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## 'The Club' to Sponsor Hecht In Sunday Afternoon Reading

The best way to top off the Princeton-Yale game this weekend would be to go to the Sunday afternoon poetry reading at Connecticut College. Anthony Hecht, poet in residence at Bard College and author of "A Summoning of Stones," will read from his poetry in the Palmer Library at four o'clock.

Mr. Hecht, who is the second poet to read here at Connecticut College this academic year, is the first to make the rounds of colleges—Bowdoin, Wesleyan University, Trinity, Williams, and Connecticut, among others—under the auspices of the New England Poetry Circuit.

Since *A Summoning of Stones*, which contains his most anthologized poem (and according to some, his most perfect) "Samuel Sewall," Mr. Hecht has published poems in *The New Yorker*, *Poetry*, and *The Nation*.

In this last mentioned magazine, readers will find his poem "More Light! More Light!" which treats of a medieval execution in the Tower and moves to the more tragic deaths of countless non-Aryans in World War II, thus symbolizing that persecution is inhuman no matter what the circumstances.

In "A Hill" Mr. Hecht describes a vision—"It was nothing at all like Dante's, or the visions of saints, and perhaps not a vision at all"—which appeared suddenly, during his stay in Italy and transformed the Palace Farnese and its "warm, sunlit piazza" into a "hill, mud-colored and bare. It was very cold." He hears something which he takes to be a rifle shot and then, "the soft and papery crash" of branches falling into the snow. This transformation lasted several moments, he relates, and then he is "restored to the sunlight and (his) friends." "But," he says

... for more than a week I was scared by the plain bitterness of what I had seen. All this happened about ten years ago,

And it hasn't troubled me since, but at last today, I remembered that hill; it lies just to the left Of the road north of Poughkeepsie, and, as a boy, I stood before it for hours in winter time.

Mr. Hecht's reading this Sunday at 4:00 is sponsored by "The Club." Mr. William Meredith will introduce Mr. Hecht. There is no charge for admission.

## Rabbi M. Shapiro To Discuss Morals Of College Students

On Wednesday evening, November 18, Rabbi Morris Shapiro will discuss "Campus Morality—an Honest Appraisal" at 7:00 p.m. in the chapel library.

Rabbi Shapiro received his B.A. from Yale University in 1944 and was ordained at the Jewish Institute of Religion in 1948.

He has occupied pulpits in Jackson, Michigan; Lock Haven, Pennsylvania; Cleveland, Mississippi; Pittsburgh, Pennsylvania and Rome, Georgia. In all these communities he has been an active worker in civic affairs. The rabbi is now spiritual leader of Temple Israel in Waterbury, Connecticut.

Rabbi Shapiro lectures on college campuses under the auspices of the Jewish Chautauqua Society, an organization which aims to create better understanding of Jews and Judaism through education. The Jewish Student Fellowship extends an open invitation to hear Rabbi Shapiro speak on a topic pertinent to all students.

## Union's Glee Club To Sing with Choir At Vesper Service

On Sunday, November 15, the Glee Club of Union College, Schenectady, New York, will join the Connecticut College Choir for a musical Vesper service. The program, which is open to the public, will be held in Harkness Chapel at 7 p.m.

Both choruses will join together to perform Poulenc's *Gloria*. Mrs. Adele Burnham of the Connecticut College Department of Music will be the soprano soloist. She will be making her initial appearance at the College since joining the faculty this year. Accompanists will be Miss Zosia Jacynowicz, pianist, and Mr. James Armstrong, organist, both of the department of music.

In addition to the *Gloria*, each group will also perform individually. The Glee Club, under the direction of Mr. Hugh Wilson, will select their numbers from the Renaissance and Baroque periods. The Choir's selections will be from the Romantic and Contemporary Repertoire. The latter will include *Ideas* from Albert Camus' *Actuelles*, a piece especially written for the choir by Miss Martha Alter, chairman of the department of music.

Saturday evening the Glee Club will be the dinner guests of the Choir at the Harris Refectory. An informal reception in the Main Lounge of Crozier-Williams is planned for later in the evening.

## Three Departments Institute Programs For Language Work

The following is the concluding article concerning the newly instituted honors program:

### English

In the English department, eleven students are considering topics ranging from Milton to Yeats and including the novel and drama. Most of them are working on projects connected with one of the advanced courses in the department with an instructor who specializes in that field. The instructor serves as the student's advisor, but she also is in contact with the professor who teaches the course.

An alternative plan for the honors program allows students to work on a topic not directly covered by one of the department's courses. In either case, a student can choose to turn in a paper at

See Honors Program Page 2

## Authority on Colonial America To deliver Memorial Lecture



Dr. Carl Bridenbaugh

Dr. Carl Bridenbaugh, an authority on the colonial period in American history, will deliver the twenty-first annual Henry Wells Lawrence Memorial Lecture next Wednesday at 7:30 p.m. in Palmer Auditorium.

Dr. Bridenbaugh, who is University Professor and professor of history at Brown University, will speak on "Our Ancestors: The People of England, 1590-1640."

In 1945, Dr. Bridenbaugh organized the Institute of Early American History and Culture in Williamsburg, Virginia and became its first director.

The author of many well known books, Dr. Bridenbaugh's best known works are *Cities in the Wilderness* (1938), which won him the Justin Windsor Prize, and *Cities in Revolt* (1955), which won him the Commonwealth Club medal and prizes from the Society of Colonial Wars and the Society of Colonial Dames—both of New York. His most recent book is *Mitre and Sceptre* (1962).

He is a graduate of Dartmouth, with M.A. and Ph.D. degrees from Harvard. Before joining the faculty at Brown, Dr. Bridenbaugh taught at M.I.T.

The Henry Wells Lawrence Memorial Lectureship was established at Connecticut College in 1944 to honor the late Professor Lawrence, for 22 years chairman of the College's department of history and government. Each fall it brings to the campus an eminent speaker in the broad field of history.

## Blue and Yellow Dilemma - - -

Blue Cab and Yellow Cab, the two major taxi companies in New London, have a combined fleet of 32 cabs. On the Connecticut College campus there are about 1450 girls.

It is axiomatic that getting a cab on the last day before a vacation is harder than taking a comprehensive.

