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# CONN CENSUS



CONNECTICUT COLLEGE

Vol. 26, No. 1

NEW LONDON, CONNECTICUT

Tuesday, February 11, 1969

## C.I.A. Holds Secret Interviews At Conn

After a week of persistent rumors, the college placement office admitted that the Central Intelligence Agency had secretly conducted on-campus interviews for "interested" and "qualified" seniors.

True to cloak-and-dagger form, knowledge of the interviews was kept from the college faculty and student body.

### Omitted from letter

News of the CIA interviews was omitted from the placement office monthly newsletter which is sent to all members of the senior class.

Only those seniors who had expressed interest in working for the CIA were notified of the date for interviews. The Agency

was particularly interested in interviewing chemistry, physics, economics and government majors.

### Admit Interviews

One week after the interviews had taken place, a spokesman for the placement office admitted that the CIA had been on campus. The office had acceded to the Agency's request to keep the interviews secret.

The Agency told interviewed seniors not to discuss the interviews or the Agency's presence on campus. The placement office refused to divulge the exact date or location of the interviews.

President Charles E. Shain was unavailable for comment.

## College Securities Under Fire; Organization to Approach Trustees

The Connecticut College Trustees will be meeting on campus, Wednesday, February 19.

Approached by students during their last appearance in December, the Trustees were receptive to student anxiety, expressing sympathy with this newspaper's concern over college investment in Dow Chemical and Chase Manhattan Bank.

Thus, they agreed at that time to consider financial severance with these corporations, pending indication of more sizable student interest.

Therefore, on Wed. Feb. 12, there will be an organizational

meeting to plan the most effective means of expressing to the Trustees the extent of student concern over our holdings in Dow and Chase Manhattan.

Such concern has been initiated by the policies and activities promoted by these companies.

In 1965, Dow Chemical was one of two successful bidders for a government contract solely entailing the production of napalm, a liquid incendiary.

Napalm has been used as a tactical weapon against personnel, including civilians, in the Vietnam war.

Fired from flame throwers or dropped in canisters, napalm kills by burning, shock or suffocation.

Today, Dow produces all the napalm used by the U.S. armed forces in Vietnam.

Dow President Herbert Doan insists that napalm production is of no economic importance to Dow. Rather, he maintains, it is the "principle" involved in its manufacture.

Although President Doan believes the U.S. should pull out of the war, he continues to support the war effort.

Admitting napalm is revolting, he continues to produce it as a "fantastically useful strategic weapon" for saving American lives while causing the death of civilian peasants.

Yet, he continues to maintain that it is up to Dow to support the request of the Government.

Chase Manhattan is one other such company among the College's investments which actively supports exploitation of the third world.

Possessing extensive financial interests in the Union of South Africa, this Bank therefore affords substantial economic support to the Government, and consequently, support to the policy of apartheid.

Such American and British economic interests in South Africa are largely responsible for the inability of the United Nations to effect economic sanctions against that nation.

Thus, by its financial support of Dow and Chase Manhattan this college implicitly condones the atrocities perpetrated by these corporations.

The Trustees have already proven receptive to the small amount of student dissent exhibited thus far.

It is now within the power of the student body to activate that sympathy.

## Student Body Rejects Proposal Separate But Equal Not Enough

House of Representatives approved an alternative plan to allow students greater participation in the decision-making process of the Faculty Advisory Committee after students defeated the ad hoc committee's original proposal of a separate Student Advisory Committee last week.

Other recommendations calling for the formation of Departmental Advisory Committees and the establishment of a systematic Course Evaluation procedure were passed by the students and the House.

The faculty will consider these proposals on the request for student representation on the Advisory Committee at their meeting tomorrow.

### Separate and Parallel

The first part of the original three-part plan, proposed by the ad hoc committee of four students and five faculty members, called for the creation of a Student Advisory Committee, parallel to the Faculty Advisory Committee, which would consider questions of promotion, tenure and the termination of faculty appointments.

On the basis of Course Evaluation forms, the student Committee would prepare a written report to be presented to the President, the Faculty Advisory Committee, and the Department Chairman.

### Add Students

Objecting to the formation of a separate Student Committee which could possibly act in competition with the Faculty Advisory Committee, the Student Government Association recommended that the present Faculty

Advisory Committee be expanded into a Student-Faculty Advisory Committee which would include—beyond the present number of faculty members—three voting student members.

The three students would also be responsible for conferring with members of the Departmental Advisory Committees and for consulting the results of a Course Evaluation.

### No Guarantee for Students

Lynda Ginsburg, '69, Speaker of the House, suggested several reasons why students rejected the original proposal of an independent student Committee.

According to the original plan there was no guarantee that the faculty committee would listen to the students, explained Lynda.

### Students Used as "Tool"

"The students would not be working with the faculty. They would be used as a tool in compiling the course critiques," Lynda added.

