DEA, Board Reach Truce; Contract Wins Approval
By JAMIE MACKENZIE

After 19 months of negotiations, the Darien Education Association (DEA) and the Board of Education have signed a new three-year contract. The Representative Town Meeting (RTM) has overwhelmingly approved the document, and it will now go to the teachers for ratification. The prolonged negotiations were marked by several DEA actions to express the teachers' frustration over the Board's refusal to meet their demands. Among these were a picket march from Mather Junior High to a rally at the town hall, picketing at two board meetings, and a temporary cessation of voluntary activities.

Compromise was reached on most of the issues under dispute in the negotiations. The contract's chief features are a lower starting salary for teachers ($654 less), and no more than one increment per year for satisfactory teaching. There are no yearly percentage increases and no cost of living increases in the new contract, just the same $654 annual increase for every teacher. According to Alan Tucker, chairman of the DEA's negotiating committee, the contract completely eliminates Darien's "highest paid teacher" status. "We now have one of the lowest starting salaries in the vicinity," he said.

The starting salary and increases on the contract are payments which the teachers felt were owed them for the third year of the old contract being paid in the new contract over a period of two years; but the system of merit performance rating is being discontinued.

Another feature of the new contract is the elimination of several columns on the teachers' pay grids which acknowledged advanced academic achievement. The board dropped its demand for a lengthened work year for teachers.

Despite the general belief that an agreement has been reached, there remains a significant number of teachers dissatisfied with the contract. Even the Board of Education was not unanimous in its approval of the document, with one member objecting and one abstaining from the vote. Approximately 25% of the teachers voted to reject the contract, a much larger number than has voted to reject in previous years.

William Benton, president of the DEA, stated that he is "not particularly happy with the contract. The lower starting salary doesn't bother me at all." (Continued on Page 2)

'78 Schedule Possibilities: More Frozen Periods?
By KAREN MACMURDY

The present rotating schedule system at DHS may undergo some changes next year depending on the Board of Education's reaction to alternative schedule possibilities which Donald Robbins, DHS principal, plans to present to them next fall.

The changes, if any, would become effective during the second semester of the 1977-78 school year or the first semester of the '78-79 year. During the '77 fall semester, the present schedule of holding seven out of eight classes a day and dropping one will remain in effect.

Schedule possibilities include:
1. A rotating eight-period day.
2. An eight-period day with the first six periods rotating and the last two frozen at the end of the day and alternating with each other in the last and second to last time slots.
3. An eight-period day with the first five periods rotating and the last three periods always held during the last three time slots but rotating among themselves.
4. A rotating seven-period day.
5. Retention of present schedule.

When asked why he is proposing alternatives to the present schedule, Dr. Robbins stated that "certain people in the community feel that students lose out on learning time by dropping each period one out of eight days," and that "as a result of the building program completion, we have a better opportunity to consider changes in our schedule."

Dr. Robbins feels that some people who advocate an eight-period day as a way of increasing total learning time fail to realize that with the addition of an eighth period every day, all the other classes are necessarily shortened in order to make room for it.

Graduation Ceremony To Include Weicker As Guest Speaker
By SARAH SLOCUM

For many of us at DHS, June 15 is a long- awaited date. This is the day that the class of 1977 will graduate.

Commencement will begin at 6:00 outside on the football field. In case of inclement weather, the ceremony will be held in the auditorium.

This year, a mistress of ceremonies has been introduced into the graduation ceremony. Nancy Campbell will act as mistress of ceremonies introducing various speakers and guests. Student Welcome will be given by Ted Deseling and the guest speaker will be Senator Lowell Weicker.

Following the distribution of diplomas, refreshments will be served in the gym, sponsored by junior mothers.

The senior class party will be held at the Manor in Norwalk from 9:30 – 3:00 a.m. Two bands, Equus and Chengro, will be featured at the party along with a buffet dinner at midnight. The cost for the class party will be $10 per couple.

Following the party at the Manor, we will be at Weed Beach lasting to 7:00 a.m. There will be refreshments served along with entertainment such as Gun and Drum. Sue Troy, co-chairman for graduation, said that in addition there will be door prizes given away throughout the night. She commented, "Don't worry, we'll be graduating on the fifteenth," adding, "we're ahead of schedule and everything is going as planned."
Promoter Stumbles Into Groove

(Continued from Page 4).

only couple not dancing. Your girl gives you a swift kick under the table. The last one. Are you going to finish the chapter, or squeese between the hundreds of sweaty beings? "Maybe if I hide behind Gary Wyckoff nobody will see what a left-footed dope I am when it comes to dancing."

You're with the dance wagon, but Gary is not to be seen. Everyone notices the two of you. You're both dry and fresh. Gary, you watch your date hopping around like an empty rooster, and refusing to panic, you rely on one stunt. "Wonderama... step,.. two, Phillip... three... ca-ca, Soul Train, boogie, boogie. You're dancing. A little awkward, but nonetheless, dancing. The crowd protests, movin' and groovin', and you're in the center ring, eyes closed, while you listen to everyone whispering about how great a dancer you turned out to be.

But wait a minute. Opening your eyes, you see everyone laughing, and pointing at you, yelling "Hi! He looks like he stepped in dog poop!"

The dance is over. You shamefully put your tail between your legs. Pulling into the lighted driveway, your date reminisces "They're just a bunch of two-bit bobbies." Closing in, she gives you a sympathetic smile on the lips. "Goodnight." In a second, you turn away and glide into the darkness like the silhouette of a Red Cross nurse. As you lie in bed the next morning, you wonder if you had a good time or not. "A night you'll always remember," your namo's voice echoes in your ear.

After pondering the night for a few moments, your thoughts are interrupted by the realization that the wonderful kiss you received was the first one that didn't come from mother.

Clough to Propose New Government

By LESLIE EVANS

It is generally believed that a good government is responsive to the needs of the people. This was Kelley Clough's opinion when she and DHS Principal Earl Robbins, her advisor, began to conceive of a plan to restructure the existing government. Kelley's interest in reorganizing the government began when she visited neighboring high schools last fall as a part of an All-School Exchange Program. She learned how other school governments functioned, and, upon prompting her to seek ways of improving the DHS governing body. At the same time, Dr. Robbins recognized the need to reorganize their present system, and so reevaluate the present system.

Dr. Robbins' concern mounted when the results of the Fall All-School Workshop were revealed. In three results, many students stated that the present system is ineffective because of the fact that only twenty-six students represent a student body numbering two-hundred. For these reasons, Kelley began a semester-long independent study project, under the direction of Dr. Robbins, with the intent of evaluating and possibly reorganizing the school government. "There's no way to come up with an ideal government, but, we can try. However, we do need a system that will meet our present needs," commented Kelley.

Various committees were formed as a direct result of the All-School Workshop. One such committee is the new government committee. This committee is just one of these groups. Kelley worked closely with this committee for the entire semester. She split the committee into two separate groups. It was one group's responsibility to visit each branch of the government and interview the representatives of local high schools. The other group's job was to investigate the School and Activities Councils. With this information, the committee will be able to evaluate the present governmental system and determine what effort should be made to outline their findings of their research, and, as a final step, to draft several feasible proposals.

Kelley, with the help of Dr. Robbins and the school government committee, finished drafting and submitted five different proposals to the School and Activities Councils for each member's reaction. From this input, Kelley was able to create two tentative proposals to which the 112 students submitted the committee for written responses.

