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Two Math Students To Attend Wesleyan For Summer Study

Connecticut College will have the distinction this summer of being represented by two of its students at the Undergraduate Independent Study Program in mathematics sponsored by the National Science Foundation at Wesleyan University.

Susan Goodrich and Carol Carter will be among twelve proficient mathematicians representing eight colleges: Connecticut, Mount Holyoke, Smith, Wellesley, Amherst, Trinity, Wesleyan and Williams.

Selected for skill as well as interest in mathematics, the participants will spend nine weeks in Middletown from June 15 to August 14. Each will engage in individual study within such areas as real variables, complex variables, topics in analysis, algebra, and general topology. Their faculty supervisors will be Neil Graebis of Williams College, Stephen Hoffman of Trinity College and Benjamin Muckenhoupt of Mount Holyoke College.

Both Sue and Carol are juniors and intend to do honors research projects in mathematics next year. Sue is vice president of the Math Club and Carol has been employed by the mathematics department as a tutor and reader.

Susan Heller, '65, To Receive Grant For Summer Study

Susan Heller '65 has received a scholarship to participate in the undergraduate research program at the American Museum of Natural History in New York this summer. The \$600 stipend will enable her to work under the guidance of Mr. Charles Bogert, chairman of the department of herpetology, for 10 weeks. Susan, a zoology major, completed an independent study last semester on the topic of animal communication. Her appointment this summer will continue along these lines, as part of her research will be concerned with mapping amphibian calls on a Sonograph and studying them for variations or similarities within certain species. Susan has been a consistent Dean's List student and is currently doing another independent study project on the plant and animal life of the Arboretum pond.

Dancers to Stage Varied Productions For Arts Weekend

The Modern Dance Group of Connecticut College will perform tonight at 8:00. The Annual Five Arts performance is composed of works choreographed by the students. This year Angelika Gerbes did an Individual Study of the court dances of the Renaissance which will be repeated in the dance program tonight.

The other dances are in a variety of styles and moods, providing a full and interesting program. "Spanish Moss," a dance done to a Ladino folksong, will have live musicians. The Dance Group is setting a new precedent this year. The apprentices have also choreographed and will be presenting their works in the program. One dance will be done to Bach's Prelude and Fugue in C major; the other to a reading from Genesis.

Reason-Revelation Dialogue Attempts Union of 2 Realms

Reason confronted Faith last Thursday, to determine whether or not God existed. An overflowing crowd listened as the philosophy department, represented by Mr. Woody, met the religion department, represented by Mr. Ward, under the moderation of Mr. Robert Jordan and Mr. Purvis.

The discussion was introduced as a dialogue aimed at ascertaining what common ground, if any, existed between the realms of the philosophical and the religious. This initial intent was very nearly destroyed at the outset when Mr. Woody propounded some very plausible and concise reasons as to why there could be no God at all, at least not in the conventional meaning of the term.

It was obvious within a very few moments after the talk began that the rest of the discussion would hinge upon the place and meaning of the word 'infinite' in the conventional definition of God. Mr. Woody began by suggesting that God was a supreme and perfect being, conscious, omnipotent, free and infinite. He noted that God is often regarded as a sort of person. Basing his first arguments on one of Sartre's proofs for the non-existence of God, Mr. Woody pointed out that no conscious being can be infinite, for consciousness must be consciousness of something, some object; but an infinite being would have nothing 'outside of itself' of which to be conscious.

Another point was brought out in reference to the supposed freedom of God; freedom can only exist in the face of obstacles, against some external determination. Without some "resistant basis" confronting it, freedom would "have nothing to do." But God is infinite and omnipotent; to posit His freedom would be to limit Him, and to render Him powerless if He had no limit.

The conclusion was that a God personalized was a God impossible. "Divinity and personhood are incompatible"; a person can only be limited.

Mr. Ward replied by questioning the use of the word 'infinite' in the 'definition' of God. He noted that there is a "certain logical impropriety" about the word, it



Charles Foster: Conference Speaker

VOTER REGISTRATION STILL NEEDS VOLUNTEERS
Saturday Mornings
See Marcia Geyer
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can never really be reduced to simple, rational concept, there must always remain some question as to its ultimate meaning.

Mr. Ward noted that Tillich had spent several volumes trying to show that God was not a being, but Being itself, the Whole and All-Encompassing. To be thus would perhaps allow for God's infinity, but would pose difficulties when attempting to describe this Being. Mr. Ward also discovered that there were only three vague references to anything remotely 'infinite' in the Bible. Thus the infinite must be accepted without explanation, if at all. "Christianity is a faith in search of a metaphysic," a faith in search of completely rational conceptualization. Christianity is a faith, it is not entirely rational, and insight into it, and understanding of it are based on revelation.

After running through a survey of various theological dignitaries and their views on the infinity or personification of God, Mr. Ward concluded that if one demands, needs, or has revealed to him a personal sort of God, then any notions of His infinity cannot be held. On the other hand, if one's demand is for an infinite God, then the personal God is impossible. This is essentially

See "Religion"—Page 6

Four Congressional Assistants To Lead 'Affairs' Conference

Four Congressional assistants will be the Conference Leaders at the government department's Conference on Public Affairs, Tuesday, April 28, in Crozier-Williams. They are John T. Calkins, executive assistant to Representative Howard Robison of Elmira, New York (R), Charles Foster, legislative assistant to Representative Richard Fulton of Nashville, Tennessee (D), William G. Phillips, former assistant to Representative George Rhodes of Pennsylvania, and now staff director of the Democratic Study Group in the House of Representatives (D), and Merom Brachman, legislative assistant to Senator John Sherman Cooper of Kentucky (R).

The purposes of this conference are to stimulate student awareness of public affairs by bringing to campus four knowledgeable individuals who are actively engaged in the processes of policy-making in Congress. Considerable emphasis will be placed on the constant influences which

affect Congressional behavior, and there will be ample opportunity for student participation, especially at the two panel sessions scheduled for Tuesday evening. The General Session will open at 1:00 p.m. in the main lounge of Crozier-Williams. Opening statement by the Conference Leaders will be followed by a question period. At 7:30 p.m. Mr. Calkins and Mr. Phillips will conduct a panel discussion in the student lounge, and Mr. Brachman and Mr. Foster will do the same in the main lounge.

John T. Calkins, a native of Elmira, holds degrees from Syracuse University and the Georgetown University Law School. He has been a staff member in three Congressional offices, and has been with Representative Robison since 1958. He is also special assistant to the Chairman of the Republican Congressional Campaign Committee.

Charles Foster studied political science at Harvard, Stanford and Ohio State Universities and has taught at Indiana University, the College of William and Mary and DePauw University. He has also been legislative assistant to Representative Sidney Yates of Illinois, and is the author of **A Question on Religion**.

William G. Phillips holds A.B. and A.M. degrees in political science from American University and has had wide experience in Congress. As staff director of the Democratic Study Group, he plays a key role in the operations of this group, which is an informal alliance of 120 House members of liberal Democratic persuasion chaired by Representative John Blatnik of Minnesota. Mr. Phillips has also worked with the Democratic National Committee and the Democratic Congressional and Senatorial Cam-



John Calkins to be here April 28

'Club' to Sponsor Poet May Swenson In Sunday Reading

QUESTION

Body my house
my horse my hound
what will I do
when you are fallen

Where will I sleep
How will I ride
What will I hunt

Where can I go
without my mount
all eager and quick
How will I know
in thicket ahead
is danger or treasure
when Body my good
bright dog is dead

How will it be
to Lie in the sky
without roof or door
and wind for an eye

Without cloud for shift
how will I hide?

