

Trinity News

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Thursday, 8th May, 1969.

DUBLIN UNIVERSITY UNDERGRADUATE WEEKLY NEWSPAPER

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CHAOTIC SRC MEETING AGREES TO REFERENDUM

At the SRC Council meeting on Monday night a motion was passed that a referendum should be held today week on the issue as to whether or not the students will agree to an increase in the capitation fee to pay for the salaries for the SRC President and Vice-President during their sabbatical year in office.

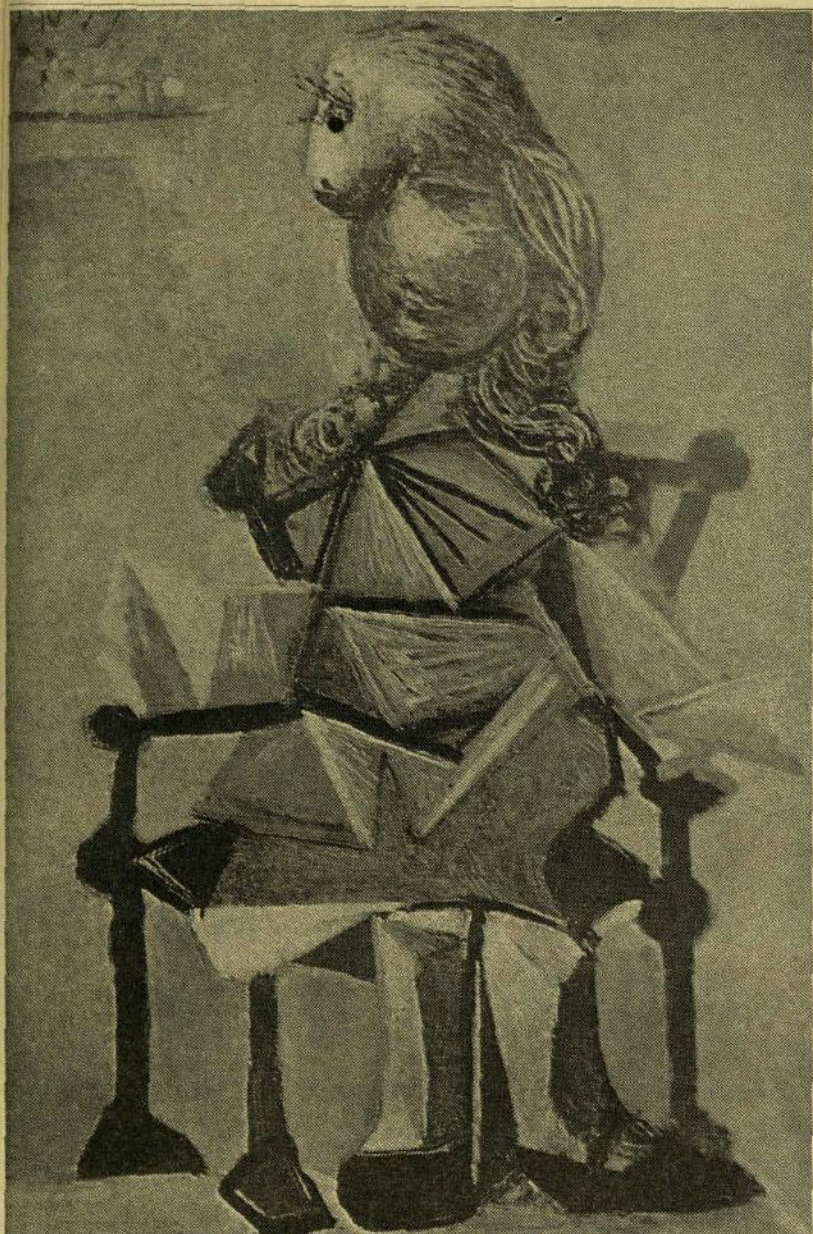
The vote was in essence a victory for the opponents of the new President, Joe Revington, who was not at the meeting. Revington had previously stated that he would resign from office should he not be

granted the sabbatical year with salary. This statement thus gave his opponents the opportunity of removing him from his newly-won position before he has even got on his feet.

The result of Monday's meeting has been to throw the whole SRC into a state of confusion and uncertainty, and the possibility now looms of Revington's enemies uniting to defeat him at the referendum and so force another presidential election before the end of term.

The meeting was one of general chaos and bitterness, some Councillors being angered by the fact that the motion did not call for an even earlier referendum. Many present in fact were already assuming that Revington would be defeated at the poll, and the thoughts uppermost in their minds was therefore of the presidential election to follow. Thus one councillor was so carried away as to persistently refer to "the election" instead of the referendum.

The SRC is thus, once again, thrown into inter-necine strife, and, as one of the more naive councillors remarked on Monday night, "it seems as if councillors are more concerned with themselves than with their constituents." The criticisms levelled at the SRC by the Academic Freedom Committee suddenly take on new significance and reality as the SRC lapses into its old parochialism.



Picasso's "L'Enfant dans une Chaise".

£1m Picasso Exhibition

A £1,000,000 exhibition of works by Picasso will open in the New Library on May 17th. The exhibition has been organised by the Dublin University Art Committee at a cost of around £12,000. Samuel Beckett is one of the guests invited to the opening.

The exhibition will mark the first really representative collection of Picasso's works since that at the Tate in the early sixties. It will consist of a large number of graphics, bronzes and drawings, including one from the Tate which is on loan for the exhibition. There will also be Picasso's largest silver-plate work.

Sir Roland Penrose, a life-long friend of Picasso, will open the exhibition. He recently had the misfortune to lose six Picasso's in a robbery. One of the stolen paintings, the famous "Weeping

Woman," (painted in 1937 as a protest against war), will be in the exhibition if it can be recovered in time.

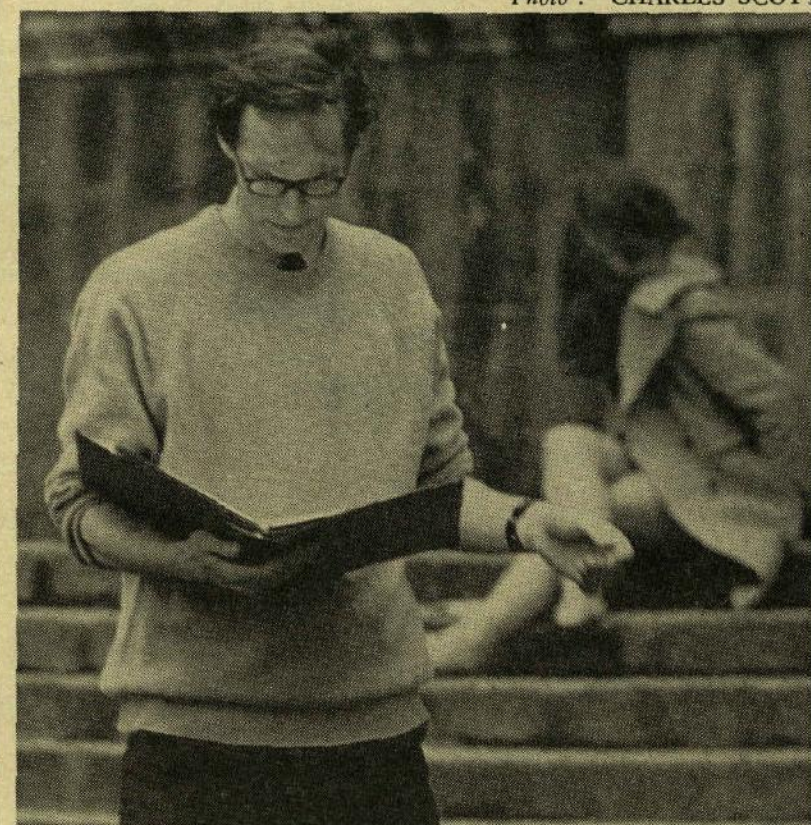
The main role of the exhibition is intended to be educational, with concessions for school-parties and students. (Incidentally, the exhibition is free to Trinity students for the first three weeks only). It will be on for about three months, and open from 10 in the morning to 10 at night. Security arrangements are being fully investigated, with the possibility of a security guard in the exhibition hall.