Lynda commented that the original plan expressed a lack of trust in the students to assume the responsibilities of committee membership.

The new plan corrected these faults, according to Lynda, by allowing for direct student participation in the decision-making process.

### Student Able to Make Decisions

Mr. Robert C. Cassidy, a member of the ad hoc committee and instructor in religion, stated that he believed students rejected the proposal in its original state because students believe that they are able to make judgments on the value of the contributions of a professor to a college.

"I believe the students feel

that they are able to make accurate and responsible judgments—accurate in reference to what is informative and effective teaching, and responsible in reference to the total community," added Mr. Cassidy.

### Need Direct Evaluation."

"The only means of making involvement in this teaching event significant is to listen to student judgment. There must be a direct evaluation," concluded Mr. Cassidy.

Part II of the plan calls for each department to establish a Departmental Advisory Committee which will meet with the faculty of the various Departments at least twice a year.

Members of the Committee will be elected from junior and senior majors and will provide the faculty with the student point of view on staff appointments, curriculum and other matters of common interest.

### Required Course Critique

Part III requires that every student fill out an evaluation form for every course to be used as background material by student representatives on the Advisory Committee.

The plan recommends that alternate formats of the course critique be developed.

**EDITORS' NOTE:** Final student vote on the three-part AD HOC committee plan for student representation on the Advisory Committee was: Part I, 11% voted yes, 82% voted no; Part II, 81.5% voted yes, 11.3% voted no; and Part III, 61% voted yes, 33.4% voted no. The differences in percentages were caused by abstentions.

## Community Affairs Office Established; Program Planned

Acting on the recommendations of the Summer Planning Commission, the college has created a campus Office of Community Affairs. The office will attempt to commit the college to a deeper involvement with the neighboring community.

Several months ago, the Summer Planning Commission noted the need for increased communication and cooperation between Connecticut College and the New London community.

### College Consults Community

To meet this need, a program of community service was developed by college officials in consultation with representatives of city government, local public schools, a number of community agencies, and the New London League of Women Voters.

This spring, the office plans to initiate a program which will include two cycles of conferences on the urban crisis.

### Director To Be Named

The first cycle of three conferences will deal with such problems as pollution, preservation of open spaces, and regional planning. A second cycle

(Continued on Page 6, Col. 3)



NEW CONN CENSUS EDITORS FOR 1969, (l. to r.), Barb Skolnik '70, an economics major; and Linda Rosenzweig '71, an English major. photo by kim.



Member  
Intercollegiate  
Press

# ConnCensus

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## Editorial...

### In Defense of Special Studies

Special Studies Period was designed to liberate the student from the structured classroom situation and allow her to enter a realm of creativity.

Some students stood at the threshold, never entering into this experience; but those who did added a new dimension to their academic careers.

Most of the failure to realize the potential of the program was the result of the sudden, overwhelming impact of total freedom. The student long accustomed to the strictly-structured classroom environment could not fully maximize on the unlimited opportunities afforded by the experience.

Further complication resulted from the lack of communication between the students and the administrators of Special Studies. Because the Period was a new adventure, the Special Studies Committee was unable to anticipate the preference for certain seminars. As a consequence, intended seminars were transformed into lectures — not allowing for the hoped-for dialogue.

However, the ultimate value of this program cannot be denied. Here is the opportunity for the student to discover and pursue those interests which might have otherwise lain dormant. Here is the opportunity for the student to immerse herself in an intensely intellectual atmosphere.

Special Studies provides a stimulating contrast to the note-taking, underlining, classroom schema. This experience is also invaluable in terms of post-college growth because after graduation there is no directed study; all learning must be independent and individual.

The potential of this program can be enhanced by giving each student access to a seminar compatible to her interests through the implementation of a pre-registration period. This will insure that the administration is aware of, and can provide for, the expressed preferences of the student.

Seminars should be limited in scope to allow for the achievement of competent, in-depth study. This concentrated study could be further achieved by longer and more frequent seminar meetings.

We urge the continuation and development of Special Studies Period as a vital element in the on-going educational process.

RE: 1968

### DREAM DEFERRED

What happens to a dream deterred?

Does it dry up  
like a raisin in the sun?  
Or fester like a sore—  
And then run?  
Does it stink like rotten meat?  
Or crust and sugar over—  
like a syrupy sweet?

Maybe it just sags  
like a heavy load.

Or does it explode?

## Letters to the Editor

### Dear Editors:

At long last the College is going coeducational. Most of the Faculty have long been ready for this day and heartily applaud it. Segregated education is a relic of the discriminations against women of the 19th century.

We face a difficult transition now, and may as well face the fact. The Faculty has voted to move to 50-50 parity as soon as feasible. May I urge — *implore* would be the better word — the present student body to help the College make this move as quick and painless as possible. The shift toward coeducation is a strong, nation-wide trend. Once we are fully coeducational, this College will have, I am confident, far higher annual applications than we have ever enjoyed. In the meantime, we have problems.