This Sunday afternoon at four o'clock in the Palmer Room at the Library, Miss May Swenson will read her poems. Miss Swenson is the second poet to read at colleges under the auspices of the New England Poetry Circuit. Mr. William Meredith will introduce Miss Swenson, whose reading is sponsored by The Club. No admission will be charged.



William Phillips to participate in Government Conference

paign Committees and is the author of **Operation: Congress** and a number of articles.

Merom Brachman holds A.B. and A.M. degrees with high honors in history from Harvard, where he was vice-president of student government and, in 1958-59, Henry Russell Shaw Traveling Fellow. He has also served as assistant to the Commissioner of Indian Affairs. Mr. Brachman is replacing Charles Clapp, executive assistant to Senator Leverett Saltonstall of Massachusetts, on the program because of Mr. Clapp's illness.

Book displays of suggested readings have been established in the library and the Bookshop for study prior to the meetings.

1964 ARTS WEEK-END 20TH ANNIVERSARY

THURSDAY, April 23rd — 8:00 P.M. Palmer Auditorium
"Shakespeare's Songs and Their Sources," a lecture by F. W. STERNFELD, lecturer in Music at the University of Oxford . . . in celebration of the 400th anniversary of Shakespeare's birth.

FRIDAY, April 24th — 8:00 P.M. Palmer Auditorium
The MODERN DANCE GROUP of Connecticut College presents A PROGRAM OF DANCE COMPOSITIONS

SATURDAY, April 25th The Lyman Allyn Museum
2:00 P.M. Opening of an EXHIBITION OF ART by students of Mount Holyoke College and Connecticut College — on view through May 3rd. Galleries I and V

3:00 P.M. A Program of Original Music and Creative Writing by Connecticut College Students. Center Palmer . . . following the program tea will be served in the Library.

8:00 P.M. THE JOSEPH HENRY SELDEN MEMORIAL LECTURE
"Interaction of Color," an illustrated lecture by JOSEF ALBERS, artist and teacher
The Alice S. Bishop Gallery

SUNDAY, April 26th — 4:00 P.M. Palmer Library
The Club presents MAY SWENSON reading from her own poems.
The Palmer Room

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Editorial

Sub Angelicae

We see no clear-cut answer to the problem raised by the petition at hand to abolish Honor Court. In its present form the petition attempts to establish a new institution for the administration of the honor system. We wonder whether an administrative change will satisfy the very discontent which led to this proposal. Stated very simply, the problem lies not with Honor Court, although the criticisms made against it are valid, but with the concept of an honor system.

The major disagreement has been with the kinds of rules which are placed under the honor code. Is honor a matter of upholding the rules established by a community or is an individual's conscience the guide which should be followed regardless of the established order? The former assumption has been the basis of the present system, while the trend in student attitudes in the past few years has been toward the stressing of individual responsibility almost to the abolition of community norms.

We have in the past emphasized a relaxation of rules, relying on the maturity of each student to set her own standards. If this attitude is followed to its logical conclusion, we would arrive at a state of complete freedom. It would seem, however, that individual freedom could only be maintained at the expense of the community. Our vision of the college student owes more to Hobbes than to Locke. In such a state we can envision only the chaos of conflicting interests. It is here that we break with collegiate idealism and turn to the practical sphere of collegiate administration. We have reached the conclusion that a minimal structure is a necessity. We wish to see as much room as possible left for personal responsibility, but we cannot ignore the pressing need for some established order.

We must agree to agree on sufficient standards to maintain that order, and we see this as the purpose of the honor system. The system is not an affront to personal honor, but a basic requirement for group living. The honor involved is the honor of upholding whatever is necessary to preserve what is valuable in the community. This kind of honor allows for change based on the dictates of conscience and reason, but also demands a transcendence of petty inconveniences for the good of the whole.

Until we can resign ourselves to the need for certain common goals and standards, until we can accept this broader definition of honor, no proposed institutional change will satisfy us. We are in sympathy with the spirit of the petition before us, and with many of its proposed improvements. What we cannot agree to is its easy dismissal of student responsibility in favor of the "more mature" guidance of administration and faculty. This would be more of an affront to student responsibility and honor than any imposition of rules. We would like to see a workable balance established between the individual and the community, and we would hope that honor in a broader sense would be the basis for this balance.—G.O. J.L.M.

Abolish Honor Court?

The following is a letter which is being sent to administration, faculty, students of Connecticut College and the Committee on Student Organization. We would like it to be considered as a formal petition toward the abolition of Honor Court. The letter contains our reasons for requesting such a change and our proposals for the establishment of a judicial board which could better fill that position.

To begin, it should be stated that for purposes of discussion we concern ourselves with Court as it deals with major cases, cases which involve suspension, expulsion or severe campus. We need not at this time discuss the court as it functions routinely handing out small punishments for lateness.

Maturity Required

It is our opinion that Court, consisting of nine members between the ages of 17 and 21 does not have the experience or wisdom necessary to judge maturely in extreme cases. It is our opinion that to pass judgment on others requires particular sensitivity and understanding which can only come with experience and that the group of girls who comprise Court can not have that sensitivity. This is not to say that students of college age do not have the maturity to govern and judge their own lives but, rather that they can not judge the lives of others. It is our opinion that many young people are more rigid, strict, and demanding than a more mature individual. (Consider the difference between an exam made up by a student and an exam made up by an experienced teacher.)

Facts concerning the history of Honor Court show this to be true. Within the last two years, in several cases when suspension was considered, Court asked for more severe punishment than faculty and administration thought necessary. In all these cases President Shain asked Court to reconsider their sentence. In one case they refused to be more lenient. In the other two cases Court determined upon a compromise sentence. In all cases the girls concerned received harsher penalties as a result of Court's inability to take a more mature and less rigid view of the circumstances.

It has been said that Court as it now exists is a representative body, that we elect students who represent us and that, therefore, if we are not satisfied with the maturity of that body it is our own fault. This is not true. At present a judge is nominated by her class and an election is then held among those nominated. This system does not evidence realization of the special nature of the office. It is not necessarily true that an entire class elects the girl best suited for the job (even granting that there are girls of sufficient maturity — a fact which we doubt). In many cases students must choose between candidates whom they do not know. Since campaigning is not allowed it is impossible for them to become acquainted with a candidate's views and qualifications. In some cases girls who would not ordinarily choose to run find they have been nominated and run simply because they think they are more qualified than others who have been nominated. Whatever the reason, it is clear that the system is not adequate.

The alternative would be to have judges file their intentions for office. We see, however, that this leads to still further difficulty in that only a particular type of individual would choose to run for such an office, i.e., a girl who is willing to pass judgment on others, a girl who considers herself worthy to pass judgment on others, a girl who does not find it offensive to administer punishment. Under this system the voter will have a choice between five such candidates, all of whom may be objectionable for these very reasons. In other words, although we should be electing students to represent us,

if the candidates are self selected in this fashion they will represent only a small faction of the population.