After much hard work, Kelley's committee has come up with one final proposal. She plans to submit this to the entire student body in another All-School Workshop which will be held in approximately one week. Kelley hopes to receive a lot of input from the students.

"I'm hoping that the proposal will spark interest in kids because it's a new system, and it will involve a lot of the students. Every student is considered under this plan," said Kelley.

Kelley's final task, marking the termination of her project, will be to tabulate the student reactions from the workshop. She will then summarize these responses and incorporate them into a final proposal which will be submitted to the school body for ratification.

Senior Exam Schedule Remains Unchanged

By GREG REILLY

The members of the Class of 1977 became optimistic about their chances for not being required to take final exams this spring. On Friday, the members of May, the hopeful thinking was spread throughout the auditorium, the senior homeroom where frequent discussion of the topic was expressed.

During that hour, it was reported by the seniors that Dr. Robbins, DHS principal, could still be open to the idea that seniors may be given an opportunity to consider whether or not they will take their final exams. The seniors called their class to order and told the seniors that they could express their viewpoints regarding final exams for seniors during the next meeting. Dr. Robbins designed the exam schedule.

Dr. Robbins met with the class for the past part of the hour and proved that he was very interested in giving seniors the option of taking exams under specified conditions and criteria. The principal also explained that for seniors to have expected such a privilege with so many attached conditions to be worked out at such a late date, was not wise.

Changes in exam procedure (e.g. giving exams with optional grades and attendance of the option of taking an exam) could not be made at this late date. A few seniors explained their ideas to the Departmental Council, but it is likely that the exam procedure will remain the same.

Although the seniors were never told that the idea of eliminating related to seniors exams, they left the meeting with Dr. Robbins confused and disappointed.

The graduating class, which has had time to reflect on the idea of making it official, proposes a senior privilege since September, advise all underclassmen, get working on it [proposal for final exam procedure] now and maybe you will get what you want.

Contract Signing Brings Relief

(Continued from Page 1).

all," he said. "If that is a problem for teachers considering employment in Darien, they are free to sign contracts with their school systems."

For the last few weeks, the board has been putting the finishing touches on a contract that the school board will make available to the teachers.

The board dropped its demand that teachers be required under contract to do some of the activities that were voluntary in the past. Mr. Tucker feels that the creation of voluntary activities, which was discontinued before the signing and ratification of the contract, helped influence this outcome.

Mr. Benton feels that some of the contract's language is ambiguous, a serious problem. Mr. Benton is one of two DEA building "captains" at DHS. Ms. Frens feels that the changes in the contract from the word extra-curricular to curricular activities on the part of the teachers is "a step toward voluntary "voluntary" work." The change is a step toward voluntary work.

In addition, the Teachers' Association proposes a senior privilege since September, advise all underclassmen, get working on it [proposal for final exam procedure] now and maybe you will get what you want."
Scenes like this should become less commonplace at the beaches. Darren police hope that recent publicity about the new ordinances will help them by acting as a deterrent to potential offenders. (Photo by Jenny Taylor)

**Will Cops Crack Down On Boisterous Beachgoers?**

**By JOHN KRATKY**

Summer is on the way. As fewer people attend class and the beaches become more and more crowded, it would be wise to take an in-depth look at the new beach ordinances.

The new ordinances, each of which could cost you up to $100 if violated, are as follows: 1. No commercial throw-away bottles of any type are allowed at the beaches. 2. Drinking of alcoholic beverages will be restricted to the picnic area only. 3. Littering is now also going to cost $100.

The fines and ordinances are the direct result of suggestions stemming from the recently formed Better Beach Committee. Under the direction of Mrs. C. G. Ruttenbush, Mrs. Bernard Gilmore, and Mrs. Frank Wilcox, the purpose of the committee is to try to stop the littering, vandalism, and injuries all resulting around incidents of broken glass at the beaches. Recently a young girl received fifty stitches after falling on some broken bottles.

Police Will Enforce

According to Police Captain Angelo Tocasco, "Over the beaches open officially the new ordinances will be stringently enforced." Thus far several people have been tagged with fines. If for some reason you should be drinking in the parking lot or violating one of the laws, when the police roll around, don’t blame ignorance. "We don’t have to give warnings. The signs posted at the entrances to the beaches do that for us," said Captain Tocasco. "Fear of the fines alone should make our job easier."

The police are hoping for cooperation of all beach frequencates. And while the fear of fines will act as a deterrent, the fines remain real enough. It would be possible to be on the receiving end of fines totaling up to $300 for breaking all three of the new ordinances at the same time.

Rudy Kline and Howard MacTrogen are high school students on the committee. Their job is such as to let the high school community know what is going on and give feedback from the students to the committee. The high school has been involved with the committee in other ways, also. Some of the art classes have made posters which now hang in local stores, telling of the new beach ordinances. Through Rudy and Howard, the committee hopes to encourage greater high school cooperation with the new rules.

Combined with the swimming islands which have been installed at Weeds Beach to prevent racing and coordinate traffic, the fines will become a cleaner and safer place for all involved, the committee hopes strongly.

**Correction**

Due to a typing error, Jeff King’s name was omitted from the list of newly commissioned superior officers in Matt Maley’s review of MARCH in the April 22 issue of Nevard.

**Newsmakers**

**James N. Rath Resigns As Math Chairman; 308 Places Fourth In State**

James N. Rath recently resigned as chairman of the Math Department. Effective July 1, Mr. Rath has been working on a textbook for algebra students. He has found both of these responsibilities too time consuming and would like to concentrate on finishing his textbook.

Theater 308 finished fourth in the Connecticut State Drama Festival held at the University of Bridgeport April 28 and 29. They presented a scene from Bus Stop directed by Jon Edwards. Ruth Stringer won Best Actress award for her performance and John Gilson received Honorable Mention for Best Actor.

**Evans Kerrigan and Chris Lane, both seniors, will receive a special award from the American Cancer Society.** The unit’s total fundraiser on June 4. The award will be presented in recognition of Evans and Chris’ participation in the Pan Pacific Marathon benefit for the American Cancer Society held last November at the Darden YMCA. The marathon raised $100, which will aid the society in its programs of research, public education, and aid in the cancer patient and his family.

Alex Andrich and Bob Hess attended a symposium held at Yale, which consisted of a state conference of college students in science to hear and partake in research that is being done in many areas of science.

David McDonald, senior at JHHS, recently received the congratulations of the Connecticut State House of Representatives for his appointment and acceptance to the U.S. Navy Academy. He was also honored for having won the state high school wrestling championship in the 132-pound class.

John A. Ratto, chairman of the Foreign Language Department at the high school, was one of the workshop leaders at the Northeast Conference on the Teaching of Foreign Languages, held in Washington on April 28-30. This conference is a meeting of some 3,000 teachers from various school districts on the East Coast. A tradition of the conference has been to present the workshop leaders a Gold Arrow Pin for their part in the workshops.

William Jacobs was recently appointed Visiting Fellow by the Department of History in the graduate school of Yale University for the coming semester. Having completed his study, the childhood and early education of Alexander the Great, Hitler, and Jimmy Carter, Mr. Jacobs is now engaged in a continuing study of world historical personalities.