PAISLEYISM DISCUSSED IN THEO DEBATE

On Monday night the College Theological Society was treated to a paper on "Paisleyism" by Miss Alice Jamison. She traced its history from the sixteenth century to the present day, and described Henry Cooke as the fore-runner of the Reverend Ian Paisley.

Describing Paisley as a great speaker, she showed how, by being against the system and for the people, he had secured power both as a preacher and a leader. Paisley received most of his support from small farmers and rural people, as was well illustrated in the recent by-election. Concluding, she stated that Paisleyism is important for its elements of social revolution and not for its religious aspect.

David Reid, Scholar, spoke next and agreed with the essayist's historical synopsis. However, he felt that the Paisleyites were more interested in the next world than in this. The creed of Paisley and the traditional Unionists is that "Ulster is a Protestant state for a Protestant people." Andrew McCann said that the true Paisleyite is a sincere Christian and that Milton, were he alive today, would "probably be a Paisleyite."



Patrick Boyd-Maunsell directing rehearsals for Agamemnon.

Agamemnon Production On Dinning Hall Steps

D.U. Players ventures forth from No. 4 on Monday, May 19, to present Louis MacNeice's translation of the "Agamemnon" by Aeschylus on the Dining Hall steps. It will run for one night, (if wet, in the Examination Hall), and there will be no admission charge.

Patrick Boyd-Maunsell, who is directing, is admirably suited to the task, as he is both an exper-

enced director and a Senior Sophister classicist. Further talents are apparent in his handling of an unruly Chorus. The production will be stylised in the conventional manner, though this does not mean that it will be static, since even at this early stage in rehearsal moves are fluid and intricate.

Anyone expecting the cast to appear in badly pinned-up white sheets can rest assured that this will not be the case. The costumes have been specially designed by Anthony O'Brien and promise to be exceedingly colourful. Stephen Remington will be appearing in the title-role, while Sorcha Cusack plays Clytemnestra and Eve Bonham appears as Cassandra.

UNUSUAL SIGHT

An unusual sight met Eoghan MacAogain when he returned to his rooms in 22.3.1 at the top of the Rubrics early last Friday morning: there was a large hole in the ceiling, and plaster covered the table and carpet. An intruder must have climbed into the rafters and put his foot through the ceiling. He took nothing of value and it is doubtful if he actually jumped into the room. This was one of four break-ins into student rooms that night, all occasioned by a rumour that there might be drink in one of them.

INTERNATIONAL SCHOOL IN JULY

The International Summer School in Trinity this year will be from July 1st to July 15th. The Registrar has pointed out that Trinity students can join the course as non-resident members for a fee of £5. Students who would like to act as stewards for the course are also welcome. As stewards they would receive free board and lodging and attend all the functions of the School. Any student interested in an exchange scholarship (three vacancies in the Strasbourg Summer School and one in Rome) should see the Registrar for an application form.

SPORTS NEWS

SOCCER

DEFEAT AGAIN FOR FIRST XI

Trinity 0; C.Y.M. 4.

At Santry last Sunday Trinity faced C.Y.M., currently holding the 3rd position in the league. Trinity took a long time to settle down in the very wet conditions and defensive errors allowed the opposition to score three times before the interval.

In the second half Trinity showed much more determination and dominated the game for long periods. King was outstanding in midfield, but the forwards showed little penetration against a strong C.Y.M. defence. The arrears might have been reduced as several shots went close — Finucane hitting a post — but Trinity lost their grip on the game once more and C.Y.M. scored again to complete their goal tally.

The second half performance showed that Trinity are a match for the best in the league. The key to success lies in midfield, for when in control of this sector, they look a strong team. The main fault however lies in the defence where the slackness must be remedied.

BASKETBALL

Successful Tour in Scotland

On a recent short tour of Scotland, Trinity played several games against Scottish University teams. Basketball is generally of a higher standard in Scotland than it is here, but Trinity acquitted themselves well against tough opposition. Highlights of the tour were superlative wins over Edinburgh University by the men's team and over Glasgow University by the ladies' team.

The real significance of the tour lay, however, in the fact that it was the first ever tour by the Basketball Club. It marked not only the culmination of a very successful season for Trinity, but, perhaps more important, it reflected the increasing popularity of basketball within the college. This year, indeed, saw a phenomenal rise in club membership giving Trinity the necessary depth of talent they have lacked in the past.



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ROWING

3/4 LENGTH WIN FOR SENIOR VIII

On Saturday afternoon last a large crowd by Dublin rowing standards saw Trinity's Senior VIII beat University College's Senior VIII by three quarters of a length in the Gannon Cup rowed over the course from Sean Heuston Bridge to Butt Bridge. Trinity started the underdogs to a heavier more experienced U.C.D. crew and clearly demonstrated the important part superior technique can play in winning a race.

Conditions for the race were perfect for this, the twenty-first annual Gannon Cup. Last year U.C.D. took the cup from Trinity for the first time in six years, so the D.U.B.C. men were out to avenge that tragic memory, plus the memory of the Wylie Cup earlier this season when U.C.D. beat them by a canvas in a very exciting race over a shorter course in rough weather at Islandbridge.

Trinity counteracted the slight disadvantage of weight and experience with a more polished technique and better watermanship. Rowing on the north station, they shot off from the start to take an early lead of half a length, and held this lead down to Capel Street Bridge despite repeated spurts of twenty strokes from the U.C.D. men. From Capel Street Bridge both crews raised the rating to take their boats home, and by O'Connell Street Bridge Trinity were one length ahead striking a marginally slower rating. About 15 strokes from home they eased the pressure slightly and finished a comfortable 3/4 of a length up.

TRINITY SENIOR EIGHT

Bow: T. Freeman; 2. W. McCahon; 3. R. Neville; 4. R. Boyd; 5. T. Deane; 6. D. Hill; 7. J. Payne. Stroke: A. Guinness. Cox: N. Graham.

Half an hour before the Senior event, for the first time in the history of Gannon, the Junior crews from both clubs raced. Rowing on the south station U.C.D. took a very early lead at a high rating and strode out at 34 whereas Trinity never rated over 30. By the Halfpenny Bridge U.C.D. had pulled away strongly to a comfortable 2 1/2 length lead. By this stage it was too late to reverse the situation, and U.C.D. with a longer and more effective stroke finished 2 lengths ahead of a disappointed Trinity VIII.



Trinity (far side) start to pull ahead in last Saturday's Gannon Cup.

LADIES HOCKEY

LADIES DEFEAT UCD

In their annual colours match held at Belfield last week Trinity Ladies hockey team scored a fine win over UCD to regain the cup for the first time since 1964.

Despite continuous heavy rain-fall the match was played at a very fast pace and for the first twenty minutes the Trinity defence was hard pressed to keep the lively UCD forward line at bay. However, the consistent UCD pressure eventually paid off and they went into a well deserved one goal lead.

Trinity came more into the game in the second half with R. Logan breaking through the UCD defence on several occasions, but it was not until shortly before the final whistle that a long pass by S. Taylor found C. Buttmore unmarked and she netted from close range to level the scores and force the game into extra time.

Trinity scored the winning goal in the second half of extra time when a shot from N. Wilson hit a post and the rebound was hit home by C. Buttmore.

ATHLETICS

THIRD PLACE FOR TRINITY TEAM

In the Irish Universities Athletics Championships held in Belfast last weekend Trinity were narrowly beaten into third place by UCD who finished well behind Queens University, the eventual winners.

