes I called for in my previous article -- and we already have some of these through SFA, the Faculty Senate, the Resident Judicial Council, the new Task Force on University Goals, but we need more -- this rule of reason I have invoked, and the CORPUS of campus common law that exists here (and on other campuses), will have to be operative until we find new and better methods for resolving ongoing university problems that must be dealt with from day to day. We have a fresh slate here, a TABULA RASA, as it were. Let us then reason together and work together, in this relatively untrammelled institution, to write a new script and show the way to others -- as a true university should -- in this greatly troubled world.

Eugene T. Sweeney

Footnote: 1. Contrary to your prurient belief, this is an ejaculation used in moments of stress by a group of distinguished former students of mine known as "Sweeney's Old Boys."



J. W. Addler



E. T. Sweeney

## Sweeney Will Head Student Relations

Creation of the Office of Student Relations at the University of Hartford was announced today (Wednesday, Dec. 11) by Chancellor Archibald M. Woodruff.

The new office, Dr. Woodruff said, will have overall charge of student affairs, plus responsibility for reviewing current student programs in relation to future needs.

Dr. Eugene T. Sweeney, associate professor of history, has accepted appointment as Dean of Student Relations. Prof. Sweeney, accepting the new post on an interim basis, has asked to resume his professorship in the spring of 1970.

John W. Addley, who has been a UofH administrator since 1957, exchanges his position as Dean of Students to become Dean of Student Activities. Dean Addley will manage student facilities and services, which are based mainly in the Gengras Campus Center.

Primary reason for the organizational change, Chancellor Woodruff declared, is the need of adjustment to the changing pattern of student, faculty and administrative relationships. For example, Dr. Woodruff pointed out, about one-

third of all full-time students are now housed in campus residence halls.

"The area of student relations," Dr. Woodruff said, "has changed enormously in the past decade. The concerns and activities of the student body are broader and much livelier. In addition, our physical facilities are unrecognizably different and far more expensive and complex to handle. Hence it has become necessary to expand our responsibility for student affairs."

To avoid a "narrow" approach in making recommendations for the future, Chancellor Woodruff emphasized that Dean Sweeney will consult with students, faculty, administration, regents and alumni, as well as with sources outside the university, as appropriate.

Popular with students and highly regarded as a lecturer, Dr. Sweeney will continue his classroom work next semester, when he introduces a new, upper-level history course in "Evolution of American Diplomacy." The rest of his time will be spent at his new office in the Gengras Campus Center.

## Shadow School

by R.W. Skinner

The Shadow School is becoming more substantial as its discussions move from hypothetical goals to practical means. Acknowledging the status quo and attempting to understand it, the scholars in the "Idea of a University" group go BEYOND cynicism. They examine possible routes to a more effective and satisfying relationship of professor and student, leading to the student's growth away from the academic nippole.

### THE COMMUNITY? OF SCHOLARS?

Using Goodman's COMMUNITY OF SCHOLARS as a spring board for dialogue, the group met this Sunday to grapple and grow. The discussion ranged from the future of the Shadow School through the making of scholars in grade school, touching on Summerhill, punitive pedantics, the combination of academic and social education (with the attendant confusion of factual knowledge and emotional toilet training), and the unreadiness of the average college freshman to structure his education. The group zeroed in on the freshman as the key to the future of education, remarking that his ability is imprisoned in contradictions and inhibitions acquired in and before high school.

Dr. Schloss, as a veteran of attempts to innovate within the educational setting, confronted the group with the fact that the large majority of students, when given free choice in the matter, choose not to study. Neither he nor most of the discussants could find any practical justification for presuming the "normal" scholar. This

ended any hopes of converting the University AS IT NOW STANDS into a community of scholars. It appears that the ponderous majority of students, despite their ability to think when they want to, are quite happy to play the role of "nigger," saying "yes, boss!" to a system which quite correctly labels them incompetent, having made them so.

### ONLY YOU CAN PREVENT FOREST FIRES

While drawing this conclusion, the group only hopes to be proven wrong by ACTION -- action such as the whole bad row speaking out, destroying the myth that a class of more than ten can enjoy dialogue: action such as the avid pursuit and praise of a prof' who evokes interest and involvement; action such as the overt expression of disgust with the lecturer who makes use of our precious time and effort to douche the last spark of creativity from barren minds. Several methods to bring out the student's latent ability to structure his own educational environment were discussed. The experiments will be carried out over the next few weeks.

### DRAMATIS PERSONAE\* Y'ALL COME!

The active discussants were Baskin, Attenboro, Drouilhet, Schlenderer, Boss, Schloss, Lewis, MacDonald and Skinner. It is earnestly hoped that administration personnel will come to future meetings since they are invited to

(Continued on page 16)



# BAN THE BRA!



behold! our first contribution  
from a regent. Mr. Lee has  
always been one of our best....  
-jsh

## Tolerance

The word "tolerance" has a special meaning for engineers. It means how far from perfect something may be and yet be acceptable. The tolerance on a telescope mirror, for instance, may be a millionth of an inch. If the surface is out by more, the instrument is useless. Similarly, the tolerance on the foundation to a house may be an inch or more. Beyond that the building may not fit.

Engineers have learned that there must always be a tolerance. Nothing is ever perfect. However, the closer the tolerance is, the more you have to pay to keep within it. The engineer has been hired to design a mirror, or a building, and he arbitrarily sets the tolerance, to the best of his judgment. If he is inexperienced, the result may be very costly.

We have the same situation in human affairs, with some added complications. Who stipulates what the tolerance shall be? How do you ensure that a reasonable number of human beings stay within the tolerance? What do you do with those that don't?

In a dictatorial country, or a dictatorial institution, the problem is easy. One man can determine what the tolerance shall be. "If you're late three times, out you go!" And if a man does not like to work for such a company, or live in such a country, he goes elsewhere. This is a perfectly reasonable system, and it has worked for ages. The trouble is, it is a dictatorship. We have learned in the western world that a dictatorship, whether in a nation or a company or a college, is very effective in short term matters, but it will not remain effective over long periods. How does one replace a good dictator with another good dictator? How do you get rid of one who has gone sour?

So in our democratic society the tolerance is set by society itself. Sometimes we establish a commission or representative group to set it. Generally we establish it by mutual consent and unspoken agreement. This can become quite personal. Suppose you are speeding in a 40 m.p.h. zone. The trooper follows you at 41 m.p.h. He doesn't bother you. But suppose you are doing 55. He runs you in. And you accept it, because you really were speeding and taking chances. If he had run you in for doing 41 m.p.h. you would have thought he was a louse, and probably you would have lied before the judge. The law says 40 is the speeding, but the trooper established the tolerance, and when you were caught at 55 you accepted it, and paid your fine. You and the trooper had an unspoken agreement; the tolerance in speeding was somewhere between 5 and 10 m.p.h. above the posted limit.

In the broader case—the impersonal case—society has a variable tolerance—a grey area, not clearly defined, but one which is not exceeded by the wise. Consider the case of honesty in government. Of course people should be honest—absolutely honest. But they aren't. Society tolerates a certain amount of dishonesty in politics because it works. The "mutual accommodation" which occurs when one politician does a favor for another and the lines are not too tightly drawn, results in getting things done quicker, and easier. The money saved is often more than any money the politicians may have stolen. On the other hand, there are many examples of straight-laced reform governments which were so honest that it was almost impossible for them to act effectively. They seldom last long.

But there is a limit. There is a tolerance which the public demands—looser perhaps than it should be—but it exists. Woe betide the politician who goes beyond it. "Throw the rascals out"—and out they go, at the next election—the honest and the competent and the dedicated, along with the crooks. The general public, or any large group of people, are absolutely merciless in punishing transgression when their tolerance is exceeded. The Chicago police at the Democratic convention are a good example. They had plenty of provocation, and stood it pretty well, up to the limit of their tolerance. Then they lashed out. The innocent, the defenseless, everybody within reach caught it.

Of course people shouldn't react like that. But they do, and they have since the days of Moses. Wise men do not push the grey zone of public tolerance too far. Even unscrupulous leaders make sure that, if a reaction should set in, other heads are broken beside, or instead of, their own. But for them, too, there is a kind of public retribution, out of all proportion to the provocation. Too many excesses beyond the public tolerance results in laws, generally harsh laws, to limit them. The shouter for freedom, once he has exceeded the public tolerance, finds he has brought on greater restraint than he had before. The unrestrained fanatic brings on the fascist state.

Exceeding the public tolerance is easy when one is a member of a group. For a mob will do what a man will not. The situation is quite insidious. You look about you and see everyone doing the same thing, so it must be acceptable, and beside, you don't want to be "yellow." This has led groups of quite reasonable men with the best of motives to prevent others from exercising their individual rights—rights which those same men would support as individuals to the death.

Some of this philosophy may apply here at home. Perhaps the furor over four-letter words and cartoons is a case in point. However much of the student body, or the faculty, or the regents needed a jogging, the repeated use of the words and the attitude exceeded the tolerance of much of the student body, of the parents, and the community as well.

We should not underestimate the student body. For all that it is often apathetic and its tolerance is wide, and fuzzy at the edges, it has its limits. Once exceeded, it too can be ruthless, out of all proportion to the offense. One of the most subtle and devastating of its punishments is to withhold its confidence from those of its leaders who stretch its tolerance too often or too far.

John G. Lee



## Well-Fed Students Happy

by Pete Cunningham

Students seem to be quite satisfied with the food and service, the Ogden Co. is bringing to the UH cafeteria. The Ogden Co. assumed the UH cafeteria franchise on Dec. 7.

According to cafeteria manager, Mr. Samuel Broughton, further improvements are being planned for the immediate future. To be installed are several new machines near the food-lines. One machine will contain orange juice and lemonade for breakfast. Also, there will be two new hot chocolate machines. Instead of milk being available in half-pint cartons, the Ogden Co. is installing milk dispensing machines: three white milk; two chocolate milk; and one skim milk.

During last night's dinner-time, a special events meal was served. Dorm students had all they wanted to eat of a plentiful and varied buffet-style meal. The price was \$2.00 for unlimited portions for paying students.

Prices for cafeteria meals will be as follows: hot lunches, 85 cent; hot dinners, \$1.25; and \$2.00 for all special events meals.

During special events meals, the only people allowed inside the cafeteria will be those purchasing the only meal available -- the buffet dinner. The reason for the security is so that a cup-of-coffee buyer won't have the temptation of going back to the food-line to take advantage of the unlimited portion policy.

Definitely to be instituted by the cafeteria, is a new check-system of dorm students. In the very near future dorm students will be told where to get numbers to be put on the back of their I.D. cards. Then each time a dorm student goes through the food line, his number will be checked off. If a dorm student goes through the line for an abnormal amount of times for one meal, he will be questioned by the Student Food Committee.

Mr. Broughton hopes that students will not get irritated at the present delays because of shortages of silverware, plates, etc. It seems that the present stock of such items is low; however, the Ogden Co. has ordered enough new utensils, etc., to soon erase such delay problems.

## Now Theatre

With the accent on today's contemporary milieu, "NOWTHEATRE" -- a evening devoted to four diverse works -- will be presented for a four-night run Dec. 12-15 by the University Players, University of Hartford.

"NOWTHEATRE" will be directed by Mark Wallace, associate director of the University Players. The production will be staged in Auerbach Auditorium, on campus, with an 8:15 p.m. curtain.

For reserved tickets, phone (Hartford) 236-5411, Ext. 294 or 528.

"NOWTHEATRE" represents the second production of the college season. First item on this year's theatrical agenda was the Elizabethan blood tragedy, "Antonio's Revenge," offered Nov. 14-17 under the thespianic supervision of Prof. Edgar Klotten, permanent director of the University Players.

Mark Wallace, who will direct "NOWTHEATRE," is an instructor in theatre in the UoFH Department of Speech and Drama. He describes "NOWTHEATRE" as "a theatrical adventure from the underground to a high in the sky."

The "now" theatre, in Wallace's view, reflects certain contemporary attitudes toward what is called the "Establishment," and offers some positive solutions to the problems raised.

Part I of "NOWTHEATRE" evokes questions often asked by alienated young people. Two works are featured -- "I'm Really Here," a satire by Jean-Claude van Itallie, and Norman Hartweg's hilarious topical commentary, "The Pit."

In "I'm Really Here," Van Itallie paints a cutting portrait of Doris, a wide-eyed innocent who loses her heart to Rossano, a Parisian tourist guide. The piece is said to be a devastating satire of the

## UH Sponsors Lit. Magazine

by Bill Clement

The University of Hartford is sponsoring a literary magazine, entitled "Hartford Studies in Interdisciplinary Literary Criticism," which will serve as a forum for articles and notes on literary criticism as informed by any other art, science, or other scholarly discipline, with no restrictions concerning either period or nationality, or the extra-literary discipline involved. The authors will be literary scholars reasonably knowledgeable in the other discipline involved, or scholars in the other discipline who are reasonably knowledgeable in literature.

The magazine will be concerned with a variety of fields involved in literary criticism, including the motion picture media. The first issue of the magazine, which will be available in January, will serve as an excellent example of the editor's intentions. With the diverse interpretations of the movie-classic "2001: A Space Odyssey," a Symposium of authors have submitted articles for the first magazine, in relation to the movie. Dr. Alan Brody has written an article entitled "2001 and the Paradox of the Fortunate Fall," with another article concerned with "The Psychology of the 'Double' in 2001." Also in this first issue will be an article concerned with the poetry of Tennyson. Future articles under consideration include: "The Religious Beliefs of Trollope's Anglican Clergymen," "A Sociological Study of Arnold Bennett's Five Towns," Dickens' Use of Music in the Novels," and "Renaissance Florence and its Art in George Eliot's ROMOLA." As can be noted, the magazine concerns a variety of different ideas and topics involved in the field of literary criticism.

The General Editor of the magazine is Dr. Leonard F. Manheim, Professor of English at the University of Hartford. Previously, Dr. Manheim was editor of "Literature and Psychology," a journal devoted to literary criticism as informed by the various schools of depth psychology. Dr. Melvin Goldstein is the Associate Editor, with Gorham Munson, Editorial Consultant, and Dr. Yasha as its Chairman of Board of Advisory Editors.

All those who are interested in a subscription are urged to see those mentioned above.



wholesome, all-American female blonde.

"The Pit," a John Golden play published in the "Tulane Drama Review," makes short shrift of what it considers to be "Establishment" values and functions. The "hero," Anselm Froth, attempts to extricate a child, symbolically named Mary Alice Vegetable, from a deep pit in a vacant lot. The result is somewhat less satisfactory than a vegetable stew.

Part II of "NOWTHEATRE" offers two original efforts -- "How Much Longer, Queen?," a new play by Lawrence Lalli, a UoFH liberal arts senior in music, and "Anamorphous," a collaborative and experimental work.

"How Much Longer, Queen?" is set in a 16th century royal court, and abounds with contemporary overtones. "Anamorphous" represents the collaboration of Mark Wallace; Patricia Duffy, a freshman composition major at Hart College of Music, and choreographers Elin Benson, Camille



# Die! Die! My Starving Americans

by Bill Clement

Die! Die! my starving Americans, and I will wrap your swollen corpse in the flag of America, and lay you to rest in the most affluent nation, forgotten. Die! But before you die, curse the ground upon which you were born, The Democratic Way-Stars and Stripes Forever; curse the nation that has grown too big for a man so small. Johnson couldn't give a damn about feeding the poor, he just mechanically drawled, "we want no American in this country to go hungry. We believe that we have the knowledge, the compassion, and the resources to banish hunger and to do away with malnutrition if we only apply those resources and those energies." But you're still starving, my friend, Nixon has called you the "forgotten American," and when Bobby Kennedy did give a damn, it was labeled a political maneuver.

Die in Mississippi! Die in South Carolina! Die in Virginia's Appalachia as the government exhausts thirty billion dollars a year on war, WHEN THEY WON'T EVEN SPEND TWO BILLION DOLLARS MORE ACCORDING TO A GOVERNMENT REPORT TO FIGHT STARVATION. Starve as an economy spends millions on advertisements reading "She needs your love," and "Remedios Guanzone, Father dead. Mother blind," so that non-Americans will not have to hunger, like you. Starve as the American public mourns Biafran children whose swollen gut and death-closed eyes resembles those of your son. Die! Die my starving Americans.

