

## Fuller Lectures On 'Man In Universe'

The ancient philosopher Pythagoras is known to have stated that the substratum of reality consisted of number and shape. Those who attended the lecture by P. Buckminster Fuller entitled 'Man in the Universe,' at 8 p.m. on February 7 in the SHU auditorium, heard a variation on this theme. With geometrical precision, at times illustrated by the tracing of lines and figures in the thin air by the aging 'visionary,' the audience learned that, according to the limit theory of mathematics, the tetrahedron and combination of this geometric form are the only self-supporting three-dimensional structures which can exist in a space. Presumably, the space which he speaks of is that confined space normally experienced by humans and not the space in which the planets and spherical bodies exist. I think.

The two hour 'stream of consciousness' lecture commenced with an insight into the lecturer's personal life at the age of 32. Married and possed of one

child, 'Bucky' saw much that needed change in America. He perceived the necessity of forgetting about making money in a conventional business and devoting his thoughts to the solution of problems which he saw around himself. Although his ideas concerning tetrahedral structure are fundamentally variations of Pythagorean ideas and the Euclidean geometry, they are three-dimensional rather than two-dimensionally oriented and applicable to practical problems, as evidenced by his invention of the geodesic dome. Each generation, he stated, must criticize the intellectual presuppositions of the past. One cannot wring the solution of present problems from old 'truths'.

Fuller began his 'own' thinking with two axioms; the universe is a total system and nature emerges in accordance with the law of parsimony—its patterns are the simplest possible configurations. To illustrate this, he stated that the basic movements of bodies in



R. Buckminster Fuller & Dr. Bordeau

the universe can be observed in the movements a child learns to make.

Fuller pointed out, in talking about the current problems facing this generation, that we must think in the same terms in which nature 'thinks.' We have become alienated from our environment and this is illus-

trated by the inefficient nature of our economic systems our actions with respect to the ecology. It is necessary, he added, that radical changes be effected within the next ten years.

In terms of the reaction by many of the lecture-goers, 'Man in the Universe' was an unec-

cesarily prolonged and complicated talk. However, it was Fuller's contention that this generation must learn technically applicable solutions to grave problems and not turn away in frustration.

*Impressions of  
Buckminster Fuller  
By Vince Love.*

## Coonley Publishes

Using visual media successfully in the English classroom is the topic of an article by Dr. Don Coonley in the current winter issue of the Connecticut English Journal.

Entitled, "Transmission Control and the Visual Culture," Dr. Coonley's article chides those English instructors who mindlessly exploit media by turning classes into "audio-visual massage parlors."

Professor Coonley writes, "the task of transmission control is exciting," but "the responsibility is awesome." The teacher's primary respon-

sibility, he suggests, is to learn "the fundamentals of preception and visual composition."

In the past, teachers were content to familiarize themselves with the syntax of print media. Now, in order to use media intelligently, Dr. Coonley suggests they must become familiar with the syntax of sound and image as well.

Finally, Professor Coonley recommends that "knowing your material, knowing your equipment, and knowing why you're using your chosen approach lend toward a successful" classroom experience.

## Drive Continues

William Dean, Director of Admissions at Sacred Heart University, will be spearheading a recruitment drive at area Catholic high schools over the next few weeks.

As in the past, Mr. Dean will distribute the new admissions catalog to all interested

students for two reasons. The opening of the catalog shows what the feel of the school is. Secondly, it explains the University's academic programs. Included also, will be a card for the student to fill out specifying his academic in-

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## Kidera Praises \$ Increases

Robert A. Kidera, president of Sacred Heart University and immediate past president of the Connecticut Conference of Independent Colleges (CCIC), praised increases for Public Acts 551 and 140 contained in Governor Thomas J. Meskill's budget message issued Wednesday, Feb. 6, 1974, in Hartford.

Public Act 551, which enables the state to contract with its independent colleges for scholarships for Connecticut residents, was raised from its present funding level of approximately \$2.1 million to \$3,056,000 for the 1974-75 fiscal year in the Governor's budget.

Public Act 140, which provides for contracts between the State Commission of Higher Education and independent colleges to share their facilities and resources to develop special programs, was doubled from its

present \$85,000 level to \$170,000 for the '74-75 year.

Public Act 551 scholarships are awarded to state residents attending Connecticut independent colleges and are based at one-half the cost of attending a comparable public institution. Last year they were raised to the \$2.2 million figure under the former Special Act 53. The commission for Higher Education administers the program.

"In essence," Mr. Kidera said, "it means that thousands more Connecticut residents can go to college in our own state at existing independent institutions where enrollment spaces are available, and the Connecticut taxpayer has been saved added millions of dollars because of the Governor's farsighted action. Were these students unable to attain such financial help to attend local independent

colleges, the pressure for additional new duplicate state facilities would increase and the capital tax budget for such facilities would thus hit even harder at an already overburdened tax base." Sufficient unused capacity exists in independent Connecticut colleges which makes unnecessary the addition or expansion of undergraduate academic facilities anyway in the state.

Nothing that both he and Mr. William B. Kennedy, his assistant and chairman of the CCIC public relations and legislative committee, had been among many college officials in continuing contact with the Governor's office and local legislators in recent months, Mr. Kidera said that this continuing program of increased independent college support

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# OBELISK



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## WSHU Interviews

### Harry Chapin

by Kevin Broadbin

This program was aired Thursday, February 14.

KEVIN BROADBIN INTERVIEWED HARRY CHAPIN AT SHAKESPEARE THEATER.

KEVIN: Mr. Chapin, I understand that you're undertaking a new project a screenplay for a new movie.