Charles Curtin, owner of Blue Cab, estimates that 75 to 80 cabs would be needed to accommodate the rush for trains the morning of Thanksgiving recess. That is 2½ times the available cabs.

"The trouble is," one girl says, "you call a cab, they say one will be there, and it never comes. It happens all the time."

Both Mr. Curtin and Herman Leybovitch, owner of Yellow Cab, say that the delays are partly the girls' fault. A girl will call a cab for eleven o'clock, and hold it until eleven-thirty, waiting for friends or getting ready herself. One cab is tied up for forty or fifty minutes, and the whole schedule is thrown off.

It is common practice on campus to call a cab for half an hour before the train comes in, in hopes that maybe the cab will arrive at the dorm before the train leaves the station. Vicious cycle?

Another complaint is the expense. "\$1.20 from here to the train station. No, thanks; I'll take a bus."

It is approximately 2.1 miles from Larrabee House to the station. The same ride costs about 95c in New York City, if not the best, at least the most famous taxi cab circus in the world. A Yale, coming from the station to Larrabee and going back, noted that it was \$1.35 coming, \$1.20 going. On the trip to the station, he had the driver check the exact dis-

See Taxis—Page 2

## 'Monster Mixer' Exemplifies College's Revised Atmosphere

The "Monster Mixer," kickoff symbol of Connecticut College's New Social Policy, was an enormous success, if one determines such things as success by numbers of happy faces. Crozier Williams and its staff played host to hundreds of boys from nearby men's colleges, particularly Yale and Wesleyan.

The boys were welcomed to every part of Crozier: the snack shop was filled with single men, a sight heretofore unknown; the dance floor jammed with stags of both sexes. The Pinkerton guard on duty in Crozier, rather than turning the stag men away from the center, entertained the whole gymful of couples with his own version of the monkey while attempting to discourage five coastie-crashers from providing their own, non-union entertainment.

The paid entertainment of the evening drew varying opinions: some felt that for intermission entertainment, it went on too long; others came just for the entertainment and, therefore, were delighted by the length of the performances. Judy Resnick, the headlined performer of the evening, offered a standard repertoire of popular folksongs, broken only by an occasional children's song. The South County Singers generally drew favorable comments, al-



Judy Resnick, the highlight of the intermission entertainment at Saturday's "Monster Mixer" at Crozier Williams, singing "Banua" to more than two hundred Connecticut College girls and their dates.

though their performance was quite a bit longer than expected of a supporting group.

Coinciding with the Monster Mixer was the campus movie, *A Long Day's Journey Into Night*, closely following the Eugene O'Neill play. Many of the invited college men first took in the movie, and then went to Crozier for the mixer.

A.K.T.

## Student Representatives Attend People to People Conference

People venture to New Haven for various reasons. Several weeks ago we visited outskirts of this metropolis to attend the People-to-People Conference. We had never heard of this organization before, but equipped with pamphlets, we sallied forth to see what we could see.

Now we are two messengers of the enthusiasm created by this program. Immediately we were infected by the spontaneity and vitality generated through the "esprit de corps" of this small conference. We thought that you would like to help us enliven the Connecticut College campus with this spirit.

J. Morgan Swope, director of the International Office at Yale, spoke of the fantastic challenge that will be presented to us during the next ten years by the increasing international exchange of students. This organization of People-to-People gives us the opportunity

to get out of the periphery and to share common experiences with students of different cultures.

What would a People-to-People Club mean for Connecticut College? It would provide a better focus and organization of all foreign activities on campus. The beauty of this club is that its potential is limited only by our imagination. We can do anything from arranging a folk festival or a tasting party to selecting girls to participate in the People-to-People Student Ambassador Program abroad.

What People-to-People could mean to us depends on the individual. Vast areas of experience are opened up for both foreign and American students on campus. People-to-People offers a springboard into a new direction for creative experiences. It is up to you to meet the challenge.

Pam Bycroft  
Peggy Huddleston



# Conn Censu

Established 1916

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## Editorial . . .

Pre Ski was a ball. Modern dance was a creative release. We didn't even mind taking fundies. Mens sana, corpore sano: we're all for it. But in the interest of the mens sana something should be done about the physical education requirement.

We would like to know why the gym department has such a unique claim on our time and energies. We would like to know why one department can dictate inflexible rules of dress and attendance while other departments allow a reasonable amount of personal freedom. If a girl thinks she has a valid excuse for not putting in an appearance at an academic class, she cuts it. If she has a valid excuse for not going to gym, she goes to gym. Either she goes or she looks forward to taking gym in her senior year. She goes because she won't get her B.A. if she doesn't. If a girl spends two weeks flat on her back in the infirmary, she can expect extensions on her papers, cooperation and extra help from her professors. She can also expect to spend her Friday afternoons making up gym classes. If she prefers to, she can take gym four times a week the next semester. If a girl takes her junior year abroad, she can come back to Connecticut and get that third year of gym in her senior year. And heaven help her if a year of climbing the Acropolis or skiing in the Alps has made her forget the absolute necessity of clean white socks. It is getting ridiculous. There was the girl who commuted from New Haven three days a week. The gym department chose not to schedule gym classes for her on those days. She had to take gym in summer school. Her husband didn't think it was funny either.

The time has come to reason together. We assume a little responsibility for ourselves in every other area of college living. Is there any reason why the same trust in our maturity couldn't be extended to matters of physical education? The present inflexible enforcement of the requirement can only breed antagonism.

We question the necessity, or the desirability, of a three year gym requirement. We expect to be required to take a number of courses we might not elect to take. We don't expect to have to take courses in which we have little interest or ability for three years. If a girl has no aptitude for English, she can rest secure in the knowledge that under no circumstances will she have to walk into another English class when her three semesters are up. Yet it could be argued that a command of the English language is no less vital than a command of a tennis racquet or bowling ball. There is the element of choice. If a girl chooses she may take courses in math or science or English or any other course beyond the required introductory course. The gym department offers us a choice too—in our senior year!