"WE SAW CHILDREN WHOSE NUTRITIONAL AND MEDICAL CONDITION WE CAN ONLY DESCRIBE AS SHOCKING - even to a group of physicians whose work involves daily confrontation with disease and suffering," reads a report issued in 1967 after a tour of the Mississippi Delta areas by specialists from Harvard University, Robert Coles, Yale University, Alan Merriam and Milton J. Senn; and MIT, Joseph Brenner. "In child after child we saw; evidences of vitamin and mineral deficiencies; serious untreated skin infestations and ulcerations; eye and ear diseases; the prevalences of bacterial and parasitic disease, as well as severe anemia... IN BOYS AND GIRLS IN EVERY COUNTY WE VISITED, OBVIOUS EVIDENCE OF SEVERE MALNUTRITION...AS WELL AS AN ASSOCIATED PSYCHOLOGICAL STATE OF FATIGUE, LISTLESS-

NESS, AND EXHAUSTION." Their diets were even more shocking: "We saw children who don't get to eat fruit, green vegetables, or meat. THEY LIVE ON STARCHES-GRITS, BREAD, KOOL AID." In conclusion, this report which was delivered before the Senate's Subcommittee on Poverty stated: "We SAW CHILDREN WHO ARE HUNGRY AND WHO ARE SICK-CHILDREN FOR WHOM HUNGER IS A DAILY FACT OF LIFE AND SICKNESS, IN MANY FORMS, AN INEVITABILITY. We do not want to quibble over words, but 'malnutrition' is not quite what we found. THEY ARE SUFFERING FROM HUNGER AND DISEASE AND DIRECTLY OR INDIRECTLY THEY ARE DYING FROM THEM - WHICH IS EXACTLY WHAT STARVATION MEANS."

"They are dying from them - which is exactly what 'starvation' means," in South Carolina, death reads the same. "Their mothers are poorly nourished. If they have a good milk flow, that's lucky; but you don't see bottles here. The infant gets sick and there's no one to see him, no hospital for him to visit, no doctor or nurse - unless they get to me," reports Dr. Gatches to Robert Coles and Dr. Milton J. Senn who made the tour of the Mississippi Delta areas. "Pretty soon the baby becomes hungry, then undernourished, then malnourished. His body doesn't have enough protein, or vitamins or minerals. His bones don't develop as they should. His muscles become weak and flabby. His joints are swollen. His skin is covered with sores and infections. HE MAY GET A COLD - AND DIE, DIE IN A MATTER OF HOURS."

Some are not fortunate enough to die, they must live - live in a hard world of poverty and despair. "By the third week we're down to nothing, and I'm desperate," one woman laments in Appalachia. "They take up collections at church, and we go borrowing.. For breakfast there's not much I can give the kids, (there are nine children). In winter I have to warm them up. I just have to. So I give them tea, real piping hot. Sometimes they have oatmeal, if there is some, and some biscuits, hot biscuits. Then for supper it depends - if the chickens have left us a few eggs, and if I have some preserves left."

AND DEATH IS NOT ALL THAT HAUNTS THEIR LIVES OF POVERTY. THEIR INADEQUATE PROTEIN CONSUMPTION LEADS

TO A HIGH RATE OF MENTALLY RETARDED BIRTHS. In one estimation, 75% of these who are mentally retarded live in an urban or rural poverty area. Yes, this is America - not Bihar or Biafra, but America with its amber waves of grain.

And who will care for those who are starving, for those who are dying, besides Dr. Gatches in South Carolina, or Al Clayton, whose photographic epic on American starvation shook the Senate Subcommittee on Manpower, Poverty and Unemployment, even though they were accused by Jamie L. Whitten, Congressman from Mississippi, and chairman of the House Appropriations Subcommittee of Agriculture of spreading malicious lies; CBS which presented "Hunger in America" which was attacked by Representative W. R. Poage of Texas as "a biased, one-sided dishonest presentation of a serious national problem." WHEN BOBBY KENNEDY AND JOSEPH S. CLARK OF PENNSYLVANIA, AFTER RETURNING FROM MISSISSIPPI ISSUED THEIR APPEAL TO THE PRESIDENT "THAT THERE IS AN EMERGENCY SITUATION, AND (TO) SEND INVESTIGATORS AND HELP IMMEDIATELY," IT WAS ACCUSED BY ORVILLE FREEMAN AS BEING A POLITICAL TRICK WITH THE TOUR BEING "PRE-ARRANGED" BY "PROFESSIONALS." And their letter was forwarded in the great American fashion of bureaucracy to the office of Economic Opportunity, where a press release was issued to the effect of 'don't bother us, we're doing the best we can.' Kennedy's only comment after this was, "I can't believe that in this country we can't get some food down there." And when the Poor People's Campaign came to Washington, Vice President Humphrey offered to act as a mediator; however, this idea was rejected by the White House. HUMPHREY LATER WROTE A LETTER SAYING, "IT IS JUST INTOLERABLE TO ME THAT THERE IS SUCH A PROBLEM OF MALNUTRITION AND UNDERNOURISHMENT IN THE UNITED STATES...THROUGH IT ALL, THERE ARE WAYS THE PRESIDENT COULD HAVE HELPED - IN APPROVING SOME OF ORVILLE FREEMAN'S BUDGET REQUESTS, IN SUPPORTING LEGISLATION ON THE HILL, AND SUGGESTING ADMINISTRATIVE CHANGE - BUT HE HAS NOT."

However, the United States

government does care; so much so that they placed the starving under the control of the Secretary of the Agriculture as a solution to the grain surplus embarrassment. However, the Secretary has more weighty problems in controlling the agricultural economy, than in worrying about starvation which should belong to someone else's department. QUESTIONED BY A SENATE SUBCOMMITTEE, THE SECRETARY REMARKED, "THEY GOT SOME FOOD BECAUSE THEY WERE OBVIOUSLY WALKING AROUND. I DON'T KNOW WHERE THEY GOT IT."

Two food programs are sponsored by the Department of the Agriculture. The first is the distribution of food packages to counties which are willing to purchase them. The exception being in rare cases where the Government will pay for the packages, instead of the county. "But that doesn't mean that every person gets it," remarked Freeman, "because a poor person who lives miles away from the distributing point where 100 pounds of food is made available for a month may very well not even know about the distribution; not be able to get there; and not be able to carry it away." The government, however is planning to make a few changes prettier gift-wrapping and a recipe book assuming all can read.

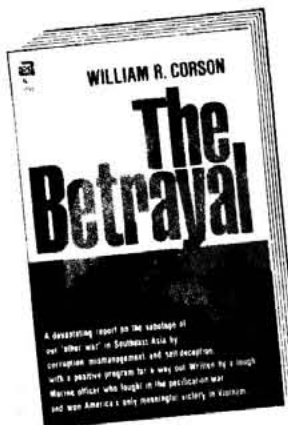
The second program which is offered to the poor is the purchasing of food stamps. A family earning under \$20 a month, can purchase stamps for 50¢ per per-

son, with a maximum of six to a family. Therefore, for \$3.00, a family of six could purchase for a month, \$72 worth of food goods. However, the Department has estimated this to be only one half of the necessary food intake for a family of this size. Furthermore, though only a modest fund, these persons in buying their stamps can average spending up to 35-50% of their income on food; whereas, an average family spends about 18% of their income on food. There are other problems; "I HAVE TO GO BEGGING AT CHURCH AND WITH MY KINFOLK DOWN THE CREEK TO PAY FOR THOSE STAMPS EVERY MONTH," a man in Appalachia relates, "Sometimes we can just raise the money, so we can buy the food stamps, and get about \$100 worth of food for the month. But we are eleven of us, and it's as expensive to buy food here as any place else." Probably the greatest hazard in this program, or in the food packaging program for that matter, is that they are "subject to local control - the local government requests, pay for, and run them." And for this reason, a community which is not responsible for its poor can refuse the program. Or a southern community can use these programs to keep their negroes in line.

Without a doubt, the poverty programs as such are a national fiasco. Individuals who cannot afford them, in many cases must starve because they are unaware of the Government's emergency

(Continued on Page 7)

## MAKING HEADLINES ACROSS AMERICA




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-NEW YORK TIMES

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(Continued from Page 6)

programs. Other individuals are merely pawns of a local government for fear of being deprived of their stamps, or food packages. And the government, itself, adds to the confusion by improper handling of the situation. For instance, in one survey of the Government's reduced-lunch program for school children, it was found that out of the 18 million students which it helped, only 4 million could be considered poor, with another 2 million poor children not being helped. And in another situation, the government began a program to aid 331 of the "poorest" counties. Their definition of "poorest counties" was those counties with the lowest average income, and not those areas with the largest amount of poor people. Therefore, a large community of poor people could be deprived of aid simply because they lived too close to too many rich people.

If the richest land in the world with a Gross National Product exceeding 650 billion dollars a year cannot feed its starving, who will? For too long now this nation has shirked from its responsibilities by adhering to the Puritanical notion, "he who works - eats." In this day and age, it is not possible for everyone to work since Cybernetics has replaced thousands of jobs along with the Government's programs of controlled planting and the minimum wage act. The poor are no longer content, no longer willing to bow down to the rich man and say "thank you" for his bread. The poor are organizing, and the poor are demanding change. MARTIN LUTHER KING'S POOR PEOPLE'S CAMPAIGN SHATTERED TYPICAL AMERICAN MIDDLE-CLASS THINKING THAT THE POOR SHOULD FOREVER BE SILENT, OBEYANT AND GRATEFUL. THE NATIONAL WELFARE RIGHTS ORGANIZATION'S PROPOSAL OF REFUSING USUAL CHRISTMAS HANDOUTS WILL "UNDERSCORE THE PRESENT WELFARE MESS" ALONG WITH ITS "SPEND-THE-RENT" CAMPAIGN TO BUY BASIC NEEDS NOT COVERED BY THEIR CHECKS. The Time has come for the American people to wake up from their fantasy land, and actively demand that all Americans should be given the opportunity to share in this nation's great abundance, instead of squandering it on war, or foreign aid programs which buy some down damn dictator a new swimming pool in South America.

Information for this article came from:

- The Atlantic Magazine, December 1968;
- The New Republic, December 7, 1968;
- The New Republic, November 30, 1968

**Important  
Winter Weekend  
Committee**

**Wednesday  
4:00  
Room D  
G.C.C.**

## Economics

by Dave Kowalski

Those students who clamor for more relevant courses at the University have an answer in Urban and Regional Economics, conceived and taught by Dr. John Sullivan of the Economics Department.

The course is intended to appeal to two general areas of student in-

terest; it will serve as an introduction to location theory and regional economic development for undergraduate juniors and seniors in economics, and it will be an introduction to economic analyses useful to students of sociology, political science, public administration and city planning.

Primarily theoretical in approach, the projected syllabus is expected to include studies of factors which cause cities to rise at regular intervals, the causes of

depressed areas, the impact of the "system" on general economic development, and the scope of public policy with respect to depressed areas and urban blight.

Within a traditional economic background, the course will examine city locations and hierarchies, industrial location and land use patterns, the short run impact of industry on a community's employment patterns, and the long range impact of differential per capita incomes within regions.

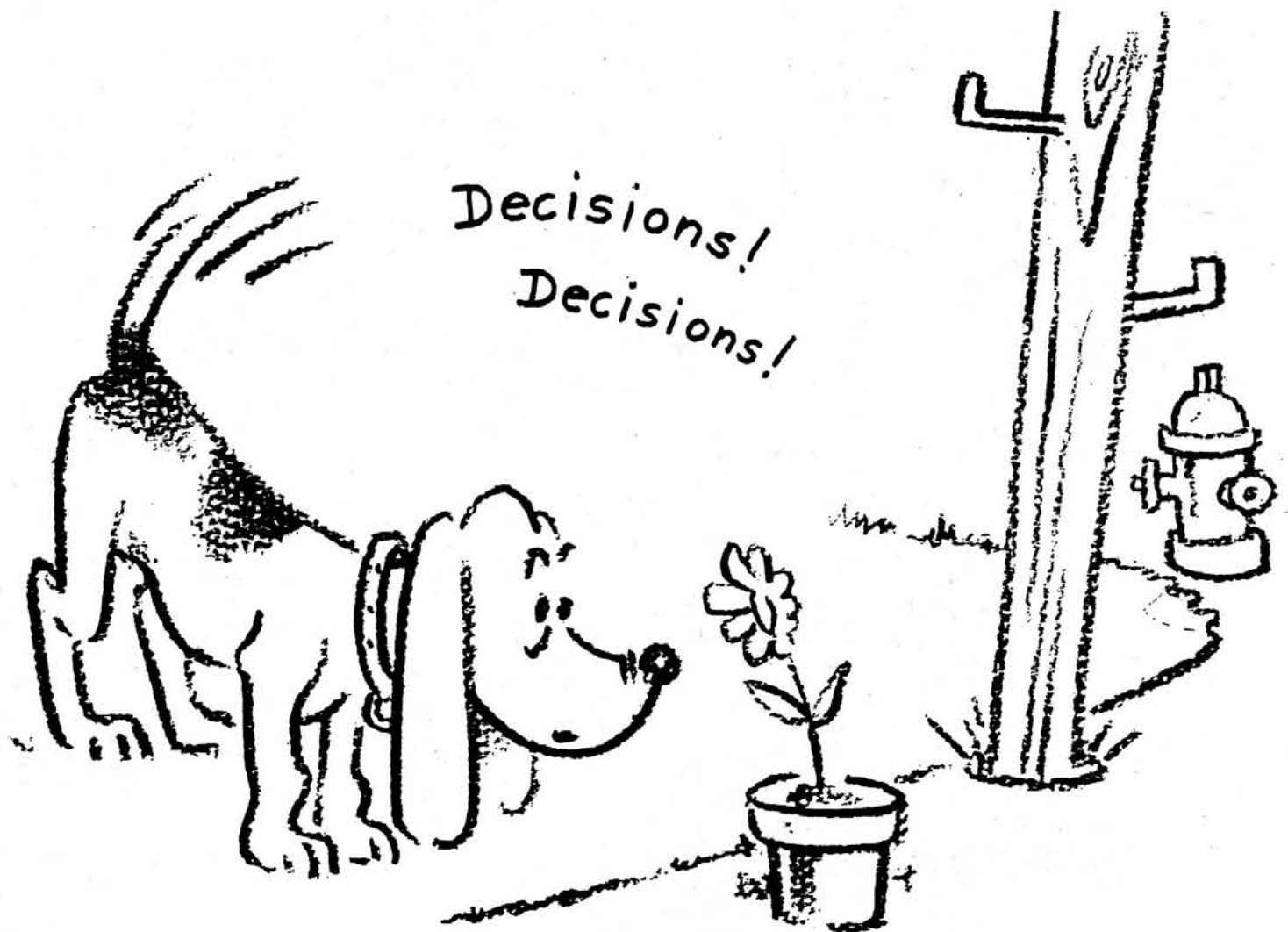
Sullivan has not yet made firm decisions about how the course will be conducted, but sees it as an open ended sort of thing, with the possibility of bringing in other disciplines as well as government officials involved with this aspect of economics.

Speaking of student opinion concerning the proposed course, Sullivan said "For the student who wants to get away from regimentation, this is an opportunity to see what he can do in this area."

The bibliography, which Sullivan said would be extensive, covers history, economic factors, urban and social problems, urban transportation, housing, planning and the future.

Sullivan also emphasized that this would not be a "Mickey Mouse" course, as students would be expected to do individual research work.

The course will be known as Urban and Regional Economics, EC 640.