With I. Mowat and M. Snaith absent due to sickness and injury respectively, Trinity were not fielding their strongest team, but H. Gash won a gold medal for being

first in the half mile, as did H. Smith for winning the pole vault. The outstanding Trinity Freshman was undoubtedly J. Dillon who, apart from coming third in the 220 yards event, also broke the college record for the 440 yard hurdles. He was also a member of the Trinity relay team which came second in the 4 x 110 yard relay. Silver medals were gained in the field events by E. Areo in the triple

jump and S. Trainer in the high jump. In the ladies match J. McNicholl won the half mile.

The close result in the team match between Trinity and UCD (UCD won by 6 points) should ensure a close fight in the colours match to be held in College Park next Wednesday. With Mowat and Snaith back in the team, last Saturday's result may well be reversed.

CRICKET

Slow batting and rain ends Trinity's victory bid

Trinity, set to score 144 runs in 130 minutes, fell well behind in their race against the clock and were eventually foiled by heavy rain with 35 mins. of the game remaining.

OLD BELVEDERE, batting first, took 195 mins. to make their runs and never got on top of the bowling which was backed up by clean fielding, although four easy catches were dropped. The Old Belvedere innings was held together by a fine 52 by A. O'RIORDAN before he was

caught by A. LITTLE off the bowling of HEWSON. The feature of the Trinity innings was 34 runs scored by BRYCE before he was bowled by O'RIORDAN. Trinity were well behind the rate of score required when rain stopped play 35 mins. early.

OLD BELVEDERE

F. O'Hanlon c M. Halliday b McSwiney	14
T. O'Brien c Cordess b Pook	14
A. O'Riordan c Little b Hewson	52
F. Daly c Halliday b Pook	24
A. Lenehan b Hewson	10
P. Tynan c Halliday b Hewson	13
N. McCarthy run out	3
K. O'Riordan not out	3
Extras	10
(for 7 wks. declared)	143

TRINITY

C. Harte c K. O'Riordan b Tighe	0
C. Cordess c Owens b K. O'Riordan	15
M. Bryce b A. O'Riordan	34
A. Little not out	12
J. Halliday not out	0
(for 3 wks.)	61

DOUBLE JUDO WIN IN COLOURS MATCH

Trinity rounded off a very successful season with victories in both the ladies' and men's contests in their annual colours match with UCD held at Earlsfort Terrace last Saturday.

In the men's match Trinity got off to a bad start, losing the first contest and drawing the second. However, T. Watt levelled the score with a hold down and W. Fearon put Trinity into the lead with an unexpected win against an opponent of a higher grade. UCD equalised by winning the final con-

test and the match was decided by fighting off the best man from each team. T. Watt quickly won the match for Trinity with a finely executed uchimata on the UCD captain.

The ladies match was also closely contested with UCD winning the first two of the five fights against a Trinity team much weakened by injury. However, Trinity came back strongly to level the scores with wins by V. Overend and M. McIlpatrick, and in the final fight K. McDowell defeated her opponent by two knock-downs to give Trinity victory in the match by three contests to two.

This double victory is indicative of the advances being made by Trinity since the arrival of a qualified coach at Easter, and if the progress that has already been achieved is maintained, the men's team should be able to recapture the Irish Universities Championship title they so narrowly lost to Queen's University last term.

PAGE THREE

... Denton Farquor ...

Tristian's Castleranch was the auspicious start of events last week, and witnessed a Naked Adam spraying down a Silly Drabble into a Cavan Browne. Paul Becked quietly while observing Jeremy, who was Baring up remarkably well under the strain of vainly trying to extinguish Alex's Lantern. Much the same group of interlectual sippers moved on to Leeson Street the next day where Marked Keegley and Hubert were playing Daddy. Gai Donnellon was dashing as usual (to another party) and Edward Cavalry-Clarke was just dashing as is usual. There was little else to say, but nevertheless John Garrett succeeded in saying it again, and again ... and some listened.

Many moved down to Santry on the same night where there was an incredible reception for crashers: no bouncers and no drink. Come to think of it there was no drink at all—only disques et lumiere. Chris Hill seemed to be accompanying Madeleine McGrath, but John Mules and David Akerele were also hovering around. Bernard Linnemann gazed down into Barbara Keane's eyes, while Paul and Lucilla discussed their relative positioning. Tone was looking bloody stupid in a big pink hat, and about the only other thing worth mentioning was the Northern Star. Llah Eirelav.

Saturday was the night of the week as your nefarious correspondent vectored himself between omnifarious events. Granite Wall's had the most promise and the least satisfaction. Tony Everett and

Boude de Wit loudly expressed their interest in Balubas, but Janeen Maconachie declared herself unable to help. The Central Secretariat, represented by Bandy Surdett, was ably entertained by that hardy Boat Club perennial, Jon Mitchell. Alan Spittles' sullen face signified the lack of talent, the only colour of the evening being provided by Jacques d'Orange and Little Lord Tone, demure in green. Enough was enough, so on to Grosvenor Square, where the combined forces of TCD and UCD were gathered. Those representing Trinity were Avril Lee, Patricia Heeney and some other girl (I wish I could remember her name, but the drink was having the same effect on me as it was on Mat Poriarty, who was meant to be guarding the door). Liz McWilliam was to be seen everywhere, but Alan Rowe and Anna Fennell kept disappearing. James Little entertained Emerald Black, and Flosa MacFarland was attempting to do the same for Andrew, who was making no comment.

And so to the Drum of the Blessed Infidel. By the time I arrived there the Blessed Infidel himself was quietly snoozing, golden pennant resting gently on naked hairy chest. Other escapees from Granite Wall's were Rave Perbert and Russled Tussle. Anthony O'Brien cooked eggs in the kitchen, while in the darkened adjoining room Great Catherine held court for Andrew Tozer and Sam Holland. Audiences were only by appointment so it was better to settle for Cosy McRerry.

Letter to the Editor

Dear Sir,

May we protest against your negative editorial criticism of the S.R.C. election. Before further comment may we clarify an inaccuracy in your editorial. In Social Sciences there were 10 candidates for 7 seats, and not 9 candidates for 6 seats, as stated. The vast majority of these had a printed Policy Statement.

In general we are quite convinced that apathy breeds apathy, and feel that your editorial epitomises this. A fellow Councillor remarked to us, a few days after the election of the Executive Council, "My estimation of the S.R.C. has gone down 30%." Surely your attitude and his attitude of negative resignation hardly justifies itself when the new S.R.C. has not been given even a few days let alone a few weeks to justify its role. The fact that 43% of the electorate voted is, we think, encouraging. At least the S.R.C. can say that they are representing those who are interested, and therefore constructive, as opposed to those who are probably disinterested, careless and apathetic.

The 43% poll in a poor reflection of the civic consciousness of the remaining 57%. One can only

conclude that they are either politically immature, or disenchanted. It is regrettable that your editorial, and the 57% who did not vote have no apparent constructive alternative. We call upon you, and on the 57%, to come forward with something constructive, or, failing that objective, try to rectify the defects of the S.R.C. from within, by giving us active support.

Yours sincerely,

L. Blennerhasset and
P. Ribeiro.

Reply

The Editor thanks Messrs. Blennerhasset and Ribeiro for their correction of his inaccuracy. However he considers that under no circumstances can the four candidates who produced printed policy statements in Social Sciences be termed a "vast majority". He would also like to point out that his editorial was not so much a negative criticism, as a bald statement of facts, and that it is not for him, but for those already in political circles in college to produce a democratic system that really represents students.

BEING WANTED IS A DRAG

There must be something appealing about insular pomposity. Make a society impossible to get into and everyone will try and get in. There is a masochistic delight in rebuff which makes you purse your lips in admiring hatred and try again—and again—and again—and again—until your group-charging skull is all soft and elastic where you have smashed it against the walls of cliques.