Our purpose is not to stir up an issue. The issue is there. The problem belongs to everyone, and we have reason to believe that almost everyone considers the three year, unreasonably rigid, physical education requirement a problem. Now let us see what can be done. This college has shown itself responsive to constructive student opinion, and willing to make changes where changes are needed. We're suggesting that a change is needed now.

J.L.M.

## Honors Program

(Continued from Page One)

the end of the program, or she may, after discussing special reading assignments with her consultant, submit a critical bibliography and short report. These projects may continue during the entire academic year and may even lead into the senior-year honors study.

### Classes

Two juniors are doing independent reading related to courses of study this year. The reading will provide a background for specialized study later on.

### French and Italian

The Junior honors program in the Department of French and Italian is a progressive plan for preparation for independent senior

honors. The program is detached from the regular course in which the student meets with an instructor three times a week. Rather the student works more on her own.

The first semester is devoted to work on an honors paper, related to one of the courses in which the student is enrolled. If she shows "honors potential," she may be permitted second semester to write a paper which must be abstracted from her readings of one or more creative works and from a series of discussions in which various members of the department and the honors candidates participate.

After these two experiences the student can work more or less completely independently during her senior year.

## Taxis

(Continued from Page One)

Conn. College is an artificial market: one route, two or three peak times. Many cabbies seem to prefer taking sailors to the sub base for two dollars plus, over taking Conn girls to Conn for \$1.20 plus the added bonus of unloading six pieces of luggage. Girls often have to wait at the station for cabs, late at night, while the sailors get cabs right away. Mr. Curtin says that he is sending his night dispatcher to the station to meet the midnight train on Sundays to see that the girls get cabs. The day dispatcher at Blue Cab made the comment that the cab drivers don't like driving six girls to six different dorms and unloading their luggage, all for \$1.20.

"So they want we should take a bus?" says a junior.

A senior suggests that one way of relieving the situation is to organize cab pools and be systematic about it. Also, anyone taking a cab to the airport should inform

the dispatcher when she calls for the cab, so that the dispatcher knows that that cab will be out for a longer period of time.

Mr. Curtin talked mainly about train-to-campus; Mr. Leybovitch talked about campus-to-train. Yellow Cab has cards advertising its service in every out-going phone booth on campus. Yellow Cab gets the "telephone business." Blue Cab gets the "street business."

Cab drivers are a breed unto themselves. A girl gets into a cab and before she arrives at the train station she knows all about the cabbie's weekend in Boston. The drivers aren't always friendly, however.

Most Conn girls like the service from the cab companies. High rates or not, it's comforting to get off the train at eleven p.m. and have somebody know without asking where you're from. According to Mr. Leybovitch, the cab companies like the Conn girls. "The girls are very good," he says. He even repeats it. "The girls are very good."

## Letter to Editor

To the Editor:

Unfortunately the Dance Group's and Conn Censu's enthusiasm for Pauline Koner was not contagious.

Her lecture-performance, "designed to enlighten the non-dancing public," was superb.

Peggy Huddleston '65

## Topic of Candor

The inconveniences and disadvantages of communal dorm-college living are legion and therefore legendary. The worst, however, is the incredible lack of privacy. Those who build colleges do not usually have the understanding and certainly not the funds to provide secret places for the individual to escape the necessarily regulated living conditions and tensions of college life. But a single voice in the wilderness of ninety-twelves cries out for solitude.

A white-walled ascetic's cell should provide the perfect atmosphere for pure contemplation; but the lacking ingredient is absolute quiet. The cacophony of the machine age we live in violates even the single dormitory room; even natural, living noises—footsteps, talk—penetrate these walls. There is no quiet place in the dormitory.

Likewise, there is no privacy in the dormitory. If the quiet of a single room is constantly disrupted by outside noises, so the sounds from within flood the corridors and the neighboring rooms.

There is no place to cry at Connecticut College.

There is no place to think alone at Connecticut College. The woods are lovely, dark and deep—but they too must be regulated by the artificial society of ours to protect ourselves. They are not safe, especially for a single girl who needs to be alone.

The chapel is too large and too uncomfortable for this kind of privacy; the meditation room is too distracting in its ugliness.

Even at night, a single girl who throws herself down on the li-

brary mall to think will be interrupted by worried passers-by who do not feel, at that moment, the urge for aloneness themselves.

There is no place at Connecticut to hold the most beloved person of all tightly in a moment of fear or love. There is no way to explain to the Pinkerton man that the desire to be alone does not imply sexual immorality. There is no official recognition of the human need for private communication with the only source of understanding a girl might have.

A girl of nineteen needs quiet, not just sometimes, but daily. She should be able to lock not just her door from the inside, but herself away from the others for a few minutes. This is not possible in the dormitory.

She ought to be able to walk alone at night, looking upward to the stars—this is not possible in our society.

She ought to be allowed to lock her personal effects from the prying eyes and fingers of her neighbors and her superiors. This is not possible at Connecticut College. This could be remedied, and should be. Even if the college cannot, financially, provide privacy for her soul and self, it should provide a chance for privacy for her outward representations of that soul and self—her property. She should be allowed to lock the door to her room from the outside as well as from the inside.

A girl away from home for the first truly-extended period in her life begins to understand the meaning of the word "mine." But this understanding should be encouraged, not made nearly impossible. She must be allowed, in the name of future sanity, to develop a healthy understanding of the meaning of her soul, her self, her effects. She must be encouraged in the concept of "mine" in order to know who and why she is.

And any college which could say that its graduates understood this would be the finest college in the world.

Life was becoming extremely difficult for me; people would tell me I seemed to have no goals. And everyone would laugh. Intense pressures built up in me as I tried to be strong-willed and to take all in stride.

But soon I found I had no one to talk with about important things. I was very lonely. And I felt myself weakening to the necessities of companionship, compassion, and a place in the world.

If I held back any longer, life would have no meaning, for I was alone.

There was no laughter in my throat, no giddiness in my head, no love in my heart. . . .

But I saw the way! It came to me as a sign in the night.

I kicked off my saddle-shoes, and pulled off my ankle socks;

I unbuckled my cinch-belt and slipped out of my full skirt and satin blouse; I took the bow out of my hair and straightened out my kinky locks; I took the pearls off my neck and wiped off the red lipstick and rouge.

I presented myself naked to the world and grabbed a long needle.