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# Life Goes On

by Jim O'Dell

having your faith rekindled is a great thing, it doesn't happen every day. I went to visit daytop village this week, the other day, in their new house in new haven. they had to leave their old house in staten island, because they were getting poisoned by all the money that the state of new york and various other foundations were giving them to do their work, which is curing junkies and getting them back into society. they were doing it incredibly well; after about three years, 55% of all the people that had ever been to daytop had not gone back to dope. this is really astounding when one considers that only about 3% of the former inmates at the federal rehabilitation center at lousville stay free from drugs after three years. daytop is the first of all the experimental re-habilitation programs to be dramatically and consistently successful, and now they are in exile in new haven, cut off from all their money, but not cut off from the spritual force behind daytop. This force is dave deutsch, a junkie himself for fifteen years, and the founder and leader of the daytop community.

he started with the idea of direct confrontation group sessions, the idea coming from the west coast drug rehabilitation community called Synnknon. he took their form of group therapy, known as the "game", and developed it into a way of life, where one never left the game situation, never stopped being confronted by peers. the only people in the daytop community are ex-junkies, with only one professional man involved, who comes once a week as a consultant. the life style of the village is communal, with meals and work shared by all, the nucleus of life there is the confrontation group, where the individual is confronted openly and sometimes brutally by his peers. the purpose of all this is to get the ex-junkie to a place where he can function again without drugs, and can order his life around the changing of society, rather than destructively react to that society by taking drugs. deutsch's ideas about the life style of the junkie are that this life becomes necessary because of a vacuum in a person's life, where, rather than functioning, he involves himself with a completely different sub-culture, a different society. deutsch thinks that drugs flow into this vacuum much as heroin flows into the veins, easily and powerfully affecting the blood. to fill this vacuum, deutsch has gotten the ex-junkies in daytop involved in the actual changing of society, by non-violent and constructive means. some ex-daytop people are in the peace corp, some are in vista, and various other government agencies. this work fills the vacuum far more constructively for the ex-junkie than dope. deutsch has been successful because the people continue the life style once they left the community, the way of life where one either confronts himself or is confronted by others becoming natural. the daytop facilities used to include a rambling old hotel in staten island, outside new york, and several store front offices in the city itself, so that ex-residents could check in from time to time and talk with other ex-residents, continuing the confrontation "game".

it used to include these facilities because the board of directors, a minority of the staff, and the village's professional consultant decided that deutsch was turning the village into a "left wing commune", and that the program had become nothing more than a cultist front for revolutionary activity. That most of this "revolutionary activity" takes place within government agencies is irrelevant to them. they do not like deutsch and the people he has chosen to be on his staff, saying that he padded the payroll with relatives (his wife, who took a

cut in salary to work at daytop) and people who the board refers to as dope fiends, who are not considered adequate to deal with the residents. this group wants to replace deutsch with dr. cassriel, the professional consultant, who has come to daytop for the past two years for one morning a week, and whose private practice is limited to the exclusive upper east side of new york, the great majority of the residents have stayed faithful to deutsch, and have refused to let the other group, led by cassriel, take over the operation of daytop. for three weeks the two groups argued and hassled in new york, but in the middle of last week, deutsch and eighty residents decided to up and leave new york, leaving the bullshit to those to whom it is important, and meanwhile continuing with the real work at daytop, which is curing junkies.

the group opposed to deutsch controls the funds, and has had them cut off so that deutsch could not use them in the operation of the community. they cite as evidence of deutsch's left wing persuasion the fact that he has a poster of che guevara on his wall, and that he therefore is a destructive and viole revolutionary. how they could consider a man whose whole life is devoted to the rehabilitation of former cripples, whose entire activities are implicitly constructive, a "destructive revolutionary" is outrageous. they completely ignore deutsch's success, and bring the entire conflict to the level of polemic and political paranoia.

deutsch and his group are in new haven now, where i spent a sunday afternoon with them. when i came in i was asked to sign a guest book, and was immediately introduced to ten or fifteen people who insisted that i stay for dinner. people came up to me and grabbed my hand introducing themselves. the entire atmosphere was incredibly warm and direct and friendly. what was said most was they they were glad to leave new york, because it was obvious that they were being poisoned by the money and the politics of the village's board of directors. now they can continue their life style without interruption, and can return to the business of the community. they were glad to be away, and felt confident that the funds would come in again, this time from private sources who would not demand control of deutsch's activities. some small funds had already started to come in, and they had already been given the use of the small house where they were currently living, but it was hardly meant to house the eighty residents and numerous visitors and staff. everyone that i spoke to there seemed to hold deutsch in great respect, the feeling being that he was the unchallenged leader of the community, and the only one who spoke for them. i saw no sign of any cultist or revolutionary activity; it was simply a community of ex-addicts helping other ex-addicts to live free of drugs.

what i thought while i was there, overwhelmingly, was this was very much in the spirit of what is happening at many different levels of our society. it is happening in the schools in new york, and it will soon be happening in schools all across the country. it is happening again in the aftermath of the chicago convention, in the report of the president's commission on violence. and it was happening in new haven, in a crowded house filled with ex-junkies, all trying to bring their brothers out of a vicious life, and being impeded by a reactionary and malignant board of directors. in all of these places, in all of these situations, and in many more, the cry for community control, in any instances where the community is involved, is being raised

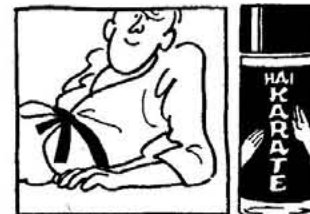
the people in new haven, living the daytop experiment, ask only for control of their own affairs. they say that even though they are poor, and depend on government and charity funds to underwrite their expenses, they still are the only ones to decide how they will conduct their lives. in chicago, the cry was against the control of the convention by backroom politicians, by a board of directors completely separated from the living situation that they were determining. the beautiful thing was seeing the spirit of daytop intact, despite the efforts of the directors. seeing the life at daytop thriving, the growth continuing, and feeling the warmth and openness of the people there, gives hope that it may not be

stomped out at all by any board of directors.

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# The Art School Speaks

the following four pages were collected and edited by Howie Gross. the art school seems to have so much to say, we wish it would say it more often.

-jsh

## Introduction

The Art School Speaks - For those of you who have been living under the illusion that artists can express themselves only through visual means we dedicate this section. The Art School though silent until now has not been unaware about what has been happening around them rather they considered futile any attempt on their part to reconcile the pathetic situation.

In the following pages several members of the Hartford Art School, students, faculty and administration choose to voice their opinions on subjects which they feel warrant their attention. The inability of those people in arts and sciences who should be gearing their talents to this end (not referring to news staff but rather those students who complain but only privately and ineffectively) that is to the intelligent interplay of ideas, has forced the art school to respond.

In this article I would like to expound on certain areas of the university with which I have been directly connected and which I feel are in a rather sorry state.

The most dramatic example of internal tragedy can be witnessed every week on Tuesdays at eleven o'clock on the second floor of the campus center. I am referring to the cabinet meetings of the student faculty association which are opened to all students but are usually filled only with those people forced to be there because they are representatives. To relate the trauma of these meetings is quite difficult and I sincerely urge any student that cares at all for his school to attend these meetings so he can see why we are not progressing as fast as we might be.

This is my third year as a member of the S.F.A. cabinet and I can say with utmost sincerity that never has this body been more ineffectual nor more frustrating in it's handling of internal affairs. Many of the representatives forget that they have constituents other than themselves and allow personal dislikes of other cabinet members to affect their votes forgetting it is not personalities they are fighting for or against but rather principles and philosophies. Unfortunately when elections for the S.F.A. come around the student body is too apathetic to really consider who they are placing in office. If they were truly concerned I wonder if they would place as many fraternity members in their representatives positions especially when some miss meetings so that they can play football with the boys. I wonder if the radical

element of our school though a minority on campus would be as well represented on our cabinet if the students were really concerned with what and who they are putting into office. Although the apathy of the students has led to the disaster which constitutes the S.F.A. cabinet today it is not too late for interested students to save what can possibly be the demise of our university. If students who are not representatives would attend these meetings to check on the people who are representing them I can not help but wonder if those representatives, might not vote differently than they do.

For the past five weeks I have been trying to get the cooperation of the S.F.A. in helping to elect a representative to the Study Committee. This Committee would consist of one student, one faculty member and one administrator and their purpose would be to suggest to the S.F.A., the Faculty Senate and the administration the foundations for a possible bill of rights for students. They would research

other such documents as prepared for various other universities and devise one which would be relevant for our own. This document must, however, receive the approval of the bodies previously mentioned. This seems like a simple and logical enough endeavor but for innumerable ridiculous reasons the cabinet has refused to cooperate. Finally last meeting they agreed to reconsider nominations and just when a motion to be more specific in when elections could be held was proposed several members of the cabinet walked out killing the quorum and the meeting. By walking out they killed the possibility of discussing winter weekend a subject that has been up in the air for weeks. In my estimation it is no small coincidence that the chairman of that weekend was one of the people who walked out. Does he, do they, represent your school or their own minority factions. If you were there would they have acted in the same manner? THE ONLY WAY TO SAVE OUR STUDENT FACULTY ASSOCIATION IS TO HAVE GREATER PARTICIPATION BY STUDENTS OUTSIDE OF THE IMMEDIATE CABINET. IF YOU CHECK ON YOUR CABINET THEY MIGHT BECOME MORE EFFECTIVE.

Unfortunately the apathy does not end with the students, the Faculty Senate should insist that the faculty become positive forces on the S.F.A. and rather than find ways of eliminating the role of the faculty on the cabinet they should strengthen it. I was quite pleased to learn that Dr. Sweeney was just elevated to the post of dean of students for I have a great deal of respect for the man but I fear his attitude towards what role the faculty should play on the cabinet. He has stated several times that the faculty should be eliminated from the cabinet, the results of this would be tragic. Right now the faculty is a weak part of the cabinet but it could become a powerful and positive force, to run from it's responsibility to the university and students would bestep backwards for the progress of this school. It would also be a pathetic example for them to present to the student body of this university.

The future of this university is up to all the students who compose it and rather than fight among themselves they should resolve their petty differences and work towards a stronger community. The students who hold positions of power on this campus should not be taken for granted they should be forced to serve properly by their constituents.

There is no reason why this attitude can not apply to the faculty as well in that those members of the faculty who represent their schools on S.F.A. and faculty senate should be coerced into action by their colleagues and not be taken for granted. If we begin to work together in the same direction that is towards a better university perhaps the lull we have been in might disappear and signs of progress may seep through.

Howard Gross  
President - Art  
School Student  
Alliance

## New Art Facilities Are "Second to None"

The new Hartford Art School building may not be the largest, but it is the "most efficient art school in the United States," according to Alan Tompkins, Director of HAS and UH vice-chancellor for the performing arts. Expressing his pleasure with the new facilities in an interview with Callboard reporter Ken Vezina, Tompkins added that "the sculpture studios are second to none in the country."

The new two-building complex, third to rise on campus in recent years, consists of a two story main building and separate facilities for sculpture. The main building houses the school's administrative offices plus classrooms, workshops and studios. An added feature is the Joseloff Gallery on its first floor, where both student and guest exhibitions are planned.

In describing the school, Tompkins stressed that it is designed for the professional training of artists. It is not, he emphasized, merely an art department stressing elementary dabbling and art appreciation courses for the general public.

The new facilities have been tailored to the school's professional nature, with the entire building serving as a laboratory for the training of HAS' 155 undergraduates.

Concurrent with its move to campus, Hartford Art School has begun a new Master of Fine Arts Program, the first graduate work it has offered in its 87 year history. The school also offers a five-year program for the student in pursuit of the Bachelor of Fine Arts degree.

The new art complex will allow HAS to increase greatly its cultural impact upon the University at large. The school will no longer be hampered by the limited hours in which its facilities had been available.

Among early plans for use of the new facilities are ones for a lecture series to be open to the entire University and for a number of exhibitions of professional calibre which will likewise be open to all interested students.

Next building scheduled in the University's development program is the Student Union.



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# Contemporary Art Medium

by John Columbus

Although Photography and Cinema-Photography are intelligently accepted 20th century art forms by an ever expanding mass of contemporary artists, critics, historians, students, and teachers, it is conceivable how a traditionalist might mistakenly deny these forms on the basis that they are severely limited by their technological intricacies. This point of view is often supported by the proportion of bad attempts presented to the public by newspapers, magazines, television and theatre. This fact however, is not proof that all photographic attempts are incapable of rising to great heights as entirely valid art forms. The fault does not lie in the media but in either the producer, subject or viewer whose individual spheres are rather limited in scope. The fact that there are millions of "Sunday painters" does not negate oil or water colors nor does it mean that serious painters are not artists.

To deny and in the process sacrifice any valid media to the intellects self-indulging inability to expand its horizons and comprehension all in the sake of pure rationality is not acceptable for it is throwing away something simply because it is threatened or challenged by a new order. It may be pointed out that photography and cinema-photography possess and control all the accepted visual dictates of order commonly known as the art elements; some of which are color, line, form, value, direction, and movement, which allow for controlled composition as much as any other valid medium.

Cinema-photography and photography have obviously passed their adolescence and are presently in a youthful but stimulating stage of extreme creativity. These forms have experienced enough pains in their growth within the present century to have something of value to express that is as tangible as any other medias.

In any event a media is only a media as is any other media including all medias. Medias come into popular use only because of their adaptability to that which they are used to express. Oil colors perhaps became more versatile than frescoes or egg tempers simply because it was more related to the progression of science, and thus more adaptable in expressing the feelings of a man in a progressing society. Cinematography is certainly capable of equaling any other media in expressing the feelings of a 20th century man.

If Photography and cinematography are denied for technological complexities let the dissenters consider the complexity of such movements in art as pointalism, and its relation to the technological process of scientific color separation.

Painting and photography has certainly been strong influences on each other. This fact would seem to point out the equality of both forms. Before photography most visual compositions existed within the boundaries of the format. With the advent of the candid camera shot, occurred compositions such as these by Degas which often ran to the edges and beyond. Previously to the camera, edges were often avoided now we often find work that extends (at least by implication) beyond the format.

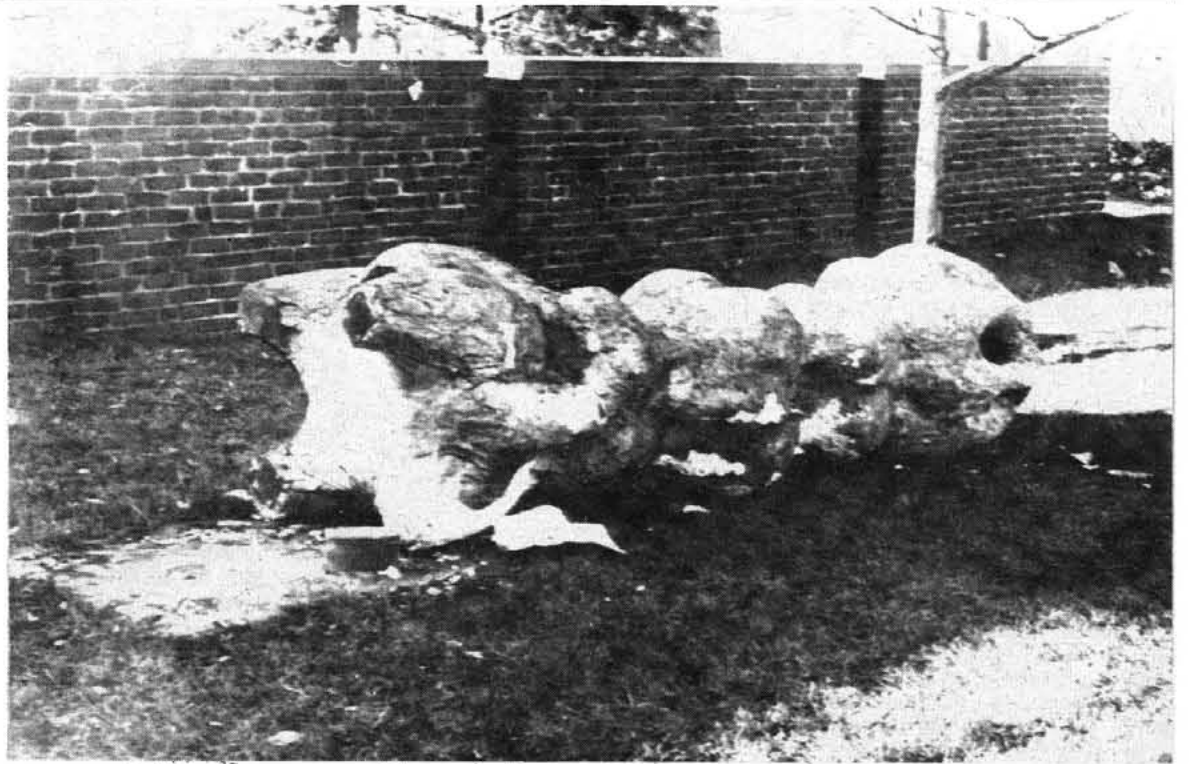
Cinematography frees the visual artist from the two dimensional picture plane and the attempt to illude to three dimensions. Through movements and its changing relationships it is possible to reveal dimension as it actually appears as when one walks around an object. This is not to say that flatness or two dimensionality cannot be employed by motion photography. Through motion in all or any direction, including time, the cinema opens the possibility of a more total visual experience than is available through most motionless forms. I shall not even begin to mention the other arts such as music, drama, and literature which are utilized by the motion picture media. In the cinema many art forms combine to produce one of the most thoroughly expressive art forms found today.

As in all art forms the photographic and cinematic artists can learn to find that which is meaningful in all the chaos. The photographic artist can design in a sense of isolating, emphasizing, and controlling the presentation of any subject.

The need for moving pictures was evident even in the work of the early Egyptians who through sequential wrestling scenes and frescoes predicted the advent of the cinema. Pre-Renaissance artists also painted sequential incidences relating several actions to one event. Giotto in his paintings depicted the life of St. Francis of Assisi in a series of works from historical writings. Even the American Indians had pictographs relating to the events of an entire trip using a progression of symbols. The various poets, playwrights, and novelists of the present and past who signaled the need for visual motion in time are not even considered here, but they foretold much. These are all examples of man's age old yearning to pictorially tell the entire story within one framework. The possibility of doing this is expanded for the visual artist by movies. Evidence of this is the masterpiece "2001: A Space Odyssey" by Stanley Kubrick.

It is fruitless to search for or claim that any one medium is timeless or supreme. The obsession should not be with the medium because it is not the medium alone that is timeless, but also the idea or message and the technique of using the medium. The goal should be to thoroughly use the media and express the idea in the most significant manner. Certainly, today's modern media will become outdated but so did fresco and so will oil color. The most technically advanced and versatile media has at least some more reasonable chance of relating to the future by its closer relation in history to the future. It is up to the individual artist to decide which is the most versatile media, for it is obvious that all have their value. Even found objects may be an art form for they clearly can be a visual expression. Much of it lies in the presentation of an art form.

The point is that photography and cinematography are complete medias and as such should never be denied, brushed off, put off, or forgotten, because they desperately need further exploration at this University. The student should be more thoroughly encouraged and supported in his exploration of any media which he feels best expresses his ideas.