Panting, you pick yourself up off the ground, apply vinegar and brown paper, and, like a fly trying to go through a closed window or a moth trying to get into a light bulb, try again. A biologist will tell you that moths and flies are positively photo-taxis; human beings are apparently positively socio-taxis. But while light can sometimes be reached, cliques by their very nature are virtually impenetrable—and here we have the

second great cause of all the troubles in the world (the first great cause, as Flann O'Brien said, is people getting out of bed in the morning). Obliterate socio-taxis and everything would change. No longer would half the world be trying to join the BBC and the National Theatre Company, or suppressing their ancestry in an effort to meet Princess Margaret, no longer would Aston Martins have tinted windows. Eton, Sand-

hurst, and Rank Organisation would collapse over night and Buckingham Palace would lose half its staff. Gone would be streaky carpets, formica veneer, and a good third of the pictures in the Art Gallery in Bern.

Players used to be a glorious group of specially favoured people that everyone resented and longed to join. Every production was heralded by queues and queues of audition-thirsty people longing to be heard because they could be almost certain of not being selected. Suddenly there is a little more friendliness and what happens? Interest flags. Who wants to do something that people actually want you to do? Being wanted is a drag; it is wanting to be wanted where the real excitement lies. "Why should I pay good money to join a club which lets people like me in?" Asks Groucho Marx.

Factors needed to make people want to get into something: 1. Scorn and arrogance from within; 2. Resentment from without; 3. Impossibility of ever getting in. These three conditions made Players what they were, and women and London Clubs what they are.

—JOHN PINE



Susan FitzGerald in last week's Players' production of George Bernard Shaw's "Great Catherine" directed by Simon Burdett. Her performance was described in the Irish Times as "splendid both in characterisation and her comic timing and, with a little more projection, she will be a fine natural actress".

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ARTS PAGE Goes Musical

A look at College Singers

"College Singers" (who are sometimes known as the "Master Singers") are really quite a mini-chorus. There are twenty-three of them who sing (endlessly) under their conductor 'Drain' who is a very sensitive musician (see Profile). He demands a high standard and gets it by throwing music, the music stand and/or himself at them.

They have a good reputation outside College and of their recent concert in Christ Church, the "Irish Times" said "Is there no way we can show other countries what richness we have in these Singers? A tour abroad should be arranged and sponsored". However "Singers" do travel. Last Summer in York they outsang and out drank choirs from all over Europe. This year they have been invited to sing in Germany and Denmark but due to the expenses involved this seems unlikely.

"Singers" give one concert a term in College and this term's is on May 15. The programme includes music by Hoddinott, Monteverdi and Josquin de Pres. Last weekend they took part in the Cork International Choral Festival and on the 30 May they are singing at Castletown House.

"Singers" who are an unaccompanied voice choir have a wide range of music in spite of being generally accepted as merely

madrigal singers. In fact, they are willing to try anything (that takes 'Drain's fancy'). They are often accused of being selective and cliquish. It is true that they are selective — their standards for joining are high but they are no more "cliquish" than any other college group. They are dedicated and prepared to work very long hours but they enjoy it. If you have the basic requirements which are a good voice, ability to sight-read, nerves of steel and are quick at ducking, then perhaps you too can be a "College Singer."

I.C.

and the Choral Society

Choral, is perforce, not a shy, not a withdrawn society. Its essence is noise, albeit noise of the most respectable, its image is comfortable, familiar, wholly unrevolutionary. It is saved by its size and the familiarity of the works it performs from ivory-towerism. Turn your eyes, then, to the top of No. 5 any Tuesday or Friday, for there, pianissimo and fortissimo, Choral is in rehearsal.

And has been for well over a hundred years (last Michaelmas term's performance of B Minor Mass was the 400th), one of the oldest choral societies in the British Isles. Rehearsals go on for the first six weeks of term with one, sometimes two, performances in the seventh; not a bad achievement,

especially when one thinks of the B Minor Mass which, like the Messiah, every student has an opportunity of singing once in his under-graduate life.

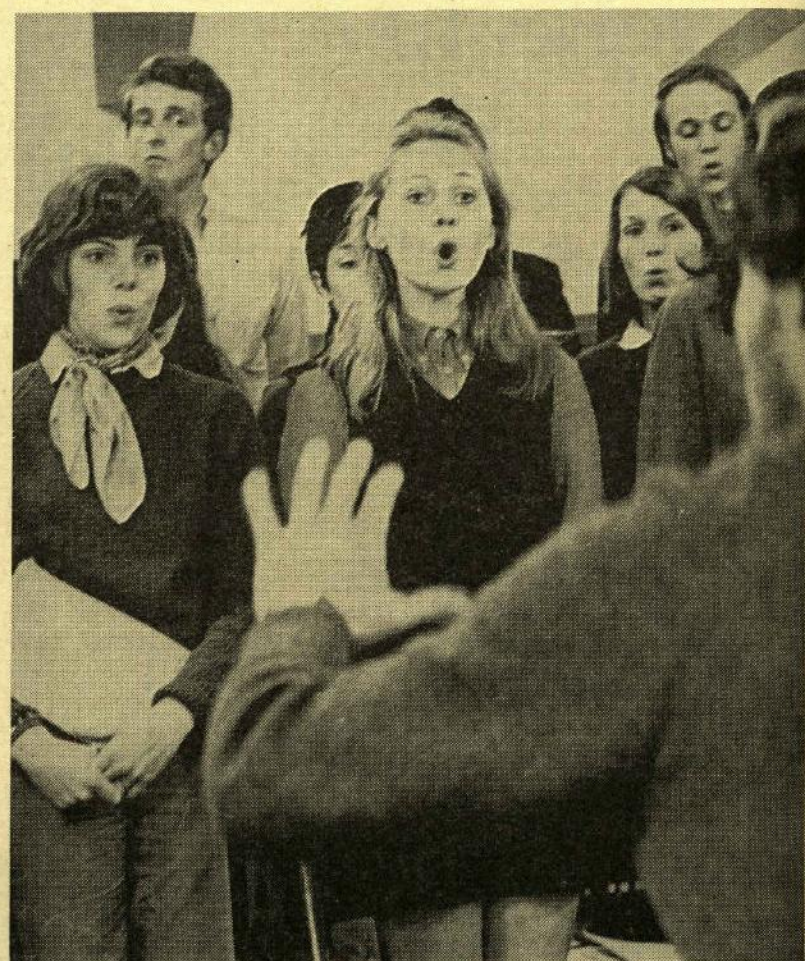
However, like any College Society which not only displays the fruits of its labours but seeks an audience beyond the walls, Choral does not exist only for the education and entertainment of its members. To date, standards have been maintained to a level of possible comparison with any good amateur choir, often rather better and sometimes extraordinarily high when the impossibly short rehearsal time is taken into account — standards which would be out of the question without a touch of genius on the rostrum, this being supplied by the present conductor Dr. Joseph Grocock.

Works are for the most part All-Time Choral Greats — Bach, Handel, Mozart, Brahms — this policy presumably from a desire to give members a chance to build up the standard repertoire, leaving the more specialized work to "Singers."

Is there a slightly tea-and-biscuits sense of complacent cosiness to Choral's image? For the member, it is exciting, therapeutic, and occasionally moving. One hopes that in performance, audiences find Choral as valuable as do its members.

This term's performance, on the Thursday of Trinity Week, is Mozart's Grand Mass in C.

I.K.



Photo—Pat Moriarty

College Singers being conducted by Adrian Brunton.

An Artistic Talent

ADRIAN BRUNTON PROFILE

It is quite difficult to separate "Singers" from Adrian Brunton their conductor to whom much of their recent success is due. His policy of taking them out of College's cloisters is one that has paid off both critically and financially. Another feather in his cap was the acquiring of Sir Michael Tippett, of whom he thinks highly, as a "Singers" patron.

While he favours early as opposed to modern church music, 'Drain' is equally at home with ancient and modern composers, as "Singers" programme this term shows. It is not by chance that "Singers" choice and his own are identical. "I choose the music and never concede. I am rather dictatorial about it".