**Eliza from the gutter and singleness transforming her into a woman of the world, was great as a chauvinistic, conceited, and cocky gentleman. The perfect矜持. Mr. Hashagen’s line, strong voice carried extremely well, remaining clear throughout songs of great length, notably the "Hymn to Him." Other notable characters (of the 93 members of the cast) were Stacy Hopkins, a calm, cool, and collected woman of strong intentions (a truly lady), and Clark Porter, a perfect Colonel Pickering, the proper, stuffy dashing (truly a gentleman). Bob Baker, the niece - on the - sleeve Alfred P. Doolittle, a hardly any portrayal of the character as he convinced many that living in the gutter was better 'en bein' a rich man. Dave Eliason's Freddy, the unrequited lover of Eliza, had stars in his eyes as he sang "On the Street Where You Live," and Laurence Gilbert as a downy, winsome housekeeper of Higgins was wonderfully matronly. This was the best of the singing, as fast becoming habit with 308, was carried. The scene of the Ascot, the races to which your Eliza for her first test in the series "It's Getting Married in the Morning," and "With a Little Bit of Luck" of which the Higgins is horridly, was so professional in singing, costumes, and comedy, that one expected Audrey Hepburn and Rex Harrison to appear. Ms. Cook did a particularly fine job with her "small talk." The chorus did some hard hoofing, with singing, and pulled both off very well. The scores "I'm Getting Married in the Morning" and "With a Little Bit of Luck" of which it is the lyric is becomes a complete switch to the sophisticated gentile. My First Lady was a triumph, though on the whole did not quite meet the standards set by previous plays, such as My Fair Lady and The Boyfriend. The sets were rough and, due to last minute arrangements among the crew, the lighting was not all it could have been.
A Night To Remember That You’d Like To Forget

BY JACK LOW

What has four ears, wears a potato sack and monkey tail, and smells like baked bread? That’s right, a couple going to the Junior-Senior Prom. And why not? It’s the best night of your life, says your loving parent. It’s a tradition as old as “Father Knows Best” and is the “one night you’ll always treasure.”

The end-of-the-year event floats in the atmosphere weeks before the big night. Girls buy them the big one, and the turkeys, and the turkeys debate whether the prom is worth sacrificing an eagle at the monstrous cost. And when do you ask to the prom? Well, considering it is the biggest night of your life, and assuming that you don’t plan to take your kid sister, then the choice is simply first-hand: “Will she laugh at my cumberbund? Might she barf in my lap after a few beers? Does she chew like a mule? Will she mind eating dinner at Nathan’s?”

If the answers to these questions are favorable, then you’ve made the right choice. A good match will always change the way you view your friends. But guys, stop your fretting and give it a try, you might end up with a ramp roast.

Getting ready for the prom can be a chore, but remember, anything’s worth “a frumpy of memories.” For you boys it means two things: £50 tax dollars and fast-talking Italians. If you’re one of the more fortunate, early shoppers, your tax won’t be orange with a pink bow tie. If you are one of these poor souls, you’re probably going to look stupid, but you’re paying $50 to look stupid.

A corsage is another necessity, but here’s a way out. Be original. Why not make a fragrant bouquet of wildflowers, dandelions and polk weeds? It will cost you nothing but the labor of yanking them out of your yard and the results can be stunning (you also won’t be building Jerry Nielsen’s pool).

For your girlfriend, a raw dress is always on the agenda because she whines to her mom, “Somebody might remember that I wore that dress last year!” Your biggest worry is that her dress is new, original, and maybe a little buggy. It's only 30 girls and $100 dollars later that she shows out her dress is original as an apron (and about as low cut).

This year’s Junior-Senior Prom will be held June 4, 8:00-2:00, at the Greenwich Civic Center. Tickets for this special formal dance are on sale during lunch shifts through June 2 at a cost of $10 per couple. Grab your girl and dance to your heart’s delight at the “Midsummer Night’s Dream.”

SPORTING A BOUQUET AND A POLISHED “MEET-THE-PARENTS” SMILE, YOU KNOCK ON YOUR MATE’S DOOR. MR. MARTINET ANNOYS AND ASKS YOU YOUR GRADE POINT AVERAGE. SAT SCORES, AND IF YOU HAVE A CRIMINAL RECORD, BEFORE LETTING YOU STAND YOUR FOOT INSIDE. YOUR DATE, WHO SMELLS LIKE CALIFORNIA OIL BEADS NEXT TO YOUR MR. BUBBLE, STAYS YOU WITH A BRATZDON. YOU SHAMEFULLY DANCE THE ORANGE SONG, AND TRY TO CLEAN UP YOUR FLOOR. TO BREAK THIS KEN AND BARB SYNDROME, THIS YEAR TRY STRATING OUT YOUR FORCE OR FLASHING YOUR BUDGET BUTTON.

As you and your mistress float out the door, you glance at Mr. Martinet, who stares back at you with a “don’t lose my daughter” look in his eye.

Dinner is delicious. When you sit down to the table, the instant feeling of everyone turns around, murmuring and gawking at you both, as if your dressing up is some kind of punishment. The tossed salad doesn’t help your table manners, because you’re still the same slob (who’s still cutting off your chance at a dance). After digesting the steak dinner, and eating half of your date’s, you gag on the gravy, but recall your parental voice doing cheerfully. “It’s the best night of your life...you’ll treasure it!”

The perfect couple pose happily for a swift snapshot before embarking upon the night they’ll always treasure. (Photo by Jenny Taylor)

Entering the dance hall, both are ecstatic to see yourself behaving throughout the entire evening and all the usual gymnasium, complemented by candles on cardinals, as the mellifluous music of “The Electric Freight” fills in your ears. Promenading on the orange soda acrylic floor, you start to wonder how many of the people were invited and how many are across the street who decided to swipe a toe off therim.

Mr. Lally felt that the classes are more informal and that this atmosphere is more conducive to learning, but he felt that the students of today work too much for grades and college acceptances and not for the sake of just learning.

Dr. Sykes stated that “the different groups and personalities don’t change that much.” He cited that Darien itself, being a business community basically, doesn’t change too much and this has caused the students to remain fundamentally the same.

As to student behavior in the halls, Mr. O’Meara, of the Math Department, observed, “There is a great display of affection throughout the halls.” Navo O’Meari, of the Business Department, agreed but put it in different terms. “There are more interaction and closer bonds between students.”

When the teachers began talking about how the teachers themselves had changed, for the most part, they agreed that the teachers were more lenient with the students but more academically demanding than they used to be.

Dr. Rallo claimed that teachers’ roles have changed immensely. Today a teacher serves in several roles “social worker, teacher, counselor, friend, etc.”

In the past, a teacher’s main function was to consider the academic goals “today their job is much harder, and more demanding. They take students’ individual differences and needs into account.”

On the subject of class attendance Mr. Ottavio stated that attendance has taken “a drastic change for the worse.”

Mr. O’Meara commented, “At the beginning of the year I now tell my students that there is to be no cutting.” Mr. Lally feels that it is up to the teachers to set up new type of rules for students who are cutting class. Many of the teachers had similar comments and agreed that attendance is certainly different than it was when they began teaching.

As to strictness of teachers and discipline by teachers, Dr. Sykes commented that as a student there were assigned study halls and detentions. Dr. Rallo felt that discipline used be better because at that time students were held more accountable for their behavior: “Students are now more apathetic. Less the teacher in school took the place of a parent, impertinence, disrespect, or vulgarity were simply not tolerated.”