It is our opinion that the entire structure of the judicial system must be revised.

Judicial Board

In place of Court as it now stands we propose that a judicial board comprised of three students (a sophomore, a junior, and See "Honor Court"—Page 3

Conservative Anti-notes

Any good that might possibly come of the civil rights movement is in danger of being abrogated by the activities of the Brooklyn chapter of CORE. Tactics like massive traffic jams caused by human and vegetable garbage or great stall-outs have no relevance to the problem of integration. They are acts of objectless aggression, of violence for its own sake. It is a pity that such a small group of frustrated and rebellious misfits should have the power to cripple an organized society. All that can come of their plans is death and destruction. If hundreds of white mothers in New York could march on City Hall to protest the Princeton Plan of bussing children to different schools—a plan which was not violent but merely unreasonable—what will be the result of the Brooklyn CORE's actions? New York can hardly escape a blood bath.

Civil rights leaders should recognize that only by peaceable means can they accomplish their aims. Militant tactics will yield militant results. No community can tolerate lawlessness; in this respect New York will prove itself similar to many cities and towns in the South. And experience shows that when the police are called out, somebody always gets hurt.

We are not in sympathy with the civil rights movement as a whole. It has been characterized by insincere leaders, personal greed, and mob violence. We do believe, however, that some adjustment of the Negro plight is required, and that this is best procured by peaceful moves. What lasting good has been accomplished has been done quietly, behind the scenes, in the many schools and businesses that are slowly integrating.

Stirring up hatred is not a worthy cause. Violence leads only to violence. If actions like those of the Brooklyn CORE are allowed to continue, this country will erupt, and our enemies will be able to step into the fissure—peacefully.

Ann Partlow

Beyond the Wall

Yale Daily News, March 19

When the Egyptians irritated Moses, he loosed a swarm of locusts on them. When Harvard got envious of Yale architecture, it dumped over 200 brown, chirping crickets in the Art and Architecture building.

Mr. Robert Morris, supervisor of the building, walked into the hallway yesterday morning at 8. He found scores of insects and two books that had been used to carry the crickets.

The two books, which had been hollowed out on the inside, had brown manila stickers on the inside carrying the inscription, "Harvard did it." One of the books still contained a large number of insects.

Pembroke has eliminated the comprehensive examinations from the requirements for majors in chemistry, mathematics and physics. Since the University changed its policy of blanket comprehensives, these departments have responded by proving that the desired synthesis can be attained without a comprehensive test. Comps are replaced by a sequence of required courses rather than the former range of separate, unrelated courses, or by a seminar or research thesis in the senior year.

Letters to Editor

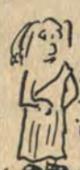
To the editor:

At the recent Amalco meeting the support shown for the John Fitzgerald Kennedy Library Fund raised some questions in my mind. Were most of the people who supported the idea doing so only because they wanted to show a tribute to the late President or were they doing so because they also believed in the worth of such an establishment to society? I think the student body should have been given a more detailed report on this proposed room and what its purpose will be. Will it be used more as a museum in which the writings of the late President are kept just for looking at through showcase windows or will these writings be made available to students in general? I feel the student body should be informed on this matter.

If this room is to be used more as a tribute from the students than for the furthering of scholarship, then I question the importance of supporting this action when a tribute might be made in a more useful manner. There is a great need at Connecticut College for a music and arts building. May I suggest that a possibly more meaningful project in the long run, which could still demonstrate our respect for the late Mr. Kennedy, would be a room, dedicated to his memory, in a new music and arts building.

Judith Stocking '66

The other day I was searching for a truth, some concept or entity that is important yet its presence is not questioned. So I tried to think of something everyone takes for granted so much that there are no positive or negative statements concerning it. This was hard; I beganto appreciate Socrates:

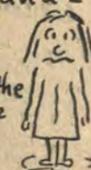


I thought of water, but water can taste bad... I thought of the air we breathe — but that can reek...

Forests... but those give us poisonous and creepy vermin. Light bulbs — but those can flicker and blow up...

Cigarettes — but those give us tooth cancer... Books — but those can be dirty... The infirmary... The gym dept...

Oh, I thought and I sorted. But I finally concluded that the only thing I take for granted is my own being. What a horrible thing! Taking ME for granted; this is bad.



So I went and jumped off the highest building I could find, and then I was no longer taken for granted; I was a truth.

SDF

Return of Famous Personnel To Highlight School of Dance

Again this summer the campus of Connecticut College in New London will be transformed into one of this country's most integrated centers for the study of modern dance.

Miss Theodora Wiesner, a member of the faculty at Brooklyn College and director of the Connecticut College School of Dance, has announced that the School's seventeenth session will extend from July 5 through August 16.

Approximately 250 dancers and musicians, students and professionals alike, will come to New London from most of the 50 states and from countries as distant as Australia, Israel and England to participate in a six-week laboratory of study and experimental production. They will study with and be inspired by some of the most celebrated artists performing today.

Martha Graham, Pearl Lang and Jose Limon will instruct classes in their own techniques of modern dance. In addition, especially proficient students will be selected for participation in a repertory class with Miss Lang and in an advanced studies class in large group works which Mr. Limon will present for the first time this year.

The faculty for the 1964 session includes over 30 members of leading modern dance companies and teachers of dance at colleges and studios throughout the country. Their daily classes in choreography, performance, music composition, theater design and dance education will be held at the liberal arts college for women.

Vivian Fine, the noted composer who has created for Doris Humphrey, Charles Weidman and Martha Graham, will conduct a course on keyboard improvisation as well as an advanced seminar in composing music for dance.

John Martin, for 35 years the distinguished dance critic for *The New York Times*, will lecture on "The Dance in History," a course new to this summer's curriculum.

The late Louis Horst's method and classes in pre-classic, modern and group forms will be continued and taught this summer by Doris Rudko. These were developed for the School of Dance by Mr. Horst and taught by him in New London for the past 16 summers.

Classes in dance composition will be led by William Bales of Bennington College; by Ruth Currier, who directs her own company and dances also with Jose Limon; by Lucas Hoving of the Juilliard School of Music and the Jose Limon Company and by Besie Schonberg, director of dance and theater at Sarah Lawrence College.

Matteo, who has performed his repertoire of ethnic dances before international audiences, will teach a comprehensive study of the traditional dance forms of Spain, India, Polynesia, Japan, and Latin America.

For teachers of dance, the curriculum offers dance in education with Bonnie Bird; a teacher training course in labanotation with Lucy Venable and Helen Priest Rogers; and a dance educators' workshop.

A new series of Wednesday evening programs for the entire School will present dance films and lectures and demonstrations by visiting authorities and members of the resident faculty.

Students will gain stage experience through public performance at weekly workshops held on five Monday evenings during the summer session in Palmer Auditorium. The Young Choreographers' Concert during the final weekend provides a showcase for exhibition of original student works in choreography, music composition, costume design, stage setting, and lighting design.

The Seventeenth American Dance Festival will again be a component part of the activities of the School, featuring concerts by eminent creators of modern dance during four weekends of the 1964 season.