MR. CHAPIN: Please call me Harry—Yes, actually I'm working on my third screenplay. The one you're mentioning is entitled "The End of the World" which is about a breakup of a rock group. I've finished the first draft on it. I'm trying to find some financing for it. Earlier than that, I've done one on a minor league hockey player trying to make it in the big time. Now I'm working on one, —an American History subject, something during the 1830's and 1840's sort of a little-known chapter in American History. I've been doing a lot of that kind of stuff. I've also put together sort of a new form type musical, one which I'm trying to get producers interested in. Tomorrow night, as a matter of fact, I'm going to have a bunch of people come out and look at it from that point of view. I'm also working on a book of poetry and a non-fiction book too. So I'm working on a whole bunch of things and it seems to me the key to what I'm doing isn't in front of an audience but between my head and a piece of paper, my head and my guitar; in other words, you've got to keep writing and keep creating if you're serious about it.

KEVIN: You're relatively new to the national music scene. After all this success, do you still get a thrill when you see your name up in lights, a top billing,—you know "Tonight—Starring Harry Chapin."

MR. CHAPIN: Well, you know we are in a public art form—the group and I—anybody in the entertainment arts and if that's one of the things you're essentially out asking for, reaction, and you don't like it. . . I mean I always get a laugh at these performers who say they hate performing and they don't like losing their anonymity. Well, they're in the worse business to stay. I think it's a joke. I don't think it's the truth. I enjoy it to a certain extent, yes.

KEVIN: It was really obvious in your show tonight once you get the response from the audience, you just raise your fist in the air and you can really tell the group is almost like a family.

MR. CHAPIN: Right, we feel good about each other and what we're doing. It's exciting.

KEVIN: Do you consider yourself a solo performer or do you rely on the group to feed off of during a performance?

MR. CHAPIN: Oh very much, the group. We're a four-man group. I happen to provide the material and do the majority of the singing but as you know from just seeing what we do, the cello is very important in setting the total colors for the group. John's voice, ranging from high soprano to deep base, is a very flexible instrument in helping. Ron's guitar playing and humor...so all of them are integral parts and we reflect that by splitting the money four ways. It just happens to be under my name but in reality, it's a group.

KEVIN: Getting to the sing, "The Taxi" which was really your first big thing—when you were writing it or even recording it—did you have visions of it becoming a single?

MR. CHAPIN: No, I didn't even believe "WOLD" would be a single. I just try to write as good songs as I can in the hope that they will affect somebody but I haven't gone through that kind of calculated effort, so far, I'd like to think that some of my songs reach people but I don't understand anymore what makes a hit. The formulas that they talk about making hits aren't the formulas I want to work on anyway, I'm not interested in writing du be du be du I love you to a driving beat. I try to write about other things.

KEVIN: Getting back to "WOLD", what inspired you to do that because it's getting a lot of airplay with disc jockeys. Is it a personal thing?

Judy Alicandro

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## Letters to the Editor

To The Editor:

I am writing this letter as a result of a personal experience that opened my eyes and my heart wider than ever before. On Sunday Feb. 3, 1974, a group of community concerned Sociology Club members set out in a winter storm to help move a spanish speaking mother, her ten children and their furniture from Beardsley Terrace to Father Panik Village. The conditions that confronted these students and the conditions which this mother and her young children from the ages of three to twelve had to live in, were nothing short of inhuman. There is no need to go into a long drawn-out description of such horrendous living conditions. All you have to do is to take a walk inside such an apartment building for yourself and you'll form your own description.

Why people must live in such an environment, experiencing the fear of being mugged on the pains of an empty stomach are beyond all reasonable rationalizations. Something must be done to help this family and other families of the Bridgeport community who have to suffer unnecessary hardships. It is very generous of those school organizations who send food and clothing down to Appalachia, but it would be just as worthwhile to do the same thing for those families who live only fifteen minutes away sharing the same basic destitution.

The Sociology Club within the next few weeks will be organizing a drive to help this one family and during the rest of the semester we can hopefully do the same for other needy families of the Bridgeport community. We would appreciate a total effort from all

students in participating in this task that will possibly eliminate a hungry night or a tear in a young child's eye.

I would like to extend my thanks to Jim, Al, Mowrice, Pam, Shelly, Dorothy, and Mr. James R. Berge Sr. who donated his truck and who helped to make it all possible.

Thanks,  
Jack Gesino  
Chairman of the  
Sociology Club

To The Editor,

This letter concerns the basketball team of Sacred Heart University. On Friday, February 8, I went to see the University of Bridgeport play St. Anselm's College. It had started to snow in the afternoon, and it was still snowing when I left for the game. I expected to see a half-empty gym. I was wrong; the snow didn't stop the fans from attending the game. When game time came around, and the Purple Knights entered the gym, everybody started to cheer. The crowd was excited to see its team. Music from an Allman Brothers tape played "Jessica," as the crowd got into the spirit of basketball.

The following night, the SHU Pioneers played St. Anselm's in the Sacred Heart gym. It wasn't snowing, yet there was hardly anybody there. Attendance has been like this for some week-night games, but that's more than likely because of homework and jobs. I thought more people would be there on the weekend.

As the Pioneers made their entrance, all set to gain a victory, nothing much happened in the stands. A few people clapped, but that was about it. I admit that after the game started and more people showed up, the situation improved. The

crowd got louder as the game progressed; it was almost deafening after we won. That's really good, but I feel there should have been more noise before the game started, as well as after it was won.

Another thing I would like to comment on is the cheerleaders. Although there are only four of them, they are to be commended because they really try their best. Whenever a time-out is called, they go out on the floor and perform a cheer-a-cheer that is supposed to arouse the crowd. When they are through, and they return to their seats, hardly anybody claps for them. I think that's terrible. School spirit is becoming a thing of the past. We should give our cheerleaders more support.

Finally, I would like to say a few words about the Freshman Class. There are 13 players on the basketball team and six of them are Freshmen. Two of these Freshmen are the team's highest scorers. What other school can say that? I know it's hard to go to every game, but an effort should be made to at least go to some. I can't make it to every game, but when I don't go I listen on the radio. The Freshman Class has a lot to be proud of. This Freshman is proud of the Pioneers; not only the members of my class, but the rest of the team as well. C'mon, let's hear it! The Pioneers deserve more support from the students of Sacred Heart University.

Pam Giannetta

To The Editor:

I would like to relate a personal experience which leads me to an eye opening conclusion.