Mr. Lally however, expressed that he feels there is more discipline at DHS now than in the past recent. He feels there is more sanctity throughout the school and as a whole, the students do behave well.

On the subject of outside activities most of the teachers agreed that there is more involvement by students outside of school because there are more activities to be participated in. Dr. Rallo commented that in the past students weren’t forced from class for any reason, except sickness. Academics came first. Mr. Lally felt basically the same and said, “Students must place their priorities and they shouldn’t expect teachers to make allowances for sports, drama and other activities.”

On the subject of athletics most teachers seemed to feel that sports are now being stressed more than in the past. Both Mr. Ottavio and Mr. Pepi observed that athletics have become more diversified with more students taking part. Mr. Pepi also commented that a smaller percentage of the students are as dedicated as they were 10 years ago.

Overall, most of the teachers seemed to feel that DHS is still a fine academic school and that most are happy and have enjoyed their years teaching here.
**Dr. Faustus**

Christopher Marlowe, in his work "The Tragedy of Doctor Faustus," explores the timeless plot of selling one's soul to the Devil in return for omniscience and magical powers. Many writers, most notably Johann Wolfgang von Goethe, have written variations of this particular theme. However, one of the factors that distinguishes one playwright from another is the portrayal of Mephistopheles, the devil who tempts and bargains for the soul of Dr. Faustus. The idea of Mephistopheles as a clever devil, who, by tempting man and leading him to find true felicity, causes his own downfall, Marlowe, on the other hand, depicts Mephistopheles in a different way. In "The Tragedy of Doctor Faustus" Mephistopheles is presented as a messenger of Lucifer, but also as a depiction of humanity.

Mephistopheles is a character who shows great insight in that he is aware of his intimate human qualities. For example, at the first meeting between Mephistopheles and Faustus, Mephistopheles says: "Why, this is hell, nor am I out of it: Thinkst thou that I saw the face of God And tasted the eternal joys of heaven? Am not tormented with ten thousand devils In being depraved everlasting bladder? Mephistopheles knows that his condition of eternal damnation is inevitable and accepts his fate with sorrow, a reaction that is human. People accept with grief that which cannot be changed.

"Hell hath no limits, nor is circumscribed In one self place, for where we are is hell, And where hell is there must we ever be; And, to conclude, when all the world dissolves, And every creature shall be purified. All places shall be hell that is not heaven." Mephistopheles continues to tell Faustus of his fate, but Faustus remains adamant in his belief that there is no hell.

**Faustus: This, these are trifles and mere old wives’ tales.**

**Mephistopheles:** But Faustus, I am an instance to prove the contrary. For I am damned, and am not in hell.

Mephistopheles says these things to Faustus out of concern for a man who is about to experience a fate similar to his own, eternal damnation. Mephistopheles does not wish and cannot do anything to change his eternal fate. Therefore, one can conclude that he means only to warn Faustus of the horror of his forthcoming damnation.

Mephistopheles not only feels sympathy towards Faustus, but also towards other human beings, as is shown when he speaks to a horse-courser. Faustus, in the story, doubts the horse-courser's word that he has no more than forty dollars to pay for Faustus' horse. Mephistopheles takes the horse and says to Faustus: "I pray you, let him have him: he is an honest fellow, and he has a great charge: neither wife nor child."

Marlowe's Mephistopheles is a study of humanity. He is a character concerned with the human problem: hell. In the reception of the play, the struggle between wanting to involve others in his suffering, but at the same time, recognizing one's responsibility to warn others of their possible forthcoming suffering. These qualities in the devil, Mephistopheles, make the character more credible and are what differentiate Marlowe's play from other works based on the same theme.

—Leslie Evans

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**Introduction**

The following expository essays were written by seniors in English Honors IV this year during a seminar unit on the tragic and comic view in drama. In making this selection, I tried to have a variety of assignments and as many different students represented as space would permit. Many excellent essays were much longer than these and some assignments yielded a greater number of equally excellent essays. These particular essays do not necessarily represent the very best work of these students, nor do they represent the very best of English Honors IV classes. I hope subsequent publication of senior exposition will be possible with interest from students.

Original titles, bibliographies, and many text references were omitted to conserve space.

Pardon me if I thank the editorial staff, and Mr. Robert Dover and Leslie Evans in particular, for their help in getting this material published and distributed.

—Geraldine Marshall

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**Two Comedies**

In a comic play, comedy depends upon a twist of circumstance and the unexpected. The course of evil in the character assumes a comic role when, given a specific situation, he reaches beyond his own limitations and finds himself in an awkward situation—like an awkward situation in playwriting, Aristophanes and Shakespeare have developed plays that achieve the same twist of a beloved and familiar human fantasy or experience. They show men led by his illusions and mistakes. Both plays have a separate style, atmosphere, method, and character development. Whatever the disturbance and upheaval that occurs is restored to a happy ending before the curtain falls.

Aristophanes has written a comedy that turns on men and women and war. What Aristophanes had to say is extremely simple and yet, at the same time, is extremely profound. He tells a story that is both new and old, the story of the difference between the sexes. The reason the play is so wry and at the same time so comical is that Aristophanes connects two very real elements: war and sexual love. These two things are rarely thought to be connected, but they both have, through the ages, been romanticized. Lyssistrata's problem is "to save all Greeces." The city of Athens is on the verge of revolution, and Lyssistrata is determined to play her part in the peace by uniting the women and having them agree to a series of条件 almost impossible and can hardly be considered as a serious method of political reasoning. The propaganda of the women, concurring, conspiring and forcing a change of policy in the city invites imaginative humor. The problem of making peace is dealt with seriously by Lyssistrata and the Athenian and Spartan women. But the reader is left with a very funny scene in which the two women assume masculine roles. Although the play is concerned with the course of events, the women and men, Aristophanes is also illustrating the horrors and foolishness of war, and showing that women, in the eyes of men, are incidental and unimportant when compared to the serious business of war. Aristophanes has obviously written a play expressing his opinions and moral attitudes about the public living in a time of the importance of democracy.

William Shakespeare's Twelfth Night is also a play about the sexes. It is, however, directed toward emotional love and the effect it has on different characters. Twelfth Night, as its title indicates, presents a carnival society. In its festivitites, Shakespeare cleverly organizes the romances, using the twins, the exile, and the impersonations to create a comedy. The main plot describes a love story in which a character is freed from his own role for further action. The alternate title of the play is "What You Will," which generally means that the audience must interpret the comedy as they wish. Unlike Lysistrata, where the comedy is built upon reality, Twelfth Night is built upon fantasy, "a never-never land." Although the reader does not look for logic in the play, he does find a universal truth about human experience and how men and women act in coincidental circumstances. In this play, the characteristics that take a comedic turn are comic and the character without a comic mask is outside the realm of comedy. The play is entirely escapist, with various lengths depending on the mood of the audience. Instead they rely on disguise, and consequently the interwoven error in comic, and in some cases, in dramatic situations. The play, the unfolding of visions and misunderstandings afford a comic achievement and a happy ending.