What we need, and now, is to interest, say 200 (half of the projected Freshman class) able men — men of a courageous and experimental caste of mind. The IQ's and test scores of our female students have, of course, long been very high indeed. We hope to interest equally able men, and present students can be a major factor in helping us to do so.

In suggesting that men apply to Connecticut College, it would be wise — and fair — to stress that, in the first year, not every facility appropriate for men may be in place. Appeal to their spirit of adventure! Try to get your brothers — your cousins — your boy friends, fiancées — or husbands — to apply or to transfer to this College. Ask your alumnae friends to lend a hand also — ask them to send us their sons, nephews, cousins and other young male friends and relations. Even though every gymnastic program may not be in full readiness to receive them, the basic things are. The classrooms and faculty are waiting for them; the rich social life is here; so is the lovely campus, the interesting community. The important things we have in abundance. The new richness of coeducation can begin. Help us move to full sexual parity. NOW.

Mrs. Ruby T. Morris  
Chairman, Economics Dept.

### Dear Editor,

I began wondering why I chose a small women's college, and the only one I could remember was SMALL CLASSES. Why don't professors limit the enrollment of their courses to reasonable numbers. Surely this would be to their advantage as well as their student's. Are there no advantages left in attending a small, non-coeducational academic institution?

Carol Bunevich '69

### To the Editor:

Connecticut College students are being harassed by grades. The ABCDF conspiracy is frustrating, faltering and stifling the minds of this student body.

As a member of the class of '72, I have just completed my first college semester. I am encouraged by the dedication and friendliness of the faculty, the rationality of the administration, and the extent of student-faculty togetherness. Yet the countenance of Conn is marred by adhering to the traditional system of grades.

What is the significance of grades? Can a single letter of the alphabet reflect the extent of student stimulation and reaction to learning? Can ideas and thinking be graded? Can a teacher evaluate the learning effort and use of knowledge by a student better than the student herself? Again, what are grades for?

I encourage the abolishment of grades. The time has come for Connecticut College to jump off the bandwagon and search for new paths of evaluation.

Vickie Hatcher '72



## Plans Underway For Co-education

Plans are underway for the co-education of Connecticut College. Already applications from ten prospective male students have been received by the Admissions Office.

President Charles E. Shain announced the change in admissions policy for the 1969-70 school year on January 8.

"In this age a young American's education when it is shared with the opposite sex is superior in its basic learning conditions to an education in a single sex environment," President Shain explained in announcing the decision.

### Late Announcement

Mrs. Jeanette B. Hersey, director of admissions, explained that the reason for the low number of male applicants is the late date of the announcement of co-education.

Two male students have been admitted for this semester. They are Bob Wagner, presently a special student at Conn and Steve Detmold, transfer student

(Continued on Page 3, Col. 4 & 5)

## CONTROVERSY

In order to encourage dialogue between Conn Census and its readers, the newspaper has established a column, "Controversy," which is open to all students for the expression of views directly concerned with issues discussed in Conn Census. Because of limited space, the editorial board must reserve the right to select the column to be printed each week. Students wishing to submit such articles should bring them to the Conn Census office in person no later than 9:30 on Wednesday nights.

### Beyond the Wall

by Myrna Chandler

#### Trinity College:

According to "The Trinity Tripod," the Trinity College student newspaper, a hundred co-eds will either be admitted or transferred to Trinity for the fall semester of next year. Trinity students have, however, already been given a taste of co-education, for seventeen Vasaar girls are living and studying there as part of an exchange program between the two colleges.

#### Tufts University:

This semester twenty black students who might not have had the opportunity to attend a college under regular admission were enrolled in Tufts University through a student-run agency call SCAR (Students Concerned About Racism). Members of SCAR began a recruiting drive last April after confronting the Dean of Admissions at Tufts regarding the small number of black students at the college. The twenty students are guaranteed complete financial aid, housing, and tutoring.

#### University of Wisconsin:

The University of Wisconsin regents have imposed economic penalties on the school's newspaper, "The Daily Cardinal," for its use of "four letter words." The regents told the paper it would have to conform to ethical standards of state newspaper associations if it wants to continue using university printing facilities. They cancelled all university paid subscriptions, and told "the Cardinal" it must move its office off campus or pay rent. Gregory G. Graze, the editor, said the paper has not decided what to do about the restriction, which he called "obvious harassment."

#### Michigan State University:

This summer Michigan State University is offering a series of both credit and non-credit programs enabling qualified college and university students to continue their education in Europe. Credit language programs include French at the University of Nanterre in Paris, German at the University of Vienna, and Spanish at the University of Barcelona. Other credit courses include political science, graduate education and humanities at London and political science and geology at The Hague. Non-credit language programs are offered in French at Paris and Lausanne, Italian at Florence, German at Cologne, and Spanish at Madrid and Barcelona.