Miss Royer Sees James' Criterion 'Artistic Creation'

Wednesday night, as part of the series of lectures on "Religious Issues in the Arts," Miss Royer addressed a large audience on Henry James. She emphasized James' use of an intense and expanding consciousness which leads his characters to a moral vision and self awareness.

James, she states, was committed to no religious dogma, no philosophical system. He was not a moralist. His first criterion was that of artistic creation; his goal was conclusiveness of vision as purified in art. The full, or good life is one in which knowledge is gained through experience. The choices, affirmations and renunciations which experience entails are congruent with Christian doctrine. The growth from innocence to knowledge, from blindness to vision "below the surfaces," is a recurrent theme in James' works.

She sees James' nouvelle, *The Beast in the Jungle*, as an expression of a life wasted through isolationism and selfishness. Marcher, wrapped in his premonition that something profoundly significant, and perhaps horrible, is to happen to him, can devote his attention to nothing but waiting for the "Beast" to spring. Thus, he blinds himself to the love of May, who shares his visit for so long. May waits for Marcher to see love, but he gives her nothing. When the Beast does spring, it attacks Marcher in the form of a horrible revelation: that, in his self-centeredness he has failed in love. He is, finally, the man "to whom nothing happened."

Miss Royer further stated that Isabel Archer, of *A Portrait of a Lady*, embodies the qualities of intelligence and freedom so necessary to the attainment of the full life. But her spiritual energy lacks experience, and in her naivete she fails to see the moral corruption hidden by social form. Her knowledge of Madame Merle's evil forces her to see beneath the depths; Isabel must accommodate her new knowledge of evil. Her marriage to Osmond was not a free choice, but one determined by the wickedness of others. But her decision to return to her husband was a free one. She is, Miss Royer believes, not merely surrendering herself, but seeking freedom of, not from responsibility.

In *The Ambassadors*, Strether finds out, too late in life, that he has been dominated by a limited morality. He, like Isabel, reaches depths below the surface. He cannot remake his life, but advises his young friend Chad to "Live all you can." Strether's final renunciation of Maria is an affirmation of his new vision, and of his commitment "not to have gotten anything for himself."

The Christian imperatives, "Know! See! Understand!" are See "Miss Royer"—Page 4

to form one continuous strain. In the excited running movements, one could distinguish the adroitly accented musical figurations.

Following the intermission, the Schoenberg piece, flawlessly played with its sharp differences of tone, and its moody modernistic character, provided an interesting contrast to the first portion of the recital. Miss Kady combined an apparent freeness of style with delicate intonations in all of the difficult running passages of Debussy's *La Soiree dans Grenade*.

Approximately, the recital ended with an exhibition of the virtuosity demanded in Liszt's *Rhapsodie Hongroise*, No. 11, the most appealing piece because of its grand and flourishing structure. The very rhythm and spirit of a rhapsody was captured in this piece.

Miss Kady triumphed in the musical sensitivity of tone as well as in the strength and conviction of her playing.

C. Schreyer

Vespers to Feature Evensong In Episcopal Church Tradition



Reverend Canon F. Hood

On Sunday, April 26, Connecticut College and St. James' Episcopal Church will act as hosts to The Rev. Canon Frederic Hood, Chancellor of St. Paul's Cathedral, London, England.

Canon Hood will preach in the morning at 11:00 a.m. at St. James' Church, Huntington and Federal Streets, and in the evening at 7:30 p.m. at the Vesper Service in Harkness Memorial Chapel. St. James' Choristers, under the direction of Beatrice Hatton Fisk, will sing at both of these services. The evening service will take the form of Evensong, and will be fully choral in the Episcopal Cathedral tradition, while the morning service from St. James' will be broadcast over Station WNLC.

St. Paul's is the Cathedral of the Diocese of London, and it is interesting to note that when St. James' Church was formed in 1725 it was a part of the Diocese of London and, therefore, of the Church of England. The Protestant Episcopal Church became an autonomous body within the Anglican Communion upon the consecration of Samuel Seabury, who was to spend the balance of his ministry, following consecration, as Rector of St. James'.

Canon Hood has been at St. Paul's since 1961, but prior to that time he spent the larger part of his ministry in close connection with Oxford University. He has had long-standing experience in ministering to college students in Oxford and his highly regarded both as a pastor and spiritual director. He graduated from University College, Oxford, in 1916, with a first class honors degree in theology, and received the M.A. degree in 1920. He received the honorary degree of Doctor of Divinity from Nashota House, Wisconsin, a seminary of the Episcopal Church in 1949. From 1922 to 1952 he served variously as librarian and principal of Pusey House, Oxford, a Church of England student center for Oxford graduates, formed under the will of Edward Bouverie Pusey, a notable clergyman and theologian of the 19th century.

Upon leaving Pusey House Canon Hood became Vicar of the Church of St. Mary Aldermay in London, which became a parish especially devoted to the interests of the Retreat Movement and ascetical theology in the Church of England.

Since 1933 one of Canon Hood's particular interests has been as a member of the governing body of the Church of Wales, which was disestablished and attained autonomous status apart from the Church of England in 1920.

Canon Hood is one of the notable preachers of the Church of England, and has paid many visits to the United States, and has been much in demand over the

years as a Lent preacher and summer preacher at the Cathedral of St. John the Divine in New York City. He was University Preacher in the University of Chicago in 1949, and the Yale-Gore Lecturer in Westminster Abbey in 1959. He has also been Select Preacher to the University of Oxford on three occasions; and has been president of the St. Paul Cathedral Lecture Society since 1961. He has also been Sub-Dean of the Order of the British Empire since 1962, an order of chivalry which has its chapel in the crypt of St. Paul's Cathedral. St. Paul's Cathedral is also notable as being the site of the War Memorial dedicated by the British people to the memory of members of the American armed forces who fell during World War II while based in the British Isles. The Memorial Chapel stands within the shadow of the High Altar of St. Paul's Cathedral and was dedicated in 1960 by Her Majesty Queen Elizabeth the Second and Richard M. Nixon, then Vice President of the United States.

Honor Court

(Continued from Page Two)

a senior), two faculty members, and two members of administration (President Shain and/or student deans) be established. This arrangement will correct the imbalance of age and interests which now infects the working of Court. The students would file their intentions and be elected in an all college assembly. They would campaign on platforms concerned with their opinions about rules and penalties. It is hoped that girls would campaign as being liberal or conservative on particular issues and that they would be elected on those grounds. Faculty would be elected by nomination in the same way as they are now elected to other student-faculty committees.

This judicial board would act in all cases which are considered extreme. I suggest that that mean all cases in which the penalty is greater than a four week campus, or in cases where a student ask the board to meet. Minor cases, i.e., sign outs, lateness, and decorum, since they are highly routinized could be handled by a committee of house presidents established by the House of Representatives.

It should be noted that the establishment of this new judicial system in no way effects the honor system. All regulations of the College are still in effect; students are still on their honor not to break such rules. This petition deals only with the administration of sentence after a girl has reported herself. Any changes in regulation or alteration of the honor system can be made in future proposals.

It is our hope that this petition receive proper student attention before it comes to a vote. We consider the issue of prime importance. Within the last two weeks five girls have been suspended. Whether or not their sentence was just, it was administered by a body which we find totally inadequate to deal with such an issue. We do not know when the next major case will occur, we hope that when it does the system will be different.