And with passion burning out my faculties of reason, I jabbed myself twice and walked out into the bright sunshine, dangling my long ear-rings among my friends.

S.D.F.



Beep Beep

## Senior Melodrama

A group of histrionically talented seniors presented a sparkling "old-fashioned melodrama," *He Ain't Done Right* by Nell, on Thursday evening in Palmer Auditorium.

The play is a parody of a familiar plot: the hero, Jack Logan, his sweetheart, Nell Perkins, and her "dear Granny," are the innocent victims of the black-hearted villain, Hilton Hays. The humor of the melodrama depends on the ability of the actors (in this case, actresses) to create an appropriately maudlin, theatrical effect.

This the girls brought off beautifully; Katy Garcia proved a competent director, although the actresses occasionally exhibited some awkwardness in the mechanics of acting.

Ann Brauer was excellent as the whining, gossiping Granny Perkins, as was Katie Colson in the role of the gullible heroine, Nell Perkins. In most scenes, Sandy Hollands displayed appropriate verve in her villain role. Beth Parsons, as the hero, showed perception and ability in the "tender" scenes with the heroine but was somewhat awkward in her confrontations with the villain.

The role of Lolly Wilkins, Vera Carleton, and Burkett Carleton were played rather effectively by Chris Metcalfe, Carol Murray, and Betsy Reid. Joanie Havens was the prompter.



DEAR MOM,  
 Well, I'm back  
 in the swing of things. . . .



Thursday, November 12, 1964

Consensus

## Modern Novelist, Jeremy Larner, Wins \$10,000 Delta Prize for Drive He Said

**Drive, He Said**, a new, \$10,000 prize-winning novel by Jeremy Larner, is supposed to be "a mocking, violent, fantastical satire." Mocking, violent, fantastical it is. Satire it is not.

Many modern novels are loosely written; **Drive, He Said** is disjointed. Mr. Larner attempts to show two modern college boys trying to understand the aimlessly backbiting, futureless world of today. Through the timeless sequences of the short novel, the boys wander, run, fight, and wallow through the "real" college world (of basketball games), through a dope fantasy world, and through totally impossible affairs which could not honestly be called love affairs, but passion affairs. There is no real continuity through these worlds. The characters, who in a good novel would provide a thread of continuity, seem as unconnected in their individual emotional components as are the situations themselves.

Mr. Larner has tried to combine, in two hundred pages, too many worlds. If he had wanted to merely portray the sick mind of totally unadjusted and unadjustable youth tortured by his misconceptions of reality, he might have left the job to the real master, J. D. Salinger; if he had wanted to show the fantasies of the drugged mind, he might have considered the example of Coleridge; if he wanted to write closely detailed descriptions of basketball games and locker-room traditions, he might have become the heir of the author of **Rootie KaZootie**. As it is, he tried to do all these things, and failed in the process.

## Touring Choir Sings Variety Of Selections

The celebrated Columbus Boy-Choir charmed a sizable audience in Palmer Auditorium Tuesday evening as part of the Connecticut College artist series.

The youth and zest of the 27-member touring choir combined with the variety of the program to enhance the exhibition of vocal talent and group harmony.

The program began with "Pueri Hebraeorum," an antiphonal composition by Randall Thompson, and continued with Versi's "Laudi alla vergine Maria" and "Ascendit Deus," a polyphonal arrangement of Palestrina.

The second part featured "Missa Brevis in D, Opus 63" by Benjamin Britten, and a piano solo, "Three Etudes of Chopin," by Mr. Donald Bryant, musical director of the choir. The precision and confidence which marked the playing of these compositions brought thunderous demand for an encore.

The program moved from its classical tone in an amusing and colorful presentation of a comic opera in one act, written by Mozart in his boyhood. The 30 young choristers attired in period costumes were a delight to behold. The choir exhibited its varied skills in dance arrangements (the quadrille among others) and talented performances by the three youngsters taking lead parts. Some very professional "hamming" on the part of the boys playing both male and female parts delighted the listeners.

The ending selections were notable for their general appeal. The Negro spirituals and folk songs were well arranged and pleasing to hear, and the listener was impressed by the sensitivity of the choir to the feeling of the music.

The opportunity for criticism and occasion for praise have the same root. If a weakness of the group could be cited, it would be the fact that the singers are young boys, and 27 voices in Palmer auditorium cannot have the force of an adult performance. But their freshness made the group's appearance angelic, and the general effect thoroughly enjoyable to hear.

The writers who awarded Mr. Larner the \$10,000 Delta prize have also failed, though they did not fail themselves, as Mr. Larner did, but failed the public. Mary McCarthy, of all writers, should have recognized that the portrayals, in **Drive, He Said**, of faculty and students do not even approach her own masterful recreations in **The Groves of Academe** and **The Group**. Through her works, and others as well, the college-novel has nearly been pressed to its limits; of course there is room for another, but **Drive, He Said** is not worthy of a place on the bookshelf next to Miss McCarthy, even when arranged in alphabetical order.

Perhaps Mr. Walter van Tilburg Clark did find this new novel "gigantically laughable." The attempt seems more pitiable than laughable. The incidents within the book, such as the suicide of Gabriel who, seated on a Convocation-Day Float, idly puts out his cigarette in the highly flammable paper body and lets himself be exploded into the nothingness from which he came, could not be labeled "symbolic," or "satirical" but merely "awful."

Perhaps these authors think Mr. Larner's work is indicative of the novels of the future. Perhaps. But aren't these authors themselves the authors of the future? Do they not have enough confidence in their own writing to hope that it will be perpetuated? To award Mr. Larner such a lucrative prize seems to deny the very value of their own strivings.

Perhaps the book could be considered "surrealism" in the world of literature, but even here Mr. Larner could have considered the master, Salvador Dali, who, after all, only presented surrealism after mastering the techniques of realism and produced a finely ex-

See **Drive He Said** Page 4

## Movie Version Of O'Neill Play Provides Treat

Eugene O'Neill's **A Long Day's Journey Into Night** as a movie is certainly a shorter night's journey, but equally effective as the endlessly long play version. It is the portrayal of the disintegration of a family—the collapse of the family respect and honor within twelve hours.

