Faculty to Vote to Change Comps

The Faculty voted at their last meeting to consider a change in the present policy of administering comprehensive examinations, on Wed., June 6.

The new proposal recommended by the Instructional Committee calls for the examinations to be administered to seniors two days before the end of the Special Studies Period.

According to the proposal, each department will decide on "the length and kind of examinations which best fulfills the purpose of the Comprehensive."

A senior who fails the examination may have the opportunity for one re-examination before graduation.

However, under the new proposal seniors must take final exams in all of their courses in both the first and second semesters.

Two other proposals were offered. One would allow each department the option to administer the comp at the end of the year which is the present procedure.

The other proposal called for abolishing of comprehensives.

The Faculty also approved a proposal that allows students to substitute a three-credit summer course for a four-credit examination which she has dropped or failed at Conn.

This option may be used only once in a career.

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JAPANESE RADICALS

ACCEPTED BY SOCIETY

by Wendy Boyer

"Demonstration is a Japanese word. In fact, the Japanese are supposed to hate America. I think it's true," Dr. George R. Packard, III., informed an attentive audience gathered in the room of the faculty at the college Thursday night, May 8, to hear his discussion of "Student Radicals in Japan Today."

As assistant special to Edwin Reischauer, former ambassador to Japan, Dr. Packard was responsible for student affairs in Japan. His experience qualified him to present his evaluation of the Zengakuren, the Japanese student radicals, and to offer some interesting comparisons of the Japanese and American student radicals.

Having survived the competitive educational system and reached college, the Japanese radicals form an elite group. The students are not burdened with guilt over the war in which their parents were involved; rather, during their lifetimes they have studied construction of their country only personally. These factors explain two characteristics of the Zengakuren.

First, an aura of self-confidence permeates the organization. Second, the elder generation tends to accept the actions of the younger offspring. As an example, Dr. Packard mentioned the student tactics of lying on the railroad tracks to stop trains. While the adults might feel frustrated at being delayed, they feel no anger. Dr. Packard commented, "The parents are tolerant of anything, and the students do just about everything."

The Zengakuren form a more organized structure than the American radicals. Although there is a tendency for the students to break into factions, blindly following a favorite leader instead of an issue, when a crisis arises, differences dissolve and the Zengakuren present a solid front.

The radicals benefit from the more tightly disciplined Japanese society. The Zengakuren also prove to be the physical superiors of their American counterparts. As a result of what Dr. Packard rates the "purest meritocracy in the world," many Japanese college students have intellectual benefits but lack material benefits.

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Vincent Scully Denounces "Up-tight" Architecture

Vincent Scully, Professor of Art History at Yale, described American architecture since 1945 as the embodiment of an "ex-plosion of the American home," a trend he feels has been fueled by the "vast, untight, up-tight attitude toward experience." Scully explained.

"Up-tight Architecture" Scully described the architecture of the 1920's and 1930's as "up-tight" because of its hard and sharp lines. Cities built following World War II were modeled after classic Greek architecture.

Three buildings, he commented, were so massive and heavy that they failed to capture the beauty and grace of Greek architecture.

"A Mustodon Let Loose" He described an office building in New Haven as especially up-tight, calling it a "huge mustodon let loose on the city."

The building consists of four tall, massive brown columns arranged in a square form. Scully attacked it, too, for its lack of windows. "Windows," he said, "mean people inside. Without them, the building shows no human life."

Replacing this bold and harsh confrontation of the physical world is a new "wist-full emphasis on harmony and blending with the environment," Scully explained.

Scully also denounced the Beinecke Rare Books Library at Yale for this reason. The library is made of a marble which is opaque from the outside and translucent from the inside. One Yale student created a collage showing the for-boding Beinecke Library set amidst an atmosphere of sterility.

"With-it" Architecture The Parsons in Athens is the prototype of the new "with-it" architecture, because it harmonizes and blends with the environment.

In horizontal lines lead the eye to the sea and its vertical lines lead the eye to the rising mountains beyond.