Any discussion or suggestions concerning this proposal will be appreciated. If faculty or administration have particular views on the subject we ask that they be voiced both in and out of class so as to stimulate student interest.

Thank you.

Soprano Boatwright, Lecturer, To Retire from College Faculty

Helen Boatwright, soprano, resigns this year as part-time lecturer in music at Connecticut College. Acclaimed as an outstanding soloist and excellent musician, Mrs. Boatwright has made appearances in major concert centers in the United States, Mexico, Canada, Europe, and Asia. She has been on the faculty of Connecticut College since 1955 and leaves to join her composer-conductor husband, Howard Boatwright, at Syracuse University, where has has been named dean of the school of music.

Mrs. Boatwright often gives programs of Renaissance music; last year, at the invitation of the late President Kennedy and Mrs. Kennedy, she gave a program of Elizabethan poetry and music at the White House. She was in great demand as a singer of German *Lieder* during the commemoration of the 200th anniversary of Goethe's birth, and she gave recitals composed entirely of Goethe lyrics at Yale, the University of Wisconsin, and Oberlin. This month, Mrs. Boatwright was soloist with the Cantata Singers in a Palm Sunday performance of Bach's *St. Matthew's Passion* at Lincoln Center.

Critics have praised Mrs. Boatwright's lovely voice, dramatic ability, and exceptional musicianship. Her concerts here at Connecticut have been imbued with these qualities and with the force of her dynamic personality. Her students and all those who know her as a brilliant artist will miss her.

Senior Recital Features Kady In Piano Solo

Miss Elizabeth Kady gave her senior recital at Holmes Hall on Wednesday, April 22.

With confidence and poise, Miss Kady performed a long but extraordinarily brilliant program. The Bach Partita in C minor, consisting of six movements, and the Kreisleriana, Opus. 16, by Schumann, a work of eight movements, preceded the intermission. Miss Kady then played Schoenberg's *Sechs kleine Klavierstucke*, Opus 19, *La Soiree dans Grenade* by Debussy, and ended with the impressive *Rhapsodie Hongroise* No. 11 by Liszt.

In the Bach Partita, Miss Kady exhibited flexibility and musical versatility in her performance of this technically demanding piece. She showed confidence and dexterity in the lilting and quicker passages of the piece, although at times, she tended to rush these passages. Her hands were well-balanced as each in turn brought out the melody with markedly good tone inflections, and as the piece progressed, Miss Kady's performance seemed more relaxed and spontaneous.

The Kreisleriana demanded an advanced technical skill as well as a great sensitivity to create a continuity between each of its contrasting movements. Miss Kady aptly expressed the inflections of tone and color in the slow movements, and subtly and expertly merged each movement

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A MALAYSIAN'S PLAYBOY
With penetrating wit Shuhud Sa'aid carves up Playboy magazine and the gaudiest aspects of the American dream.

Outstanding Qualities Compete For Honors in Film of Becket

Though only six letters long, the name 'Becket' will, and rightly should, be implanted in peoples' minds, for it is the title of a new motion picture—highly absorbing, extremely well-acted, well-directed, well-photographed, and well-written.

Producer Wallis' aim was to re-reate the violent struggle between the medieval Church and State as symbolized in the story of Henry II and Thomas Becket. Henry, plagued with the non-support of the Church throughout his reign, makes his life-long companion, Becket, Archbishop of Canterbury. It is the former's hope that his always-faithful friend will, as in days past, give his first allegiance to the State. The two men become enemies, however, when the once aimless Becket makes his ecclesiastical duties his sole concern, deciding to uphold the honor of God before that of the King.

The critics, including those hard-to-please reviewers of *Time* magazine, have heaped laurels on the film, proclaiming it to be outstanding, brilliant, impressive, and unforgettable. And in truth it is, since it combines characteristics very rarely found today in motion pictures.

Becket is a quiet film. It does not shout; it does not rage; it does not try to impress the viewer with raucous blasts of trumpets or with surging shouts of crowds.

Becket is a smooth film. Its plot, which superbly combines a study of personalities with an historical sketch of the times, is well-coordinated and carefully thought-out. The threads of the movie are developed with an astute hand. There are no loose, unclear ends left at the film's completion.

Becket is a visually beautiful film. It is produced in wide-screen technicolor and with photographic clarity. The actors move about amidst majestic medieval castles, lofty cathedrals with delicate stone carvings and lush green heaths. And, of course, there are the elaborately-designed costumes of the twelfth century with their long velvet capes and flowing silk dresses.

Becket is a symposium of great acting talent. There is the incomparable Peter O'Toole, who re-creates the part of the immature, power-mad, irresponsible, perennially adolescent Henry II with a

dynamism, force, and *joie de vivre* not often seen these days. His Henry II is not just a name in a dust-covered history text, but a living person of flesh and blood, of feelings and torments. He is equally great as the carefree carousing Henry as he is as the tormented Henry burdened with the conflict of Church and State. O'Toole's technique is undeniably superb; and his forceful magnetism continues to reverberate in one's mind after the film has ended.

As the once aimless, fun-loving wastrel turned dedicated Archbishop, Richard Burton is excellent. Though his part is not as well-written or as flashy as that of O'Toole's, it requires tremendous skill in order to project the necessary sobriety of the role. His acting never falters. Neither does his rich, resonant voice which hammers out every word with sterling clarity and precision. Other accolades go to John Gielgud, the epicurian French King; Sian Phillips (Mrs. Peter O'Toole), Becket's mistress; and Donald Wolfit, envious Bishop of London.

I can add no greater recommendation than to say, "You're missing a memorable experience, if you fail to see *Becket*." Only rarely, it seems, are intelligently produced films made in this age of high-cost, low-worth spectacles.

R.G.

Poet Dannie Abse Reads Own Works In First U. S. Visit

The Welch-Jewish poet, Dannie Abse, honored the Connecticut College community as he read from his poetry Sunday, April 19, in the Palmer room of the Library. Sponsored by the Institute of Contemporary Arts, Mr. Abse is making his first visit to the United States.

The poet began his talk on a light note. Whenever Mr. Abse is asked how he writes a poem, his only answer is that he has no idea. Influenced by the Neo-romantics, Mr. Abse began writing in the 40's. He made the comment that today he can not bear most of his imitations of Neo-romantic poetry. He read two selections

from his earlier style, however: "Ephthalania," a love lyric, and "Song of the Hebrew." Mr. Abse then read two poems which centered on the theme of man's dual nature. Man's attempt to understand his true nature is symbolized by masks, which represent his various character trends. The poem "Odd" paints a very clever picture of the poet's situation while he was in London. Residing in a quiet, conventional neighborhood, Golders Green, the unconventional poet is regarded as 'odd.' Yet his manner of living is not carried to the Bohemian extreme of the poet, Soho.

Mr. Abse has made attempts at writing politically committed poems. Of these, he read two anti-war selections, "Verses at Night" and "Agamemnon." The latter poem reflects society's concern for the child in war and the child's bewilderment as he sees his father fighting: "Culture says 'The child, the child,'" while "The child asks 'Why father, why father?'" "The Water-Deviner" describes the poet's changing opinion of his works; it also suggests his concern over whether he will be able to write another poem. "A Pathology of Colors" reflects Abse's medical training. Rather startling, it associates the spectra of colors with various miseries.