Perhaps he gets this "feeling of power" from conducting which he

has done since his school-days. He admits to working "Singers" hard—"too hard sometimes". The results of such dedication however are their extremely high standard and large repertoire. 'Drain' who plays piano, organ, violin and clarinet hopes to continue conducting in London or Vienna after receiving his Mus. B. degree. While he would love to conduct opera, choral conducting remains his favourite.

He has also toured with the Schola Cantorum of Oxford and sang with the choir of St. Paul's London as well as performed on the B.B.C. but as always with 'Drain' one returns to "Singers" and their career. He would love a sponsored tour abroad for them. Above all he is disappointed by the lack of College support and puts this down to the poor musical education in Irish schools. It is a pity that "Singers" and his efforts are not valued more highly by their fellow students.

M.B.

REVIEWS AND PREVIEW

MAYERLING

Taken from the factual Austrian scandal of the 1880s, concerning Prince Rudolf (Omar Sharif) and young Marie Vetsera (Catherine Deneuve), this lengthy production is saturated with Viennese court life, yet bears the name of a village in the snow. The humanity of Mayerling is set against the clockwork pomp of Franz-Josef's (James Mason) imperial capital, where love is an irrelevancy, and Hayden's rousing 'Austria' an anthem of impersonality. But it is love which triumphs, and it is in a room in Mayerling where two dead bodies rejoice in the victory of truth. Rudolf has rebelled against 'the system', and all that is left is innocence.

For such a simple plot, the length of 'Mayerling' is difficult to defend. The puppet show in the park, and also the ballet scene, which the Prince of Wales (James Robertson Justice) justifiably found somniferous, gives us the same message far more concisely. We must wait until after the intermission before we see the snow-covered roofs of the royal hunting lodge, or hear the rain-drops dancing on a window-pane in Venice.

Sharif plays a romantic role in a romantic fairy-tale, and without the watering eyes and latent passion of this most capable actor, the film would be less than mediocre.

However, the blending of natural cold with artificial warmth give this picture a certain sophistication in its sentimentality.

BILL ELLIS

THE HOSTAGE

Brendan Behan—Gate Theatre

Make no mistake, this is a pretty awful play, a stirabout of bawdy, pure corn, and heartscald. Set in the present, the scene is a lodging-house (sic), with every last inmate a well-worn 'type' set to do its turn, old gags for you, and sing-alongs. Williams, a British private—pleading Habeas Corpus—is bagged as hostage, a reprisal for the poor boy in Belfast who's to cop it and sorra a hope. The effect is bitty, simply because the play lacks a centre. Everyone is monkeyed with for the sheer sake of it, farce, or a rather green irreverence. Satire is sterile here, plastic counters just don't ring—a boring fanatic, and Williams too damp for any sweetness to give the play a heart of warmth. The 'boys-and-girls' fetch a lease of life for the eye-filling romps. This is spirited and indeed there are many slap-happy jibes and rollicks, with a stomping stout-hearted controlling force in Don Foley as Pat the caretaker. Meg, played by Mary Casey, is a classic hoyden. Sympathy for William is dug in the ribs. The difficulty is for a well-intentioned Gerard Woods to key in his role. Generally, there is a lack of timing in exchanges which doesn't take off pace. All the same, there is much individual zest and personality and group frolicsomeness to praise. If a growing impatience comes about in the audience, the truth is left sickening for O'Casey where you know the melodrama carries wind.

JOHN HAFFENDEN

WHO'S AFRAID OF VIRGINIA WOOLF?

Gaiety Theatre

This is a bad choice of play for a large Dublin theatre looking for good box-office returns, since both the film and a recent production at the Olympia have had huge successes and most people now feel they 'know' their Virginia Woolf and may not be bothered to go again. (The dress circle was half-empty on the night I was there).

But what audience there was was held completely by the play for all of three and a quarter hours. Seeing the play so long after its first production makes one aware of just how many bad imitations there have been since: (e.g. the Irish version 'The Watershed' at the Eblana, last Festival). Albee shows up well. Idea and action are perfectly integrated, he never indulges in sermons on LIFE: the skilful dialogue and use of comedy tells its own terrifying story and comment would be superfluous. Perhaps the most brilliant thing about the play is that the comedy is not 'black' merely to the audience: it is George and Martha's awareness of the hair-line dividing comedy from chaos and tragedy which gives the play its ferocity and power.

Maureen Toal as Martha and especially Ray McAnally as George are fantastic. Less so Angela Vale and Derek Young as Honey and Nick who remain types rather than individuals—and yet this is appropriate since their function in the play is little more

than a second and third beanbag for Martha and George to hurl at each other.

Production and pace are good and the play certainly to be seen, especially if, as I hadn't, you haven't seen any version before.

S.W.

Preview of 'THE RIVALS'

On Tuesday night next an informal group of Trinity students, under the direction of Joanna Humfrey, will perform 'The Rivals' in Castletown House under the auspices of The Georgian Society.

'The Rivals' is extravagantly farcical and is as near to burlesque as it is to comedy, and owes its success to the unfailing liveliness of its action. The play runs for five nights.

SLIM LOWRY

INDEX

COLLEGE

FILM SOCIETY: Tonight in conjunction with the English Society —Kozintsev's *Hamlet*.

Tuesday—

Dreyer's *Gertud* (1965)

Wednesday—

Bresson's *Mouchette* (1967)

ART SOCIETY:

Last of the season of underground films. 8 p.m. 20 College Lane. Works include Gidal's "Lovelight".

CITY

OLYMPIA:

Yugoslav National company. Nice if you like that sort of thing.

CURZON: (from tomorrow)

The long-delayed "The Game is Over" with Jane Fonda. Based on Zola's "La Curee". Expect this to be censored quite a bit.

A Survey of CONTEMPORARY MUSIC

by Michael Hoey

Suddenly, within the last few years it has become so difficult to find an adjective which properly describes that music which was formerly known as classical, that most critics have given up looking. The word now favoured is 'serious.' Yet even this remains unsatisfactory since there is much 'serious' music which cannot be termed 'classical.' In order to understand modern classical music we must find out where it began and if possible where it is going.

The modern composer is extremely fortunate in the increased opportunities he has of having his work performed at Festivals and on radio, thus allowing him to develop both practical and theoretical facets of his art. Modern classical music finds itself divided into two main streams, electronic which makes use of computers and

tape-recorders and tonal music which has evolved from Bach to Britten.

It is generally agreed that the father of twentieth century music is Igor Stravinsky, who at the age of 87 still leads an active musical life, touring the world conducting performances of his own works. He is still composing but his style has completely changed and hovers between serialism and electronic experimentation. Yet it is this man who reintroduced rhythm to Europe in his brilliant ballets, *Petrushka*, *Firebird* and the *Rite of Spring*, all written for performance with the Ballet Russe of Serge Diaghilev. This tremendous rhythmic dynamism has found its way into two composers who geographically live miles apart, one in Russia, the other in England, but whose musical temperaments are surprisingly similar. They are Dimitri Shostakovich and Sir William Walton. These two composers are among the few who still write symphonies and concertos which achieve the fame that such compositions received in the 'good old days.' They are masters of the orchestra, capable of extracting new and exciting sounds from it, and for this reason their music is surprisingly agreeable even to the most innocent ear. They both enjoy the same position in the musical world, that is between the high-brow and the low-brow, possibly because they have not forgotten what a melody is! Another composer who has not forgotten is Benjamin Britten. He is certainly the most important English composer since Henry Purcell, and the most influential on the younger generation of tonal composers.