# June Meyer Analyzes Art Media; Examines Artist as Myth-maker

## Lukens 'Shocked' By Conditions In Biafra

"Poetry is the revolution." Thus stated June Meyer, black poetess and educator, addressing a seminar of thirty students during Conn-Quest weekend.

The art media, she elaborated, embodies all the goals of a successful revolution. Art, as revolution, is a creative function; yet "a creative function is first of all a destructive process."

In enumerating this position, Miss Meyer explained that "to be an artist means you are dissatisfied, causes one to attempt to change the status quo and any attempt at change, evolutionary or revolutionary, implies a destruction of existing conditions."

Art is constantly engaged in this destructive/creative process — even if its aims are to simply "destroy the silence" and create a dialogue, a "social consciousness and commitment."

### "Myth-maker"

As a perpetrator of revolution in the 60's, the artist is involved in two distinct yet related creative undertakings.

The first of these is the "creation of an ethos that we can believe." Miss Meyer called this a "myth-making role," defining myth as a story which embodies a positive ideal and inspires the reader to pursue that ideal.

As just one concrete example of this, Miss Meyer described the black artist as "functioning in the Icarus role." The white power structure has finally given him wings, the power to publish, but implicit in this "gift" is the warning "not to rise too high."

The question, then, that arises for the black artist is "how can you protect your soaring."

### Role of Individual

The poet's second undertaking is to "bring back the person; make each person the first priority of business." Thus the artist brings the revolution right down to a personal, individual level.

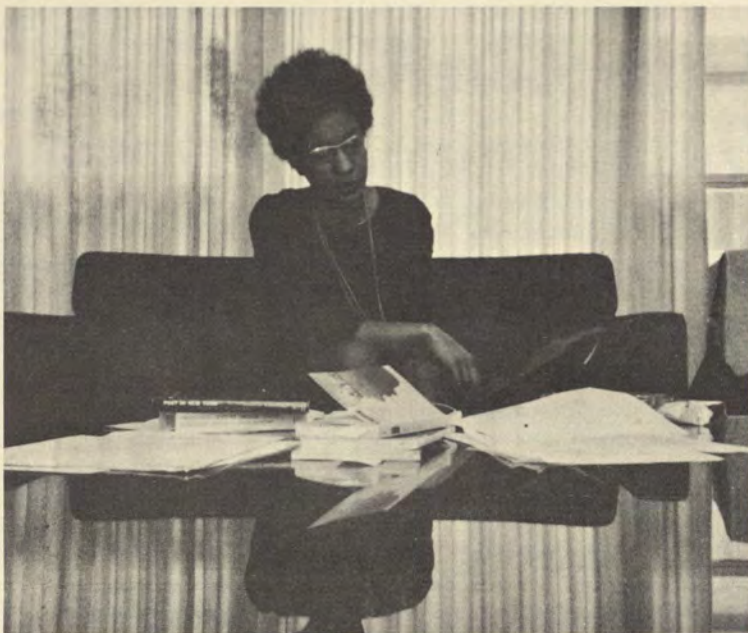
Miss Meyer spoke specifically of Malcolm X and Eldridge Cleaver as embodiments of the revolution. "They freed themselves," she said, "by seeking and finding their own identity — the ultimate meaning of person, place, things."

Miss Meyer further affirmed

that "social good will follow from personal good," and that the present revolution is essentially a "personal revolution of cataclysmic proportions."

The role of the individual is to honor the lives of revolutionaries and myths (Malcolm X and Icarus) by emulation, to "condemn the world" as it is, and to "prepare to serve a sacrificial purpose" — to be willing to die for the revolution.

Art and the revolution are intrinsically related. The purpose of art is to define revolution and, conversely, the purpose of revolution is to "redefine history into pride and poem."



POETESS AND EDUCATOR June Meyer during the seminar on Arts and Black Revolution. photo by kim.

WASHINGTON, D.C. (CPS)

Congressman Donald Lukens (R-Ohio), the only American government official to visit Biafra recently, and Fulton Lewis, a radio commentator who accompanied Lukens to Biafra, both emphasized the ignorance of the U.S. Government on the Biafran situation at a day-long international conference on "Biafra Perspectives," held at Catholic University last month.

Lewis was "shocked at the lack of understanding and knowledge" exhibited by the U.S. Embassy in Nigeria. "It is much more difficult to believe the State Department after having returned from Biafra," he said.

Declaring it to be "one of the most sickening experiences of my life" Lewis explained that "while I was in Biafra, the closest thing to a military target hit was a prisoner-of-war camp."

### Civilian Areas Bombed

Churches, markets, missions and hospitals had all been bombed. Said Rep. Lukens, "If starvation was occurring in Holland or Belgium, world outcry would be fantastic — the fact that an under-developed country is suffering makes it of little interest."