The story is set, apparently, in New London, where Eugene O'Neill's family had a summer cottage very like the one in the play. O'Neill's father, like James Tyrone, was also a Shakespearean actor. Whether his mother had the same problems as Mrs. Tyrone is left open to speculation.

The mother, who shows the first signs of the disintegration, is a dope fiend played by Kathryn Hepburn. For those who did not know the play, the first forty-five minutes of her performance may have seemed overblown, but for those who were familiar with the details of the O'Neill play, her performance was horrifyingly realistic.

Mr. Tyrone was played, not by a handsome man as the script might indicate, but by a convincing actor's actor. His performance, too, was totally plausible, totally effective.

The son who appears to be Eugene O'Neill is sensitive, physically weak and consumptive. He has not only the makings of the poet, but the art of the poet—Eugene O'Neill—within him.

The fine performances, the shortened length, and the heightened tension of the play might exceed even Eugene O'Neill's fondest dreams. For those who have seen the play as well as the movie version, there could be no disappointment; for those who discovered **A Long Day's Journey Into Night** last Saturday, they may rest assured that there is no finer version.

A.K.T.

## Mr. Buckley Traces Progress Idea of Past Four Centuries

"Nothing recedes like progress," cries the ironic voice of e.e. cummings, but in the 17th century, progress was a new and exciting concept. In a lecture crammed with ideas and dramatic quotations, Mr. James Buckley charted the idea of progress through the last four centuries.

Classical Greece, medieval, and Renaissance Europe were all too concerned with the present and the past to worry about progress and the future. The concept of progress appeared in a rudimentary stage in the 17th century in a sporadic dispute among men of letters in England and France, known as the quarrel of Ancients and Moderns.

The spirit of the 18th-century Enlightenment was drawn from the scientific and intellectual revolution of the 17th century, and the idea of progress became more explicit. Never was there an age so skeptical toward tradition, so confident in the powers of human reason and of silence, and so deeply imbued with the sense of civilization's advance. Joseph Priestley, an English chemist and non-conformist minister, had complete trust that progress would result from man's infinite reason. Richard Price called for moral improvement along with material gain. Adam Smith discredited the economic policies of the past and asserted the worth of individual freedom and "natural rights."

With the Industrial Revolution bringing tremendous material advances, the idea of progress was a primary dogma of the 19th century. Social reforms resulted from and enhanced this progressive ideal. From the time of the Fair in 1851 to the 1853 depression, England was filled with optimism. In his **History of England**, Macaulay depicted England as the highest example of a progressive society, and he expressed absolute faith in the immediate perfection

of society.

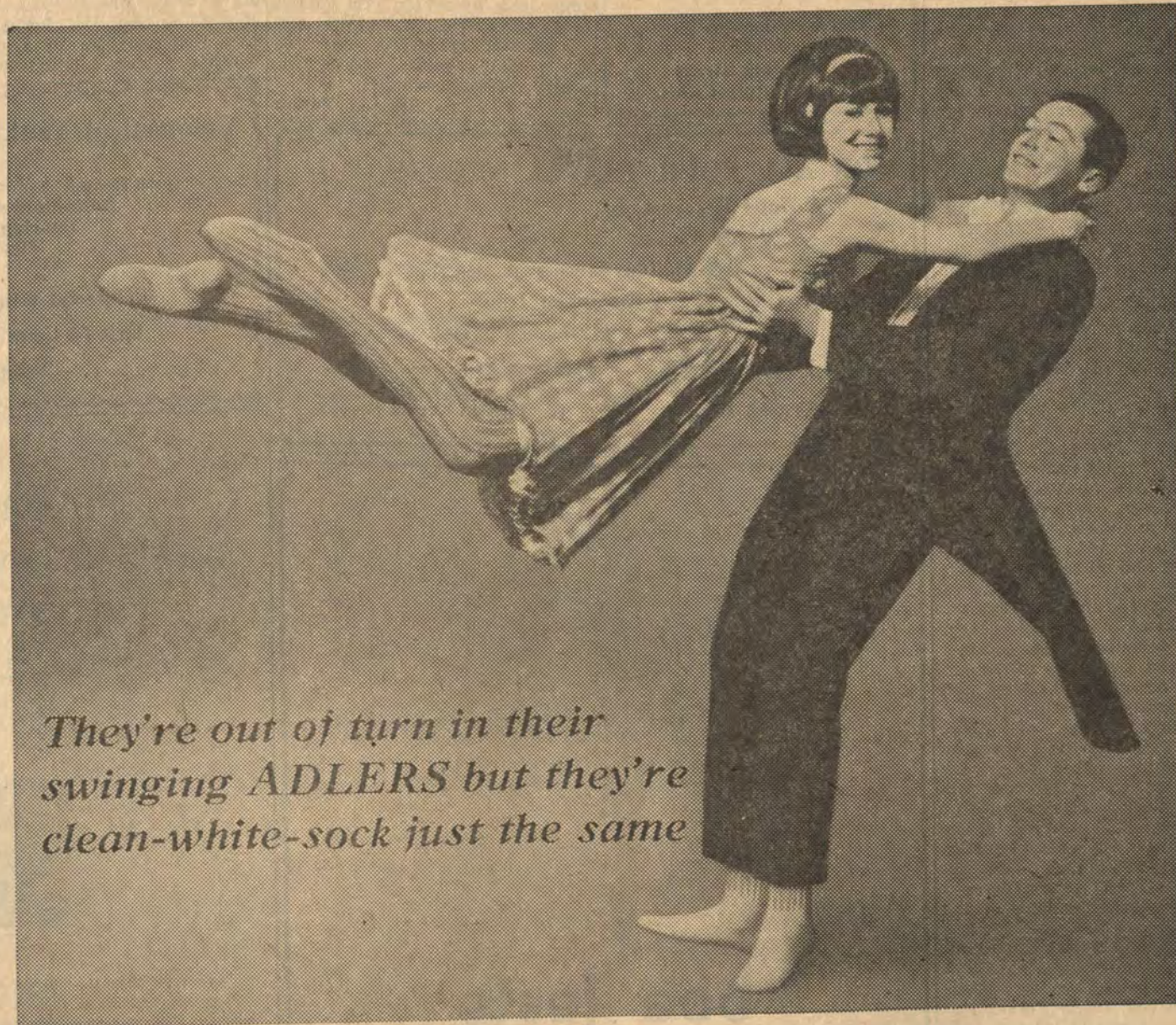
Herbert Spencer is often cited as the great exponent of Victorian optimism. In **Social Statics**, published in 1851, he described progress as "not an accident but a necessity." But it should also be noted that Spencer was affected by the pessimism which occasionally clouded the Victorian confidence. Evolution, he thought, would be followed by dissolution, and individualism would come only after an era of socialism and war.