While parked in the school lot, my car window was broken, and the fender dented, on two separate occasions. Then, I was



## Cinderella Room?

As the final coats of Windsor Blue cover the walls, and the last sawdust is swept from the floor, Room S-102 ends its transformation from pumpkin to Cinderella. The room is, as you may have heard by now, a television studio, from which all productions made by SHU students will emanate.

"How are you today, dear," Mike would greet me as I would watch the building of the room from the time the first boards were cut by the two staff maintenance men in early January? They can tell you of the sawing, sheet rock, and sweat it took to get the control, storage, and projection rooms completed.

The man behind the project, however, is the designer of the

room, Bob Conover. A big kid in a maroon stocking cap, he threw out ideas, knocked on wood and promised six packs all around like a proud father handing out cigars. He had the right to be proud, and so do we, if we consider what this room can mean to those of us who are interested in gaining a greater means of expression for our ideas.

In "Guerilla Television," Michael Shambert accuses the schools of keeping the media from the students, forcing them to confine themselves to an outdated print literacy. This is not true for us. We have a place now. We have some equipment. We will be taught, and once taught, be allowed to use it.

## SHU NOOZE

Feb. 19th—SHU will present "Women In Love." The movie will begin at 8:00 p.m. in the Library Auditorium.

Feb. 19th—A representative from S. S. Kregge will be here to interview interested business majors. Students are asked to make appointments ahead of time in the Financial Aid Office.

Feb. 20th—There will be senate meeting at 4:00 p.m. in room A.

Feb. 20th—SHU Jazz Group will meet at 8:00 p.m. All interested students are welcomed in auditorium.

Feb. 21st—A representative will be here from time tele-Marketing.

Feb. 22nd—Delta Phi Omega is sponsoring a mixer from 9:00 to 1:00 p.m. in the cafeteria. There is a \$2.00 charge, \$1.00 with a SHU ID coupon.

Feb. 23rd—Hofstra vs SHU home game beginning at 8:00 p.m. in the gym.

Feb. 23rd, 24th—"The Sixties" will be put on by the Cabaret Friday and Saturday night at 8:00 and 10:30 p.m. Make reservations in s208. SHU ID's will be honored.

## Women In Love

People living in the shadow of the First World War were still reeling from its momentous impact at the turn of that decade. When they began to recompose themselves, and regain a semblance of their former lifestyles, a subsequent surge of energy resulted which manifested itself in the frenzied 20's. It was a time of confused motivations during which people were fighting off an agonizing fear brought about by the war, but at the same time living their lives in an almost destructive manner. New forces were driving people, forces which the war had acted as a catalyst to release, and once liberated, altered the very core of society.

D. H. Lawrence expressed his philosophy of that time in his belief in the blood and flesh as being wiser than the intellect. "Women in Love" is Lawrence's interpretation of this sensuous, sexual force. This film portrays the lives of a few of the people living during the post-war era. These are Glenda Jackson and Jennie Linden as sisters, and Alan Bates with friend Oliver Reed as their lovers.

Lawrence's novel is brought to the screen under the fine direction of Ken Russell, who depicts Lawrence's theme with some of the most erotic, yet tasteful, lust scenes in contemporary films. He portrays vividly a time when people's drives were heightened, intensified; their sexual desires seemingly insatiable and their lust for life irrepressible.

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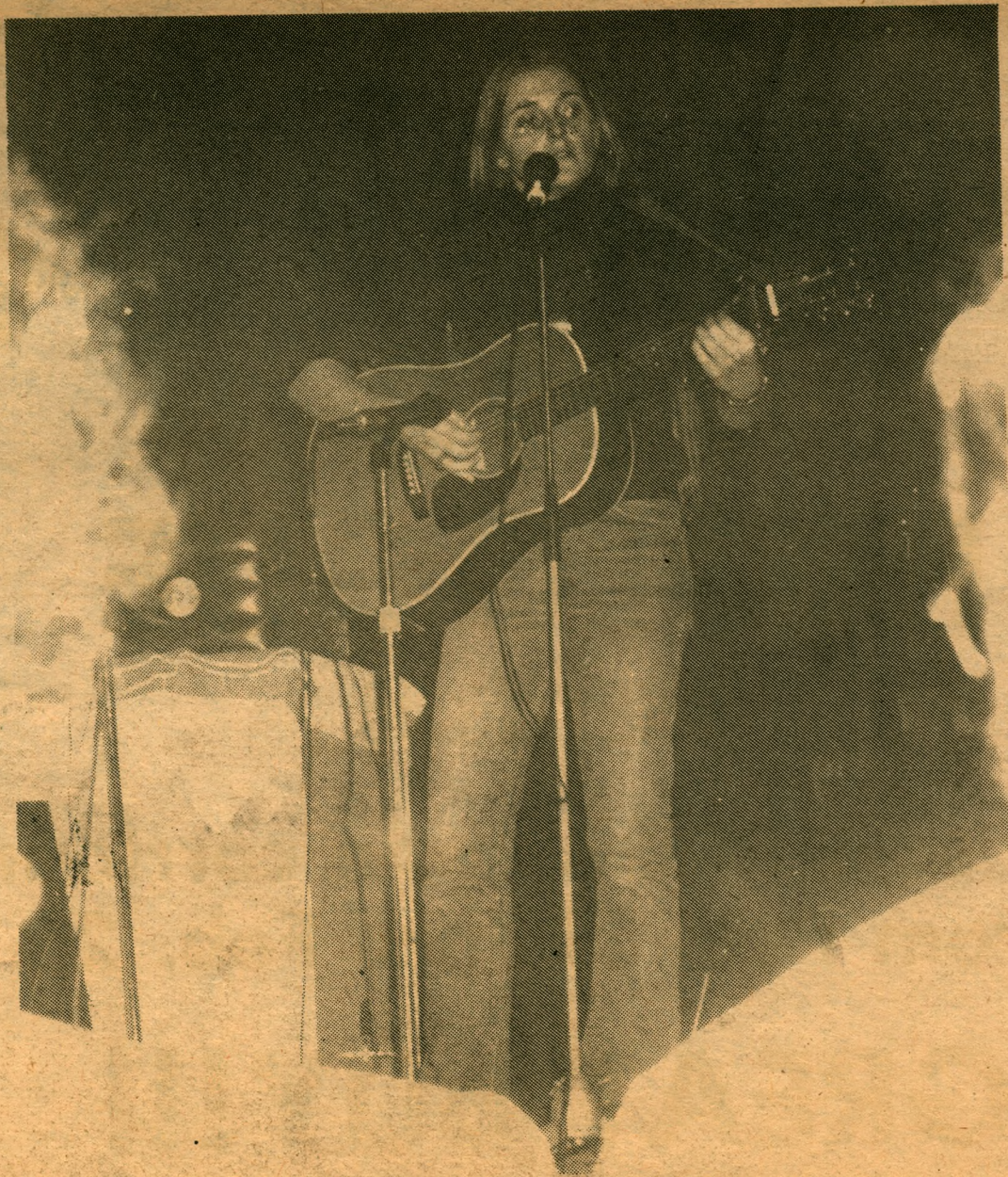