Mr. Abse's poetry reading afforded a worthwhile experience to all who attended. The themes and ideas had universal appeal and the direct style made each poem striking and clear. The excellent delivery and diction of the poet made an impact on the audience. (Mr. Abse's third book, *Golders Green*, was the annual choice of the Poetry Book Society of England.)

E. Deane

Unusual Program Pleases Audience At Music Concert

A concert of chamber music sponsored by the music department and Religious Fellowship recently filled the Chapel with a fine demonstration of our campus musical talent.

This program of unusual arrangements opened with a striking instrumental combination. Anita Shapiro, cellist, accompanied by Cynthia Miller at the harpsichord, presented two large movements from Vivaldi's Sonata in A-minor. Sue Flynn, Pam Baker and Ramona Huxley then performed in a flute trio an interesting assortment of vocal canons transcribed for instrument. The selections were taken from the works of Palestrina, Kalhau, Beethoven and Schubert.

In an oboe solo, Elizabeth Hardin demonstrated a skilled mastery of instrument and expression. Accompanied by Cynthia Miller at the harpsichord Miss Hardin performed Telemann's Sonata in A-minor.

The most delightful number of the afternoon was composed by an American composer, Swann Hennessey. A trio combination of oboes played by Helen Ann King and Barbara Tanenbaum and a 'cello played by Rosemary Koury introduced the work of Mr. Hennessey. His composition, Opus 54, expressive and lyrical, manifested frequent traces of the "Irish lift."

Mrs. Wildes, who also acted as mistress of ceremonies, Elizabeth Hardin and Cynthia Miller performed the last number on viola, oboe and harpsichord respectively. Their selection was a Baroque sonata composed by Heinichen. Notwithstanding the skill and versatility of the performers, perhaps the best quality of the concert was the enthusiasm which the musicians communicated so readily to the audience.

Miss Royer

(Continued from Page Three)

found throughout all of James' works. Yet James, Miss Royer stated, reveals ethical truths which speak to the consciousness of all. N.H.

Reviewer Praises Production Of Albee's 'American Dream'

Review of
"The American Dream"
by Robert V. Hale

Wig and Candle took a giant step up Friday and Saturday when it presented a very presentable *The American Dream*. The up is in several areas—in the amount of enthusiasm engendered in a not always enthusiastic college community, in the quality of play choice as well as production, and, I should think, in Wig and Candle's own level of self esteem.

It could have been an awful (meaning exceedingly bad) experience for both player and audience, but it was quite pleasant. Portions of the production were less good than others, but the carping can come later. Let us open with a cheer!

Edward Albee's *The American Dream* is a secular motet. (If you think that's confusing spend an hour or two trying to untangle the skein of symbols snarled in this short play.) Wig and Candle's production was not complete in its tonal effect, but the structure was there and most of the time the actors were in happy harmony.

Marianna Kaufman as Mommy and Robert Schneider as Daddy launched the evening with a nicely sustained contrapuntal exercise which adequately and delightfully established their characters. Oh, how familiar is the cry of the vocalizing lady bird, "Did you hear me? What did I just say?" And Miss Kaufman shrieked in the best harridan manner.

Mr. Schneider's Daddy, who has had something taken out and something else put in, was emasculated male in the all-too-pallid flesh. Virile never, frightened ever, Mr. Schneider displayed (if such a potent verb can be used for Daddy) the essence of shattered man. Even his slight head was too heavy for sad shoulders, wobbling from side to side without sufficient strength to seek its own balance.

A satisfying duet, Kaufman and Schneider.

But, the prima donna assoluta was Sheila Hogan. Miss Hogan's

Grandma was an amazing realization of highly spiced old age. I waited cruelly for a misstep, for a crack in the crust of boxy Grandma to reveal tender student, but there were no cracks. It was most pleasant to be disappointed.

Miss Hogan maintained characterization but she did more than that. She came on stage, grabbed the play by its already switching tail, tossed it into the air and then pounced on it with the full weight of some masterful dialogue delivery.

An intriguing sidelight is that those who seemed more than adequate on their own paled in the glare of Miss Hogan's lavender gaze. Instead of building on her strength, her fellow actors tended to weaken when she was on stage.

Nancy Stephens was a perky Mrs. Barker, creating a charming ripple among the visiting firemen in the audience when she accepted Mommy's invitation and disrobed. If, however, we out there never quite knew just what Mrs. Barker was all about, it was my impression that the role also escaped the actress trying to fulfill it. When meanings were fairly clear Miss Stephens played with definition, but when they were cloudy she faltered.

This lack of understanding of author's intent was most evident in the Young Man, the 'American Dream.' Albee surely must know why this character is at once the personification of the purely physical, the purveyor of pleasures sexual, and the reincarnation of 'the other one' who had his "you know what" cut off because he was naughty, but Albee's thought was not transmitted.

It is unfortunate that in the Wig and Candle production the play *The American Dream* lost pace when the character the 'American Dream' appeared on stage. It could not have been easy for Michael Sternbach to speak lines referring to his most personal anatomy. That he did so at all without stumbling is an accomplishment. That he did not do so with more strength, more identification, more revelation of purpose is a pity. One wonders if any time was spent during rehearsal analysing roles, relationships and intents. With greater understanding Sternbach could have been a stronger Young Man and thus given the 'American Dream' more meaning.

The Joe College, lavender shirt and pristine pink khakis costume on Young Man made it almost impossible to visualize some of the nefarious activities he described as making up his existence. Instead of empty-headed, body beautiful, available to anyone with the cash, he looked quite the proper young student seriously worried about an English paper.

This costume goof was singular in a production marked for its general technical excellence. Kathy Van Doorn is to be complimented for her thoughtful dressing of the rest of the cast. So too is Mary Lucas who designed an intriguing set, and Eleanor Abdella and Jill McKelvie who applied no-nonsense makeup.

Betsy Reid was lighting chairman, lighting all but stage left very effectively. Why Wig and Candle productions always have a shadowed stage left remains a mystery. Can it be a trademark?

To conclude—in spite of critic's complaint, in spite of being unable to hear everything at all times, in spite of wishing for full orchestration on occasion instead of pit band, in spite of the spites which are small indeed in the overall picture—a cheer for Wig and Candle.

Let us hope they continue in this direction, reasserting their rightful place in the college community as a drama group to be reckoned with. A little piece accomplished is so much more satisfying than a big bit fumbled. *The American Dream* was accomplished and we are grateful for it.

Professor Terza of Harvard Discusses Literature of 1870's

The political unification of a nation need not herald the unity of its creative genius, especially if the nation be Italy and the time be the 1870's. At the time Rome became the official capital of the Italian peninsula there were both centralizing and decentralizing movements in national literature. This was the topic chosen by Prof. Dante della Terza of Harvard University for his informative and enjoyable speech last Thursday evening.