Lord Fenner Brockway, chairman of the British Committee for Peace in Nigeria, warned in an address at the conference that "if the war continues, there is a great danger that it will become a war between the great powers, above and beyond a war between Nigeria and Biafra."

### Call for Ceasefire

On a peace-seeking trip to Africa, the former Nobel Peace Prize Candidate presented to both the Nigerian and Biafran heads of

government a four-point program calling for an immediate ceasefire, an international peace-keeping force, negotiations for political settlement following a cooling-off period, and massive relief assistance.

Both sides accepted a ceasefire in principle, although particular conditions were not worked out.

### Atmosphere Improves

Noting that "there is now a more approachable atmosphere," Lord Brockway suggested "a Committee of Good Offices of Three, composed of Emperor Haile Selassie of Ethiopia and two African Heads of State, one supporting each side, seeking a settlement."

During his stay in Africa Lord Brockway said he "saw evidence of a highly organized and highly financed European black market supplying arms to both sides." He strongly advocated a United Nations inquiry into the matter.

### Confederation Necessary

Holding out some hope for a vague or loose African confederation, Lord Brockway urged that a "political organization be founded that recognizes the loyalties of the Biafrans but that finds some basis for cooperation with other Africans."

During a conference question-and-answer period, Nigerians confronted Biafrans on the floor in an exchange of heated accusations. Nigerians claimed Biafrans were allowing food to pile up on their borders; Biafrans charged Nigerians with poisoning relief supplies.

Nigerians argued that the conflict was an internal affair; Biafrans denied this by pointing to the outside support Nigeria was receiving.

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The 1968-69 Student Community Fund Drive results are:		
Black Scholarships	\$1,224.65	
Foreign Student Fund	458.45	
Learned House	685.45	
World University Service	180.03	
Recording for the Blind	352.00	
Undesignated	822.18	
	<b>\$3,823.18</b>	<b>Total</b>

### Co-Ed (Continued from Page 2, Col. 5)

and son of Mr. John Detmold, director of development at Conn.

Mrs. Hersey commented that men who have expressed interest in the college have generally been interested in Conn "for the right reasons—its faculty and program."

### Guidance Counselors Meet

Although a special program

was held recently to introduce area guidance counselors to co-education at Connecticut College, Mrs. Hersey stated that intensive recruitment will begin this spring with high school juniors.

According to Mr. Philip H. Jordan, associate dean for academic affairs, decisions relating to social rules, housing and facilities will depend on the number of males admitted.

Mr. Jordan commented that coeducation will cause greater urgency in re-examining the curfew and parietais, as well as rules on student automobiles.

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# THE MEDIA ZOO: TOTAL INDIVIDUAL PARTICIPATION...

## New Trends in Theatre Discussed by Kerr

by Melodie Peet

The direction of experimental theatre today and its successes and failures relative to more traditional modes of dramatic presentation was the main topic of discussion by Walter Kerr, noted author and drama critic, in his appearance here on Sat., Feb. 1.

With the development of participatory theatre "a loss or denial of identity has occurred within the theatre" noted Kerr.



Evolving Roles

This is due, in large part, to the still evolving roles of actor, director, playwright, and audience. "Actors are and are not actors," said Kerr.

He maintained that in this new art form they are at once playing a role and simultaneously or alternately are expected to be themselves.

Kerr discussed the similar position of the director. "Today he also finds himself to be a creator, in effect, a playwright."

In practice this often means that he uses the playwright's script as a basic guide and improvises as he feels the need.

### Involvement

It is perhaps the audience's role which has changed most drastically in the medium and it has changed in the manner which the term participatory theatre implies.

Ideally, in the new theatre, the audience becomes involved, both physically and emotionally, rather than simply serving as passive observers.

In the words of Kerr, "they are expected to create as much as actors, directors, or playwrights."

### Search For Identity

"Doing," said Kerr, "is the key to the search for identity in the theatre. We can't identify ourselves by the roles that we play anymore."

Actors are combatting the notion that they are identifiable by the roles they play. Therefore, they are more and more frequently stepping outside of their roles to converse and interact with the audience.

In his final analysis of the worth of participatory theatre, Kerr first introduced the idea that "we carry a sense of being bound by our own limitations and at the same time feel a sense of great possibility which creates a state of tension within the individual."

### Common Oneness

He further hypothesized that "the stage is trying to resolve this by abandoning individual identity and merging all into one so they become interchangeable. The move is toward common oneness."

His conclusion is that "the concept is not working out too well."

"The effort at resolving the problem religiously, through communion, has been unsuccessful. It tends to end in new fragmentation and isolation."

### Final Analysis

As his prime example of a theatrical experience which engendered a spirit of cohesiveness between actors and audience and an identity of sorts, Kerr mentioned the moment at the end of *The Great White Hope* when the audience seems to rise spontaneously to give the cast a standing ovation.