# *The Wander Mt*

Photos by Bob Conover



Jayne Olderman



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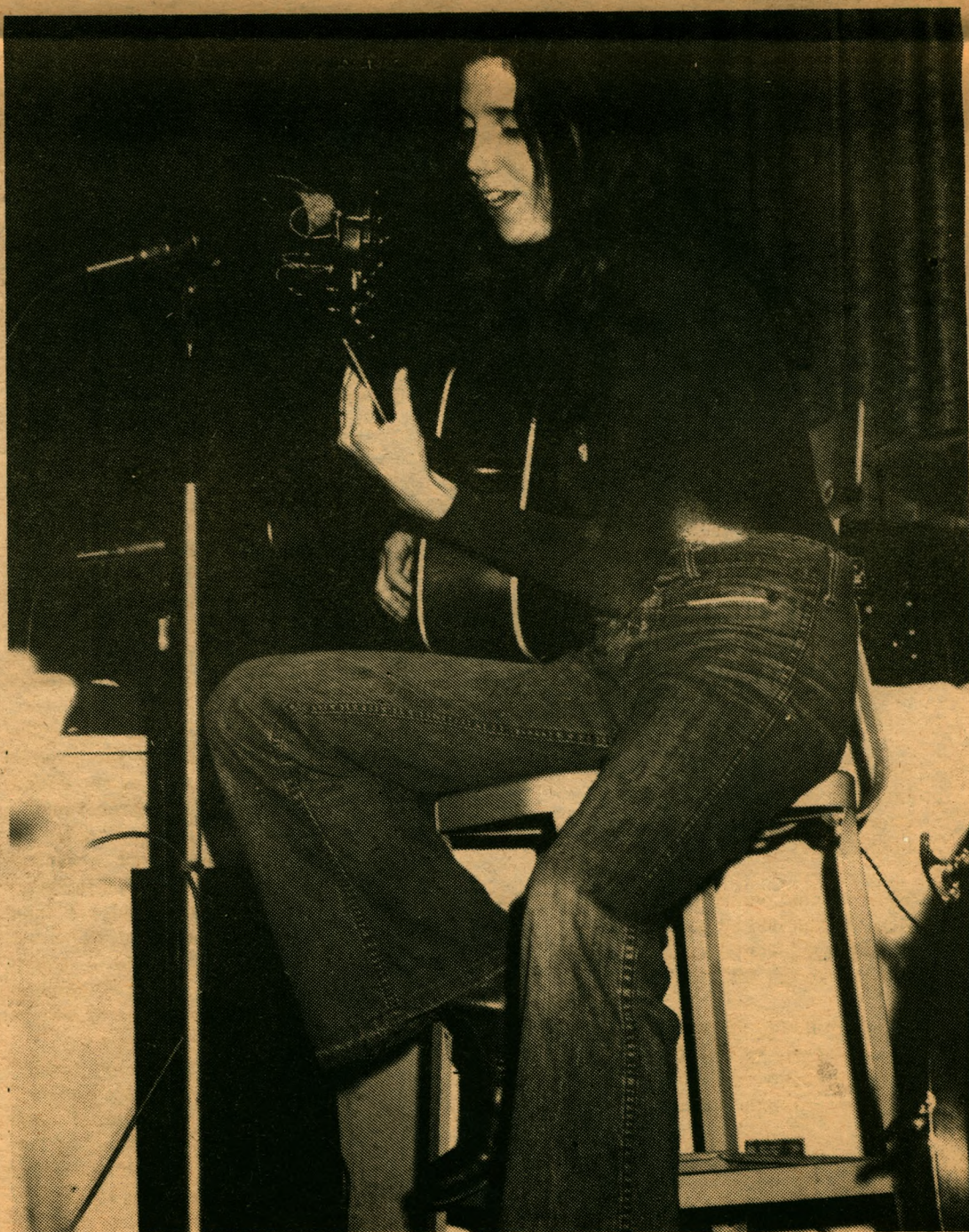
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# Appalachia '73 Great Success

By P. Lucia

After months of planning, packing, soliciting, collections, etc., time grew short. The weeks dwindled down to days. At times it didn't look like we were going to make it. The original departure day had to be abandoned due to the gas shortage and reports of violence by truckers along the route we were to journey.

Awakening at 5:00 a.m. on the day after Christmas, we began our final preparation for the drive. Like clockwork four trucks of various sizes and a van (the cage) were picked up by the "teams" and driven to Stamford from Bridgeport to be loaded. By 9:30 a.m. the first truck arrived at the monastery to be loaded, which by the way was the same time the intermittent showers that were falling decided to change to a steady downpour. The loading continued despite the rain and by 2:00 p.m. we were done. As the brothers emerged from the basement of the monastery, the guys who formed the "line" for four and a half hours without seeing where the cargo was going, there was a sense of accomplishment among us; but yet we knew we had just begun.