Scully described two architects of the post World War II period as "with-it" architects, Lewis Kahn and Robert Venturi.

Kahn's buildings, said Scully, have the force and rigor of the Puritan ethic, but are complemented and softened by a new purity, softness and light.

Robert Venturi, Scully explained, used a wistful romanticism in an ironic way.

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J.R. SHOW COMES WITH A BANG

by Sharon Cashman

In the past, Junior Shows have been mild rockgeries of life at Conn Convant, spiced with sitcoms and groteseries that tittered the more picturesque parents. The Class of '70 presented a Junior Show that was Blattant—blatantly funny, blatantly not-so-funny, and blatantly (7) kickline.

The clever conception of Wendy Sloane, Paula Echenhimer and corps, this year's show went beyond the walls of Conn and mocketed the world at large.

No either Milton-Bradley nor Shakespeare, nor Mackie Jarrel was spared. Even our favorite soaps operas were up for attack, (not to mention General Hospital and Dvorce Court).

To encompass the world at large, the show was staged in four vignettes, one commercial and an episode in the lives of John and Rosemary. To the tune of Sgt. Pepper's Lonely Hearts Club Band, the entire cast be-bopped on stage and set the pace for a barrage of belly-laughs.

Monopoly The American Way and the Jewish Mother, the latter hystercially played by Bonnie Rockoff, were very effectively staged on a Monopoly Board.

The audience watched as the author's message was flushed on stage and Mark Heath, typecast Linda Manno, was defeated by The System. Before he goes, however, he is immortalized in song, delivered 3 to Bobby Darin, by Lucy Neal. Special praise goes to the dice.

The second scenario was like a Shakespearean piece of Shakespeare. All of Shakespeare's more memorable characters, settings and soliloquies were compressed into one memorably tragic comedy.

The spoof was especially effective because of Elliot Daum who hammed it up as Onnette, and Martha Everett who hammed it up in Falstaff.

(Continued on Page 3, Col. 1)
To The Editor:

I was interested to see in the letter of Miss Dagle and Miss McCarthy that I am not alone in my dissatisfaction with the program of the English department as it now exists. I have continued to pursue my specific point of attack which is that "The English Department, having in the past operated on an historical basis which is no longer applicable to the student," and that the study of a literature in such a basis is certainly a legiti-
mate, if not the right one for an English major to take. I must ask you the question of the day: Is the only approach to this area of study an ancient one?

As Miss Dagle and Miss McCar-
ythy pointed out, the suggested course, a study of literature in terms of genre, could be made applicable. Each student should be able to choose her area of concentration with a view toward her intentions after graduation. The require-
ments for a student intending to continue her education at a graduate level differ from those for an English major who intends to attain her master's degree and teach on the secondary level.

They also differ for a student who does not want to continue her education after graduation in the field of literature. With the assis-
tance of her advisor, each student should be able to choose which courses will best equip her for the field in which she may be teach-
ing, journalism, technical writing, or some other profession where the knowledge of the human mind and possibilities change, often rad-
ically, over the four years, close contact with the advisor at all levels.

With this intention in mind, I endorse the proposal to establish the English department on a career or professional basis. It should be possible for a student to be a literature major, or a writing ma-
jor (including both creative and expository writing), at the same time that she pursues a field of specialization such as teaching, foreign languages, or journalism, and possibly others which are not offered in our Humanities Department.

Students now must be free to take a selection of courses cross-registered among the various teaching departments.

I do not believe that these are exceptions. For the most part, they are only the courses of professors who have so experienced the promise of Connecticut College in the years ahead.

A.D.L.

This will be the final issue of ConnCensus this year. We have exceeded our budget because several issues were longer than the College allotment provided for. We look forward to next year.

New Look of Class of '73

by Carol Ann Hunter

Applications for admission to the incoming freshman class were distinguished this year by a rise in applications from both prospective students and by the acceptance of male applicants for the first time.