## Destruction Strikes Art School

by Mrs. Shirley Westbrook

Disaster greeted students and teachers as they entered the Art School Monday morning. The sculpture garden had been violated. The victims lay smashed and broken on the lawn and in the foliage. We thought the entire University was pleased at having a garden to stroll or lounge in, dotted with sculpture of students and graduates. Who would want to de-

stroy such a place? Who would want to ruin - not even steal - but just vandalize a young artist's major work? Just one day before in the Sunday paper the President of the Board of Trustees, Mrs. Capen, and the student sculptor Norman Nemeth, were pictured in the sculpture garden preceding the dedication of the large bronze piece . . . now broken. Later that

same day there was a basketball game in the gym. More than 2,000 spectators parked hundreds of cars all over the campus. Some parked next to the Sculpture Garden. We cannot help think that high spirits and low morality combined to wrack that quiet place and make us wonder, here at the Art School, whether we can dare put our work out where you can enjoy --- or RUIN it.

## Review of Magafan - Currie

Although this review may see print only after the close of the exhibition of the work of Ethel Magafan and Bruce Currie, it will hopefully stir some critical memories on the part of those who viewed the work of these two Woodstock, N.Y. painters.

As husband and wife, Currie and Magafan undoubtedly share a communal aesthetic bed. Their approach to the problems of artistic consumation are similar in intent, structure and vision. Their subject matter is as insipid and uninspired as their technique is contrived and artificial.

Mr. Currie's stylized women "performing mundane tasks" are brownish-green blobs attached to a limited vocabulary of objects and forced into the fake sentimental poses of an art-school model. He uses areas of color which are arbitrarily flat and have little to do with the structure of painting or subject they purportedly inform. The limited trick of creating harmony through close tonal scale remains a device and does not remove his hues from the level of advanced coloring book exercises. Where he attempts to use pure color we can see his harmony as a device for his attempts at relating pure hue do not even have the saving strength of being ugly.

As with his color, Mr. Currie's composition falls far short of presenting the unique sense of order we look for in a mature artist. In attempting to impart a modern (late 19th century) mode to his style (a la Gauguin as a reputable local critic has brilliantly observed) he slips to the floor for his use of flat color areas is merely a means to divide canvas into a decorative picture puzzle. It has neither structural validity (as his traditional "figure-ground" scheme limits any consideration of the picture plane), or expressive purpose (as the content of his work is contrived, artificial and more likely derived from formula and other art than through any unique understanding of his environment.)

On the masculine side of the pad we have Ethel Magafan whose work has a superficial energy and excitement soon to disappoint. Like her husband she has a color-wheel



vision which never resolves the dichotomy between abstract function and literal association. A preponderance of green-earth color seems to suggest that the Curries have green furniture in their living room rather than any green pastures. A clue to Miss Magafan's color weakness lies in her use of dark near-blacks and light near-whites to effectuate contrast rather than through any true hue opposition.

Her angular and semi-triangular shapes seem an arbitrary imposition of device and artifice upon a subject matter which is trite and meaningless. Her composition shows neither attempt at a new abstract order or fertile vision of an external natural world. It would be unkind to question Miss Magafan's blue horses liberally grazing throughout her paintings; they might make very good decorations on bed-room curtail.

The exhibition was not even a disappointment, merely dull but

it should serve a valid educational purpose; that of warning young artists and students of the dangers of complete isolation and insular withdrawal into the small processes and techniques of making art especially when that art is dead and gone. Whether one's blankets are abstract or representational or the sheets between these two poles, art is serious comment on life. When the artist grows to his mattress he loses his function, his validity and his power to perceive and interpret what lies outside his bed-womb. What does lie outside is the only real and significant substance which can feed his vision. Other art and seclusion are helpful in forming his language, but the refinement of a visual vocabulary unfortunately does not guarantee (and often precludes) formulation of original and important expressive meaning.

Chris Horton  
Asst. Prof of Arts Ed.

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# Art School Questionnaire

The following questionnaire was submitted to a majority of the art students by their respective student alliance representatives to help formulate the general opinion that the art students have of themselves and the rest of the university. The answers were then interpreted by the student alliance representatives to enable the rest of the university to understand the secret world of the Hartford Art School.

What do you think of the Director?  
 1. Eats crackers in bed  
 2. Paints  
 3. Is an admirable man  
 4. Runs a taut ship (ha ha ha)  
 1. Most students believed that he does eat crackers since cookies would make for too many crumbs in bed.  
 What of the Dean?  
 1. He is a fine fellow  
 2. He's cute  
 3. Fantastic memory  
 4. We love him  
 2. Apparently most students feel he is an exceptional person and many feel he would make a fine director.  
 What of the Faculty in general?  
 1. Excellent  
 2. Weird  
 3. Anarchists  
 4. A group of men who mean well  
 3. The students are almost unanimous in their appreciation of their faculties good intentions.  
 What of the Student Alliance?  
 1. Independent group of intellectuals  
 2. All of the above  
 4. Except for a very small minority the consensus of opinion proved that the student alliance is revered for it's high intellect.  
 What of Howie?  
 1. Can do funny things with his fingers  
 2. Gross  
 3. Dictator-Fascist  
 4. He's a good guy  
 Due to the recent trouble over the use of obscenities in this paper the comments issued on this subject will not be issued here.  
 What of the Art School?  
 1. Sexual Wilderness  
 2. Sterile  
 3. Pretty  
 4. Four Stars  
 The students attacked this question as they do art in wholly individual ways making it impossible to generalize on what they think of the sexual wilderness.  
 What do you think of yourselves as art students?  
 1. You don't have to be Jewish  
 2. Another (higher) form of life  
 3. Modest  
 4. Witty  
 Judging from these answers it is simple to deduce that the art students in our school are not modest.  
 1. Artists Students point of view of rest of the University  
 A. What do you think of the S.F.A. President Holden?  
 1. Excellent  
 2. Incompetent fool  
 3. Has potential  
 4. For what?  
 Judging from popular opinion it would be safe to assume that the S.F.A. president is neither worshipped or liked by our artists.  
 B. What do you think of the Liberated Press?  
 1. It's original  
 2. It's too conservative  
 3. It's a miscarriage  
 4. It should be printed on \_\_\_\_\_  
 Many students would like to see it printed on the building, others on salt and others on \_\_\_\_\_. Some students do enjoy the paper, however, and would like to see it continued - many would like it continued on another campus.  
 C. What do you think of the fraternities and sororities?  
 1. Most of the time  
 2. Very little  
 3. Yawn  
 4. Once in a while  
 Many art students find fraternities and sororities good inspiration for their art work. (Many art students are involved right now with depicting the tragedies of our society.)  
 D. What do you think of the S.D.S.?  
 1. Soft and Cuddly  
 2. I use it every morning  
 3. Provocative  
 4. Effervescent  
 Most art students are unaware of just what S.D.S. stands for and are probably much better off as a result.  
 E. What do you think of the University Administration?  
 1. What do they think of us?  
 2. Too liberal  
 3. Baggy pants  
 Apparently art students do not think of the University Administration.  
 F. What do you think of the Cafeteria food?  
 1. Original  
 2. Tasty  
 3. Indescribably delicious  
 4. Exeremental  
 The previous food service was not liked at all.  
 G. What do you think of the new Barber Shop?  
 1. The what?  
 2. It's hair razing  
 3. It's about time - it's great  
 4. Where is it?  
 Most of the girls are curious about the barber shop.  
 H. What of the Ping-Pong, Pool Room?  
 1. Ping  
 2. Pong  
 3. Ping  
 4. Pong  
 We were not aware that there was a swimming pool in the campus center.  
 I. What of Homecoming?  
 1. Pretty Girls  
 2. Lovely floats  
 3. Apple pie  
 4. Obey the Girl Scout Laws  
 Homecoming is considered by many as being a rather sick ritual.  
 J. What of the Football Team?  
 1. Rah  
 2. Rah  
 3. Rah  
 4. Rah-Get that point  
 The art school has a football team which in its uniqueness far outpaces any other such team on campus.  
 K. What of WWUH?  
 1. Something for everyone  
 2. Something for someone  
 3. Something for no one  
 4. Nothing  
 There is something about the people who work for WWUH which apparently repulses the art students.  
 L. What of Dean Addley?  
 1. Has the stone been removed?  
 2. A stitch in time saves nine  
 3. Is he still dead?  
 4. Has potential  
 Remember  
 M. What of the Engineering School?  
 1. Mechanical  
 2. Where is it?  
 3. Calculating  
 4. Militant  
 We hate the engineering school.  
 N. What of the Music School?  
 1. They're on our side  
 2. There is a score of them  
 3. Noteworthy group  
 4. All flat  
 They're on our side (of the street any way).  
 O. What of Arts and Sciences?  
 1. Well rounded  
 2. Weirdos  
 3. Just like mother used to make  
 4. Combination of above  
 We seem to be convinced that art's and sciences is filled with weirdos.  
 P. What of the Business School?  
 1. What about them?  
 We hate them even more than the engineering school.  
 Q. The Ward Technical School?  
 1. I heard the name some place  
 2. ?  
 3. ?  
 4. It used to be  
 What is the Ward Technical School? A Clinic perhaps?  
 R. What of the School of Art?  
 1. I heard the name some place  
 2. ?  
 3. ?  
 4. It used to be  
 What is the School of Art?  
 1. I heard the name some place  
 2. ?  
 3. ?  
 4. It used to be



## Statement

We deplore the independent action of those individuals within the University whose summoning of outside authority resulted in the arrest of the editor of our school paper and two other students; but we do not support the journalistic policies of the UH News Liberated Press because we believe that editorials should be limited to the page that labels them as such.

Hartford Art School-  
Student Alliance

## A STATEMENT

Obscenity is not words or pictures: it is an attitude. Whether we admit it or not, it is an attitude that is abhorrent to us, not because of prudery or unwillingness to be candid, but because it degrades and holds in contempt life processes that are natural and essential to each of us. Deep down it threatens our lives: it is a first step toward debasement and destruction, and it therefore alerts our instinct of self-preservation. It is a shock only in the sense that death is a shock. It brings feelings of sadness and abandonment of hope. It is not a shock in the sense of a stimulus or a prod to constructive action. It reminds us of our frailty, not of our strength.

Therefore obscenity is an inappropriate device in art or in journalism. The avowed purposes of the student newspaper have not been, and cannot be, served by it.

The issues of campus dialogue should be those of educational improvement, of international or political policy, of urban unrest, of conservation, of the function of the arts, of planning for the future. These and similar issues, attacked in a spirit of intellectual inquiry and analysis, have been and should be debated in the student newspaper. They are not easy issues or they would long ago have been resolved. They will not be advanced in invective. How passionately you disagree with a point of view is not important, but why you disagree, and how you can document your disagreement, is of the utmost importance.

Let SUCH dialogues continue. They help to educate everyone: students and faculty alike. They constitute the adventure of university life. The student newspaper does not need to prove its power or effectiveness as an instrument of opinion or as an instrument for change. It is infinitely better now than it ever was in the past. Only its editorial policy will determine whether it is respected or despised. I am betting that it will end up being respected.

Alan Tompkins  
Vice Chancellor for the Visual Arts

## In the Grove

A swan  
crashes water.  
Swamp gas  
finds the vomit  
in my throat.  
I watch  
through bars  
of broken trees  
the sun shine  
over the swan,  
over the yellow fields,  
over my father's house.

Far from  
a house,  
this grove,  
but I feel  
a home here.  
Surrounding it  
fertile fields  
slide slow  
in their speech.

The grove cools  
as the swan  
drifts.

I can  
touch it;  
I can  
lift  
its feathers  
with my breath.

Shall I gardenia  
bruise this bird  
yellow  
as fermenting yeast?  
Will it scream  
a pig's surprise  
as huge wings  
wind the green  
scum into fabulous waves?

Shall I lay  
my hands on you  
to draw  
life through  
your white body?  
O let me  
breathe  
through you  
into me  
so that  
I will  
this wish  
to fly up into wonder  
and see  
through child's  
eyes again.

- Salvatore Farinella

## The Old Man

Across the street  
in the early morning  
his yellow kitchen chair  
sits in sunlight

and glows  
like a northern flower.  
Its legs are chrome  
and cold gleam.

The chair anticipates  
the cripple's return:  
its molecules are mad  
with the frenzy of escape.

Shouts of inarticulate protest  
mute the street as one  
cane follows another  
to support him

who can hardly move  
yet rules and drags  
every square inch  
of his land

with crippled feet  
like cold cauliflowers.  
He sits  
softly on the chair.

His roses have hips  
and one or two  
wish for a warmer time.  
His bushes beat

their anchors  
and leave crisp leaves  
for the wind to chew  
and spit up

against the sides of houses.  
There was a time  
when he could paint his house;  
when he could dig dirt in his garden;

when he could move  
quickly against the neighborhood  
kids and beat them  
with a fury

that was youth itself.  
There was a time  
when he could grab  
his wife's breast

and it would be firm  
in his hand  
like the pulsating wing  
under his fly.

He stamps his canes  
on the porch.

- Salvatore Farinella

## A Mindscape

door has been constructed where only windows  
exist; panes distorting glazed forests or  
whispering fate for gliding birds unfore-  
seeing something which is not seen.

Frost has scratched diamond  
crispness at its unyielding surface glanc-  
ing over and laughing erratically as you  
try to enter.

Files and others have bounced from the  
glass leaving flecks and tentacles for  
the window to taunt and carry off in a  
funeral hum.

The world within and that without have  
sought each other in crazed desperation  
whereupon only a goliath could splinter  
both into silent surrender.

Still you ignore as your mind fabricates  
and rebuilds until many carpenters  
appear and your door is finished.

Kristina Zallinger

## A Real Friend

You are a real friend  
who sits up there  
serenely stirring my life  
into upheaval after upheaval.  
Shall I call you god  
now that I enter your season  
and fall to my knees  
to cry my eyes red  
at your indifference.

You are a real friend  
to allow the echo of laughter  
to ring clear in my ears.  
I who never experience  
laughter except second hand.  
I am sick of hand-me-downs  
and want a good laugh.

You are a real friend  
who wrenches all the lights  
red at my every step;  
who lets walls grow  
an inch from my nose  
before I can get out the door;  
who sticks the clock  
at five to five and  
lets my lazy fingers  
crawl out this letter  
to put my future in peril.

- Salvatore Farinella

## DaDa Highboy

Five-point perspective  
An inverted horizon;  
Hanging moon, a fungus culture,  
wrything squirms in vinyl suits  
Ripping clumps of clouds from a balding scalp  
And filling the top two drawers of a  
mountainside.

Hoards of naked sheep lunch on the  
Devil's eye;  
Lash stubble and moth wing rubbish  
stuffed in the bottom drawer  
under mounds of perfumed handkerchiefs.

Ar. enamel sky  
flush with the hill's edge,  
Sees velvet backs of framed photos  
sweat-salted faces;  
Licked by browsing spotted mice  
Knee high in Satan's brows.

Kristina Zallinger

## Referendum 1968

Groundhog Day, Winter's word;  
Cobalt shadows sneak from city's block.  
A pastured yellow cow  
is the sameness of a scarlet barn's edge,  
moo-belching.

Swallowed up while mashing hay in an abscessed  
mouth.

And there -  
Spitting on the sidewalks  
of someplace grey,  
A sun fuses shapes with dark riders;  
Extension cords approaching a clustered outlet:  
Snorting black socket.

There -  
Is a varmint on his day  
in frost-stained hide  
Alone (in shivers)  
Icy hands untying the shadow bib from beneath  
his chin.

Kristina Zallinger





# Chaos, Innocence, and Art

The world has always been made by artists. This metaphor is not a new one. Many times in the history of both the ancient and Christian eras, the artist has been called an inventor, maker, creator, and has been compared to Deus artifex--God as artist, as painter (see Curtin, E.L.L.M.A., pp. 544-62). Some ancient cultures have the idea of the artist as bringing order out of chaos embedded in their very languages. The Greek POIEN means "to make," the Latin CREARE, "to cause to grow." The Greek word COSMOS, or "world," shares the same root with the adjective COSMIOS--"moderate," "decorous," "decent"--and with the very COSMEO--"to put in order." The Latin language reflects a similar inter-relation between concepts of the world and the artist's "making," or ordering process: "UNDUS means "world" as well as "clean" or "neat" (the adjective MUNDUS), and MUNDO (verb), "to cleanse" or "to purify." Both Greek and Latin adjectival forms carry the meaning of "ornamental" or "refined." To a Greek or Roman mind then, we might say that ultimately speaking, the concept of world was commensurate with clarity, and the artist was in some way, a maker, or shaper, of this world of order. Simply by looking at classical art today, we can deduce something of that idea of the world that is implicit in the classical languages. Just as their idea of the world was chaos converted to cosmos, their artistic goal was beauty defined as clarity and order; and, as a bit of etymological exercise attests, they believed in the possibility of fulfilling this goal in the present life, in this world rather than the next. Indeed then, they could feel they "walked in beauty."