After leaving the monastery, and taking over the Wetson's Parking lot in Stamford, with our trucks, as we dined. We stopped at my house for the final planning of the "convoy" and to have that final cup of coffee before we left for Kentucky.

After hand slapping and wishes of good luck, the "teams" got in their trucks and we started to leave at 3:30 p.m. It was here that we ran into our first problem. Due to a misunderstanding of which way we were to leave, we got separated. The U-Haul (myself

and Rod Kneen) and the Hertz (Jack Betkoski and Leo Scillia) went one way and the Ryder (Bill Fitz and Joe Marrone), the National (Greg Collins and George Gaylord) and the Van (Dan Blaze, Dave Carbonella, Mike Ferris, and Rick Peck) went another way. One group thinking the other was behind, went slow, whereas the other group which really was ahead of us was going fast thinking we were ahead of them. The miles were adding up and we grew further apart. But, sensing that something like this might happen, we had set up a system of calling my house to let the other trucks know where you were if we did indeed get separated. And finally, after numerous calls and massive traffic jams in New York and N. J. we came together in Penna. six hours and 140 miles later.

Finally after eating where we met, we hit the road as a group. But again we were hit by another set-back, the fog. We drove through the fog which limited us to 30 m.p.h. There had to be an easier way, but we kept on. But as we hit Wheeling, W. Va. around dawn, things started happening for the good. We could get all the gas we wanted, we were over half way there, and to top it off the waitress at the truck stop didn't charge us for our breakfast.

With the sun trying to come out and as our tired eyes awakened, with it, we continued on. From here on to Ky. it was easy. At 12:30 we arrived at our destination. The first truck (with Rod and myself), pulled into the driveway of the church and ripped down all the phone wires, (with the truck.)

After 21 hours of driving and 30 hours without sleep, it wasn't over yet. We decided to unload

them rather than waiting. Breaking up into two teams of six, we climbed into the trucks again and drove back 30 miles to unload. We had to stop at five different places to unload due to the size of our cargo. By 5:00 p.m. we were beginning to slip into a state of depression and madness, but as we pulled into the last place to unload, five little kids came running out with their eyes bulging and smiles from ear to ear. It was here that the guys realized what this was all about. All our agony and frustrations paid off.

When we finally finished and got back to our "hotel" we looked back and reflected what we had done. Lewis County, where we were, was a combination of farmland and strip mining. There were many nice homes around, but in between

these houses and in the hills of the county were the one room shacks and wooden cabins held together literally by a couple of nails. It was the people who lived in these houses who would come to the rummage place where we dropped the clothing and pay a nickel or dime for what they wanted. The poor of this section, although being poor, are a very proud people and will not accept a handout. It was because of this that we took on this monumental task.

It was time to sleep, something we hadn't experienced for close to two days. It was a rewarding sleep, something we deserved. Morning came quickly and by 9:30 a.m. we were ready to leave for the long haul home. For some unknown reason though, we

experienced good weather all the way, and as we approached the George Washington Bridge, anticipation and happiness set upon us. But we paid the price of this. As we drove over the bridge and to the Ct. Throughway, the road was full of potholes, and believe me they were jarring. Soon we were home again at 2:30 in the morning, and all of Stamford knew it. Coffee was waiting for us, thanks to Ma and Pa, and by 4:00 a.m. everyone was gone, the trucks were back and we were asleep.

Our journey was over, but the poverty in the U. S. continues. What we did helped one small area, something they and us will always remember, but something that a lot of people want to forget.

## ✓ Drive

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terests. After turning the card in, the student can expect to receive a course catalog by mail in two weeks. The course catalog is more specific, informing students about exact requirements concerning proposed majors.

"Last year's catalog was good but it was my only selling piece," said Mr. Dean. "I want two or three items to reinforce SHU in high school students' minds."

Besides the admissions catalog, brochures will be handed out or left with guidance counselors. The brochures discuss the school's programs within the various departments.

SHU has an approximate enrollment of 1200 students in a building which is made to accommodate 2500.

## ✓ Kidera

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reflected strong bi-partisan cooperation between the leaders and total membership of the Connecticut General Assembly, the Commission for Higher Education, and the Governor himself.

"These programs have been well received by all involved and we have experienced, during the past three years, a sincere bi-partisan effort to initiate and adopt programs which will not only help students who wish to attend our independent colleges but which will also help this state to greatly modify the number of duplicate facilities necessary to accommodate such demand.

"We now look to our General Assembly for prompt and swift bi-partisan approval of these increases to enable us to continue to carry out these goals on behalf of thousands of our Connecticut Citizens."



## 1600 Miles

by Dan Blaze

Watch the many cars go by  
Memories of states far behind  
Flickering lights through dirt filled windows  
and brothers lost on different streets  
wondering..., wondering...,  
If those they seek still exist

Endless stretch on forever  
and the loneliness inside the soul  
The weary thoughts of going so far  
Only to think of returning home again.

The tires are paved in the road below  
sensing which way to go  
but for a cause so great  
that it's enough to forget the many miles  
running through one's mind

For only people with hearts so warm  
In faces that spell out appreciation  
could ever make the long trip worthwhile  
And then the thoughts of accomplishments  
never to leave your mind.

So, to the trip of 1600 miles  
and to the other many thankless miles  
that made it all possible  
it will be remembered not only by  
the ones who made the trip  
but also by those who gave what they could  
and learned the joy of giving!

## Words Of Wisdom

by Dan Blaze & David Carbonella

When we find ourselves in Appalachia  
Peter Lucia will come to us  
Speaking his words of wisdom  
Follow me, follow me

And the poor people of Appalachia  
Living in poverty  
There will be a savior  
Peter Lucia, Peter Lucia

When we find ourselves in hours of driving  
Greg Collins will come to us  
Speaking his words of wisdom  
Fill the trucks, fill them up

When we finally get to Appalachia  
Sister Pat will be telling us  
Speaking her words of wisdom  
Let's unload, let's unload

When we find ourselves in the hour of departing  
The poor people will come to us  
Speaking their words of happiness  
Thanks for helping us, helping us.