His amazing versatility has earned him the title of the Leonard Bernstein of England — a brilliant pianist, an outstanding composer and a superb organiser. Each year he runs a festival at his home in Aldeburgh, Suffolk, which attracts some of the most celebrated musicians from all over the world, especially from the Soviet Union, where Britten is held in high esteem. His operas, and above all his *War Requiem*, have earned him an international reputation, something quite unique in the history of English music. He is continually experimenting and one of his latest achievements has been to combine Eastern musical and dramatic techniques with those of the West. This he has done in his three *Parables for Church Performance*, *Curlew River*, *The Burning Fiery Furnace* and *The Prodigal Son*. He is at present working on an opera for television, *Owen Wingrave*. This is the happy outcome of the film the BBC have just

made of his most famous opera *Peter Grimes*.

It is difficult within a few paragraphs to assess the trends of contemporary music, and one can do no more than mention a few names each of whom is the elected leader of an independent musical circle. Stockhausen, for example, is the most famous composer of electronic music, an obviously important field of music, and one from which I am told the listener can derive immense pleasure, once he has done his homework. The influence of this man's work on many composers of various nationalities is enormous, but Boulez (who is shortly to become the new conductor of the BBC Symphony Orchestra) is the most important. His works are strongly based on rhythm, and a predilection for rich sonorities, which could have come from his studies with another important figure in French music, Olivier Messiaen. Messiaen's finest works are written for the organ. (He is organist at the Madeleine in Paris). He has made a detailed study of bird song and much of his findings have gone into his music, giving it a highly original flavour. One other composer who deserves mention is a young Englishman called Peter Maxwell Davis. His passion for medieval music has led him to discover new wonders in this relatively new field of musical research. Recently he undertook to finish a setting of the Mass by the fifteenth century composer Josquin Des Prés, and while at work he found the rhythm and harmony of the work so enthralling that he decided to write a set of variations on it, making full use of the complexities of the original.

What then does the future hold? Sackbuts, rebecks and viols, or ring-modulators, pentometers and prepared tape recorders? The answer is I think both. However, one possible development for this new classical music is the one Peter Maxwell has taken — in other words a combination of both electronic and tonal techniques. This process is still in its early stages and only the future can reveal just what will be the outcome. Yet as long as composers' sensibilities are as varied as their music, the future remains a bright one. Of course whether the public is able to appreciate it or not is as unpredictable as ever. As Vaughan Williams has written, "Music must be offered to all, though it will not be accepted by all. We must speak the password to everybody; only in that way can we find out who will respond. The many must be called so that the few can be chosen."

Neville Keery

Neville Keery, the assistant Appointments Officer since 1964, has been selected as Fianna Fail candidate for the Dun Laoghaire—Rathdown constituency. Mr. Keery is a Dubliner, educated at St. Andrew's College and Trinity. He graduated in Mental and Moral Sciences in 1961.

His interest in politics stems originally from an article he wrote when he was Assistant Editor of Trinity News. It was entitled 'Censorship official and non-official' and investigated governmental activity in this field. While at Trinity he was awarded the Hist. gold medal for oratory, and was the only Irish finalist in the 1960 Observer Mace competition.

Before returning to Trinity as a staff member, he spent time as a reporter in the North of England. On his return to Ireland he was impressed by the improvements in the country brought about by the Fianna Fail government. He joined the Dalkey branch of the party and now works four nights a week for the national executive.



He edits the newsletter 'The Borough Post' for the party.

He loudly condemns poor housing conditions, and the plight of the poorly-paid worker in Ireland. His Philanthropic desires should hopefully be fulfilled if he becomes an active member of the government, and so takes another step in an already successful career.

JUDY PALMER

At the start of this term the SRC seemed at last to have the makings of a responsible student body which could truly represent most student opinions, administer all student funds, and have at its head a popularly-elected President and Vice-President. We too, on Trinity News, wishing to unburden ourselves of the onerous business side of the newspaper (a newspaper after all tends to attract journalists, not businessmen), saw the possibility of handing over this particular function to an omnipotent, super-efficient SRC which was aspiring to be a great Student Union.

The vision of the Adrian Bourke Union was clearly before us. He would be enshrined in No. 5, where only the heads of societies could visit him, meekly begging on bended knee for funds to finance their meagre activities. He would have received a mammoth majority in the first-ever college presidential election. The powerful mafia machine would closely rule our lives, and our cups would overflow with student cards, presidential manifestos and ever-increasing Capitation fees.

Then the bubble burst. Poor Adrian was reduced to a shaking leaf even before election day was reached. His voice was broken, reduced to a soft whisper, and he became only too aware that he was not going to acquire his coveted plurality. Joseph duly slid into office to take the £550 salary Adrian had already negotiated for himself.

Perhaps Joseph would fulfil

Adrian's dreams for the SRC? But no, suddenly the students had the cheek to raise their voices to protest that perhaps they should be consulted on the Capitation increase, and that there should be a referendum upon which the very principle of a large union in Trinity would rest.

The SRC council met to discuss the matter, their new President mysteriously absent, and they grudgingly concurred that possibly the students should be consulted. The President already having announced that he would resign should there be a referendum with a negative answer, his council enemies leapt on the opportunity of getting rid of him, howling for a referendum as soon as possible. The image of a year's reign for King Joseph in turn started to crumble. The new council members were completely disillusioned by the childish quibbling and politicking at the meeting.

Maybe the AFC are right after all. Maybe the SRC is just an elitist power game played for their own benefit. Maybe we will get an SRC President (before the end of term), who will stay in office and who will try to provide real services for us. Maybe we won't have to read all this stupid SRC muck. Maybe we can all be quiet — or maybe the AFC will come out of its shell to save us all with some inspiring cause to take our minds off the deadeningly dull political situation in college. Someone save us poor journalists from a fate worse than death.

R.C.W.

PREVIEWS

STRAVINSKY'S "LES NOCES"

The Irish premier of Igor Stravinsky's "Les Noces" completed in 1924 will be given to-night by courtesy of the Culwick Choral Society at the St. Francis Xavier Hall Upr. Sheridan Street. The work which is about a Russian peasant wedding is very unusually scored for percussion and four grand-pianos. It sets forth the day of a wedding, "match made". It begins with the bride and bridegroom in their respective rooms, their preparation, doubts and hopes, etc. The climax is reached in the festive and boisterous wedding scene and closes with the bride and groom going to their room. While it has been very favourably received it is no easy work to absorb. Stravinsky relies on rhythm at times which are almost impossible to achieve. Among the singers will be Mary Sheridan, Ann Moran and Joseph D'Alton with Veronica McSwiney as one of the pianists.

Student tickets — 4/-.

"RIDERS TO THE SEA"

On Friday there is also an opportunity of hearing a seldom heard opera: Vaughan Williams' "Riders to the Sea" (1937). It will be performed by the R.T.E. Orchestra who are continuing their laudable policy of giving an airing to operas not otherwise seen. This work, the libretto of which follows closely Synge's one-act play, is in fact not so much an opera as Synge's text set to music. The music is dependent on the influence of plain-song rather than of folk-music, giving to tragedy a liturgical quality. Because of the economic factors involved, the opera is seldom seen and the performance on Friday at the St. Francis Xavier Hall, albeit in concert form should be well worth hearing.

M.B.

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THE IRISH CHRISTIAN LEFT

GRILLE

by Miles Parker

Ever since Christianity became the official religion of the Roman Empire in Constantine's day, it has been used by the ruling class to suppress the ruled class. Divine and temporal power have marched forward hand in hand in a brotherhood of oppression, viz.: the succession of 'Holy' Roman Emperors, the Borgia Popes, and the Divine Right of kings. In order to assure her own power, the church has condoned and taken part in the struggle of ruling classes against a rising class. For example, the Spanish Inquisition and the persecution of the Huguenots were both directed against the rising merchant class, the middle class.