A question remains unanswered: Which is more valuable? An impulsive experience as a part of an artificially unified whole, or a process of self-realization which may be the result of a sense of isolation or fragmentation, which is, after all, our common humanity?

The answer to this question determines, to a large degree, whether or not one agrees with Mr. Kerr's statement that the concept of participatory theatre is "not working out too well."



OPEN THEATRE REACHES OUT to communicate with the audience. photo by kim.

## Little Communication On Sunday Afternoon

by Nancy Topping

The Open Theatre was billed as "theatre of audience participation in an exploration of the powers of live theatre."

The word "theatre" in this case is a deceptive term. The Open Theatre was not theatre; it was no more than an open workshop.

### Ideally a Workshop

That is to say, it is ideally a workshop oriented toward audience participation, and thus is effective only when performed for and with a small group of spectators.

The company was apparently distressed at the size of the audience and therefore decided to change the format of the performance from that of pure workshop to a simple demonstration of techniques.

This modification of the program was unfortunate for both the performer and the spectator, for the quality of a workshop was necessarily distorted.

### Members Formerly of Living Theatre

The Open Theatre was originally formed in 1963 by former members of the Living Theatre from a desire to gain more acting, directing and play-writing experience than possible in the New York Theatre.

As one member of the company explained, "We wanted to give people a chance to play together instead of against each other."

The program began with a series of exercises used to "gain sensitivity to one another and to become free with ourselves." In this and subsequent exercises, the performer found it helpful to utilize animal-like sounds.

### Sounds Rather Than Words

The group then proceeded to demonstrate many of their techniques. "The sound of movement helps us to respond to one another and to transform the movement into a spontaneous response," explained one member of the company.

### Three Skits

After several preliminary warm-up exercises, the members of the troupe performed three short, unrelated skits, the last of which was the most effective.

The first skit is a portrayal of a surprise party given by a

married couple for an unmarried friend, who begins an explicit flirtation with the husband as soon as she arrives.

Seeing this, the wife reveals her anxious insecurity, whereupon the skit is loosely resolved on a note of despair.

The next skit turns upon the reunion of a psycho-therapy group after a two year separation, during which the members demonstrate that they are still inhibited by their former neuroses.

The group employs a technique similar to that used in the last skit where the members reveal to the audience their inner thoughts by actively creating them.



IN THEIR PERFORMANCE OF RUNESGLEE, the Pillory Theater integrates movement and myth. photo by kim.

### Sunday Sermonette

The last sketch features a Sunday sermon full of the irony of an appeal to hate and violence in the name of a peaceful and loving God.

The parishioners act out their inner thoughts, those thoughts that one is normally too inhibited to reveal. Most of these concern latent and perverted sexual drives.

The Open Theatre was not true theatre and so there could be no total group response in the traditional sense.

It is successful only when performed on a one-to-one basis. Unfortunately, this could not be achieved that particular Sunday afternoon.

## Pillory Play Marks Conn-Quest Highlight

by Laura Nash

Saturday afternoon's performance of RUNESGLEE by The Pillory Theater marked one of the highlights of Conn-Quest weekend.

Basically plotless, RUNESGLEE dealt with a group of people in a knowledge-oriented society attempting to recapture emotion and memory through a reenactment of certain highly emotional myths and biblical stories.

Playing on such themes as Father and Son, Death and Rebirth, the actors repeatedly captured and then lost the emotionalism they sought, until one by one they left in failure.

The Pillory's method of conveying this emotionalism was to depend heavily on body movement and directed sounds rather than on sentences or plot. Props played a significant part in their method, with voices being bounced off chairs, wires and even cinderblocks.

As director Jacques Burdick explained at the workshop he ran on Saturday morning, "Unless a prop is fully utilized, there is no excuse to introduce it in the first place." Thus the few props within the performance served as symbols and sounding boards as well as fulfilling their utilitarian purpose.

RUNESGLEE was created by Dr. Burdick and he describes this whole method of acting as designed to reach "the collective unconscious" of the audience rather than to stimulate them intellectually.

Thus we see the play as an attempt to combat among its

audience the same problem its characters face.

The Pillory Theater group is from Adelphi University and its company consists of Dr. Burdick, and six students from Adelphi who practice at least three hours a day.

Conn students seemed to enjoy the atmosphere of camaraderie that surrounded the Pillory Theater wherever they went on campus.

Chris Webb remarked, "My experience with The Pillory Theater on our campus gave me confidence in both the individual and collective beauty in the members of our generation and those who are vitally interested in us, such as Bill and Jacques Burdick."



MEMBERS of the Open Theatre troupe backstage. photo by kim.



# THROUGH COMPLETE BOMBARDMENT OF THE SENSES



DANCE GROUP MEMBERS (l. to r.) Robin Rice, Anne Parks, and Sue Fitzgerald performing in "Dance In and Out" on Saturday, February 1 in Palmer.