Darwin's **Origin of Species** appeared in 1859. His doctrine of the survival of the fittest implied the view that the world was moving toward perfection. But this type of progress was too amoral for many to accept.

As the century progressed it became increasingly evident that social progress was not keeping pace with science. Victorian poets looked at progress in an even less favorable light than had the Romantics: Carlyle deplored unbridled industrialism; Ruskin looked at urban squalor as the outward manifestation of society's inner malady; Swinburne went back to exalting the ancients.

The Catholic Church was the most successful religion in protecting its "members from the disintegrating effects of the age. In 1864 Pius IX wrote his **Syllabus of Errors** explicitly warning all Catholics against anything that went under the name of "Progress."

In the 20th century the idea of progress has become seriously tainted. Julian Huxley expresses the prevailing attitude when he says that while change is inevitable, progress is only possible. Mr. Smyser suggests that the present-day optimist can be defined as someone who believes the future uncertain.



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## Irene Nye, Former Professor, Dean, to Celebrate 90th Year

To reach the impressive age of 90 is a remarkable feat for anyone to achieve. When a pioneer in women's education celebrates her 90th birthday, the occasion is doubly worthy of mention.

Dr. Irene Nye, one of the original members of the faculty at Connecticut College and its dean for 23 years, will join the ranks of other notables in their nineties Thursday, November 12, in Oklahoma City.

Miss Nye was first summoned to Connecticut from Topeka, Kansas, in 1915 by the College's first president, Frederick H. Sykes. Dr. Sykes was interested in gathering together a talented group of faculty members who would help launch the new college under a bracing academic breeze in the old whaling town of New London.

Miss Nye shared President Sykes' inspiring conception of Connecticut College's becoming in time "the most beautiful and spacious, the widest in scope of instruction, and the most steadfast in faith in woman and her abilities, so far founded on the earth." Both worked unceasingly toward this goal.

From the beginning, she agitated for a richly varied curriculum and for the highest academic achievement from top-flight faculty and unqualifiedly recommended students. Although her own field was classics, she was not averse to the teaching of vocational subjects such as home economics, physical education and secretarial studies.

She was an early champion for the practice of true democracy in campus life and did much to encourage student government in all but matters purely academic, about which she was intensely concerned.

Her correspondence was prolific and vast in its scope of interest. One minute she would eloquently voice her feelings on administrative matters. Another time she would be concerned with the level of teaching and specific teaching personalities. Practical matters also came under her notice and she would make suggestions, offer criticisms, and request changes in dormitory management and procedure. Very little eluded her eye. Nothing was too large or too small to escape comment.

Although she retired from Connecticut after serving on its faculty for 25 years—first as assistant professor of Greek and Latin, then as full professor in 1916, and finally as dean of the faculty from 1917 to 1940—she still maintains contact with the College.

Miss Alice Ramsay, director of personnel, and Mrs. Paul F. Laubenstein, wife of the professor emeritus of religion, report that Miss Nye at 90 is in excellent health, that she is an enthusiastic gardener and frequently visits relatives and friends near her home.

Miss Ramsay, an early graduate of the College, fondly remembers Miss Nye as having "a spirit like a flag! She insisted on the highest standards and made us want to achieve the best within ourselves. . . . The College enjoys its present high academic reputation in large measure because of her constant emphasis on excellence in the curriculum offerings and on the part of the faculty and students."

An early edition of *Koine* stated: ". . . Miss Nye seems to have an aura of that 'all is now well' feeling. No matter how difficult a situation, academically or morally, you find yourself in, she meets you with a sense of justice and a sense of humor. . . . In fact, we have secretly nominated our Dean for Vice-President of the Universe!"

When Miss Nye's retirement was announced by President Blunt and the trustees, many letters were received from Connecticut College alumnae, distressed that she would no longer be at the Col-

lege. As one graduate phrased it: "She is part of the institution—a part that cannot be filled."

Another wrote to say: "As you know, there has never been anyone more devoted to the College than Dean Nye. Her advice and counsel to the students during the early years of Student Government were exceedingly valuable to those early classes. In talking to the younger alumnae I find the same feeling exists toward Dean Nye as existed with us. . . . She is a part of Connecticut College."

To possess a college education was the exception rather than the rule in 1895 when Miss Nye received her B.A. from Washburn College in Topeka, Kansas. Even fewer women received advanced degrees at that time. Miss Nye received a Ph.D. in classics from Yale University in 1911.

To be chosen to serve on the faculty of a new college in 1915, which was highly selective in forming the nucleus of its teaching body, was a great honor for a young woman. Miss Irene Nye was fully conscious of this honor and of her great responsibility as one of Connecticut's original policy-makers. All who came in contact with her hold her in lasting esteem and affection. She was a perfect example of an administrator wearing a velvet glove on an iron hand.

### CinemaScoop

At the Capitol, **Roust About**, Elvis Presley, Barbara Stanwyck, Joan Freeman; co-feature, **Stage to Thunder Rock**, Barry Sullivan. Starts Wednesday, **Pajama Party**, Tommy Kirk, Annette Funicello.

At the Garde, two-week end held during the week before **Mad World**. Monday evening, on closed circuit television, Liston-Clay return match.

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### Drive He Said

(Continued from Page Three)

ecuted work of art, dealing with the bizarre. Mr. Larner does not seem to be able to write finely. The only indication of any real writing flair (here and even here, the word talent, or ability would be too flattering) is in his sports writing. If one is interested, he writes quite well of the inner-workings of the athlete's mind, if one is interested.