From the other side Cromwell used his religion as the mainstay of the English middle class revolution, to provide his own brand of freedom, freedom for the employers and landowners. Again, Christianity and other religions, particularly Mohammedanism, have been used to justify wars of expansion, as in the early Imperialism that brought about the Crusades, as in the Spanish invasion of South America, and as in British colonialist expansion in the last century. In these last two, the priests were more important and more insidious than the soldiers. Religion today has come to mean superstition, mystification and oppression. It is also among the best exploited commodities of the age — one just has to look at the shops over both Christmas and Easter, at the collecting boxes in Lent, and at the tourist shops at any shrine.

Thus Christianity, like any other movement, has followed the economic course of history. An example is furnished by the Reformation-to-Commonwealth times in England. The basic upheaval throughout this period was a class upheaval, the rise of a vigorous middle class. The old Authority-Royalty-geared totalitarian medieval church could not fit their freer ideology, and so 'religion' changed. Catholicism was replaced by Protestantism, at first merely a reformist Church of England geared to the needs of a reforming monarchy. Later this too was replaced by more vigorous, practicable "warts-and-all" revolutionised churches, recognising neither Pope nor Bishop. Similar movements occurred on the Continent and the various Calvinist, Lutheran and Presbyterian sects arose.

Since Christianity has played some part, a large part, in the class struggle, it is worth examining the position of the worker and the peasant. The reasons why the workers were Christians in the first place lies beyond my historical scope. On the other hand, they were, and still are, often the most faithful adherents of Christianity. The reasons are various, but among them was a 'pie-in-the-sky' feeling, or as Marx put it, "Religion is the opium of the people." It was their opium, not in the dangerous sense, but in the sense of a tranquilliser, a release from temporal worries and the knowledge of a better life in the world to come. Consciously or subconsciously this was and is a weapon of the oppressors over the oppressed; it is a weapon that it deadly, but whose foundation is a perverted Christianity, based on misplaced and misconstrued quotes ("the poor will always be with you" and "Blessed are the poor in spirit, for theirs is the Kingdom.").

In order that Christian workers and peasants should overcome their oppression, research must be

made into what Jesus actually said, and who he was. Jesus was a man, and was God. As a man he was a carpenter, a semi-skilled tradesman, a petit-bourgeois. He was a man among men, a man of perfect, fulfilled humanity.

He did not arrive, as the prophets seemed to imply, by way of royalty and places, of great wars and great majesty. He was born quite naturally, but in a stable. He lived thirty years of his life with his family as the apprentice to his step-father Joseph. For just three years of his life he carried out his mission, and at the end died the death of a criminal. If contemporary accounts are to be believed he rose again from the dead three days later.

In those three years He taught an uncompromising love of man for man. His only law was to love God, and to love your neighbour as yourself. He was once asked who this neighbour was: the answer came in the story of the Good Samaritan, and that your most important neighbour is your enemy. Love him as well as your friends. Jesus' message then was one that called for a total immersion of men in other men, a love that counted not the cost, that, like Jesus, worried not about house and home, that was reckless in self giving. Through it, Jesus brought a dignity to the poor in their suffering, and fear to the rich for their riches. The poor, the sick, the old, the young, were always with him; but the rich man was sent away unhappy, because he would not give up his riches and follow Jesus.

There are to my mind three men who stand out in history as Christians. The first was John Bull, the "mad" priest" who led the peasants' rebellion against Richard II. The next was Padraig Pearse, who applied his Christianity literally and forcibly first to his teaching and later to his espousal of the Republican cause in 1916. The most recent was Camillo Torres, a Colombian priest and ex-aristocrat, who led the Colombian people against the Fascist National Front Government. All three died directly because of a love of the people that led them to rebellion against tyranny. All three were thorough in their condemnation of the oppression of the people; all three were filled with a love of Men, all Men, the oppressors as well as the oppressed.

The Churches today stand firmly entrenched in a mixture of Bourgeois Liberalism and Reactionary Totalitarianism. The signs are, however, that this may be breaking. The Vatican Council and the World Council of Churches have liberated the layman—theologically speaking. The layman in turn is biting the hand that fed him, because Christians everywhere are now trying to apply their Christianity. They are breaking away from the once-a-week-social convention and are

living Christianity seven days a week.

In doing this they have inevitably run into the simple fact that our society is anti-Christian. Our society is based on the exploitation of one large section by a smaller section. To further the ends of this smaller section, society is geared to regard sensual luxuries as necessities, to find in commodities the essence of life. In short we are a consumer minded society run by advertising, by the big bland smile of the big bland face of the little tin gods of finance. Yet it is the liberal mistake of the age to suggest that it is merely our consumer-mindedness that needs changing, that all we need is a little discipline, that our age will not become a second Fall of the Roman Empire. The decadence of our age is of direct necessity to our economic system, to the oppression by a small class of a large one, culturally, economically and physically.

The Christian who wishes to apply his Christianity thus turns against this society. He sees that the proletarian revolution is an absolute necessity, and probably an inevitability if man is going to cast off the anti-human and anti-Christian way of life of this era. The Christian realises that the Capitalist himself is an horrific product of his own society, that he too must be loved and pitied, but that he must not and cannot exercise control over other men, simply because he can see no further than the society of egocentricity to which he belongs.

It is from such an analysis that groups such as Slant in Britain and Grille in Ireland sprang up. Slant, unfortunately, has sold out to a 'catholic' publisher and has more or less returned to liberal intellectual mouthings.

Grille on the other hand is a younger body. It has yet to really find its feet. Ireland is the most reactionary country, from the point of view of Christianity, apart from Malta and the Curia, so we are already looked upon with distinct disfavour. So much the better.

We publish a quarterly magazine, containing articles of theological and political comment. We hold public meetings and try to take part in political activities—indeed many of us belong to other political parties. We have also, through fasts, demonstrations and pickets, tried to bring to the notice of the Irish people certain inequities ranging from the Itinerant problem to the Planned Giving campaign.

Grille's position is to act as a forum for all Christians who wish to practice their Christianity and who see the absolute necessity for political action. We welcome all who wish to struggle over politics and ideologies, that one day this 'Christian' state of ours may really be so.

Profile

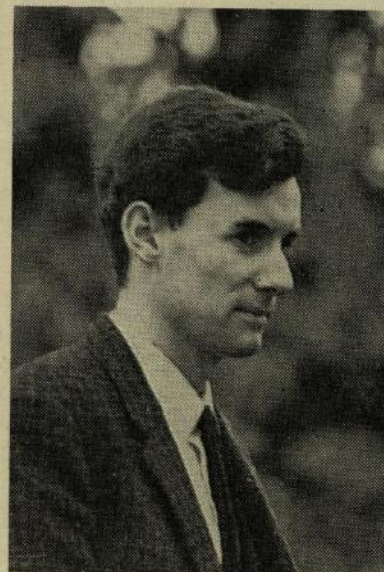
IAN ASHE

Early this morning at a supper in the Hist. Conversation Room, Ian Ashe became officially Auditor of the Hist. for its Bicentenary Session when David Ford, the outgoing Auditor, placed round his neck the medal of office. Who is the man who will occupy one of College's hottest seats for the next year? To begin with he is set apart from the recent Hist. auditors by being an Irish Catholic. His path to the highest office has been unusual. He retired after serving a

work as Censor. After finals he hopes to do a Law degree: "I took Business Studies to provide myself with a realistic basis for any career", he says, "but I am not sure what career I will take—I am not much interested in making money".

His aim as Auditor is two-fold: "I want to make this an organisational year with a successful Bicentenary, and I will work to make the Hist. a platform for those involved in political and social crises in this city. This will be difficult at first but it is time for some broadly based College Society to seize the opportunities that exist here". As for the Hist's place in College, he feels that there should be alternative power bases in College to act as checks on each other, and sees the Hist. as a useful independent voice.