## Chapin

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MR. CHAPIN: Well, obviously, when you get involved in the record industry, radio is very important and they send you around doing promotional things and you meet an awful lot of D.J.'s that inspires you to think about the different parallels between performers and D.J.'s and that's what happened to me. When "Taxi" came out, I met an awful lot of D.J.'s after that and we're both in youth-oriented industries and the issue of a guy getting older and older and maybe somewhat out of touch and trying to stay "quote" hip is a real one. It's a song about a guy 45 going on 15. Someday, I'm going to be 45 and wondering whether I'm still going to be able to relate to 15 year olds, which is not really the heart of my audience but somebody that I could hopefully reach as well as college age or 30 to 40.

KEVIN: You write a lot of love songs. How do you go about writing a love song. Where do you get your ideas for them?

MR. CHAPIN: All my songs come from if not things that happen to me things that I emotionally understand. The most important thing for me in a song is what I call grounding—that the person speaking the voice in the song knows of what he speaks, be it "WOLD", "Taxi", or "Sniper." The key to me is whether I can get emotionally inside the persona of a song and do that kind of job. Of course, it's easiest to write songs about things that happen to you personally but one should not try to just reflect your own experience. A good song is like a well-brought-up child—it has some of its parents in it, but it should also have its own personality. Sometimes good novelists talk about how they like when a character they start creating take its own head and goes in ways they never planned. I'd like to think that's what happens in a song. So even if I'm writing about my own experience, I'm free to let the song go into different places. I like to think the song is bigger than I—not just a literal reflection of Harry Chapin but hopefully bigger than Harry Chapin.

KEVIN: You've had three successful albums, together with success on the Top 40 charts, Top 10 records, that sort of thing—Is that success to you? How do you know if you've achieved what you want? Is it a No. 1 record or a Gold Record?

MR. CHAPIN: The thing I like best to what's happening to me is that the quality of the audience I get are the people I'd like to know anyway. There are some artists who approach the audience as the least common denominator, almost like a mob rather than a collection of people who have thoughts. They play down to an audience, they pan it to them. I definitely feel the audience is an equal in a sharing experience. I like the

quality of the people I'm playing for and I treat them with respect.

KEVIN: Do you think the other people in your industry or profession feel the same way you do?

MR. CHAPIN: The beautiful thing about the music industry is that there are about 97 different way of being,—equally valid. Some people want to hear music while they're ironing, some people want to boogie to it, get stoned to it, and some people like to relax to it. Each one has their own validity, so their own audience and I think it's great.

KEVIN: I, myself, like to write and I find it very relaxing, freeing my mind, to go upstairs in my room and write a song without any pressure. I realize that record companies must put a little pressure on you concerning the amount of material you have to put out. Does this take away any of the fun or possible creativity out of writing a song, knowing that you do have to have one in at a certain time?

MR. CHAPIN: No, not at all. I think anyone who is a professional likes to have certain pressures put on them—at least if not like it react to it. I write all the songs for a television program, "Make a Wish" which my brother, Tom Chapin, is the host of. I have to turn out a lot of songs in a fairly short time and I think I do a pretty good job. I like the fact that I've worked on my craft enough so I can write things when I need to.

KEVIN: Do you aim for a particular audience—the heavy FM listener as opposed to the above ground?

MR. CHAPIN: In the final analysis, I write things that I think will affect all people. Paul Leka, my producer, once said a very wise thing, "Some people write songs for themselves, some write songs for the people—each deserves the audience they get, or the audience they ask for." If you write just for yourself in a public art form, you probably won't get other people. I write in the way I know how best, in terms of reading all people I try to reach things that are common to teeny-boppers, grandmothers, hard-hats, hippies, college students and married couples. The great artists are the ones that could reach all people. I'm in no sense a great artist, but I'm damn hard trying.

KEVIN: On our station, WSHU, we play a spot announcement you did for the anti-drug campaign. You say, in a humble way, that if the "Greats" can't make it, then you and I can't—something to that effect. If you don't consider yourself a great performer, which you are, who do you think today or in the last few years can be considered great?

MR. CHAPIN: Well, some of the people who really knock me out

# On The Road... To Marietta, Ohio

Raymond Hasselman

Those who turned out for the Marietta College Basketball Tournament in Marietta, Ohio on January first and second, were amazed, amused and perplexed by the Sacred Heart University basketball team, the three members of the WSHU sports broadcasting staff and even more so by the presence of three lone Sacred Heart fans.

In the team, the Marietta crowd was amused and amazed with the dazzling and whimsical nature of Carl Winfree, the quick moves of Julian Tindal and the effortless and expressionless shooting of Tony Trimboli and the roguish nature of the rest of the team.

The crowd was equally unsure of what to make of the WSHU sports broadcasting staff. The staff, composed of seniors: Jack Camarda, Dennis MacDonald and Bill Nossal, entered the gym wearing: red and blue ski caps, WSHU tee-shirts with the numbers 91.1 printed across the front, blue and black bow ties and carrying a large suitcase with WSHU boldly across the side in yellow.

As the first game began, the crowd also became aware of the presence of three lone Sacred Heart fans, who would come close if not match the noise level of the hometown fans. Ray Hasselman, a senior and station manager of WSHU, would have and win a shouting match with a hefty female fan of the opposing

team, while John McQuire, a 73 graduate and former staff member of WSHU, would introduce the Marietta crowd to the terms "your a turkey ref." and "that was a turkey call ref." while Larry Jakobelis, a 73 graduate and former staff member, would intently sit by and watch till his ire was aroused.

Unlike the basketball team and the WSHU broadcast staff, who flew out to Marietta by Allegheny, the three lone Sacred Heart fans traveled at their own expense by Greyhound bus. During the 14 hour bus ride, John, Ray and Jake were not only accompanied by the forty other passengers but also by a bottle of Mateus wine, the slooshing of the chemical toilet and four or five hillbillies through the West Virginia stretch of the trip.