In what ways did Christianity modify the conception of art and the artist? While often retaining the Greek, or Platonic, idea of creation, Christian thinkers made a much sharper distinction between this world and the next. If this life be but a "valley of tears" as opposed to the potential bliss of the next, then the joy of fulfilled beauty is logically postponed 'til the next as well. As N. Berdyaev writes: "In classic pagan art there is an immanent completeness, an immanent perfection... In Christian art... there is romantic longing, a romantic incompleteness..." (see THE MEANING OF THE CREATIVE ACT, pp. 227-8) Art in the Christian era embodies a constant yearning for a beauty yet unattainable.

The Christian idea of the origins of art as distinct from the origins of the cosmos can be culled from the Biblical story of the expulsion of the first man and woman from Paradise. (For an example of this interpretation, see Cennini's IL LIBRO DELL'ARTE, written toward the end of the fourteenth century, and to be found in our library.) Art begins with the loss of innocence. (Of course, man's loss of innocence has been figured forth in different forms, and can be interpreted in many ways and on different levels, depending, among other things, on the innocence of the interpreter.)

What do the apple and the tree of knowledge mean? Among other significances, the bite into the apple would seem to indicate a redistribution of control over life: there is a switch from nature (life on an instinctual level) to the human will. The great ethical question comes into being: "Should I, or should I not?" When man becomes conscious of the possibility of free choice, he is, paradoxically, no longer free -- not "free as a bird" at any rate. His earthly paradise, the natural order, gives way and artificial, or man-made, order begins. When does this happen in the life of an individual? At age seven, ten, twenty -- thirty? In some cases never.

Innocence dies, the earthly paradise dissolves with acknowledgment of the frightening reality: "What before I only felt, now I consciously know." Yes, frightening, because knowledge is not only a gift, a painfully won achievement, but a perpetual cross to be carried; it imposes further labor, constant adulthood. It imposes the responsibility of using the intelligence again and again for further conceptual formulation on various levels: on the lowest, or aesthetic, which is concerned with pleasure; on the ethical, which is concerned with good and evil; and finally, on the highest, the political, which is based on the two preceding and concerned with the lives and destinies of many, with the good of society as such.

Thus art can be conceived not

only as an ordering process (that is, according to the Greek and Roman idea), but as originating in the loss of innocence which in turn imposes a use of intelligence, of knowledge gained by painful experience. Man uses his intelligence even in his crafts -- the most rudimentary arts, simply to survive. Of all animals, he is the only one who would die when born if left to the care of nature alone. While other animals have fur and claws, man is, and actually remains, naked and defenseless. But he has the mind which produces art -- or rather artifacts; he weaves coats, invents bows and arrows; he saddles horses. This is the way in which "art imitates nature." Man takes up where nature leaves off, to complete, control, and surpass nature -- without contradicting or subverting her.

But there is more than physical nature which man must form -- that is, his very own nature. The arts used for this purpose we call the Fine Arts as distinct from the crafts for sheer survival. The beginning of the fine arts has also been interpreted as coinciding with man's expulsion from his earthly paradise (and needless to say, this is the only art that interest us). While in their paradise -- that is, harmony on the natural level, Adam and Eve, we are told, were pure, naked, and nameless like the birds, bees, and butterflies. Every man re-enacting the Edenic tragedy in his own life, is innocent in infancy, and communicates in much the same manner as other beasts. The birds sing for him, and he sings for the birds -- if his infancy lasts long enough. But when he does "grow up" he sings no more for the birds; or, to paraphrase St. Paul, "he puts away the things of a child..."

The music of an ANIMAL RATIONALIS is no longer pure uncharted melody, but rather a comingling of song and mathematics, or emotion and knowledge, innocence and experience. (It is interesting to remember that music was for some 2000 years considered supreme among the liberal arts for this very reason. It was one of the disciplines included in the quadrivium along with arithmetic, geometry, and astronomy; and as such, reflects its nature as a combination of CANTUS and SCIENTIA. The latter word is here -- and in the following quotation -- used of course in its old comprehensive sense to mean knowledge in general.) Since Cicero said that "ars sine scientia nihil est," the idea that "art without knowledge is nothing" has often been repeated. It serves our point to quote Guido d'Arezzo, an eleventh century musician who expressed himself on the matter somewhat similarly but in the form of a rough generalization: "Hunc qui facit quod non sapit, diffinitur bestia." ("He who does something without understanding what he is doing is called an animal.")

So where do we stand in relation to art today? Do we today "un-

derstand" what we are doing, or are we simply "doing?" Are we still inside, or have we ventured outside, of the earthly paradise? Have we, or have we not, eaten of the tree of knowledge? Are we infants, beasts, or men? Sartre saucily points up an essential difference between children and adults when he compares words with bullets: "Only children shoot for the sake of hearing the bangs; grown-ups aim."

It is easier to shoot "bang-bang" rather than aim at a target; it is terribly, frighteningly difficult to "grow-up." How often we would like to follow nature and return to the bliss of innocence, to be once again free of making choices, of formulating thoughts. But for one who has had even a taste of responsibility, a taste of art, there is no turning back. If we consult the Biblical account, we find an archangel with a flaming sword who bars the way back. And if we consult our own experience, don't we find in ourselves a battlefield whereon our nature (instincts, impulses, emotions) wrestles with our will, with our sense of responsibility. If we consult the history of literature and figurative art, we find Antigones, Hamlets, or perhaps Michelangelo's Prigioni, or Rembrandt's portraits, or the works of other geniuses who "made" our world by giving us images in which to recognize ourselves. If I ask "Who am I?" -- If I am in search of my identity, I might go to one of these images and find myself reflected there more fully than in my mirror (which, after all, may be only a magnifying glass, or Narcissus' pool). Yet I would prefer to go to a contemporary painter -- we all would -- to find myself mirrored in his art. (This was precisely the privilege of Sophocles' and Rembrandt's contemporaries.) Surely we are entitled to have our own artists today, those who share our world, those whom we can expect to "make" our world and hold up a mirror in which we can see ourselves both gloriously and ingloriously reflected.

Where are our "makers," our modern artists -- those who will save us from chaos and awaken us from innocence -- where are they going to come from if not from our contemporary community? All would agree that the artist must be nourished in a place where life is very intensely lived. Could we not include among these places the modern university campus which today is never very far from where "the action is." So here we are; at 200 Bloomfield Ave., the Hartford Art School, the University of Hartford campus. In spite of the fact that in its rather long history this school (the same is true of other art schools) has hardly produced a major artist, I believe that, considering the present social and cultural situation, H.A.S. may be one of the "right" places for a student-artist to be, and that if we are all willing, diligent, and wise, our mutual association will bear significant fruit.

That is not an unfounded hope. First of all, because of the attitude of the art students themselves, who often demonstrate insight and a spirit of sacrifice. They are crazy idealists who in this materialistic society refuse to devote their precious time and energy toward becoming engineers or executives, rich and respectable. (This is not of course intended as a generalization of the motivation of all would-be engineers and executives...) They prefer poverty and social vulnerability -- or, at least a less than affluent status, knowing what awaits them. It is possible to find something Franciscan -- something saintly -- in their dedication.

Secondly, these students are being trained as artists in an in-

tellectual milieu -- on a university campus where they rub shoulders with students of other disciplines, both in the sciences and the humanities. We know that, historically, the artist was often rejected by the "intellectuals." The Medieval artist, for one, was considered the practitioner of a craft, a mechanical rather than a liberal artist. Giotto was one of the first in his era to prove to his contemporaries that painting could be considered an intellectual endeavor. He won the respect of his contemporaries, as did many artists after him. Many were well-educated men -- Van Eyck, Leonardo, Michelangelo, Rubens, Delacroix, Picasso, Klee, etc. In what were these shapers, these "makers" of their times learned? In their contemporary arts and sciences. They were up-to-date; some were avant-garde; almost all were involved in contemporary politics; some were diplomats.

Do we expect the same of our art students? Yes, absolutely. If they are to speak for us, if they are to shape the contemporary image, they cannot be islands, but must have roots deeply planted in the contemporary community. The becoming of an artist is not a one-way, but a two-way road--unless he himself insists upon, and succeeds in, remaining an island.

Bridges must be made and used by all students and all faculties, just as bridges were made in the past when great art was made. But then the bridges were shorter and easier to cross. Nowadays bridges are harder to build because the span to be crossed appears exceedingly broad. Each discipline seems so much more of an island. Yet even this span is not insurmountable as many inter-disciplinary activities suggest.

What is an art student going to find if he succeeds in crossing a bridge to the other side--into the realm of the natural sciences and technology? He will discover a devastatingly vast quantity of accumulated knowledge and a dazzling artistry in complex constructions. Instead of the horse and buggy, rockets; instead of the bow and arrow, hydrogen bombs. What is the fine artist's relationship to these highly sophisticated scientists? Sometimes he chooses to remain an innocent resident of the earthly paradise; while, at others, he seems to relinquish the task of "making" by succumbing to chaos itself. One thing is certain, however; the fine arts cannot compete with the mechanical or technological arts. The fine artist and the scientist are not and ought not to be, running the same race; they ought rather to be learning from each other.

Luckily there are the social sciences to serve on occasion as intermediaries. To a superficial observer, however, the subjects of these disciplines are somewhat strange, even amazing. Idiots, criminals, monkeys, pigeons, the language and gestures of aborigines. Yet, it is in these fields of psychology, sociology, anthropology, and linguistics that most of the news is made today. This is where things are happening in the academic world. What they study is in fact all of us, including the artists and themselves, as actual or hypothetical inhabitants of the earthly paradise. At no time in the history of scholarship has the study of origins of all kinds normal as well as pathological been pursued by a consistently scientific method.

Now when the old Socratic "Nosce te ipsum" is receiving a total renovation in the hands of the social scientists--it lies at the very heart of their work--the artist ought to get hold of the results of the scientific study of man. Naturally he does not need to study each academic problem per se, that is, to be a scientist himself, but simply to be exposed to the scientist's findings. Then, too, we might remember that if he needs the scientist, the latter needs him even more. The scientist wants to see his facts made

relevant, wants to see them humanized. When we say humanized we do not mean rationalized. Humanized. Humanized means precisely what is characteristic of the whole man of the ANIMAL RATIONALIS--that is, a combination of nature and passion. The combination of the two produces living art. The products of science are dead unless the passionate artist gives them life.

For the artist it is sufficient that he subconsciously assimilate a scientific information, even of the most advanced kind. Ideally he will evaluate, select, and employ scientific knowledge according to humanistic needs, and in a way, transubstantiate academic information into nourishing human experience--as of course was done with greater or lesser success many times in the past by such artists as Brunelleschi, Leonardo, Monet, Cezanne, Klee, Henry Moore, and others. By exposure to a larger world of learning on a university campus the artist will acquire the material out of which to synthesize the new realities which "make" the modern world.

The student artist needs and wants to have his integrity and modernity put to the test. He wants ever closer contacts with those who furnish him with new knowledge. He wants to be sure that his effort results in his growth and the growth of the human community. All the artist asks in return is that he be accepted. Acceptance in the modern intellectual community requires mutual generosity as never before.

One thing we all know is we can move only toward growth on the one hand, or chaos on the other. There is no road back to the earthly paradise, to the blissful irresponsibility of infancy. Even at the head of that road stands more than an angel with a flaming sword--the Homers, who all have one thing to tell us: "We have made it; so must you."

by IVAN GALANTIC  
Associate Professor of Art History

(Continued from page 3)

that no one has written to excoriate you for the obscene picture which appeared on page 8 of the previous issue of your publication. This photograph showed a young woman in a well-ventilated bathing suit, and sported the caption, "Why would Bic torment this dazzling beauty?" Anyone titillated into reading the smaller print learned that the "dazzling beauty" was not the girl, but the pen held inconspicuously in her hand.

I am not strenuously objecting to the implications of sadism in this advertisement, for most readers would be no more upset by this than by the actual sexual implications of the Nixon cartoon. The real obscenity is in the use of an alluring and winsome female to sell a ball-point pen. Such a phenomenon is far more likely to appeal to "prurient interests" than a drawing of a phallus or the word "##\$%& in print. And it has no "redeeming social value" (except of course to make lovely, sacred money) or relevance to the issue (the Nixon cartoon had various semantic relationships to wide-spread political sentiments).

Therefore, I feel justified in considering the Bic advertisement obscene, similarly to countless other commercial creations. Photographs of tempting and scantily clad girls, often accompanied by suggestive wording, are employed to sell everything from new cars to sewer cleaning services, and never with any relevance to the matter. Any right-thinking person whose avocation is rooting out obscenity has his work cut out for him, without recourse to creating unwarranted furor over material in an obscure student newspaper.

Sincerely,  
Robert B. Pierce





**UNUSUAL BOY**

THE NUDE ADVENTURES OF

Phil Pieper  
Kendall  
Pages  
this comic

THIS WEEKS ADVENTURE... JACK IN JAIL went up the Hill or for bail

YOU'D THINK WE HAD ROPED A SABINE OR SOMPIN' I DID

TOILET seat, wallets BELLS

THE FAMILY THAT JAILS TOGETHER FAILS TOGETHER

EXCUSE ME THAT DOESN'T MEAN YOU HAVE TO HOLD MUR HAND. I'VE BEEN PLACED AS YOUR LAWYER.

HES HOLDEN JACK HAND

OOPS WROTE COMIC.

KID I WANT YOU TO GIVE ME ALL YOUR PENCILS SO THAT YOU DON'T DRAW PORNOGRAPHIC PICTURES ON THE WALLS!

NICE TALK.

YOU WANT A NOOD TATTOOED ON YER CHEST?

DICK TRACY SCHOOL OF POLICE IS FOR THE COP GANGS

ART SCHOOL REJECT

POOPY FACON COLLAPSED IN THE CORNER

CRACK

OH I SEE I'M NOT NEEDED THEN. GOOD-DAY

UH I THINK THAT MR. HARDY AND I ALREADY HAVE A LAWYER

WHADYA MEAN ALREADY HAVE A LAWYER WHICH?

CLANK HERE

JAIL BIRD

HEY JACK LOOK WHAT I GOT.

WOW LET'S DRAW NAKED GIRLS ON THE WALLS HERE.

HEY GUYS OVER HERE!

POP!

HEY JACK LOOK WHAT I GOT.

ALL PENCILS FROM ART FROM PENCILS!

HEY GUYS OVER HERE!

HEY GUYS OVER HERE!

HEY GUYS OVER HERE!

THE GUYS PICTURE YOU GOT IN TROUBLE FOR IS MUH MASTER.

WITH A GUY WITH A RAT FOR A FRIEND COULDN'T BE TO POPULAR.

POLICE OFFICER STATION

POLICE man cookies OR COP CAKE

PIRAT COOKIES OR COP CAKES

COME ON I CAME TO BREAK YOU OUT. WHAT ARE YOU DOING?

A RAT IN JAIL? WHO ARE YOU?

Jack Hark cap. Please send to the UofT I have to ten years for delivery or parole.

IF ANY ONE WOULD LIKE AN OFFICIAL

MICKIEY RAT IN RATROSPEC

**WILL THEY ESCAPE AND BECOME HARDENED CRIMINALS OR... WILL THEY STAY AND TAKE IT HALF-HARDLY.**

KEEP HOLDEN ONTO YOUR HAT.

This comic was NOT BORN IN SOME Boston as some may THINK.

AUTHOR OF UNSUPER BOY

CLOSE UP OF JACK'S DILATED EYE.



# University of Silence

by ROGER S. ZIMMERMAN

(reprinted without permission)

During the early nineteen-fifties America was in the midst of a terrible convulsion. Important segments of the Establishment had sufficiently deluded themselves into thinking that the pillars of our institutional framework were being painted a bright and noticeable red. Of course, in terms of American political dynamics per se, there was nothing especially new about this period. In the course of our relatively brief history there have been numerous occasions when America has deluded itself -- when it has become a victim of its own mythmaking. Rarely has the opportunity for forming a united front between paranoid politics and popular hysteria been missed; the early fifties was no exception. Led and intimidated by the Wisconsin madman, the government began to soap up and scrub down. Unfortunately, it never did become clear who suffered the most in the long run -- the soap or the water. In any case, all those folks who were considered to be less than enthusiastic in their appreciation of apple pie and other American things were to be, in short, eliminated. But, the elimination was to proceed in a democratic way, i.e. the blacklist became a kind of economic firing squad.

America exploded in a fit of red-necked righteous indignation, and began, for the second time within a period of thirty years, a political purification process. It was called McCarthyism. When our perceived enemies engaged in these kinds of socially approved hysterias, we called them purges. Clearly, America, during these early vacuous Ike years, was badly in need of something. A purgative perhaps; a kind of national enema. Instead, however, the country got a large swallow of political bacteria. It was a time when "Go Out And Get Yourself A Pinko" could have become (in fact, did become) a successful T.V. show. Few areas of American life were left untouched; some were devastated. The less established unions took a beating. So did many of the small publishing houses. Small time actors found their names on blacklists as a result of having signed something or other when they were in school; as a result, the ranks of ladies' shoe salesmen swelled. And, of course, the universities came in for their share of troubles too. The

American mentality, not noted for its patience with either dates, times, names, or intellectuals, helped to provide the climate in which the cobwebs could be cleaned out of our not so hallowed educational institutions. And it worked, which is to say that jobs were lost by the thousands; some English departments (a suspicious lot anyhow, what with all that fuzzy-minded poetry) came close to disappearing overnight. Nevertheless, the Academy, such as it is, remained intact. But at what price? To be sure, America's political analogue to the Dark Ages has left its clawmark.