Rome, the spiritual capital of Italy was unprepared to take the role of her political leader; the city was dominated by the priests. The new parliament needed good speakers and so from the University of Bologna and the teachings of Carducci came the young Gabriele D'Annunzio to conquer Rome and become the official poet of Italy. D'Annunzio's work resembles that of Carducci in technique but the content has changed from a mood of melancholy and old age to that of pleasure and irresponsibility; D'Annunzio becomes the artificial poet of a fashionable but artificial society. He writes a novel entitled *Il Piacere (The Pleasure)* where hedonism terminates in boredom. His style changes after this, simplicity of expression substituting rhetoric for a new subject, his home in the Abruzzi. Then influenced by the Russian psychological novel and the superman of

Nietzsche, D'Annunzio writes *Il Fuoco (The Fire)* starting the mood of Italian nationalism, and using a style that will soon be copied by Mussolini when he speaks of an infallible destiny. D'Annunzio's last period represents a sacrifice of content for form becoming decadent in its excesses of oratory.

While D'Annunzio is storming Rome, other Italian authors are expressing provincial and individual sentiments; Giovanni Verga in Sicily, Italo Svevo in Trieste, and Giovanni Pascoli, another pupil of Carducci. Verga interprets the sufferings of the Sicilian peasants, using the detached style of a "dialogo raccontato" instead of relying entirely on the use of a dialect incomprehensible to the official public. Italo Svevo, an author without a language encouraged by James Joyce, initiates the idea of an anti-hero in his three novels *A Life, The Confessions of Zeno and As a Man Grows Older*. Pascoli, in contrast to D'Annunzio, brings humility to his poetry, using the noble verse of Carducci to describe the trivia of life and even introducing the dialects of Italo-Americans who have returned to Italy from Cincinnati, Ohio.

With these four authors Professor Dante della Terza depicted the post-unification literary situation in Italy with insight and wit. S.R.

Lewis Attacks Administration In Final Report From 'Nation'

(This is the third and last in a series of reprints from *The Nation*.)

The crushing conclusion that comes out of Greenwood, Miss. is that the federal government is but a shadow in the hard-rock places of the Deep South. Standing at the foot of the Lincoln Memorial, John Lewis turned his wrath, not at the easy target, the Dixiecrats, but against the Administration. "It is the federal government that indicted nine of our people in Albany." The Democratic Party, Lewis made clear, cannot be treated as a savior as long as it lives with Eastland, nor can the Republicans be so called since they are harboring Goldwater. "What political leader can stand up and say his party is the party of freedom?" And then, the most dangerous question one can ask in a country boasting of its two-party system: "Where is our party?"

The straight, crass fact at which John Lewis was aiming is this: the national government, without any new legislation, has the power to protect Negro voters and demonstrators from policemen's clubs, hoses and jails—and it has not used that power.

Despite the welcome new words of concern by the Kennedy Administration, despite several dozen suits filed by the Justice Department in voting cases, the Negro in the Deep South still stands alone and unprotected. The right to vote, and freedom of expression, are not in themselves solutions to the fundamental problem, which involves rearranging the economic and political power in the South. But the Negro is a prerequisite to that arrangement.

There is a constitutional rock to which the Executive branch can tie its lines and then smash, with all the power at its command, every Wallace, every Barnett . . . who ever begins to lift a billy club at an American citizen exercising his constitutional rights. That was the Supreme Court's statement in the Debs case of 1895.

But to act on that dictum calls for certain traits which (the Administration) has thus far not shown; imaginativeness in the use of the courts; boldness in the exercise of Executive power; the courage to set new precedents in federal relations; the willingness to by-pass Congress on an issue about which Congress spoke its mind in 1866—when it passed the Fourteenth Amendment.

Action, Not Reaction

Above all, it means changing to the offensive. Up to now the Administration has simply reacted to every racial crisis. The national government needs to act, and then put the burden on Southern segregationists to revoke the action; let them wrestle with courts, raise money for trial, plead for toleration.

At the same time, the President must begin filling — as he has failed to do so far — the federal judgeships of the Deep South with persons committed to the principle of equality, regardless of the wishes of the region's Senators. Then, a combination of quick-acting federal agents and determined judges can begin to rivet into the mind of the Deep South, and into the mind of the nation, not that Negroes are equal (that will take time), but that if they are not treated equally, the consequences will be swift and harsh.

The burden of legal proof needs to be borne by the segregationists, and this has not yet been done. Any good lawyer knows that the advantage is in the hands of the man who moves first, that delay and bureaucracy and legal complications all work against those who are trying to undo an action. Yet the civil-rights movement, which cannot help it, and the Justice Department, which can, have been on the defensive.

The needed initiative is not likely to come from a government whose dedication to racial equality is as circumspect as that

College Races In Sail Meet; Places Second

Twenty-knot winds whipped seven O'Day Inter-Club dingies around triangular courses last Saturday during the New England Women's Intercollegiate Sailing Association race sponsored by the Tufts Yacht Club in Medford, Mass.

Betsy Greenberg and Sue Abbe, representing Connecticut College, raced against boats from Northeastern University, Jackson College, Radcliffe, Mt. Holyoke, Pembroke, and U.R.I., and finished second in the overall standings. Sue and Betsy alternated acting as skipper and crew and each scored a first and second place in the individual races. Despite two swappings and a disqualification for hitting a racing mark they accumulated 40 points, which left them one point behind the winning 41 points scored by U.R.I.

This weekend the Connecticut Sailing Club will be sending a team to M.I.T. and Emerson for races on the Charles River.

of the Kennedy brothers. It took something close to a revolution to bring forth a moderate civil-rights bill, which will be further moderated by Congress, and by segregationist federal judges, and by a cautious Justice Department.

Basic changes are needed in the social structure of the nation before meaningful racial equality can be established. But in the Deep South, a prerequisite for such changes is the establishment of the right to vote, to organize, to speak, write and assemble freely and without fear of violence. That requires a radical new use of initiative and power by the national government. And because the Administration — and inherently, any administration — lacks the internal motivation for such a seizure of initiative, it will have to be prodded by the increased use of nonviolent direct action.

Right now, those who see this most clearly, feel it most intensely, and are best prepared to move on it, are the young people in the Student Nonviolent Coordinating Committee.



SDF

Mayhem in the a.m.

Be it MAYHEM in the a.m.
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There's always Crozier, or perhaps
You'd rather take him bowling.
Down behind the complex
If your day was glum,
Gary and the Wombats
Bring cheer from Wesleyan.
They'll also bring you music,
See "Mayhem"—Page 6

Mississippi Seeks Abolishment Of Integrated Tougaloo College

It is hard to believe that in 'free' America one of our most precious rights—and luxuries—is so frequently denied to a large portion of our population. I am speaking of education, one of the greatest virtues of the American nation. It is true that in no other nation is education so widespread, but it is also true that it is given unequally to some and denied to others. I do not wish to talk about the complex problem of segregation and deprivation but rather about an isolated, though not a typical, situation which demands our attention.

Tougaloo College is a predominantly Negro college near Jackson, Mississippi. When I spent a semester there last year, I was one of four white students on the campus. Aside from the token and temporary integration of the University of Mississippi, Tougaloo is the only integrated school in the state. There were no federal marshals, no police dogs, no court orders, and no violence when white students entered Tougaloo, and the school can continue to be an oasis of freedom in a desert of hatred if the State of Mississippi fails to revoke the charter which it granted to Tougaloo College almost one hundred years ago.