For the travelers, the trip began at the Bridgeport bus terminal which by anyone's standards is the most depressing beginning for any journey. The terminal with its piss green-yellow walls, the half smashed soda machine, stench filled lavatory and a lone two foot plastic Christmas tree overlooking from the balcony, was even less appealing at 9:00 p.m. on New Year's day when most people are still either watching football or recovering from the festivities of the night before.

The bus ride to New York, the

eastern clearing house for all points in the continental United States, is a pleasant experience. The bus is clean, roomy and one is still in the mood for a card game and hopeful about the trip.

The New York City Port Authority, which is the first bus stop, lends the trip an ominous tone with the glare of its dull neon lights and faceless people searching for the bus that will take them to the right destination. For John, Jake and Ray, the right bus is headed for Pittsburgh, the steel capitol of America.

The trip to Pittsburgh is an eight to nine hour marathon spent drinking wine, which is not altogether legal, reading some sex-filled detective trash found under the seats, staring at the shadows of a moonless Pennsylvania countryside, listening to the aimless chitter-chatter of fellow travelers or eventually for the most part sleep the half-sleep of bus travelers.

Four hours out of New York, the Greyhound bus makes a fifteen minute comfort stop at Breezwater Pennsylvania. Despite its plastic sterile appearance, the cafeteria served edible food and fresh fruit.

The arrival in Pittsburgh at 7:00 a.m. was met with relief despite the gloom cast over the modernistic skyline by a heavily overcast sky. The experience of relief would soon be broken for

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are like Jacques Brel. My goal is to become an American Jacques Brel, although I can't appreciate his music to an extent because I don't understand French that deeply. Jacques Brel for France tends to articulate some of the best things in France, the people and not just of noblemen and higher classes but for the common people. That's what I'd like to do. I try to write songs about all kinds of things. I feel they're an awful lot of people who are good at what they do in different ways. There is no one exactly around who does what I do. That's the way it should be.

There are an awful lot of people I admire. Obviously, Dylan has had an effect on a whole generation of people, and the Beatles. My statements on that drug thing are actually true. Some of the least effective works of those various people I just mentioned were when they were in various degrees chemically debilitated and the fact that they still turned out some very fantastic work at that point is also a comment on their talents. Charlie Parker, as I mentioned, in that drug ad, played better "straight" than he did when he was "stoned." He killed himself on heroin. Since we are in a forum which calls

for continual qualitative judgement as you're making music, obviously anything that distorts your ability to have an accurate gauge of your sensory input in going to impair your qualitative judgement. By definition, if you're interested in making good music, it's better to have all your senses with you as clear as possible without a whole bunch of chemical filters between you and what's really happening.

KEVIN: Thank you very much, Mr. Chapin.

MR. CHAPIN: Please, call me Harry.

Next week—Kris Kristoferson

## "The Ear" Is Ready To Listen

For a long time people have been talking about the SHU community, but we have seen no tangible evidence of this.

A "community" is being formed, "The Ear." We represent friends listening to friends, students listening to students, and most important, people communicating with people. The purpose and goal of the "Ear" will be to bring the students together and make

them feel as though they're a family at SHU.

Many of you might have had something on your mind at one time, and wished you could have shared it with someone, but there was no one. We are here to listen to you, laugh with you, and share your accomplishments. Pamphlets and telephone numbers to call for community service, will be available through us. There are no strings attached; we are here

for your convenience.

Mrs. Dorothea Fenelon of the Counseling Department has been training us to be effective helpers. A schedule has been set up so that "The Ear" will always be open. We are located in the South Wing under the middle stairs.

We hope you will stop in and visit. We may make you feel more at home at SHU. Our doors will be open to all.



# Sacred Heart Surprises St. Anselm's Squad

Freshman Tony Trimboli brought words like fantastic, brilliant and great into the air as he led Sacred Heart to an unbelievable 63-62 come from behind victory over St. Anselms.

The Hawks of St. Anselms worked extremely hard for the perfect shot. Using a single high post man, they would continuously try until they had the sure shot. This type of deliberate slow down ball brought bitter resentment from the fans, but actually kept St. Anselms in the game. The Hawks had forced the Hearts to play their brand of ball until midway through the second half.

With seven minutes left in the half, the ice began to crack. Winfree on the receiving end or a smart pass went up for two big

points to put the Hearts in front 48-47.

A few moments later Trimboli following up a missed shot drove in to complete a field goal and put the Heart's lead at 54-53. With 3:47 left in the game, St. Anselms streaked to a 57-54 lead. Feely called timeout to regroup his forces.

Ed Erwin, who supplied the muscle power under the boards for the Pioneers, fouled out with 43 seconds left to play.

Mark Walsh attempting to reduce a 60-55 lead by St. Anselms drove for a layup and was fouled by Joe Dembrowski. Walsh sank the first of a one and one for a four point deficit. During this time, a technical foul was charged on St. Anselms' coach Joe Ford and Trimboli doing the shooting put the score at 60-59.

The Hawks again added to their lead 62-59, when Kevin

Kennedy two free throws after being fouled by Trimboli.

To further diminish the Heart's chances for victory, Pat Policastro charged John Casey and was awarded a foul. Casey missed his shot only to be picked off by Trimboli who then led Casey to commit his fifth foul. Trimboli dumped in both free throws and with fourteen seconds left St. Anselms called timeout to their 62-61 lead.

Under strong pressure on the rebound pass, the Hawks were accused of traveling as Bill Gallagher ran up and down the sidelines and Hearts recovered possession.

Trimboli, catching the rebound pass, headed to the top of the lane to connect and put the Hearts in the lead 63-62. Carl Winfree stole an inbounds pass with seven seconds left and that was the end of the game.

## Pioneers Record Takes Turn For Worse

Stonehill—The Pioneers of Sacred Heart saw the door slam shut on all tournament hopes as they fell to the mercy of Stonehill College 98-80 at SHU gym. The game began with a penetrating fast break and an effective man to man defense on the part of the Pioneers. The Hearts produced their largest lead 25-14, midway through the first half, only to go on a dry spell for the next seven minutes.