Those not-so-very-long-ago years operated on an institutionalized dynamic of whosale and unmitigated fear. Its immediate legacy was silence. Silence. Everywhere. Now surely the universities did not close down and shut their doors. No -- people still lectured and other people took notes. Stuff like that went on as usual, I mean that... well, that ideas took on a kind of hollow ring. Especially those ideas that had something to say about society and what might be wrong with it. Either nobody was saying anything, or it was said in such a way that nobody, including the sayer, took it seriously. In a very real sense social criticism went on sabbatical leave. And, the commerce in productive dissent ceased. University life, a game like anything else, became a game without meaning; the dimensions of the university situation and the characteristics of the intellectual's life failed to interact. They didn't mesh; gears became twisted. Worse, yet, was the almost wholesale failure of many academics to support one another. They failed themselves and they failed each other, and this failure had more than a little to do with the plain and simple fact that they hadn't been running their institutions. Their realm of responsibility had not included effective control over much of the critical decision-making that affects the very lifeblood of any institution, educational or otherwise. Sad, unfortunate, terrible; but true. One simply

couldn't count on one's colleagues when the chips were down. And if you had just happened to open your mouth the chips came down, and came down hard. Anyway, for one reason or another, the sand that so many heads appeared to be in, began to recede -- gradually, and a few grains at a time. Some changes began to take place. Here and there people got together and backed a "troublemaking" colleague. And here and there a group of faculty members managed to hold out long enough so that, at the least, a tactical victory was achieved. The university began to re-gain (or gain, as the case may be) a measure of self respect -- of dignity. Red-baited academicians started going to the cafeteria again. An over-drawn picture? Perhaps. But fear does funny things, which is to say that it has a rather uncertain effect on what might be otherwise fairly certain people. And, when a university becomes silent, it ceases to be a university. This failure -- the failure to be -- had become, at this time, manifest on three fronts. One, as a place of ideas, criticism, and creative conflict, the old school house just wasn't making it; its entire supra-structure had been undermined by a kind of not-so subtle terror that was maintained by mutual crotch-kicking. Two, sizable portions of the faculty displayed a pronounced tendency to become status-defined automatons. And three, students were passively receptive to any and all manipulation. In fact, the quest for competence in the use of (and in being used by) technological manipulanda had become the focal point of one's education for large numbers of students.

High grades, more so than ever, had become identified with and had passed for intelligence. And the whole bureaucratic mess worked, i.e. the wheels turned, and twinkle-eyed dolts, bent on mediocrity, succeeded in raising their eyes only as high as had been required by their other-defined ultimate vision, which, in this case, turned out to be the height of the garage door on the longed-for split-level box. Again, perhaps, an overdrawn picture. But others have also stated the case in not terribly different fashion. For example, Clark Kerr (who seems to have rather dramatically and belatedly discovered that at least some students have changed just a wee bit in recent years) has commented upon the effects of passive participation in the university of silence. In talking of the "un-generation" of the fifties, he stated (1959) that, "... the employer will love this generation. They aren't going to press many grievances. They are going to be easy to handle. There aren't going to be any riots." Kerr's comments about students of the fifties are well taken. His language is a little different from mine, but I suspect that we're both talking about the same thing; that much we have in common.

The quest for security (whatever that is), like the operation of fear, does strange things to relatively straight-laced people. And, is it really a coincidence that the two tend to reinforce each other in feedback-like fashion? I think not. I would suggest, in fact, that the notion of security is basically incompatible with the educational enterprise, one means wholesale traffic in ideas -- and ideas,

whatever else they may be, are inherently "dangerous." So what? Well, the point is that creative dissent and productive criticism do not function seriously, if at all, within a framework that is designed to encourage this quest for security. At its bedrock base, this kind of 'desire' rests upon the not-to-be-offended sensitivities and sensibilities that make up the psychological defense structures of middle-class aspirations. Unfortunately, this makes for a bad scene all the way around...the campus. Bluntly put, uncertainty is absolutely necessary in order to keep some sort of fire going. The security bit, because it maximizes the absurd redundancies by which the system functions, makes for an assembly line of marketable products, i.e. manipulable students. The university then takes on the characteristics of a giant status distribution machine.

Have things changed? Yes and no. That is, there are places where students are no longer so easy to handle. At the present time, for example, there are undoubtedly a few administrators at Berkeley who have become, in their infinite wisdom, sufficiently sensitized to a rather remarkable and recent fact -- to wit, one must exercise a certain amount of caution, of restraint, before one tells students what they can say and where. In other words, they're running scared. Further, a few of those plane-crazy smug academicians who never bothered preparing lectures have been doing a little homework lately (and maybe they're not quite so smug). So, some changes have occurred at some places; but not enough -- not nearly enough. And, if not now; when? Many of our schools are little more than centers of marketability, i.e. centers geared to the distribution of status, and, more often than not, the distribution is skewed in the direction of that which is most marketable at the moment. Dissent, among other "items," is a poor buy in such a system.

Universities, like the people that make them up, must exercise the right to be. This is not optional -- it is a requirement. This business of being means, quite simply, that a university must be what a university should be, and that, first and foremost, is a community of scholars. In turn, this is achieved when people behave like scholars; and if they believe it; so much the better. In other words, academicians (students and faculty) would be taken in by their own propaganda, i.e. they would be "sincere"

Now in a sense, I'm begging the critical question here. After all, what is the SINE QUA NON of the scholar? Operationally, it is to be (or at least to look like) one who does scholarship. Fine. But what beyond this? To dwell at length on this would carry us too far afield from the intent of this paper. Let me merely indicate that extending beyond the commitment to productive knowledge gathering and information distributing is a more profound, and perhaps more covert, commitment to a more than passing interest in the affairs of the institution itself. And, this would include both the desire and ability to translate high sound-

ing ideas, derived in large measure from classroom experience, into action committed at the institutional level. (e.g. It's fine to talk about Krupp armaments and Nuremberg and all that; but what about the use of campus facilities to recruit future napalm-making executives for the Dow Chemical Company?) If this kind of concern is not realized, i.e. put to some pragmatic test, then one can expect to exercise but minimal control over the stuff and substance of institutional life itself. Self-preservation as well as more altruistic concerns for one's colleagues require this kind of catholicity of interest. The absence of such interest will necessarily make for a situation in which, at best, nobody knows what's going on, and, at worst, nobody gives a damn either. Given, however, the kind of interest that I've posited that must exist in an academic community where the word scholar is understood in its broadest sense, then that community will keep itself going on a measure of self-respect that is, in turn, maintained by self-interest. The end result is that selling out becomes an undesirable piece of behavior.

In the kind of community referred to above, a given individual's fear of x (and x can be anything that has some substantive reference point) would remain unabated. But institutionalized fear would either not exist, or would potentially exist only within some clearly perceived range of probability. Therefore, the quest for security, undoubtedly still there, would fail to qualify as a major hang-up. Hence, there remains no institutional supports for the bolstering-up of those forces that create an aura of socially accepted intimidation. The essence, then, of the academic situation becomes that of responsibility; one is, ipso facto, RESPONSIBLE TO BE FREE. It is a freedom that would not have prevented McCarthyism; but it probably would have gone a long way towards shortening the tentacles of hysteria that managed to shut up so many in so short a time. Slaughter along the academic avenues might not have taken place.

McCarthy's legacy is still around. Maybe the button industry should come out with something that says: "Joe Lives!" I have purposely overstated the case for this legacy, because the early fifties provide us with a kind of watershed in the history of American universities. Why a watershed? Surely not because most schools were fundamentally different prior to this time, and certainly not because most schools have radically changed since that time. Our educational institutions have traditionally been the proving grounds for much of the pragmatic opportunism that pervades the American character; as such, the schools can't help but function, to a large extent, as the archetype of the status distribution machine. The reason why I think this period can be profitably viewed as a watershed is because it suggested what can be negatively possible when what is positively probable is allowed to occur. The result is the hollow thing known as the university of silence. If the academician fails to acknowledge his commitment -- not role, but commitment -- to the concept of the university as a community of scholars, then history may very well repeat itself. Santayana stated the case beautifully when he suggested that 'those who do not remember the past are condemned to relive it'.

That university which fails to be responsive to the demands of its raison d'etre -- fails the first test of what a university is all about. It also opens the way for traditionally conservative and/or reactionary trustees and state legislators to block the fundamental right of a professor -- namely, the right to profess. Students, likewise, are muffled because a set of narrowly defined rules of action are invariably generated when a university succeeds in failing itself. These rules of other-defined acceptable action have the stif-

ling effect of rendering what students do in the classroom, assuming the teachers are doing their job, irrelevant to both their life and their life styles. At that point, false consciousness dominates the whole system, and a general malaise sets in that, among other things guarantees a successful....

Homecoming. This malaise thing is particularly tragic in those areas of the country where resistance to much needed social change has become institutionalized, i.e. a top to bottom shared way of thinking and living. In such an area the university has an even greater responsibility -- to be. And yet, it is often precisely in those areas of marginal cultural existence that the university will fail to come to grips with this central problem of defining its being. Such a failure is critical in the sense that it helps sustain the community's mythology about itself. And, the failure is absolutely crushing in that it virtually guarantees the university a place within the spectrum of the existential failure of the community as a whole.

The convulsion of the early fifties may or may not be repeated. Actually, it would appear that a variety of factors and events are operating against such a renewal of some kind of McCarthyism-like specter. Witness, for example, the growing intensity of Vietnam dissent in all corners of American life. In any case, the possibility of a repeat performance remains a debatable point. But, is such an endeavor even necessary? That is, is it the case that a university, tied down to fat government research contracts, and tied down to the demands of equally fat trustees, creates and sustains its own package of fear through the workings of its Parkinsonian bureaucratic machinery alone? I'm suggesting that the very weight of the thing itself is all that is necessary to remove the university out of itself. The reality of institutional obesity would act so as to force the university away from its central task -- the task of defining its being and living accordingly. Perhaps the sheer crush of numbers in the schools, a major characteristic of the post-McCarthy period, tends to produce large numbers of note-taking spectators (skilled only at playing exams). But neither lecture-giving nor lecture-taking spectators can find the appropriate substitute for the experience of attempting to be. There is no substitute. And mass spectatorism arises whenever academics, students and faculty alike, allow themselves to be nothing more than pre-packaged goods in a chromium-plated marketplace. At that point, talk about responsibility becomes empty and foolish and commitment to non-selling items like serious dissent becomes absurd. The end products, again, are fear and silence. They find their origin in the academic's refusal to run his own show.

## ADJUSTMENT

The failure to exercise the courage to be rests upon, and is predicated by, the passive acquiescence which characterizes so much of the life style of the modern day university inhabitants. It is a life style which makes freedom a bad joke. People operate as if pulled by strings; it's as though a good tug on those strings absolves one of the responsibility that I've been discussing. Hence, the freedom to be never even becomes an issue. Only adjustment becomes a hotly debated point; it also becomes a major preoccupation. Yet, the barren quality of this aspect of the system becomes potentially exposable by one single, solitary, devastating question. Adjust -- to what?



# UH News Briefs

## High Schoolers to Debate Draft at UH

The nation's selective service policy will come up for debate Saturday, Dec. 14, when the fifth annual Speech and Forensics Workshop for secondary schools takes place at the University of Hartford.

Secondary and college preparatory schools in the New England area will participate in the day-long program.

Workshop director is Michal J. M. Galazka, instructor in speech. The yearly project is sponsored by the UofH Department of Speech and Drama.

Schools engaging in debate will enter units of four students two affirmative debaters, two negative. Teams will be designated as varsity or novice.

Three rounds of debate are scheduled, in addition to events in prepared and extemporaneous speaking. There will also be contests in oral interpretation of prose, poetry and dramatic literature.

Trophies and medals will be awarded to high scorers and runners-up in each event, with the top trophy going to the school which rates highest in combined scores.

Workshop aides will be members of Owl and Gavel, UofH debate society. Judging will be done by the speech and drama faculty.

Registration will be held at 8:45 a.m. Dec. 14 at the Gengras Campus Center. The workshop begins at 9:30 a.m. Debate events will take place in University Hall, and speech events in Auerbach Hall classrooms.

## Hypnotism

You've probably heard about it by now - a live demonstration of HYPNOTISM this Thursday night at 8:00 P.M. Dr. Charles C. Hewitt will hypnotise one of his patients and discuss the procedure and the effects. Anyone who has never seen a hypnotist in action must be there this Thursday, December 12, at 8:00 p.m. in the S. Cafe, of the Campus Center. If you have any questions on hypnotism, if you want to see how it is to "go under," be there! This program is presented by the Forum Committee of the activities Commission. P.S. There's a rumor that one of our well-known campus characters will be there and he may be able to participate in this unparalleled feat of psychic phenomena . . . . Make it!

## Messiah

The Greater Hartford Community Chorus, a 150-member adult ensemble, will present the Christmas portion of Handel's "Messiah" on Sunday, December 15 at 3 p.m. in Millard Auditorium of the University of Hartford.

Soloists will be professional concert artists: Sheryl King, soprano; Nicola James, alto; William Diard, tenor and James Foxworth, bass. Mr. Diard is a member of the faculty of Hartt College of Music, University of Hartford, and Mr. Foxworth is a Hartt alumnus.

The Chorus, conducted by Louis Pellettieri, is sponsored by the Julius Hartt School of Music, junior and adult division of Hartt College. Mr. Pellettieri is director of the School.

Accompanying the group will be a string orchestra with Bernard Lurie as concertmaster, and harpsichord played by Penelope Burridge.

Contributions are \$2.00. For reservations, phone 236-5411, ext. 451.

## Chamber Music Festival

Five concert artists will be heard in ensemble in the second program of the annual winter chamber music festival at Hartt College of Music, University of Hartford, Monday, December 16 at 8:30 p.m. in Millard Auditorium.

The Hartt String Quartet--Renato Bonacini, Bernard Lurie, violin; Leonello Forzanti, viola and Paul Olefsky, 'cello -- will be joined for the program by pianist Daniel Pollack.

All are distinguished solo performers and educators. Mr. Bonacini is assistant conductor and concertmaster of the Hartford Symphony Orchestra, and Mr. Lurie is associate concertmaster. Mr. Forzanti heads the Symphony's viola section. Mr. Olefsky is a nationally acclaimed musician now completing an Alaskan concert tour. Mr. Pollack, who returns from a mid-west tour for the concert, was one of the winners of the 1958 Tchaikovsky piano competition in Moscow. All are members of the Hartt faculty.

The concert opens with Haydn's "String Quartet in F Major, Op. 3, No. 5", followed by Mendelssohn's "String Quartet in E Minor, Op. 44, No. 2", and concludes with Brahms' "Piano Quartet in A Major, Op. 26."

General and student admissions will be available at the door. For information phone 236-5411, ext. 463.



## Art School Print Show

More than 200 prints are on exhibit through December 20 at the annual student print show and sale at the Hartford Art School of the University of Hartford.

Assembled under the direction of George E. Robinson of the graphic arts faculty, the show includes woodcuts, etchings, engravings, aqua-tints, soft ground etchings, collographs, serigraphs, and mixed media.

Several of the prints bear interesting titles, as "Kathy Stonebrink and the Blue Ice Cream Cone" by Charles Malzenski; "And Who Will Write Love Songs for You When I am Lord at Last" by Donald Kingston; "Innocent Starts with Freud" by Kristina Zallinger; "Homage to the Prism" by Peter Cooke and "Carousel after Dark" by Gunter Bahr.

Joseloff Gallery hours are Mon.-Fri. from 10 a.m. to 5 p.m.; Mon.-Thurs. evenings from 7 to 9 p.m. There is no admission charge.

THE FIRST MEETING OF THE

# Academic Committee

WILL BE HELD

## Thursday December 12th

AT

### 4:00 PM

IN

### Rm. E GCC

THE AGENDA WILL INCLUDE DISCUSSION OF THE FACULTY EVALUATION QUESTIONNAIRE ALL WELCOME

## Night School Registration

In order to accommodate an expected influx of new students, advance registration for the Spring Term is now under way at University College, University of Hartford.

No appointment is necessary. Applicants for degree or certificate programs may register, through Jan. 24, from 11 a.m. to 8 p.m., Monday through Friday, in Room 216 at University Hall -- 200 Bloomfield Ave., West Hartford.

Undergraduate evening courses are being offered in the arts and sciences, business administration, education, engineering, secretarial science, art and music.

Spring classes begin the week of Feb. 3. For further information, apply in person, or phone 236-5411, Ext. 388 or 389.