It is apparent that both plays are appealing to human experience. Among the reasons for their success is the reader can identify with the given circumstances. Lysistrata utilizes the old ploy ofacters and directness in dialogue. Twelfth Night is more elegant and formalized than the earlier plays. There is no question that the dialogue is humorous, but Shakespeare relies on the development of the characters and the complicated situations to create his comedy. Shakespeare maintains interest throughout keeps his play moving by alternating serious and humorous scenes and by having another thread of the story. Lyssistrata is a series of love songs and jokes and the vigorous counter between the men and women. Lyssistrata relies on absurdist words, ideas and threats of violence.

The setting of Lysistrata is at a time of war in Ancient Greece, but the mood in the play itself is full of the joy of life. Although the play has a historical setting, it is contemporary in style and ideas. Shakespeare's setting is a set of comic scenes and has a comic tone. He has created a more complicated plot. While the setting is in a carnival atmosphere, there nevertheless is a recurring and melancholy theme in Twelfth Night. Viola is in a comic situation, but her character demands sympathy and pity, and her problem is common and natural enough to pertain to all men.

It is true that both Aristophanes and Shakespeare have written very imaginative plays. Lysistrata, in its robust style, appeals to the contemporary audience. Twelfth Night requires a more perceptive and sensitive audience that can understand the complicated plot. Both plays direct their themes of humor—Lysistrata toward a sexual love, and Twelfth Night toward an intimate romantic love. In any case, the main characters in both plays succeed in their predetermined goals at the end of the play. Lysistrata wins her peace, and the characters in Twelfth Night have their own recognition scene where the fictional lovers unmasks themselves to reveal or realize their "true" identities. Lyssistrata, although more traditional and conventional than Twelfth Night, nevertheless carries a very serious message. Shakespeare, on the other hand, is more com complex and formalized, is more a frothy bit of entertainment.

—Christy Beckwith
"Death is not anything...death is not...it’s the absence of presence, nothing more...the endless time of never coming back...a gap you can’t see, and when the wind blows through it, you can’t hear the sound."

—Rosencrantz and Guildenstern Are Dead

Tom Stoppard’s Rosencrantz and Guildenstern Are Dead and David Hare’s Betrayal’s Waiting for Godot are two similar yet different plays. Both plays deal with an existentialist vision of existence and the basic ideas of the existentialist movement as follows: a) man possesses no significant, absolute, or objective meaning other than being born and dying; i.e., his whole life is spent waiting for something to happen; b) while man is a unique being he only exists and lives in a timeless environment; c) man alone must reflect, make decisions, learn his own beliefs, and accept responsibility for his own deeds; d) man must be a "free" person and not be a part of the whole or of the masses; e) man cannot control his life; he has been predetermined; there is no place along the course of life where he can say "no"; man’s destiny is so predetermined because all men come from a single source far back at the beginning of time and the essence of man predates the existence of man; all men’s lives are predesigned because of their common background; f) man is inevitably unable to solve the basic enigma of life.

The first basic way in which Rosencrantz and Guildenstern Are Dead and Waiting for Godot differ existentially is that Vladimir and Estragon know what the other is doing: waiting for Godot. This is their life, there is nothing else to be done. On the other hand, Rosencrantz and Guildenstern only know they have been summoned. While there is, by whatever or the like, they only realize by the strange occurrences that something is wrong. A second difference is seen when Rosencrantz and Guildenstern are desperately seeking to be recognized, to be noticed; they want to be seen. Some of Rosencrantz’s efforts are seen when he is heard calling the king’s foot or when he covers the player queen’s eyes or when he attempts to come Osphilia. He is seeking an audience but never finds one. This point is emphasized by the scene in which waiting for Godot. Vladimir and Estragon have lost their will power either to go on or to end it all. They only want to continue living in their uncultured, timeless, barren world. This is in contrast to Rosencrantz and Guildenstern, who at least try to say "no" even though they do not succeed. A third difference is Rosencrantz and Guildenstern are brought on by a single action. They are thrust into a condemned world a world only of the change that has occurred. With this single action, Vladimir and Estragon and Rosencrantz and Guildenstern lose their identity and direction. Rosencrantz and Guildenstern Do not end in a much more definite way: they die and disappear. In Waiting for Godot there is no beginning or end. The reader is in no place to tell that Vladimir and Estragon have been, are, and will be waiting for Godot at that spot on the road by a ditch near a tree for eternity. It is the only life that these two have known; they can do no other. The play starts at the beginning of time and ends when time stops.

Another dissimilarity between the two books is seen in their courses of action. Although both books portray timelessness and loss of direction, Rosencrantz and Guildenstern Are Dead seems to follow a continuous sequence of events, while Waiting for Godot uses its form to reemphasize the waiting and the timelessness. Rosencrantz and Guildenstern are dead, flipped flop, question, “question” Hamlet, are sent to England, and die. The first and second acts of Waiting for Godot are mirrors of each other. While waiting for Godot, Vladimir and Estragon discuss their lives, Pozzo and Lucky appear, they converse, Pozzo and Lucky leave, the messengers appear, the scene repeats. By Stoppard’s decision to continue waiting. The ends of both scenes of inaction and not leaving reinforces the timelessness and end of the play.

Even when Rosencrantz and Guildenstern can new say “no,” they still wonder when or where they could have said “no” to stop their wandering and meaningless. They suggest that they could have not answered the summons, or returned home after all the strange occurrences, or destroyed the letter. This action is similar to Oedipus’ driving himself of being followed by some external or internal force to know the truth, even when it becomes obvious that his search can only lead to harm to himself. Vladimir and Estragon never seem to wonder about their fate, nor do they even seem to have the possibility to say “no” and end their timeless wait. There is a monotonous, habitual routine to their lives; they no longer have the ability to choose between life and death.

Another apparent difference between the two books is seen in the signs of the characters being dead. There is no mention of Rosencrantz and Guildenstern being summoned they lead normal lives. They become aware that their lives have been changed by experiencing such happenings as the suspension of the laws of probability, the coins landing repeatedly heads, the sound of drums and flutes on the last three efforts to "Ching"ing" the battle scenes, and the dog barking for them. All these are signs that Rosencrantz and Guildenstern have become lost in a world of questions. Vladimir and Estragon seem to have few, if any, signs warning them that they are dead. Their character is more accustomed to their environment that they no longer recognize changes such as Pozzo missing, and the tree growing leaves in one night.

Obviously both books represent existentialist points of view. While they differ, so does existentialism itself. Rosencrantz and Guildenstern and Vladimir and Estragon are in worlds where they have lost identity, lost contact with reality. They exist in a world of questions with no answers; there is no reality. Two plays of different cultures, times, and authors, however unlike in form, portray the same message.


—Nadel, Max and Sherrill, Arthur Jr., Barrone, 1974, pp. 175-196. —Dan Scherib
Two of Christopher Marlowe's more interesting characters, though obviously not of equal importance, are Mephistophilis and Dr. Faustus. Each has an important role in the play, and upon the interpretation one can see how he complements each other in important character traits. Faustus is the noble scholar, tainted by inherent, internal flaws that affect his soul, Mephistophilis, on the other hand, is the law and basis on which the eternal fires of hell. He cannot possibly be tainted by evil, nor would this evil have any significant effect upon his already-debauched soul. Yet, interestingly, even paradoxically, Mephistophilis often exemplifies the noble human, whose compassion includes love, sympathetic fear, and even kindness. This is not to say that this character acts in such a way throughout the length of the play; for in practice Mephistophilis often personifies the ugliness and evil of Lucifer, whom he himself represents to the audience.