While the Pioneers were nursing a cold spell, Stonehill was taking advantage of this rare commodity and nailed 21 points to go in front 35-26. Winfree sank a shot at the buzzer to end the first half and put the score at 40-34 in favor of the Chieftains of Stonehill.

The first half which was ex-

tremely foul ridden carried into the second half only to prove fatal to the Hearts. To the spectators the game had the overtones of David meeting Goliath. Sacred Heart simply appeared to be no match for the oversized Chieftains.

The Hearts balance only showed in their shooting department. Ed Irwin and Mark Walsh tallied 16 and 13 points respectively. Winfree was the leading scorer with 20 points but had to sit out for seven minutes because of foul trouble, and Tony Tremboli added 19 points.

With 7:15 left in the second half, the Chieftains had just completed a 20-5 scoring advantage and drained all hopes from the Pioneers of a victory.

## SHU Subdues Adelphi University

A solid team effort enabled Sacred Heart to subdue Adelphi University and push their season record to 8-7. Being down by as many as ten points in the second half it was the unique combination of Carl Winfree and Tony Trimboli who turned the tide. Winfree and Trimboli cumulated 51 points between them with a majority of them coming in the second half. Winfree scored 18 of his 20 points and Trimboli 16 of his 22 in the final 20 minutes.

The turning point was when Sacred Heart coach John Feeley, losing 57-48, went to the bench for the services of Junior Wayne Stokes. The move put Stokes and Trimboli in the backcourt and pushed Winfree up front to do some mean rebounding. Stokes who has the reputation of an aggressive playmaker, lived up to his expectations, forcing seven turnovers.

The Pioneers full court press that began with the arrival of Stokes proved worthwhile when

Trimboli sank a 20 foot shot from the key with 4:54 remaining. Trimboli's shot established a 72-71 lead for the Pioneers never to be outranked for the rest of the game.

A 6'4" Freshman Al King had Senior Don Galloway were the only team members to keep the Panthers of Adelphi alive in the second half. King made a contribution of 25 points and Galloway came up with 22 points.

Both ball clubs shot fifty-three per cent from the field with the Panthers connecting on 38 field goals to 35 of Sacred Heart's. The Panthers shot seven free throws to the Heart's 23, giving the Panther coach Marvin Kessler a legitimate argument concerning the calls throughout the game.

Adding to the lack of field goals and costly turnovers, the Panthers were out rebounded 41-23. Winfree of the Heart's led with 12, Julian Tindall 11, and Dennis Burke eight.

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the travelers by the spontaneous transfer from one bus to another.

This apparently simple process of changing buses had, at one point, Ray looking for the information booth, Jake looking for Ray, Ray looking for Jake and John, and John and Ray hoping that Jake would return to the right bus before it left Pittsburgh.

Through the south, the Greyhound bus appears to be a well-used means of local transportation, as it speeds through the towns and by-ways of West Virginia.

Looking beyond the environment of the bus, a traveler could see scenes so realistically portrayed in the illustrations of Norman Rockwell. In one direction, a tug is pushing a barge up the Ohio, while in another direction the depressing and rundown houses of the small southern city contrast with the simplicity of an elegant elderly woman drinking tea and reading her morning paper in the parlor of her streetfront home.

Even on the bus, a traveler is met with the appearance of the southern personality: a classic tough old southern is cursing the driver for not allowing him to get off the bus and get a sandwich, while a bunch of kids in the back of the bus are talking about running away from home because "Daddy" cut Johnny boy's finger off with a machetta.

Yet once the bus crosses the Ohio river into Ohio the mood of the scenery changes. Especially in Marietta, you could feel a southern atmosphere but a more modernistic one.

After registering in the local Holiday Inn, down the hall from the team and the WSHU sports staff, one soon realizes that in Marietta there is not much more to do except drink, play cards, read and watch television. The two big hits on Marietta TV are either the station that scanned the time, temperature and rain gauges twenty four hours a day and the Marietta educational station that repeated the same boring slide continuously.

The basketball game that night and the following night are blurred by the fact that the Pioneers lost. But the blur is still visible enough to see that the team played well but with the same inconsistency of the Holiday Classic.

In the stands for the Pioneers during both games were Jack Camarda doing play by play for WSHU, Dennis MacDonald doing color and Bill Nossal doing statistics. The red and white banner hanging over their heads made them unmistakably part of Sacred Heart.

Also in the bleachers and around the court for Sacred Heart were three more Sacred Heart fans: John with his cow and critical dispersions of the ref's ability, Jake and calming effect on John and Ray running around the court attempting to play photographer and watch the game at the same time.

Spending a rainy day in the Marietta Holiday is not one of life greatest joys. But with forthright enthusiasm that first Marietta Inviational pinouche tournament was held between Jake and Bill and Ray and Jack. The tournament was eventually called when Jack Camarda began to wander aimlessly

down the halls of the Holiday Inn with his bottle to wine.

Despite the loss of the Thursday night game, the six people from WSHU still had to cope with the bathtub full of ice and beer back in the hotel room. This was in addition to the case of beer they brought for the basketball team.

After the team left Friday morning, the three Sacred Heart fans had a six hour wait for the bus. Most of that time was spent either in the Holiday Inn lounge or walking the streets of Marietta.

Walking around Marietta, one realizes that it is the picture of a college town as portrayed on a late night movie except for the Borden Burgers.

Life in Marietta appears to be a day to day effortless experience with the loudest noise emanating from the weekly beer bashes at the fraternity homes which are spread out through downtown Marietta.

As Ray, John and Jake walked the streets of Marietta, they took on the appearance of an alien force. People would drive by and shout while the family cars just stared.

In the center of Marietta, one discovers the interesting antique shops, all purpose stores and old book shops that use to frequent Bridgeport. In one you could obtain any used item imaginable from guns to a suit of armor. In another storefront, was an intact antique drugstore. The urge to buy eventually became overwhelming when in an old book shop, John brought a copy of the Lustful Turk which Jake read all the way back to Bridgeport.

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