The Mississippi legislature, however, does not want to allow this basic freedom, and it has made efforts to force Tougaloo out of existence. In fact, the present legislature is considering a bill (Senate Bill #1672, Mississippi State Senate) which, if passed, will revoke the 1871 charter of the college. Such political interference constitutes an unwarranted discriminatory action against the college, a privately endowed institution, and is certainly a violation of academic freedom.

The proposal, which stems from the anti-segregation activities of students at Tougaloo College, is an invasion of the rights of individuals who are already victims of a system which denies them most rights of political, social, and economic participation

in the American society. Referring to Tougaloo as a "so-called college," officials of the state of Mississippi have urged investigations of the college and have enjoined the faculty, students, and administration from participating in activities which demonstrate their desire for freedom and equality. The legislature wishes to go even further than this. If Tougaloo's charter were revoked, the school would not be able to continue, as the charter states its purpose, "the instruction of students . . . in all the branches of liberal and professional education as taught in the best colleges and universities of our country."

I was at Tougaloo for six months and I know that it deserves to be abolished no more than does our own school. It is a fine institution of learning with a noble purpose. Tougaloo, however, is alone in a state which seeks to destroy it. It should be our concern to demonstrate our support for an institution that has as its goals those that are ours—to achieve an education in a society to which we all can have equal access. Those of us who are aware of the injustice which Tougaloo College and all Mississippi Negroes are suffering should let both Tougaloo and the Mississippi legislature know just where we stand. As students and as human beings we should be able to take no other position than to support Tougaloo in her fight against extinction.

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Young Republicans Elect New Officers; Arrange for Voters

The Young Republicans Club held a meeting on April 15 in which Liz Lennox '67, was elected vice president and Pat Gallagher '67 secretary for the coming year.

At this meeting club members also decided to undertake a project to procure absentee ballots for any Republican students who will be eligible to vote next fall but who will be unable to get home. Lists will shortly be posted in all dorms for students to sign if they are interested in obtaining absentee ballots for the November election.

Congressmen Form Study Group to Act As Cohesive Unit

The Democratic Study Group, most often referred to as the DSG, was formed in 1959 by eight odd northern and western liberal Democratic Congressmen who were anxious to prevent the Republican and conservative Democratic coalition from further halting the passage of vital legislation.

To achieve its objectives, the DSG set up an executive committee composed of Congressmen and a working staff. The first of these organs is designed to secure the successful passage of legislation in the House of Representatives, a task that necessitates informal talks with the Democratic leadership in the House, with executive department liaisons, and even an occasional Republican. The staff assists the executive committee by preparing annual research sheets on thirty topics in which members have expressed concern, and by maintaining a line of communication with the Congressional offices of DSG members.

Membership in the DSG is open to Democratic Congressmen, whose dues, in turn, finance the staff's operations.

In its brief existence, the DSG has compiled a commendable record. Through its efforts the House Rules Committee, a notorious obstacle to the passage of liberal legislation, was enlarged from twelve to fifteen members, and the 1960 and 1964 Civil Rights Bills, the Area Redevelopment Bill and the Federal Aid to Education bill were passed in the House of Representatives.

Besides the campaign to enlarge the House Rules Committee in order to increase liberal representation, most efforts by the liberals to gain more power within the Democratic caucus and party leadership and on Congressional committees have not been as successful. Efforts to achieve these goals continue, and the future holds some promise.

The DSG has evolved from an initiating, issue-making group into an organization supporting the legislative programs of the Kennedy and Johnson administrations. Although the DSG is hampered by limited financial resources and a small staff, it represents the first successful effort by liberal Democratic Congressmen to act as a cohesive unit on major issues. E.M.

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The dinner at "Asti's" is sumptuous, with a varied menu of Italian and American dishes. Everything is delicious, from their thick minestrone to their Italian cheese cake. The only prerequisite for dinner is a hearty appetite.

Religion

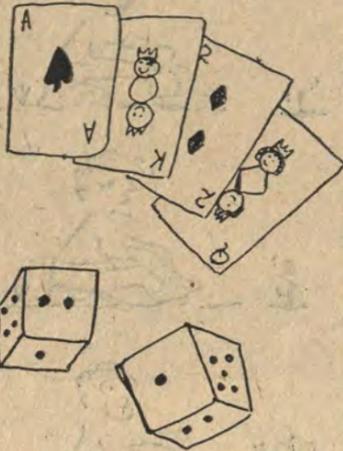
(Continued from Page One)

the same conclusion that Mr. Woody had reached, and perhaps the overall conclusion reached was that Philosophy and Religion had agreed to disagree.

It was generally felt that at this point the discussion might really have 'gotten off the ground' by launching into a discussion of belief and faith, a discussion of revelation, its meaning and validity. Unfortunately, it was at this point that the discussion ended. Only the barest foundations had been laid for a true confrontation between religion and philosophy. And indeed, though the discussion was stimulating and briskly conducted, it might perhaps have been even more absorbing if less time had been spent consolidating opposing positions, and if there had been more emphasis upon the elusive questions of how reason and revelation might prove interdependent, or at least complimentary. Therein might have been found the common ground initially sought. M.R.

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Thair r dorez and thair r dorez,
Butt veari pheu hav phun in stor.
Howevir, 67 garanteez
I whitich leedz tu thingz that pleez.
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With a bande that's phit tu kil.
Deene Jonsun's adding hur too sence
Tu a list uv grate events.



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Critic Denounces Magazine's Quaint Humor, Political Satire

Circulating around the Connecticut campus recently has been an issue of the political satire magazine, **Monacle**. Edited by Victor Navasky, the **Monacle** has a history of seven years of struggle for financial solvency, a struggle that has been solved by philanthropic support and, according to **Time** magazine, Navinsky's "conviction that the U.S. needs a political satire magazine."

Admittedly, this kind of magazine could be a journalistic boon. It is the only one of its kind in the U.S. A look at issues through the satirist's eyes can both enlighten and amuse.

But the **Monacle** succeeds more in its format than in its harangues. The quaintly humorous implications of the title **Monacle** itself, and the cover, which resembles an eighteenth century campaign handbill or a vaudeville program introduce it favorably. The quality of the satire varies. Weakest are some of the political stabs: One article in a recent issue suggests the establishment of an Area Deterioration Administration (ADA) to set up deforestation program teams of heavy smoking hitch-hikers to visit national forests and flood de-control teams to tour the country blowing up dams. Hardly witty satire.

Articles noting the citizens' foibles are more successful. The stages in the courtship of Happy and Rocky are listed in Happy's diary in terms of such gems as Thurston Morton crying at the wedding and Happy receiving knowing winks from the Duchess of Windsor.

Another story which places the Greek theme of Lystratas in the modern world is potentially good but hopelessly overdone. If the **Monacle's** prosody lacks, its poetry reeks. Supposedly clever mutations of great poems are simply pathetic. For example:

Forehead, forehead, burning bright
In the neon bathroom light:
What adroit nocturnal hand
Plucked your last remaining strand?

Humor at this cost is too expensive. This reviewer agrees with the **Monacle's** intent, but asks for a good satire magazine. K.R.

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