Doctor Faustus is obviously the most important of the two characters, for his presence, actions, and subsequent destruction make the most important contributions to the success of the play. He is, as has been stated before, the noble scholar whose destiny is destroyed by the vile, and often impossible, aspirations that effect evil movements in his soul. Such aspirations are common to all men and Faustus exemplifies them most clearly: "All things that move between the quiet poles Shall be my companions: Envy, and Kings Are but obeyed in their several provinces, Nor can they raise the wind or rend the clouds; But his dominion that exceeds in the Stretcheth far as doth the mind of man. A sound magician is a mighty god: Here, Faustus, try thy brains to gain a deity!"

(Act 1, line 559)

Why has the brilliant scholar, Faustus, decided upon this course of action; that is— to try to obtain the vast power of the world? Marlowe presents answers to the reader in various speeches, and invariably provides the reason why: gluttony. Nay, thou shalt eat, and drink, and crow about thee, and be the first upon every head, and also the infinte gluttony of the soul. For Faustus basically craves for all: from the wanion women (a representative lust of the finite individual) to the equivalent knowledge that only he is so creative as to be able to "speak the language of the gods" (inherent part of his soul). Such greed is a characteristic common to all men; yet, while in some it is latent, this condition is present most distinctly in Faustus: "How am I gladdened with conceit of that Shall I make scintillate me what I please."

Of the 322 lines of Shakespeare's "The Tragedy of Hamlet, Prince of Denmark," twenty or thirty additional lines are devoted to her by her son Hamlet and the ghost of his late husband. The reader is given the impression that Gertrude is merely a source of remorse to Hamlet: she is a corrupt, lascivious woman. Is this her role, though? Why does Shakespeare give such a seemingly minor character a length of the lines devoted to her? It seems that if Gertrude, the reader should interpret as the Gertrude. In addition to being a woman, she is a proud mother. She takes an active part in interviewing Rosenkrants and Guildenstern concerning her son in Act III, scene 2, in which Gertrude, the reader should interpret as the Gertrude. She knows to look at Gertrude's affairs, this time in Act III, scene 4, the court scene. She makes an effort to answer the question of the first error in putting on the play and is met by rude outblasts, a murderer, and the charge of murdering her husband. "A bloody deed! Almost as bad, good Mother, As kill a king and marry with his bastard son. Moreover, she is convinced of her son's insanity when he speaks to the ghost she cannot see. Gertrude is a self-contradicting character. On one hand, she plays the docile, servile wife. (Claudius is the lord and master, as Gertrude exclaims, "I shall obey you") (Act III, Sc. 1, line 37). On the other hand, Gertrude shows hints of being an aggressive, outspoken woman. She presses the attack by giving the initiative in questioning Guildenstern about her son, and by imploiring him to bring him [Hamlet] to his wonted way again" (Act II, Sc. 2, line 142). Presumably, these virtues are, as the critic put it, "her excellent white booms, these." Are these the actions of a witsless wench? Gertrude, one version portrays, is a Barren—so aptly phrases it, an outgrowth of Hamlet's "abhorrence of sex." Both Hamlet and the ghost place such heavy emphasis on lust that other factors are overlooked. For example, the heasty marriage could have been a result of the need to unite the state; the marriage was one of politics. Sex certainly plays a role, but Gertrude has already shown that if sex were the main cause, she would be able to disguise it somewhat. Gertrude is the pivotal point of the play. She is the match that lights the tragic fire of Hamlet. All the ancient "Games" are gone. Without her, Hamlet's revenge would be simpler, he would simply kill her. There would be no bemoaning of the fact that his mother was a lecherous woman. He would not have to worry about killing Claudius without having his mother as his target. The question ariifes: without Gertrude, would Hamlet have gone insane? Could the realization that his mother, the one person he had trusted, had succumbed to the force of sex at her age have been the little shove over the brink of sanity? Shakespeare did give Gertrude an important role. In a time when Women were not regarded or respected as they are today, Shakespeare gave her intelligence, compassion, and respect. In a time when queens were little more than political pawns that united allies and produced successors, Shakespeare gives Gertrude a strong role in the court. Without Gertrude, there would be no tragedy, both in the sense that Hamlet would lack motivation for his revenge and Gertrude would not die, alone, and confused as to why she must die.

"O my dear Hamlet — the drink! I am poisoned." (Act V, Sc. 2, line 319)

—Richard Zahn
**Antigone**

Although both plays dramatize the same basic conflict, Sophocles' *Antigone* (446 B.C.) and Sophocles' *Antigone* (1946 A.D.) vary in their approach to the theme. Creon's difference in the treatment of the strong-willed king of Thebes is a result of the difference in his relevancy as a believable character compared to the audience during the time period when each play was produced.

Sophocles' Creon is clearly portrayed as the antagonist of the story. He appears power-hungry and headstrong. Unlike the humanistic Anouilh's Creon, who immediately recognizes that Antigone shall be put to death with little conversation or justification. He mistakes Antigone's dutyful action of burying Polynices for insanity, taking the crime as a personal blow upon his stereotypical tragic pride. The stubborn king gives no thought to the consequences of his decision and, certainly, no thought to his son Haemon's love for Antigone. Creon makes no attempt to explain the reasons for his sentencing Antigone to death, but merely advises Haemon to find the wicked woman. Subconsciously fearing the strength of Antigone's position, Creon clutches at his masculinity, his sense of security, with such while words as, "...we must not let a woman defy us. It would be better to fall from power by a man's hands than to be weaker than a woman." Sophocles' Creon is a cocky ruler, constantly puffing out his chest for the purpose of retaining the throne. This is accentuated by his choice of words. As he addresses the gods, Creon is an emotionally unstable, despicable antithesis who does not even uphold his own values of right and wrong.

Anouilh takes an entirely contrasting approach to the character. Creon in Anouilh's play is a protagonist against Antigone, in accordance with Anouilh's opinion that "he who kills is as innocent as he who gets killed." Creon is not forced through the plot of this version of the play, Creon's actions are justified and rational. Creon is a politician, with a strong sense of duty to the people of Thebes. Haemon fails to maintain order and a relative degree of justice, he must contain consistent laws and unbiased judgements. He is not the power-driven Creon of Sophocles' play. When he conceives, "I woke up one day and found myself king of Thebes. God knows, there were other things I loved in life more than power," Creon feels a voluntary obligation to do his best for the people of Thebes. Antigone's acceptance of the responsibility is admirable. Creon does not wish to have the responsibility of his death. He admires and respects her dedication to her cause and feels some responsibility to the fate of his nieces. He also realizes the error of his Antigone's discretion. Creon's respect for the common, who loves even the system, is duty to the State. Creon relinquishes moral obligations and dedicates his life to their duties. In this sense, Anouilh's Creon is more classic in stature than Sophocles' Creon.

Anouilh's humanistic approach to Creon makes it easier understood and, consequently, more likable. Though his practical acceptance of the tragic elements of the tragedy, we realize the political expediency of his decisions. There is always an unpopular trade-off made in a society that looks to the masses and the rights of the individual.

