



Duffey—Buckley

by Jack LeSure

Last Thursday, October 24, the Matrix Fund of Trinity College sponsored what was billed as a debate between the Reverend Mr. Joseph Duffey and Mr. William F. Buckley Jr.

The festivities opened with some opening comments by Mr. Miller Brown of the Trinity Philosophy department, introducing the two men. Mr. Brown also introduced the topic for the evening's debate: American Agenda for the Seventies.

The Reverend Mr. Duffey was the first to speak, giving a brief but concise synopsis of his views concerning the problems facing the American people in the coming decade. He listed the problems we have already been facing: the welfare problem, the problems of personal freedom, and the question of government intervention in said problems. He then made a point of re-wording them to apply to the coming decade calling them: the relationship of the individual to power, goals and priorities. "We cannot move to issues of the seventies when the problems of the last three decades are still with us?" He told the audience that America has not yet solved the problems of economic order, reform, and the distribution of wealth and power. He told us that there exists now in America a "Crisis of spirit" which can only be solved by economic reform. Part of the reform he desires is an increase in the welfare program. He went on to say that the poverty problems of today are no different from what they were ten years ago, due to the "feeble fiscal attack on poverty" that was in no way a war, merely a "skirmish", and inefficient government spending.

Reverend Duffey finished by addressing a number of questions to the people that they should, in turn address to Mr. Buckley:

1. Why can't we reform the tax system so that everyone pays a proportionate share?
2. Why can't we check defense profits and put controls on prices?

3. Why can't we subsidize humanitarian functions instead of spending money on A.B.M. and the S.S.T.?
4. Why can't we guarantee a reasonable minimum income?

At this point, William F. Buckley Jr. took the podium. For the first eight minutes, he demonstrated his prowess at being a highly intellectual clown. He hit the audience with a brief, ad libed monologue of putdowns aimed at Mr. Duffey. Buckley is an orator par excellence and uses his gift to its best advantage. Instead of using his speech to air his views on the Agenda for the Seventies, he took this time to rebut most of what Duffey said. He spoke to the audience of the two trains of liberalist thought:

1. Help the poor
2. The poor are poor, because the rich keep them that way.

He calls this the "superstitious rhetoric of American Liberalism". He says that the liberals think

(Continued on Page 11)

Bernard Hanson Named Dean Of Hartford Art School

Bernard Hanson, director of the Liberal Arts Department of the Philadelphia College of Art, has been named dean of the Hartford Art School of the University of Hartford, it was announced today by Dr. A.M. Woodruff, U of H chancellor.

Mr. Hanson will assume the deanship on February 1, 1970, and will become the academic and administrative head of the Hartford Art School.

"As an art historian, teacher and administrator with an extensive understanding of art school studio programs, as well as background in liberal arts, Mr. Hanson will bring to the Hartford Art School a rare combination of experience," said Dr. Woodruff in announcing the appointment.

The Hartford Art School, founded in 1877, was one of three established institutions of higher education which joined in 1957 to form the University of Hartford. The university, located on a modern 200-acre campus, is a private, coeducational urban institution with a total full-time enrollment of approximately 3,000.

Last spring, Alan Tompkins, director of the Hartford Art School for 12 years, asked to be relieved of his administrative duties at the school to enable him to devote more time to painting, teaching and lecturing. Mr. Tompkins, presently on sabbatical leave, will continue to serve as vice chancellor for the visual arts at the university.

In accepting the position, Mr. Hanson noted that he believes "the present and past in art must be examined with great care so that what is desirable and pertinent can be retained and that which is not can be dropped. The future, which is what education for the artist is concerned with, must be based on the past but it cannot be a simple attempt to

re-create what has already gone before."

Mr. Hanson, 47, was born in Williamsburg, Iowa, and received the Bachelor of Arts degree in English and the Master of Arts degree in art history from the University of Iowa. He did advanced graduate work in art history at the Institute of Fine Arts at New York University and at the University of Pennsylvania.

He joined the faculty of the Philadelphia College of Art in 1959 and was named head of the Liberal Arts Department in 1965. He taught previously at Northwestern University, from 1944 to 1945; the University of Florida, 1947-57, and the University of Pennsylvania, 1957-59. In addition, he has taught summer session courses at the University of California at Los Angeles and at the University of New Mexico.

Twice in the recent past, Mr. Hanson has presented papers at the annual meeting of the College Art Association, and in 1967 was



(Jon Rosenthal)

(Continued on Page 11)

Folk Play Opens UofH Theatrical Season October 31

"Dark of the Moon," the popular folk play based on the legend of "Barbara Allen," will open the college theatrical season of the University Players, University of Hartford.

"Dark of the Moon," with a cast of 21, will be staged Friday and Saturday, Oct. 31-Nov. 1, and Thursday through Sunday, Nov. 6-9, on campus in Auerbach Auditorium. Cutrain time is 8:15 p.m.

"Dark of the Moon," which has become a classic of the American theatre, represents the collaborative writing skills of Howard Richardson and William Berney. The U of H presentation will be directed by Mark Wallace, associate director of the University Players.

For ticket reservations, phone (Hartford) 236-5411, Ext. 294. Tickets will also be available at the box office on performance nights.

"Dark of the Moon" abounds with spiteful witches, romance, ribald humor, Li'l Abner characters and cornpone comedy. Many of its sassy, Southern lines are replete with folk wisdom. The legendary Barbara Allen, a back-country girl touched with love and indiscretion, is a dreamlike figure—generous to a fault, lovable, star-crossed but never maudlin.

In the folk play, Barbara falls deeply in love with John. John, who bears no proper last name, is a child of the mist—frisky, as emotional as a college sophomore. But a witch rides John's back—and that's where the story lies.

John Hayes Jiler, a New Yorker, portrays the role of John. Jiler is a junior and an English literature major. Catherine Roberts, also a Gothamite, is cast

in the demanding part of Barbara Allen. Miss Roberts is a sophomore in English.

The role of Marvin Hudgens, the boisterous and muscle-bound rival for Barbara's affections, has

been assigned to Russell Rehfeld, a native of Illinois. Rehfeld, making his UofH debut, is a sophomore in speech and drama.

Neil Moss is cast as the wily (Continued on Page 10)



(Jon Rosenthal)

October I

*You take the springtime's bittersweet love
Pick pastel flowers and sweetly sing.
You take the summer's hot demands
And pound with the beating sea.
You take the winter's glowing fires
And cuddle under colorful blankets.
And I'll give you autumn's brilliant pumpkins
Filling the world with ripening forms.*

October II

*In calm unbeachy sand of mid-October
As quiet autumn rain fills up the sea
You can wade through falling sea and rain and teardrops
And learn what melancholy really means.*

October III

*With pliant metal fingers
work along me
and gather up the colors
of my blown October soul.*

Alice Therrien