In politics he leans towards socialism and admires most Harold Wilson ("Yes, I am serious!"), Michael Collins and Barbara Castle. As a speaker he is emphatic, deliberate, and always well prepared, but his high-pitched voice and dogmatic tone can be rather off-putting. In fact, his forthright manner and lack of subtlety in complicated situations, was seen as a handicap in his fight for the auditorship. Now, he has the task of uniting in an effective committee such original personalities as Ernie Bates and Nick Fitz-Gerald Browne, which will need considerable tact and skill. But he is not worried, and his single-minded enthusiasm tends to be catching: "My favourite quality is optimism".



year on committee, and then came back as Censor this year to replace Revington. Last week he beat Shane Ross for Auditor by 3 votes out of 216.

This year he has studied for finals in both Business Studies and Arts, he has spoken in debating competitions round the country and taken over a big backlog of

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SOCIALIST SOCIETY —TROTSKYISTS

Members of the Socialist Society are increasingly being called Trotskyists and this is accepted by most of them. This automatically means that students in the Socialist Society see themselves as a subordinate element in a wider revolutionary movement led by the working class — the only class which can overthrow capitalism and pave the way for the eventual realisation of Communism.

Many students feel the contradictions of Capitalism — in the authoritarianism of the university, and in the necessity to accommodate themselves to the demands of industry. This has given rise to the widespread dissatisfaction of students in Western Europe, who are learning from experience that the liberal ideal of academic freedom is incompatible with the demands of monopoly capitalism. The realisation of the source of this oppression has led many students to a rejection of the bourgeois society and of those many are committed to revolutionary socialism and the complete destruction of the system.

All this, however, does not mean that the students are a revolutionary class or section of a class. The class from which most of them come (the middle class) has been at best unstable and at worst conservative — to quote Marx "these fight against the bourgeoisie to save from extinction their existence as fractions of the middle class. They are therefore not revolutionary but conservative." If by chance, they are revolutionary, they are so only in view of their impending transfer into the proletariat.

However, because capitalism has fewer and fewer comfortable positions among its elite for the middle class, and because it is forced to show its really repressive and culturally bankrupt nature to larger and larger sections of society, students can be won to revolutionary commitment.

This is the role the Socialist Society sees itself playing — the winning of young intellectuals to the ranks of the politically conscious working class, which inevitably must form itself into a revolutionary party. They see action on purely student issues to be an important part of this. They hope to lead students to place their skills and talents at the disposal of the party of the working class — to overthrow capitalism and help build a society free from the repression and depravity we know today.

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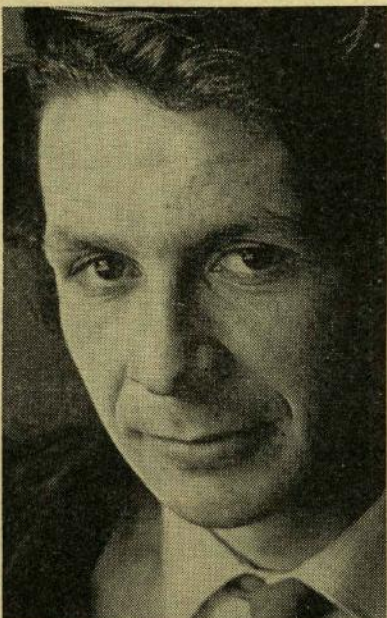
Tea 7.45 p.m.

G.M.B. 8.00 p.m.

Revington Defends Sabbatical Salaries

In last week's issue of Trinity News there appeared on this page an article by David Ford attacking the principle of sabbatical years, with salary, for the SRC President and Vice-President. Although under no obligation to do so, Trinity News this week decided to print Mr. Revington's reply.

"David Ford's article misrepresents the SRC's case in several places, and in others is guilty of sheer inaccuracy. Firstly his remarks about the Capitation Committee need some explanation. The S.R.C. believes that the student body should control their



Joe Revington.

Changes on Commons

The Catering Committee has been investigating the regulations concerning Commons. They are considering the suggestions that Commons be compulsory only three times per week and that second Commons on Thursdays be a guest night, when wine may be provided for the entertainment of students' guests.

The committee has agreed that the main door be locked five minutes after the start of Commons, but that students who arrive late with a genuine excuse should be able to come to the rear of the kitchens where they would obtain their meal.

Commons have recently been a financial liability and the Committee have been asked to look into the price of the meal, but have decided that they would prefer to see the results of a questionnaire before taking any action on this matter.

own money, and that the best way to do this at the moment is via the S.R.C. This may not be a perfect solution, but it is a great deal better than the present crazy situation where the societies who vote where the student money goes, are the same societies who get the largest amounts of this money.

The article also fails to look into the real problem of whether the S.R.C. President and Vice-president need a sabbatical year to do an efficient job. The whole concept of the S.R.C. is largely what Ford challenged. He, like many others, is opposed to the concept of a student union or a strong S.R.C. The position of the S.R.C. itself, I think is quite clear — if we are to go on providing the facilities that we do at the moment it is essential that the President and Vice-President are paid. There is no point in going into all that these officers have to do, since any student remotely connected with the S.R.C. will know how much work has to be done.

The attendance of the President and Vice-President on the Board will also make for much more work. The Board meets once a fortnight and these meetings often go on for most of the day. Thus, if the main officers are to continue on an amateur basis, this alone would prevent nearly every scientist, medic or engineering student from becoming President.

Ford also suggests that the President will work for only twenty-one weeks in the year. This of course, would be quite inadequate, as it is essential that the S.R.C. President remain in Dublin all the year. The folly of not doing this was clearly illustrated last year when there was no student qualified to discuss the Bank of Ireland Loan Scheme.

It is, undoubtedly, a very difficult thing to ask students to vote more money for the S.R.C., for after all no one asks them if they wish to support the Hist. or D.U.C.A.C. However I believe that, if the S.R.C. case is judged on its merits, the student body will realise that they will save much more per annum than the little extra which they are asked to pay. As well they will get a much more efficient form of representation on the Board and elsewhere than they have ever had before."

Trinity News

JOSEPH DE GAULLE

EDITORIAL

Joe Revington's statement that he will resign as SRC President should the increase in the Capitation Fee not be approved at a student referendum must be one of the most peculiar political manoeuvres to be forthcoming from the mire of inconsequential, fribbling, student political thought in this College for some time.

One wonders just what exactly he would hope to gain by resigning, for, at the moment, it seems very likely that the result of the referendum will be negative. It in fact seems a completely pointless gesture, and might be misconstrued by some as meaning that he is only interested in the salary attached to the office. If, however, he thinks he will be able to sway the decision of the referendum, then this Gaullist-type philosophy is rather insecurely based on a two-week reign as President that has yet to achieve anything. Only those who could not bear another presidential election, and who would happily pay £1 to keep the SRC quiet, would be swayed to vote for the increase.

Revington is introducing a personal element into a referendum which should be an abstract rational evaluation for each individual student of the financial worth of the services provided by the SRC, and whether or not the functions of that body should be expanded. The whole matter will now be confused, for it is certain that much of the voting against the Capitation increase would be based purely on anti-Revington sentiments, and aimed at defeating him, rather than the issue at stake. The only way to avoid a farcical and meaningless referendum now seems for Revington to retract his earlier statement and say that he will remain in office regardless of the result. Little face would be lost by him, and he would at least be doing the job he was elected for. If he cannot do as good a job without the salary, then that is what the student body want—and he is, after all, meant to be representing them.

STAFF LIST

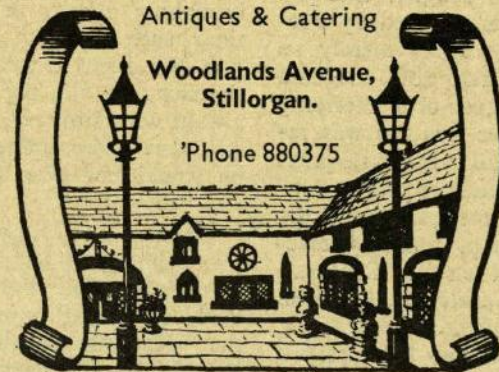
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