The Anouilh version is not an ancient Greek tragedy; it is a tragedy, period. The Anouilh play does not have the Eleventh Century audience with its humanistic approach to all of the ancient Greek legends. Especially appealing in Anouilh's devitalizing of Creon. The Creon of Sophocles by the standards of Greek drama is a major character, no more a symbol of a tyrant or of any person disapproving the decrees of the gods. Sophocles' Creon, being far more evil, is more of a Sophocles' morality play, is more of a character who breathes and feels.

Suzanne Costes

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**Hamlet**

Shakespeare creates a separate world with every play he writes.filling imagined empires, worlds, with every play he writes, with every play he writes, magic and witches to ghosts. His imagination produces his style, which in his book, as pictures: abstraction concepts become things felt or seen. The vividness of a Shakespearean play exists as a result of the intensity of the action and the force and beauty of the language expressing it. *Hamlet* is a classic example of how Shakespeare's language contains the beauty and the force of the play. Clearly, the images and language used by Hamlet reveal much concerning his true character.

Hamlet's thoughts and actions contain the germ (more than those of all the other characters), and it follows that he is the character with the most depth. As Barron notes:

Hamlet reveals himself as a man of education and imagination. His analogies, his references, his variety of thought are his strongest characteristics. He knows of the old, the new, of antiquity...is well versed in law and...at home on the court, on the battlefield, and in school and sports. He has an infinite wisdom and infinite variety. He is capable of profuse language and at the same time of vulgar and sarcastic comment (p. 156.)

With each image, metaphor or embellishment, this positive depiction is made more certain.

Hamlet first opens himself up to the audience in his eloquently concerning the too-recent marriage of his mother, a widow, to his uncle. The audience is clearly realizing what pain it is causing him from his disheartened soul. "Oh, this can be no dastardly sloth, too good flesh would melt, thaw, and resolve itself into a dew." (I. ii.) This is indeed a poignant scene. Realizing, however, that it is impossible, Hamlet recognizes the impossibility of his grief. The scene exists, the scene analogy: "As an unweeded garden that grows to seed, things gross and fine in nature." (I. ii.) Here Hamlet informs us that his mother (the garden) had been more carefully watched by another, his father, a fact which he himself notes, and he would have no such second thoughts. These images add power to Hamlet's words, yet his referes reveal his knowledge and sophistication.

Many of the images of the culture, indicating that Hamlet was well-versed in these teachings. He spake of Nobes, the Nestor of the island, who was turned into a stone everlasting drip, dying water because of his deep sorrow for her dead children, relating this deep grief to his mother first experienced in her marriage to the new king, which Hamlet is as far as his analogy. For two months later, the Queen married. The ease and casualness with which he introduces Greek figures discloses just how well acquainted he is with this form of culture. He even relies on it to express simple comparisons such as, "my father's brother...is father than I am father..." (I. ii.) Simple, spontaneous comparisons as these show a true understanding.

Hamlet also knows the Bible. He tells Horatio, "There's special providence in the fall of a sparrow. Look at this one..." (I. ii.) "Are not two sparrows sold for a farthing? And one of them shall not fall to the ground without thy Father?" There are many simple metaphors and images expressed by Hamlet which, if presented alone, would be relatively insignificant. However, their juxtaposition and constant recurrence add much color to his speech. He pressures the ghost to reveal its murderer with an embellished language; however, it is never生效 and overdone and she cannot find happiness in the mortal world. Creon has wholeheartedly tried to change her mind but cannot alter her decision. He cannot change her because the public is now aware of Antigone's crime and would disprove of Creon's pardoning of her. Creon is, in a way, a master under the law. Not above the law. Anouilh's Creon feels no guilt for the death of his niece. She is the sacrifice to the war. Creon is, in a way, a master under the law. He realizes the error of his actions and feels some responsibility to the fate of his nieces. He also realizes the error of his Antigone's discretion. Creon's respect for the common, who loves even the system, is duty to the State. Creon relinquishes moral obligations and dedicates his life to their duties. In this sense, Anouilh's Creon is more classic in stature than Sophocles' Creon.

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Suzanne Costes

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**Hamlet**

Even in his "madness," Hamlet is able to use his words with great effect. In Act III, scene II, when asked how he "fares," Hamlet replies to the King, "Excellent, I, faith, of my dear mother's dish. I eat the air, promise-crammed." Hamlet takes the King's "fares" in the sense of "eats." This gives the King food for thought. Hamlet is implying that the promise of succession to the throne is not enough to satisfy him, thus fostering the King's belief that he is mad because of frustrated ambition. In his visions, many guns fire simultaneously. He is constantly saying things like, "It was a brute part of him to kill so capital a calf there" (III. ii.), after being told that Polonius, while enacting Julius Caesar, was killed by Brutus in the capital. One of the most come-on forms of Hamlet's embellished language takes the form of word playing. Although this use of words (to a lesser extent), Hamlet has a rather distinctive habit of rhyming ideas he wishes to emphasize:

I have that within which passeth woe. These but the trappings and the suite of war. (I. ii.)

While all these smaller forms of embellished language are present, we must remember that it is the larger grand metaphor of the play that are most familiar and should furnish the insight on Hamlet's character. His "I am that, or to be not to be" soliloquy is perhaps the best-loved. Here, Hamlet offers the most famous thought of suicide as a means of escape from his duty. However, this view overlooks the facts of the situation. Hamlet has formed a plan to make the King betray himself. The King is too cruel to make him faithless for nothing. Inaction brings depression of spirits, and the thought recurs to him of another death. By the question, "Hamlet means the question which must sooner or later be faced even: "Is it noble to live miserably or to end one's troubles by a single stroke?" (III. ii.) The answer, he says, is to be obvious: death is not sleep. The entire argument is one living metaphor of death as sleep. Death is always personified; here as in the last scene (I. i.), where Portia braids and the Slay, when he enters to sit, that he has no more princes at a shot a hot blush stuck there." And Hamlet announces, "Death is strict in its arrest" (v. ii.) referring again that realizing he is dying.

In conclusion of the course of the play the reader comes to know Hamlet and feel genuinely sorry for his decisions, and character except that he is brave, skilled, and clever, and it is the use of excessive imagery and embellished language that reveals this. His tragedy is intense because the reader is forced to accept the slaughter and death of a character of great depth. When Hamlet dies, part of the audience goes with him.

—Lisa Kritzer
Sophomore Girls Excel On Track Team

By PHILIPPA BOWLEY

What team has five seniors, nine juniors and 19 sophomores, a 14-0 win-loss record, and eight school records this season? The DHS girls' track team does.

The rash of tenth-grade talent has been mainly used in the sprinting area. The all-sophomore 440 relay, run by Amanda Sutherland, Sue Gay, Carol Sweeney, and Voya Lindenberg, has broken a school record. Along with the relay, Amanda shattered both the 100- yard and 220-yard records. Voya West broke the recently set shot put record to add further to the sophomore list of achievements.

Experiences seems to be important in the longer events, as the returning runners hold the records in these runs. The school record-setting mile relay, consisting of Kathleen Shanahan, Joan Corrigals, Lynn Ellison, and Karen Deegan, has only one sophomore. Junior Joan Corrigals improved the two-mile school record by a full minute.