TIMES DOO CHANGE

times doo change az peeple doo holding wat they arr too-themselvz never wonz lettin thru till time 'n spase at onz in paze let in hoo they arr. all at onz seein it the large green mass of shallo minds - arr u onz or arr u twice ifz all too wat and if itz not than see it through the TV screen

sogbr rubatman

# Snow Job

As the University's "abominable snowman," I have the responsibility of notifying members of our University family of the cancellation of classes and other activities due to snow or other conditions which make a closing necessary.

### CLASS CANCELLATION

Classes and other activities of the University of Hartford may be cancelled in case of heavy snow or other hazardous conditions.

Notice of cancellation will be given by the inclusion of the name of the University of Hartford in the "No school" lists read over radio stations WDRG, WPOP, WRCH, WTIC, and WWUH.

We shall try to have notices of morning cancellations read before 7:00 A.M., those of late afternoon classes read before 3:00 P.M. and those of evening classes and events read before 5:00 P.M.

Radio stations will not have time to do more than to indicate names of the schools which are closing. If activities or services must go on, despite a closing, persons involved in them are to have been notified by the persons in charge to ignore the radio notices. Emergency parking regulations will be in effect during such periods. These should be strictly observed by all persons remaining on campus or arriving at the campus during emergency closing. Details may be obtained from the office of the Cancellation Officer, Dr. George H. Menke.

Last year we managed to go through the season without having to cancel classes. This year we were caught unawares by an early storm. We probably shall not be so lucky as to avoid having another.

(Continued from Page 3) suddenly remembered that it was not THEY who had gone off to war, but their fathers who had made it. What will this generation pass on to its children?

I can't answer your questions, I can't answer my own questions, I am just as uncertain and just as oppressed by the frightfulness of life as you are. However, I have faith that the meaninglessness can be overcome, insofar as I continue to give my own life a meaning. I believe that I am not responsible for the meaningfulness of life, but that I am responsible for what I do with my own, unrepeatable life. It seems to me you young people want very much to throw away this

responsibility. There is where we part.

Hermann Hesse  
July 15, 1930

### APOLOGIA

To Fraulein G.D. (philosophy student)  
Freiburg.

(Translation: M.W. Barnes)

(Continued from Page 4) contribute their knowledge and experience. They can help the group understand the problems associated with serving as intermediaries between student, teacher, and external community. It goes without saying that all who are interested should be involved----- Please come.

I have of necessity abbreviated this report of the meeting. I hope that all will forgive my omission of many valid and valuable points that were erected. Please amend my statements as you see fit in future statements of your own. It is impossible to summarize, to encapsulate the beautiful river and rain of thought that courses through the Shadow School.

R. W. Skinner



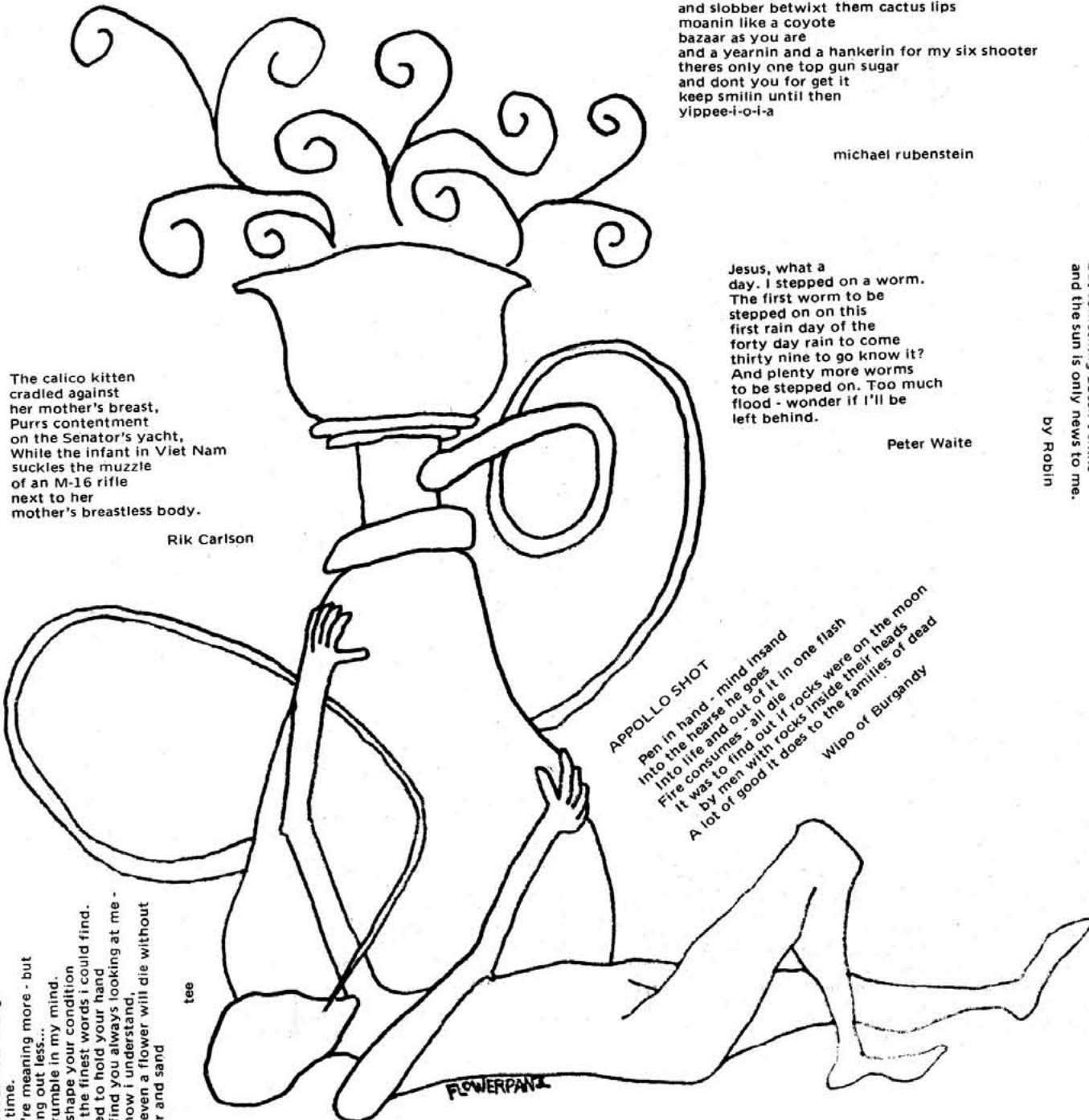
There's Life in the Old Pig Yet . . .

ANYONE INTERESTED IN BECOMING A COUNSELOR SHOULD PICK UP AN APPLICATION BLANK AT THE HOUSING OFFICE. APPLICATIONS WILL BE ACCEPTED ONLY UP TO DECEMBER 18th.

COUNSELOR-IN-TRAINING CLASSES WILL BEGIN IN FEBRUARY.



# freak poetry



The calico kitten  
cradled against  
her mother's breast,  
Purrs contentment  
on the Senator's yacht,  
While the infant in Viet Nam  
suckles the muzzle  
of an M-16 rifle  
next to her  
mother's breastless body.

Rik Carlson

me with my trigger finger of tickle  
ridin high in this saddle  
that you like to be callin your own  
easy little fella easy  
forgot to warn ya bout my draw  
does it spring and thrust  
and slobber betwixt them cactus lips  
moanin like a coyote  
bazaar as you are  
and a yearnin and a hankerin for my six shooter  
theres only one top gun sugar  
and dont you for get it  
keep smilin until then  
yippee-i-o-i-a

michael rubenstein

Jesus, what a  
day. I stepped on a worm.  
The first worm to be  
stepped on on this  
first rain day of the  
forty day rain to come  
thirty nine to go know it?  
And plenty more worms  
to be stepped on. Too much  
flood - wonder if I'll be  
left behind.

Peter Waite

I'm on my way over to Bobby's house  
I'm gonna kill myself  
He has a gun  
If I don't come home, I'm dead  
(The Phantom Phrank)  
David Nylrin

## UNCHAINED

hung  
in the dunes  
of time  
stone free  
the mad wanderer  
sullen & shifting  
restless through the  
trolley-car streets

no card  
in the library  
of identity,  
no record  
in the file  
of faces,

creepong slowly  
through the twisted  
no-message amphetamine  
dawn,

limp & frustrated  
timeless & going  
nowhere  
no lovers  
in a whirlywind  
world,

say which way the maze,  
how soon the exit,  
gotta jump up  
strong  
& say

i am,  
Aj Lewis

## THE SUN

Now the Sun always comes these days  
And time isn't passing away  
When everything is  
and everyone is good to me  
something isn't right  
Something you feel and don't see  
living seems a waste of time  
by trying we leave our light behind  
and everything is fine  
everyone is good to me  
but something doesn't shine  
and the sun is only news to me.

by Robin

Anon

Standing in the midst of human traffic...  
I stop!  
and look around at life's being.  
It makes my stomach tense and nervous.  
I get depressed.  
and drown my sorrow deep into my head.  
But as I walk my legs grow weaker from my woe, and  
I collapse. My body crumbles like decay.  
Lying on my back I see the world  
from the very bottom.  
A place where life is almost dead.  
And suddenly I gain the strength to sit and see  
And then a joy comes to my body  
My mind feels light without much trouble  
I see my agonies as not so big  
for on the earth I'm very small.

## THE NEW HOME

We must leave this place of tainted air  
Where the traffic dins in the afternoon  
Sealing our hearts

Between the smiling hills  
We will stretch our bodies to the sky  
There the child will crawl from our womb  
We will stoop to watch him making his way  
We will make our home among the long grasses.

Danny Hazelton

the words now change  
with time.  
they're meaning more - but  
coming out less...  
and rumble in my mind.  
'till I shape your condition  
with the finest words I could find.  
I loved to hold your hand  
and find you always looking at me -  
but now I understand,  
that even a flower will die without  
water and sand

tee

APPOLLO SHOT  
Pen in hand - mind insand  
into the hearse he goes  
Fire consumes all of it in one flash  
It was to find out if rocks were on the moon  
by men with rocks inside their heads  
A lot of good it does to the families of dead  
Wipo of Burgandy

Hartford  
Art School's

**PLASTIC BAG**

1<sup>st</sup> issue  
Feb. 1<sup>st</sup>

Subscription  
NOW  
\$1 year

KINGSTON



# If the Army Is Not Your Bag

For those individuals who sincerely believe it's wrong to kill there exists a way of telling the army, I can't go! Conscientious objection is part of the draft law and must therefore be observed by Uncle Sam. There are thousands of legal conscientious objectors presently living in the United States.

Affiliation with a religious organization is not necessary to receive status and neither is a belief in a supreme being. Many men have already received CO classifications without belonging to any church. But, you must be against war, and you will have to see a draft counselor before acting.

Draft counselors receive no payment for their service and they will stick by you as long as you need them. In addition it is advisable to see as many influential people in church, military and public position and convince them of your views so they can act as references. A letter written

in your behalf by a general or colonel convinced of your sincerity would help a long way toward getting a CO.

To apply for a CO you write to your draft board for a form 150. The law states that they have to send it at your request. Because the questions are rough and you only have 30 days to return it talk to a draft counselor before you write!

If you receive a CO you will be required to work two years in a civilian job like a hospital. If you don't receive a CO you can go in the army, leave the country, or go to jail.

It takes guts to stand up against the draft but if you're an individual of conviction you'll stand for what you believe in!

For more information write, AMERICAN FRIENDS SERVICE COMMITTEE, NATIONAL OFFICE 160 NORTH 15th STREET PHILA, PENN 19102.

## Playhouse Extends Drama

Mr. Robert Matthew Lewis, proprietor of the Image Playhouse, has announced that his current production of Archibald MacLeigh's play "This Music Crept By Me Upon the Waters" will be extended for one more weekend. This modern verse drama will be presented on Friday and Saturday evenings, Dec. 6 and 7. Curtain time will be 8:30 p.m. and reservations may be obtained by calling 246-7047.

"This Music" was written in 1953, the same year that the author won his second Pulitzer Prize. The play dramatizes the concept that happiness is a human condition which must be necessarily brief when it is intense, or it cannot be endured. The setting is a lively dinner party at an elegant household in the Antilles.

The direction for "This Music" is furnished by A. Lycia and George Michael Evica. Evica is an English professor at Hartford Un-

iversity and Mrs. Evica is a former Hollywood actress. Previously in this area the Evicas have co-directed several plays at the Image, including some of their own original productions. Last summer the Evicas also directed Hartford's Neighborhood Repertory Group.

The Image Playhouse, Hartford's avant-garde live theatre, is located at 84 Barker Street, above the Art Cinema.

# LORCA Tragedy At UConn

by Joseph Infantino

Frederico Garcia Lorca's play, "The House of Bernarda Alba" is being done at UConn. Bernarda's house is a sad house. It is a house where maintenance of tradition exceeds the importance of human life. It is a house of sensuality, crumbling yet longing to be fulfilled. It is occupied by those who can see life for what it is and Bernarda who cannot see because of pride in empty customs. Stone walls and black clothes of mourning do not stifle the lust for life that seethes in Bernarda's daughters. Bernarda's cane can not support her crippled ability to maintain order and virginity.

Bernarda is "the establishment" trying to hold on at all cost. She doesn't see or understand the desires of her daughters who are "the younger generation." She suppresses desire, to uphold meaningless tradition. Her daughters will not be suppressed and they "do their own thing" regularly.

A good job is done by all in this lusty Spanish tragedy. Joan Ciano as La Poncia, a sixty year old maid, does a great earthy job. She hits hard with her peasant insight into the workings of the household. However, her make-up is too youthful and therefore obtrusive. A relevant theme in the play is the analogous relationship of La Poncia to Bernarda. This analogy is weakened because La Poncia is too youthful a contrast. However, Miss Ciano does manage to transcend her make-up and make her role most believable. La Poncia has the force to keep the house in order, but Bernarda does not. She has the insight to know what's going on with the daughters but she is just a peasant servant. Bernarda is blind to what's going on though she heads the household. Karon Kehoe as Bernarda, the crumbling head of the house, is controlled in her performance and for the most part she manages the role well. However, she lacks the fire of the role and she comes off too soft.

Ellin Glancy does Martirio with

vengeance. Martirio can't have and the loss drives her to goad her sister into suicide. Miss Glancy does her portrayal with relish and assurance.

Sharon Gozzo as Adela, Margie Weigel as Amelia, Eileen Gottermeyer as Magdalena, and Elaine Beer as Angustias, all do a creditable job.

Nancy Anne Loman as Maria Josefa, Betsy Rodenbush as the other maid, and Barbara Jo Roll as Prudencia do not really achieve any character reality. Their roles are small but not insignificant and deserve more attention than they were given.

UConn never seems to do a set that isn't fantastic and this one is no exception. The set is a magnificent stone house which is hard, grey, and as barren as Bernarda would have her daughters. The lighting is superbly done creating the morning and afternoon moods by rear lighting.

"The House of Bernarda Alba" is a successful production on most counts. The few flaws in the show do not kill the overall effect created, which was worth the effort. The selection of this Lorca play shows an interest in doing theater which is not merely appealing but relevant and creative. In this light all deserve a "well done" for a worthwhile show.

## Registration Day

# The Worst Day of the Year

by Linda Goldberg

Organization! That's the keynote of this university. There is nothing like registration day to prove the inefficiency of the administration. The week of December 9 is freshman and sophomore registration. Perhaps the juniors and seniors didn't encounter the difficulties, crushed bones--not to mention the disappointment of being closed out of your class--and utter chaos that resulted the first day of registration.

The day begins bright and early. The line begins forming at 8:00 a.m. in front of room 200 in University Hall to pick up the IBM cards and registration forms. Then at 8:30 the panic is on when the line covers half the floor. Meanwhile, in the little office two secretaries are desperately searching through the alphabetized IBM cards for freshman and sophomores with names being thrown at them left and right. If you're lucky they find your card. If not, they make out a substitute card so the registration process can flow smoothly.

Grabbing the card and form and armed with pen in hand, students rush to fill out their schedule.

Next--to the advisor for his signature. Lo and behold! Ten people managed to get there before you or your advisor has left word that he won't be in today and please come back tomorrow. Panic! Like a bolt of lightning you have an idea. Go to the dean of your school. If you're lucky you'll get his signature or else you'll be told to get someone else in the department of your major to sign the form. Finally, the priceless signature is down and off to Auerbach for the last step in registration. Don't sigh with relief yet!

Open the door to the registration office and you're greeted by a mass of writhing humanity. By now you have missed your

first class and are praying you make it to your second. There are four windows open with maybe five people trying frantically to register a pack of howling, screaming bloodhounds. A little old lady is in the middle of this teeming insanity trying to write on the blackboard the closed classes and pleading with the students to form four lines. Where she'd like those four lines to form is another story since there isn't an inch of space available. Possibly, after two hours of mauling, elbows in the ribs, and near suffocation you make it to the window. But of all the wretched luck your registration form is so totally destroyed that no one can understand it or if it gets there intact, by the grace of God, you find you have been closed out of three of your five classes because you could not see the bulletin board. You must plow your way out of the chaos and begin all over again. Some days it just isn't worth getting out of bed.