## Connecticut College Dance Group Uses "Multi-media" Technique In Performance

by Robin Rice

Members of the Connecticut College Dance Group exhibited the multi-media techniques which are at the forefront of contemporary dance in their performance "Dance In and Out" on Sat., Feb. 1.

The dance group, composed of students from both Wesleyan and Conn, performed during Conn-Quest weekend under the direction of Martha Myers, chairman of the dance department.

"Speaking Purely as a Private Person," a composition of voices, began with a steady hum and progressed to a word chant. As the chant continued, the company members, who were seated throughout the audience rushed down the aisles and onto the stage.

The piece continued with a variety of sounds, some, but not all, related to emotions. The combination of sound and movement was the most effective technique.

Props and constructions were employed in a number of ways during the performance. Wooden platforms of different shapes and sizes were used in "Chairs," "Statues," "Family Portrait" and "Archers."

"Chairs", performed without music 8 was concerned mainly with subtle body movements since each performer was limited to the confines of his chair. Fortunately all of the movement was performed simultaneously, giving the piece the precision that it needed to be effective.

"Statues," "Family Portrait"

and "Archers", all performed on wooden constructions, were short, concise sketches very humorous in mood.

The four members of the family in "Family Portrait" expressed themselves well through the creation of an exceedingly funny sketch.

The only selection which was somewhat disappointing was "Tires." The idea of using painted tires and a fluorescent light to illuminate the tires was ingenious. However, the dance in its entirety was too long and repetitious to be fully appreciated.

Two of the pieces relied on pure dance techniques rather than theatrical or vocal effects. In "Racks" three dancers, using coat racks as props, represented mannequins or models. The movement was delightful and adapted itself well to the background music of Dave Brubeck.

Patricia Catterton a guest dancer from New York, performed the second of these dances to music by Earle Brown. Her prop, in this case a costume, consisted of five different colored leotards over a basic black outfit. Using modern and avantgarde movement, she disengaged herself from the leotards and finished in all black.

The finale of the show was the exhilarating composition "Ropes." Accompanied by guitar and drums, the entire company swung, twirled and posed on five ropes suspended from the ceiling of the stage against a film background of moving ropes.



THREE STATIONARY MANNEQUINS during "Racks", "Dance In and Out." photo by kim.

## Conn-Quest 1969: In Retrospect

by Lee Marks and Katy See, Co-chairmen Conn-Quest 1969

Conn-Quest '69 attempted to focus on the individual, his total participation and his resulting reactions to experiences of media. We wanted people to simultaneously release their inhibitions and realize their creative potentials.

In order to do this we planned a "happening" which would provide an environment for involvement; seminars and workshops which would necessitate participation; performances and exhibits which would encourage active response and speakers and performers who shared and evaluated the experiences.

### Student Takeover Initiates Weekend

Conn-Quest really began on Thursday, January 30, when the fourteen committee members staged a happening in Crozier Williams snack shop during the faculty lunch. After surrounding them and locking the doors, we announced that the school had been liberated and they had been relieved of their duties until further notice. After a brief but intense occupation of the building, we returned it to them and left in silent disdain. Meanwhile, the faithful employees of Cro alerted the Pinkerton men of the student takeover. After our departure, they arrived at Crozier to rescue the faculty and administration and were greeted with relief and applause.

### Happening

Friday night's happening which was staged by William Burdick and students drew mixed reactions. However, the important thing was that people did definitely and strongly react to the multi-media environment. Many people were unaware that a happening can be a staged environment which provides the tools for spontaneous individual happenings.

Saturday morning's workshops were designed for people to examine in greater depth a single facet of our new arts. They included theatre, dance, junk sculpture, multi-media workshops, seminars in sound environments, art and the Black revolution, new films, and the two exhibits: Jean Du Puy's orchestrated heart beat piece and Fred Endrich's light sculpture.

### Pillory Theatre Kerr and Dance

The afternoon performance of RUNESGLEE by the Pillory Theatre, the speech by Walter Kerr and the colloquium focused upon new experiments in theatre.

Despite a lack of time, people were provoked to begin their own evaluations of their experiences.

The dance performance by the Conn-Wesleyan experimental dance group with its integration of various media was an excellent conclusion to the day.

### Guerilla Theatre

Sunday morning's guerrilla theatre and brunch, a spontaneous focus on the here and now via lights, sounds and dance, provoked much reaction and betrayed many inhibitions.

Despite technical difficulties and the delay of the Open Theatre, we feel that with its open-ended format and clear explanation of method, it was an excellent conclusion of Conn-Quest.

### Student Response Poor

Our major disappointment in Conn-Quest was the weak attendance of Connecticut College faculty and students. It is unfortunate that many considered it a risk to participate in this physically and emotionally involving experience. Perhaps our timing was poor; nevertheless, the lack of response on this campus was incredible.