Mr. Larner has simply bitten off too big a bite for a small novel, and amazingly enough, he managed to bite off a sizable, honorable prize for it.

It is hard to see why the prize was awarded, unless one of the requirements for the award was "difference." The novel cannot be classified and therefore is certainly different from many modern novel. It strikes an unhappy medium between the dime-store pocketful of trash, and the average college lit magazine "identity-seeking" short story.

It is certainly a more mature work than the average lit magazine story yet it is certainly not indicative of a mature writer. Mr. Larner has a great deal to learn about utilizing the techniques he must have been taught at one point, he has a great deal to learn from the justifiable demand for natural, if not classical unity. He has a great deal to learn before he should dare to publish again.

The novel contains a great many elements that lead the reader to think it might be partially autobiographical. The novelist looks quite a bit like the combined descriptions of his two main characters, his own religious background is the same as theirs, the campus and student body he describes sound far more like his own college than any other. All these similarities tend to make the novel's setting a little too implausible.

Before Mr. Larner decides to impart the trials of his life to the reading public, he should settle his own values and strive to understand why the trials were presented, by whom the trials were presented, and to what end he himself worked to overcome these trials. Until he does, his work will be meaningless.

Anne K. Taylor

## Stanford Educator Evaluates Political Attitudes of Campuses

Palo Alto, Calif.—(I.P.)—Despite the Peace Corps, the Southern sit-ins, and the excitement of a Presidential campaign year, most American college students remain politically passive, a Stanford educator contends. But the small minority of so-called activists—the ones who inspire talk of a political revival on campus—have gained greater respectability among their fellow students, says Prof. Nevitt Sanford, director of the Institute of the Study of Human Problems.

"By showing tolerance for the active few, many students assuage their own prickings of conscience about not becoming active themselves," he explains. Students who, a generation ago, might have become "highly political rebels" today have become almost fervently "apolitical and asocial," Prof. Sanford adds. "Where the old version showed social concern by vehemently criticizing existing institutions within society, the new type rejects society in toto."

Several factors help explain this change. Among them:

College environment: "Here a host of requirements and exams all too often induce the undergraduate to 'think small,' to concentrate on clearing each hurdle in the academic obstacle race, rather than thinking widely and imaginatively about the world around him."

"If he resists the system, to whom can he make complaint? We professors frequently are inaccessible to the student, and even more frequently are content merely to fill the student full of professional know-how. At the same time, we decry the absence of creative enterprise among students—as if the absence weren't our fault."

Social Factors: "When a college student looks at the vast impersonal processes of our society and humbly asks himself where he can fit in, he is not simply being a conformist. Perhaps he is also being realistic. Perhaps he sees that we live in a society which organizes intelligence ever

more closely—a society where opportunities for individual initiative or for the exercise of talent on one's own terms have actually decreased.

"Modern communication and standardization . . . have had one unhappy effect on college life. We no longer get those diamond-in-the-rough who provided such joy for the teacher, those boys and girls from different traditions, backgrounds, 'unspoiled' by more effete, modern ways, but intelligent and eager, ready to shine under the teacher's hand."

"Today the boy from the lower East Side and the girl from Chestnut Level arrive with relatively the same mannerisms and material baggage; differences remain, but it has become harder and much less interesting to tell where a student comes from. . . . Today's students live in a less differentiated society; there are simply fewer patterns with which to conform."

The Cold War: "The climate of the Cold War is one of rigidity, a state in which people feel they must not move lest something snap. Students, at any rate, tend to see present arrangements in our society as likely to persist indefinitely, provided we are not all exterminated."

"One does not hear much intellectual discussion on campus for the simple reason that there is not very much to discuss. For the time being, we are in the cultural and intellectual doldrums. This I would set down as a major source of the current student lethargy. Not only are they not inspired by the scholarship in which their teachers willy-nilly participate; they are put to sleep by it."

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## Palmer Auditorium Celebrates Twenty-fifth Anniversary After Years of Distinguished Service to College Community

On Monday, October 26, the Frank Loomis Palmer Auditorium at Connecticut College was 25 years old. As the only building with a seating capacity of 1,334 persons in the New London area, it serves the unique purpose of making available numerous cultural opportunities to the College and the public.

Since 1939, the Auditorium has played host to such world renowned luminaries as Mrs. Eleanor Roosevelt, Eugene O'Neill, Jr., Frank Lloyd Wright, Cornelia Otis Skinner, Robert Frost, Ralph Bunche, and Vice President Henry A. Wallace.

In the 25 year period of its existence, the Auditorium has more than fulfilled the hopes of its three benefactors by being "a continuing benefit to college and community."

At the modest dedication program, representatives from the College and the town offered verbal tributes to the Palmer donors. Mr. William H. Reeves, whose subject was "How the Auditorium Came Into Being," spoke as one of the original trustees and treasurer of the College as well as the man who more than anyone else had been associated with the Palmer family in New London who had donated so much to the College.

Mr. Reeves told how the Palmer brothers, Elisha, Frank, George, members of the family of Edward A. Palmer, a deceased brother, and others of the family were "among the first and most generous contributors to the first appeal for college funds." Mr. Frank Palmer gave funds so that the College could buy the south tract of land. After Frank's death, George Palmer became chairman of the Board of Trustees, and through the generosity of Mr. and Mrs. George Palmer, the Palmer Library was built.

As a personal friend of the family, Mr. Reeves, whose son is currently serving as a College trustee, knew how much Virginia and Theodora Palmer wanted the name of their father, Frank,

to live on. Thus, upon the death of Virginia, under the provisions made in her will, the Frank Loomis Palmer Auditorium became a realized architectural tribute.

Also speaking at the dedication ceremony was Mr. Clement Scott, trustee of the College. In talking of the "Influence the Auditorium Should Have on New London," Mr. Scott expressed the wish that the auditorium would mean the same thing to New London as the Bushnell Memorial means to Hartford.

Charlotte Keefe, class of 1919, representing the Connecticut College alumnae, said that the faculty's aim was "to bring the College to the Community" and that the "members of the Palmer family were able to see this."