In the section Class L meet on May 27, the girls who made the required times will compete and those who place within the top eight go to the state Class L meet. Coach Steven Norris said all three relays will go to states along with sophomores Amanda Sutherland in the 200-yard run, Julie Lindenberger and Sue Gay in the hurdles, Karen Deegan in the half-mile run, and Molly Koh in the mile race. The sophomores competing in the state field events will be Jane West high jumping, along with Patty McManna and Liz Hanley throwing the javelin. According to Mr. Norris, only one junior, Tri-captain Joan Corrigals running the mile and two seniors, Class L and two juniors, Tri-captains Kathy Shanahan and Lynn Ellison in the quarter-mile race, will be eligible.

Last year the team's record was 5-5. When asked the reasons for this year's improvement, Captain Kathleen Shanahan mentioned better coaches, and better quantity and quality of talent to work with this year. The two new coaches are Katy Lawrence, who handles squatters and long jumpers, and Steven Norris, in charge of the distance running and other field events. Ms. Lawrence is a graduate of Staples.

Softball Coach Cites Pros, Cons

By JEANNE MUELLER

Cindy Davis, pitcher of the DHS softball team, swings her arm straight back, whips it forward, and then lets it fly as the ball. "Cindy is an excellent pitcher," said Coach Deborah Billington, "but her straight-back style of pitch is not as swift as the 'windmill' used by the more successful pitchers in the league. Once she learns this pitch, which she will do at a softball camp this summer, she will be as good, if not better, than any other pitcher in the league."

Ms. Billington feels that having a "windmill" pitcher is a key component to a successful season. "For the team's success, it is important that they learn to work a good fastball."

Another reason, Ms. Billington commented, "When you don't have a tradition of winning, you don't have anything to draw upon. The team members have not been able to give enough of themselves, because they don't know how much to give, but the talent is there."

"In the beginning of the season our losses in games were due to inexperience. For the most part, our later games have been very close. We've usually lost by only two or three runs, which is much better than last year's record of 0-8."

Despite the inexperience, Ms. Billington feels that the team is improving. "The strongest, most consistent in the field is Cindy Bonanno, the coach pointed out. "She holds the team together with her confidence and very seldom does she make a mistake in the field."

With Cindy using the "windmill," Cyndi B. playing infield, and many team members returning next year with experience, the team has a good outlook for next year's season. "The hopes are high for state competition," Ms. Billington remarked.

Whatever the Occasion, We have The Dress . . .

The Plumed Serpent carries one of the largest selections in Gemma Satins styles & sizes in Fairfield County (351 to 651).
Blue Netmen Remain Unbeaten, Bury Staples
By JOHN TIBETTS

The Darien High boys’ tennis team won three of its most exciting matches of the season, recently, extending its record to 12-0.

One of these wins came against an argumentative Staples squad, and the somewhat rude Darien crowd came hoping for trouble. The major confrontation was between Staples’ number one player, Tim Downey, and Darien’s top player, Chris Fenichell. Fenichell defeated Fenichell last year in regular season play. Fenichell beat him later in the finals of the Fairfield County Championships with a coach judging each line.

It did not take long for trouble to start this year. Fenichell and Downey started debating almost immediately. Fenichell finally asked for linemen when Downey called a volley of his out and Fenichell felt it was on the line. Fernichell, who is undefeated in singles play this season, lost his serve at once and Downey won his service game for a three to one lead. Fenichell then went on a tear as he ran off five straight games and took the first set, 6-3.

At this point, the rambunctious crowd got going. Downey appeared to be bothered by comments from the audience, and his serve suffered as a result throughout the match.

The two players frequently argued throughout the second set, and Fenichell came out on top, 7-6, in an exciting tie-breaker. He was met at the net by the Staples coach, who shook his hand. Fenichell then walked over to Downey to do the same to him, and Downey refused to shake his hand.

Bob Harford, who was engaged in a real struggle with his opponent, Neil Bernstein, won in three sets. Another three-setter was won by Bill Banks. Ted deSelding and Elliot Elfrink won the other two matches handily. Downey looked at this point, Staples decided that the match was not worth the bother, and defaulted the two doubles matches.

The Wilton squad gave Darien the hardest match it has had this season. Jon Mills, Wilton’s top player, was involved in a motorcycle accident just before the match and had to default.

Fenichell, Harford once again put away his opponent in a close match. Those were the only two singles matches Darien could win, as Ted deSelding, Elliot Elfrink, and Bill Banks all lost their matches. Darien found itself in a position that it had never been in before. Down 3-2, Darien had to win both doubles matches to gain a victory. Fenichell and Elfrink coasted by Todd Hughes and Lang Sias, 6-3, 6-2. The match was decided by the clutch play of perfidious and deSelding, who edged out their opponents 7-5, 6-4.

A surprisingly strong, undefeated Ludlowes team came in hoping for an upset. Darien was equal to the task, however, and edged the Tigers 4-3. Darien started the day with wins of 6-2, 6-2 by Fenichell and 63-63 by Harford. Elfrink also contributed a singles win in the final match against 6-4, and Banks lost a tough match, 7-6, 7-6, 6-4. Elfrink and deSelding lost their doubles match, but Fenichell and Harford came through with a 6-3, 6-0 triumph to clinch the match for Darien.

Tracksters Sprint
By JOSH MOLTZ

Howie coach Douglas Rubin’s DHS boys’ track team, after beginning the season with a mediocre 3-4 start, ran away with its last four meets with record-setting consecutive victories to finish the season with an impressive 11-4 mark, its best in years.

Darien’s secret to success in the last four meets has been its uncommon balance and depth, with consistently excellent performances in nearly every event. Distance runner Bob Ferguson commented, “We had the talent all along, and now we’re starting to use it.”

The Blue Wave’s running strength begins with junior sprinter Matt McManus, who has picked up where he left off last year, when he was the team’s leading scorer. Mid-distance runners Co-captain Justin Vorwerk, who stars in both the 440 and 880-yard races. In the longer runs, junior Pat Bechman has had a strong season.

The Hillers Jim Sattler and Clay Colbath have consistently placed in the 330 and fewer events.

Golf Team Hits Rough In
By JOSH MOLTZ

The DHS golf team stumbled out of the starting blocks early this season, losing six straight matches before finally putting it all together to beat Rippowam 10-3 Thursday, May 12, at the losers’ course.

Coach Navio Ottavi’s linksters opened this year’s campaign in the same fashion as last season’s squad, which also lost its first six contests. However, the 1976 Warriors surprised just about everyone as they came back to win the FCIAC Championship. This year such an act will be hard to follow. Senior Jim Hopkins commented, “Like last year’s team, we lost our first six meets, but unlike last year we have the toughest part of the schedule coming up.”

In the seven meets thus far this year, Coach Otta placed all of his golfers in an attempt to find the right combination. The eight top golfers, Tom Larkin, his brother Jim, seniors Trip Hoffman, Jim Hopkins, and Richard Lenz, and juniors Glen Darinzo, Frank Carter, intermediate and the 110 high-headers respectively. The Blue’s running prowess is evident even in the relays, where the two-mile quartet of Gregg Jones, Ken Johnson, and John Alphonse recently shattered the school record.

The field events have also contributed. The javelin and discus each won 10.5 of the season, both are 6-3.

The Zebras, winning the 1600, 3200, and 4400 relays, have scored a total of 92.

In the mile, the 880-yard race, and the 440, the Hillers have scored for the season.

The Blue Wave’s improvement was especially apparent in the Rippowam match. Tom Larkin fired an 80 to take the individual honors, while Bruce Sammis carded an 84, and Jim Larkin and Trip Hoffman contributed 85’s.

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