## An Open Letter

# From the Music School

We are proud to announce a musical event which we hope will be challenging and entertaining to you and your students. Hartt College of Music, University of Hartford, will present the Hartt Chorale, Hartt Chamber Singers, and Hartt Madrigal Singers in an annual Christmas concert, Tuesday, December 17, 1968 at 8:30 p.m. in Millard Auditorium on the University Campus.

Hartt Choral Madrigal Singers      Marc-Antoine Charpentier's Claudio Monteverdi Selections      Magnificat

from the Magnificat a 6 voci

R.L. Pearsal..... In Dulci Jubilo  
Traditional Carol..... Fum Fum Fum  
Johannes Brahms..... The Hunter  
R. Vaughn Williams..... Wassail Song

### Chamber Singers

Hans Leo Hasler..... Laudate Dominum  
Johann S. Bach..... Cantata No. 10 (1st Chorus)  
Hector Villa-Lobos..... Ave Maria  
John Gardner..... Tomorrow Shall Be My Dancing Day  
Randall Thompson..... Glory to God

### Combined Choruses

Giovanni da Palestrina..... Hodie Christus Natus Est  
Healey Willan..... Hodie Christus Natus Est

Hope to see you at our concert. For best seating, plan to arrive early.

Sincerely,  
Gerald Mack  
Director of Choral Activities

# Accounting Students Visit New York City

This past Thursday, December 5, 1968, the Society of Accounting Students and Professors Bernard B. Goodman, chairman of the Department of Accounting, and Carl F. Halusa, both Certified Public Accountants, visited the headquarters of the American Institute of Certified Public Accountants, the New York Stock Exchange, and Peat, Marwick, Mitchell & Co., CPAS in New York City.

Professor Goodman accompanied the group touring the A.I.C.P.A. The intention of this visit was to familiarize the students with the operations and objectives of the

A.I.C.P.A. In fulfilling this intention, the Institute presented a two-hour program including addresses by W. David Anderson, Assistant Director of Public Relations; David H. Lanman, Jr., Director of Professional Relations; George Taylor, C.P.A., Director of the Controller's Division; Thomas W. MacRae, C.P.A., Project Manager in Accounting Research; Charles E. Noyes, Director and Publisher of THE JOURNAL OF ACCOUNTANCY and MANAGEMENT SERVICES; Herbert Pinkston, Manager of Federal Taxation; and William C. Bruschi, C.P.A.,

Director of Examinations and Education.

Professor Halusa accompanied another group to the New York Stock Exchange where they had a guided tour. Highlights of the tour were observing where bonds are sold, viewing the main floor of the Stock Exchange, and the presentation of a film that explained the issuance of common stock.

The afternoon activities included a three hour visit to the main office of Peat, Marwick, Mitchell & Co., one of the "big eight" national accounting firms. While the students were there, they met with James Peak, C.P.A., Director of Personnel, and a representative from each of the three main areas of accounting -- auditing, taxes, and management services.





**Dick Argus**  
University of Hartford  
Sr. 130 lbs.-Syracuse, N.Y.



**Charles Beers**  
University of Hartford  
Soph. 191 lbs.-Scotia, N.Y.



**Henry Napoleon**  
University of Hartford  
Soph. 123 lbs.-Hartford, Conn.



**Ted Szymanski**  
University of Hartford  
Jr. 167 lbs.-Terryville, Conn.



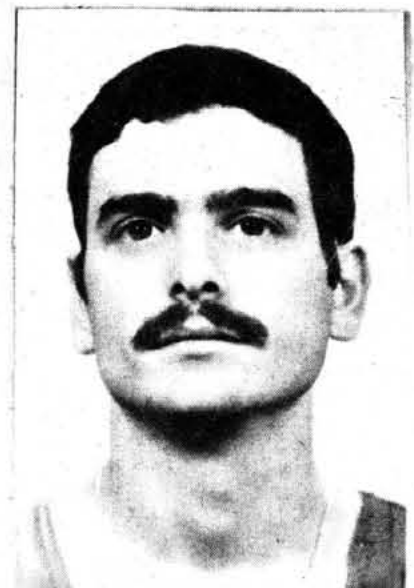
**Tom DeVita**  
University of Hartford  
Soph. 145 lbs.-Freeport, N.Y.



**Scot Sanderson**  
University of Hartford  
Jr. 137 lbs.-Simsbury, Conn.



**Jon Rosenthal**  
University of Hartford  
Soph. 130 lbs.-Leonia, N.J.



**Richard Higuera**  
University of Hartford  
Soph. 115 lbs.-Manchester, Conn.

1968-69 Varsity Wrestling Roster

Wgt. Class	Name	Class	School - Home Town
130	Dick Argus (cap.)	Sr.	E. Syracuse - Minoa, Syracuse, N.Y.
145	Tom DeVita	Soph.	Freeport High, Freeport, L.I., N.Y.
160	Mark Greenberg	Soph.	Yonkers High, Yonkers, N.Y.
123-130	Henry Napoleon	Soph.	Hartford High, Hartford, Conn.
191	Rob Beers	Soph.	Scotia-Glenville High, Scotia, N.Y.
115	Rick Higuera	Soph.	Manchester High, Manchester, Conn.
167-177	Ted Szymanski	Jr.	Terryville High, Terryville, Conn.
137-145	John Fisher	Soph.	Plymouth-Whitemarsh High, Lafayette Hill, Pa.
137	Dave Katz	Jr.	Bloomfield High, Bloomfield, Conn.
137-145	Scot Sanderson	Jr.	Windsor High, Simsbury, Conn.
130-137	Jon Rosenthal	Soph.	Leonia High, Southold, L.I., N.Y.

1968-69 Freshman Wrestling Roster

160	Tom Getler	Fr.	Pascack High, Hillsdale, N.J.
145	Roger Ward	Fr.	Albany Academy, Albany, N.Y.
167	Tom Levenson	Fr.	Framingham High, Framingham, Mass.
130	Rick Lederer	Fr.	
115	Walt Knight	Fr.	Mt. Pleasant High, Schenectady, N.Y.
123	Tom Pozza	Fr.	Bogota High, Bogota, N.J.
137	Gaetano Fazio	Fr.	Hartford High, Hartford, Conn.
152	Frank Aliano	Fr.	Rush-Henrietta High, Henrietta, N.Y.



**Coach John Ciabotti**

John D. Ciabotti of Schenectady, N.Y. joined the University's coaching staff as varsity wrestling coach in Sept. 1966. He is also an instructor in physical education, director of the school's intra-mural athletic program, and is coach of freshman baseball.

The wrestling mentor is a graduate of Mount Pleasant High School, Mount Pleasant, N.Y. (1950); received his B.A. degree from Ithaca College in 1955 and a Master of

Physical Education at Ithaca in 1958.

From 1958 through the spring of 1966, Ciabotti coached wrestling and seven years of freshman football at Niskayuna High School in Schenectady, N.Y. His schoolboy wrestling teams rolled up an impressive overall record of 58 wins and but 12 losses, Class B High School Championships, and two undefeated teams during 1960 and 1963.

	Court No. 1	Court No. 2
Thurs., Dec. 12		
11:20	TKE vs. SAM	TEP vs. PSK
12:00	Theta Chi vs. ZBT	Lambda Phi Alpha vs. Pi Lambda Phi
Thurs., Dec. 19		
11:20	ZBT vs. Pi Lambda Phi	Theta Chi vs. Lambda Phi Alpha
12:00	TKE vs. PSK	TEP vs. SAM
Thurs., Jan. 9		
11:20	SAM vs. Pi Lambda Phi	PSK vs. Lambda Phi Alpha
12:00	Theta Chi vs. TEP	TKE vs. ZBT



# Hawks Outclass Lowell Tech



Dave Brunelle



Wayne Augustine

by Marty Danaher

Last Saturday the Lowell Tech Engineers made the long bus trip from Lowell, Massachusetts to Hartford, but their ride back was even longer. The Hartford basketball team was the cause of the Engineers' unpleasantness, as every Hawk scored in the 97-61 rout.

From the opening tap it was all Hartford. The Hawks scored first and often to build up a substantial lead of 21-7 at the ten minute mark. Brunelle was on target with his jump shot, and the strong combination of defense and rebounding provided the lead. Hartford completely dominated the entire first half and at intermission possessed a 46-22 advantage. Much of the credit for the half-time lead belonged to Wayne Augustine, who scored six points and pulled down nine rebounds in the half.

The second half was marked by heavy substitution on the part of Coach Gordon McCullough, as every Hawk saw action. Lowell's shooting eye sharpened and the Hartford defense slackened slightly. However, Lowell was unable to cut into the Hawk lead. Captain Ken Gwozdz controlled the backboards with 21 rebounds, while scoring 26 points, Ed Driscoll showed why he is a starter. He played good defense, passed well,

and was successful on the few shots he took. The entire team played admirably, with many of the substitutes giving performances that may vault them into starting assignments, or at least enable them to get more playing time.

Although the team won by a lopsided score, they made many mistakes, and the competition offered by Lowell was not of high caliber. The team has come along very well, but will have to continue to improve to win against the upcoming tougher competition. The next encounter for the Hawks will be Dec. 10 against King's College followed by Southern Conn. State College on Dec. 12, and Norwich University on Saturday the 15th.

Attendance at the game was average, but our team is much better than average. They deserve the support of the entire student body and faculty. Take an interest and come out to the games. I'm sure you'll enjoy them.

## An Anachronism(?)

by Nick Mitsos (sports editor)

For many years the athletic department at U.H. had been run adequately (?), however, now that our school has reached some degree of maturity the athletic department, specifically its administrative wing led by Dr. Lo Maglio is out of place. His position as athletic director is comparable to driving a chariot on the Connecticut Turnpike.

This anachronism which I am talking about can be evidenced by the poor showing of the soccer team for the past several seasons. If the Doc would work a little harder at it, perhaps we could get some bona fide soccer players who rate an athletic scholarship. Personality also comes into the picture. Despite the fact that the basketball, wrestling and baseball teams have been toiling under the same handicap they have done a great job. Players can produce under most handicaps, but they usually cannot tolerate a personality conflict with a coach...they will simply quit. But the way Doctor Lo Maglio runs his show, a player who might quit a team automati-

cally goes on his mental black-list. For instance, last year a certain basketball player quit the team because of a personality conflict with the Coach. After this incident, this certain player was not allowed use of athletic facilities in the gym and also was denied participation in the intramural program, an edict handed down by Doc, not Mr. Ciabotti who is head of the intramural program at U of H.

This kind of iron-fisted "diplomacy" cannot and should not be allowed at this university. How much longer can this department continue to operate on a fear platform - that is both athletes and coaches who fear the power wielded by a Coach who is not only living in the past (at U of H) but administering in a similar manner. The administration and the Faculty Athletic Committee should note that this is not a personal grudge on the part of this writer, but is representative of many students (especially athletes) who have been connected with athletics at the University of Hartford.

# FROSH DEFEAT N.H. As Varsity Loses

by Bob Ohmen

An inspired freshmen wrestling team stole the show from a lackluster varsity squad as the first year men rolled over a tough New Hampshire squad 25 to 10. In the varsity meet a larger and deeper New Hampshire pinned the University of Hartford with its first loss of the young season by a stunning 33 to 13 score.

The freshmen team, on route to its first victory in the history of the school, struck first and fast, pinning their first five opponents. Led by Gateno Fazio and Tom Getler, who pinned their men in times of 35 and 40 seconds respectively, the freshmen pulled the first surprise of the year.

Hartford's first man set the theme for the following four. Quickly taking control of his match, Walter Knights out pointed his man in the first period 5 to 0. In the second period Knights continued his aggressive actions and with one minute 15 seconds gone pulled his man to the mat for the

count. Tom Pozzo followed this act with one of his own. In his first wrestling match ever, Pozzo pinned his man with 20 seconds gone in the third period.

New Hampshire wasn't given a chance to even think of tightening up the match as the next three U. Ha. men never let their hopeless opponents get started. Gateno Fazio did away with his man in the fantastic time of 35 seconds. Frank Allano moved in and had little trouble putting his man away in 1 minute 15 seconds of the first period. Tom Getler never even worked up a sweat as he rolled over his man 40 seconds into the match.

Inexperience hurt the last two University of Hartford wrestlers. Tom Levenson, with only a year of high school experience held his own through the first period but was finally subdued and pinned one minute 15 seconds into the second period. Bob Halpern, another rookie for Hartford only had time

to count the lights on the ceiling as he was pinned in one minute 15 seconds of the first period.

The varsity had very few bright spots. Its points came on a decision to the Hawks Scot Sanderson and forfeits drawn by Captain Dick Argus and Henry Napoleon. Possibly the finest performance for the Big Red was given by Jon Rosenthal. The only aggressive performer for U. Ha. he was ahead in his match until a shoulder injury forced him to default the match to New Hampshire.

Never able to get untracked the University of Hartford Varsity set an all time school record for the most stalling violations in a match. First meet jitters might have hurt the Hawks, but just as costly was the lack of depth. Hartford was forced to forfeit the last two weight classes because of injuries and because of no wrestlers.

The University of Hartford faces UConn Wednesday night. The question facing the two teams are: Can the varsity get untracked and can the freshmen continue their blitzkrieg?

## Second Victory



Larry Franciosa  
University of Hartford  
Jr. Guard-Barre, Mass.



Ken Gwozdz  
University of Hartford  
Sr. Center-Thompsonville, Conn.

WEST HARTFORD - CONN. - Every member of the University of Hartford varsity basketball team scored at least a point in the Hawks 97-61 victory over Lowell Tech. last Saturday night at the UofH gym.

Captain Ken Gwozdz scored 26 points and pulled down 21 rebounds in the win, second in three starts for the Hawks this season.

Hartford faces King's College (2-0) of Briarcliffe, N.Y., tonight (Dec. 10) at the Hawks' court; then travels to Southern Connecticut State College on Thursday (Dec. 12) before returning to a Saturday (Dec. 14) home contest and Norwich (Vt.) University.

All games will be aired over WWUH-FM Radio at 91.3 on the FM Dial. Air-time is 8:00 p.m.

Larry Franciosa scored 30 points, 12 coming on 6 of 9 field goal attempts in overtime, to lead the Hawks to an 86-80 first season victory over Union College at Schenectady, N.Y. last Wednesday night. The Hartford five trailed by eight at the half before a barrage of "Pennies from the Stands" rained down around the Hawks' bench. This action by partisan fans brought a "Fighting Hawk" rally that put Hartford ahead 72-70 with eleven seconds to play in regulation time. A Union

player was then fouled at mid-court and two foul shots knotted the score at 72-all and an overtime contest. Franciosa, stellar guard for Hartford, then put on a scoring show to lead his team to victory No. 1 of the season.

Franciosa, a junior guard from Barre, Mass., is the Hawks' quarterback on the court, when not scoring, he sets up the plays and has contributed 21 assists in the first three games.

Captain Gwozdz, pronounced to rhyme with push, is the leading scorer and rebounder of the season with 67 points and 60 rebounds.

Forward Dave Brunelle has been consistent with a 14 points per game average in three contests while playing fine defensive ball.

Wayne Augustino, 6-7 junior forward/center from West Hartford, played his first college varsity game against Lowell Tech. and scored 12 points while taking down 10 rebounds - nine coming in the first half.

The Hawks' home attendance has picked up - now that 2,200 bleacher seats are available - with an estimated 1,200 fans attending the Lowell Tech game.

Jim Coady, forward for the Hawks five, has been lost to the scarlet and white for the season due to a recurrent back ailment.

# FROSH DEFEAT LOWELL TECH

by Russ Pottle

The freshman basketball team displayed a well balanced attack in winning their home opener against Lowell Tech. The Hawks were in command from the outset and were able to maintain a fair lead for the entire game. Both teams were tough off the boards, but our Hawks proved to be the better shooters.

In the first half Bob Tumelty's driving layups and fine passing kept the frosh on top. John Dufault was rebounding well, but his aggressive play was costly as he picked up three personals and was relegated to the bench for most of the second half.

With Dufault out, Tech's Mike Camuso became chairman of the boards and his twelve points helped to bring the Engineers back to a close 36-31 score at halftime.

Both teams began the second half in a 1-2-2 defense, but Lowell Tech quickly switched to a man to man when John Dufault picked up his fourth foul and was taken out.

The taller Engineers started picking off the rebounds and began cutting into the Hawks lead.

With eight minutes remaining the lead was cut to five points, 54-49. That was, however, as close as the men from Lowell were to get as fine ball handling and Mike McDonald's hot hand gave the Hartford frosh a healthy ten point lead which they maintained for the rest of the contest. The final score was Hartford 77, Lowell Tech 71.

The win was the second of the season for the Freshman against no defeats. Their next encounter is against tall Laurel Crest Academy Saturday night at the Hawks Nest.



### DORM STUDENTS:

You must get I.D. numbers to eat in cafeteria.  
Watch for time and place to receive your numbers.