415 applications were received from the 1400 young people who applied for admission to the College. The exclusion of female applicants was hindered by the late announcement of the plans of coeducation. At the present time, over 4000 women are enrolled in the Class of 1973.

According to Mrs. Jeanette Hersey, director of admissions, freshman and transfer applications will continue to be accepted throughout the summer.

"Door Still Open"

She said Mrs. Hersey, "The door is still open. We will continue to accept applications from both male and female applicants. This is just the begin-
ning."

It is estimated that there will be a total enrollment of 25-35 males for the coming academic year.

In 1968 applications were filed by students from a disadvantaged and/or minority group background. Of these, 43 applications were accepted, of whom 19 will enroll at the College in September. 13 of these are Black students, the remaining being Puerto Ricans, Orientals, and disadvantaged whites.

This is an increase in compari-
tion to 1968 when 46 minority group applications were received, of which 23 were eventually matriculated. Ten of those students matriculating were Black.

More Scholarships Needed

Mrs. Hersey noted that the admissions committee was forced to decline many qualified applicants because of a lack of necessary scholarship aid. Due to the rise in the number of students matriculating, less is now able to offer access to the same number of scholarships as previously.

More minority group students would have been accepted if the College had had sufficient funds to offer them aid.

Although transfer applications have not yet been acted upon, it is expected that approximately double the number of students enrolled in other colleges will enter the Classes of '71 and '72 next fall.

The possibility of an eventual cut in applications which has been experienced over the past three years, was not evidenced this year.

Favor Coeducation

This decline in the three years prior to 1969 in applicant inter-
ests is of concern to the College because it has been seen in most of the other Eastern women's colleges too.

According to Mrs. Hersey, there is a definite trend among

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Junior Show
(Continued from Page 1, Col. 5)

Faculty Wonderland
From Shakespeare the scope was switched to a Connecticut College faculty meeting where masks were worn to reveal the "innocent."
The Alice in Wonderland motif had Elaine Kershak as Alice wandering into a wonderland that looked more like Zoorama and where violence was a way of life, i.e. "Off with their heads!" Alice had our sympathy.

Cro-Bar
The show closed with a bang as Ida Rose and Turner Stomach got theirs. Cro along with the Cro-ladies, pet pinkies, townies and road-trippers were moved to the great West where Bob Keuchen could rage in style. Weezie Me-

Kickline
The monkey wenches were winsome and gummy as never before. Tricky kickin, Girls and congratulations on a more funny than not so funny Junior Show.

Japan
(Continued from Page 1, Col. 5)
of driving their own cars to and from sit-ins, they often walk five miles to reach the new scene of the action in time.

Students rely heavily on trains which run only until midnight. Therefore, if it is approaching twelve o'clock and a government official offers a vague settlement of the issue, the students will all stand up and cheer, and then rush off to catch the trains. This also provides a solution to the Japanese need for "saving face," since it forces no one to admit defeat.

As with the American radical movement, the actions of the Zen-gakuren result in much criticism of the police. The students openly express their disdain for the un-educated police. Statistics show that the police sustain more injuries than the students in confrontations. But although the police have suffered restraint since the war, the traditional pre-war fear of authority and police power persists.

What happens to Japanese radicals? In spite of the serious attitude toward their activities, the tightly-structured organization of the group, and the high percentage of student participation in major confrontations, Dr. Packard observed that, upon graduation, the typical radical college student suddenly transforms into a well-integrated member of Japanese society.
Scully (Continued from Page 1, Col. 5)

In one home he designed, Ven- turi used romantic structures such as the Palladium, a gable and an arch, but the palladium was deliberately split in half, "impli- ing." Scully commented, "That there is no protection, and no continuity in this world, Venturi has created a new realism." Venturi's architecture relies heavily on the dream of Rome and of Olympian magnificence, and he creates a grandeur quali- fied by a sense of irony.

In summary, Scully asserted that modern architecture com- bines a functional orientation with fundamental human sensi- tivities.

"Architecture merges what we are with what we dreamly would like to be," he concluded.

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