Conn-Quest '69 did not allow enough time for evaluation and discussion; however, a basic premise of Conn-Quest is that there are no solid answers to the issues raised. "The Media Zoo" answered many questions and provoked many more. Herein lies its purpose and its success.



"ROPE", the exhilarating conclusion of "Dance In and Out." photo by kim.

## "Happening" Unleashes Weekend's Spontaneity

Opening Conn-Quest '69's "Media Zoo," the "Happening" heralded the spontaneity which was to typify the entire weekend.

The "happening" began when a blonde Miss Cupcake was rolled in on a decorated cart. She wore a plastic smock with cupcakes attached to it, and participants iced Miss Cupcake with their hands.

On the other side of the studio, two male participants found a set of drums and began to play them, while others danced to the beat or reacted spontaneously.

Off in the corner, two people picked up a third by her arms and legs and swung her back and forth.

Then, a homemade dance movie was shown on a canvas tent-shaped screen. Some students watched, while others made a human pyramid in the dark.

As the lights went on, a bikini-clad girl entered, and lay down on a huge sheet of paper and a boy started to trace around her body with a piece of charcoal.

Then, other people started to

lie down, and more chalk was passed around, and soon people started to tie them all up in red yarn.

While this was going on, people started to create a make-believe sacrificial burnt offering, composed of about seven people whom they had put under shredded newspaper.

Next, a huge, abstract mushroom cloud was lowered from the ceiling.

By this point, the crowd of people had thinned, so that things happened more easily.

Joan Krizack, who was on the planning committee and took part in the "happening" commented, "When you're at a happening, you're not supposed to be thinking 'Well, I'll do this and it'll be groovy'."

"It's got to be spontaneous involvement, not forced involvement."

"I saw lots of people who were involved, but I got the feeling that their involvement came out of the desire to be a part of the 'happening'."

"They forced their reactions, rather than having their reactions emanate from their inner feeling," Joan concluded.





NEWS NOTES

Take note! As a result of the merger of the New Haven and Pennsylvania Railroads, many of the late evening trains from New Haven, Boston and New York have been cancelled.

\* \* \*

New student government proposals call for extended curfews and the issuance of dormitory keys to students. The proposal for a late curfew would allow a student to sign out on an extended curfew sheet and return anytime before 7:00 a.m.

Student government has also proposed that dormitory keys be issued to seniors, juniors, sophomores and second-semester freshmen. No student would be allowed to lend a key to another student, reproduce a key, or give a key to anyone not a student at Connecticut College.

During the spring of 1969 the Peace Corps will train 1,465 Volunteers for service in 25 of the 59 nations where Volunteers now work. Volunteers are needed to work in 55 programs in agriculture, education, health, cooperatives and community development. Students interested in the Peace Corps may contact George Loguvm, 1380 Asylum Street, Hartford, Conn. 06105

\* \* \*

Epidemics of measles and smallpox are now raging in Biafra. Experts predict that 80% of the

nation's children, weakened by malnutrition, hunger, and disease, will die in the epidemics. UNICEF urgently needs funds for vaccines and vaccination equipment. One cent will buy one dose of smallpox vaccine. Send your contribution to UNICEF, care of United Nations, New York 10017

\* \* \*

The National Poetry Press has announced its Spring Competition for students interested in having their work published in the College Student's Poetry Anthology. Any college student is eligible for the competition. There is no limitation as to form or length. Manuscripts should be sent to: National Poetry Press, 3210 Selby Avenue, Los Angeles, Calif.

\* \* \*

Could you handle a brake failure? Flat Tire? The Y.W.C.A. of New London, in cooperation with Butler Chevrolet, now offers a six week course in "Powder Puff Mechanics". The course will start Wed., Feb. 12, at 7:30 p.m. at the Y.W.C.A. Fee for the course will be two dollars.

\* \* \*

On Wednesday, Feb. 19, there will be an open forum on Vietnam in the Student Lounge of Crozier-Williams. A group of Conn students who attended the anti-war

mobilization in Washington, D.C. sponsored by the Clergy and Laymen Concerned about Vietnam, will be present.

The forum is sponsored by Rev. J. Barrie Shepherd.

Community

(Continued from Page 1, Col. 5)

is being planned to consider problems such as unemployment, mental illness, and juvenile delinquency.

To administer the new program, a Director of Community Affairs is expected to be named shortly by the college. A volunteer Advisory Board representing college and community will be organized to help guide the experiment.

Awarded Grants

The State of Connecticut's Commission on Aid to Higher Education has already awarded the program a grant of \$10,380. The Frank Loomis Palmer Fund has donated \$10,000.

Another function of the new office will be to coordinate existing forms of college involvement and to encourage the initiation of new volunteer enterprises.

Public agencies will receive the results of community studies conducted by college faculty and students.



NOTED PIANIST JEAN CASADESUS during his performance in Palmer on Tuesday, February 4. photo by kim.

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