The event which provided the gala "First Night" in the new auditorium and which preceded the dedication by eight days was the opening of the Connecticut College Concert Series. John Charles Thomas was the first guest artist to try out the acoustical system. According to colorful accounts from the October, 1939, issue of the Connecticut College News, the occasion had all the glamour and glitter of an opening night on Broadway and gave the campus a wordly glow with the lavish display of velvet and furs on faculty and townspeople.

In a short welcoming address, President Katherine Blunt thanked the audience for its generous support and enthusiastic interest in the concert series and said, "As I look over this assembled group, I realize more than ever the close connection that Connecticut College has with the city of New London."

Since the dedication in 1939, three Connecticut College presidents have been inaugurated in the auditorium: Dr. Dorothy Schaffter, Dr. Rosemary Park, and Dr. Charles E. Shain, the College's sixth and current academic head.

Looking over the names of commencement speakers who have addressed Connecticut College graduating classes in the auditorium

over the last 25 years is like reading a portion of Who's Who in America. Katherine F. Lenroot, Chief of the Children's Bureau, U.S. Department of Labor, made the first commencement address in 1940. Other distinguished speakers include: Karl T. Compton, Norman Cousins, Harry Overstreet, Erwin D. Canham, George F. Kennan, Mark Van Doren, Laurence Rockefeller, Henry Steele Commager and last year's speaker, the Honorable Edith Green, Democratic representative from the State of Oregon.

Musicians continue to dominate the auditorium's list of outstanding performers. The Boston Symphony, pianist Josef Hofmann, singer Helen Traubel, violinist Albert Spalding, 'cellist Gregor Piatigorski—these and many others have appeared in concerts since 1939.

Religious leaders Rufus Jones, Paul Tillich, Reinhold Niebuhr, and Father Bernard Hubbard; noted women Vera Micheles Dean and Madame Pandit; talented actresses Blanche Yurka and Margaret Webster; illustrious speakers Waldemar Kaempffert, Arthur M. Schlesinger, Jr., Jacques Maritain, and Lewis Mumford; women's armed services representatives, during the war years from '41 to '45; Igor Sikorsky, a developer of the helicopter; W. H. Auden, poet; Josh White, folk singer—these are but a smattering of 25 years of Palmer Auditorium's varied offerings to the College and the Community.

Since 1948, the Connecticut College School of Dance and the American Dance Festival have added lustre to the Auditorium by presenting 89 premieres on its stage, nine of which were specially commissioned by Connecticut College. Such outstanding dance personalities as Martha Graham, Jose Limon, Doris Humphrey, Pauline Koner, Ruth Currier, and Lucas Hoving have performed before enthusiastic audiences from near and far.

Connecticut College is not the See Palmer Page 6

## Mrs. Vivian Guze Discusses Group Psychotherapy Method

In an extensive discussion of group psychotherapy, Mrs. Vivian Guze explained many of the problems and advantages of this clinical method. She spoke on Tuesday night in Hale laboratory before the Psychology Club.

Mrs. Guze, in her work at the Essex County New Jersey Overbrook Hospital, has had extended contact with the group method. Her remarks were for the most part based on her work with schizophrenic patients. In the capacity of chief clinical therapist she has begun work with groups of schizophrenic patients, a rather new method of therapy.

Social isolation of the patient was given as the basic reason for employing group method. The mental patient, even though he lives amidst people, is in dire need of meaningful human relationships. Group therapy, she feels, helps to fulfill the need to belong which is evident in both the normal and the abnormal.

Group therapy places the patient in a spontaneous immediate situation, one to which he must react in an active, rather than re-

flexive manner. The schizophrenic notably tends to look at the present in terms of the past. Group therapy, according to Mrs. Guze, forces the patient into the present.

Mrs. Guze works with six to eight patients, encouraging each to speak in his own manner, omitting social custom for the sake of encouraging a relaxed therapeutic atmosphere. The group forms a cohesive unit, displaying many of the aspects of a family. And in a successful group the patients will develop a feeling of loyalty and responsibility for the various members. One of the main problems in working with schizophrenics is their need for one-to-one relationships. This is partly overcome by having individual sessions with the members of the group.

This informative lecture shed new light on the practical workings of clinical psychology. Mrs. Guze's presentation clarified many aspects of group therapy work, and through her own example she conveyed the important possibilities of this method.

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### Pauline Koner's Performance Centers on Illustrated Lecture

She is sometimes tempted to think that the size of an audience at a concert hall is frequently in inverse proportion to the intrinsic interest and value of the performance material being presented. Friday night was another example of small audience response in an exceptionally brilliant performance.

The distinguished American dancer and choreographer, Pauline Koner, was making a return appearance to the place of her dance education with Doris Humphrey; Humphrey would have been proud of her former student. The audience, small as it was, sat enraptured through a beautiful and interesting experience as Pauline Koner gave a lecture on "The Art of Performing" and illustrated it in a performance of her latest work, "The Farewell."

In the brilliantly articulated lecture, Miss Koner dealt with the elements of performing—props, stage presence, style and characterization. She verbally explained the problems and solutions, explaining them with movement both humorous and intelligible. She then moved into the realm of dance as she explained and demonstrated the basic components of form, rhythm, dynamics and notation.

Because Miss Koner realizes the difficulty most people find in trying to explain a dance work to themselves, she gave a background of her dance, "The Farewell," as conception in thought and the working out of the dance movement. This adumbrated the beautiful dance of the last half of the performance, so that one followed perfectly the line of thought as well as the emotion and characterization of the movements themselves. For those who saw the performance, a critical examination of dance itself would be superfluous at this point. For those who did not attend, it would be impossible to do it justice. It is perhaps suffice to say that Miss Koner's philosophy, "Our shimmering memories we take with us, immortality, the lumin-

ous self, we leave to others," was danced with emotion, versatility and deep understanding.

"Dance is my religion," says Miss Koner, "and performing is my act of faith." It is impossible for her to give a bad performance because she uses her body as an instrument that must be tuned to its finest pitch in order to perform an act of dedication. "Every moment of creating, every moment of doing is a great adventure of seeking and of discovering." On Friday night not just one person was seeking and discovering. Hundreds of people, in watching a technically and spiritually versatile dancer, underwent an act of creative discovery in finding out what makes a performance a vital experience—a work of art.

### Girls Rotate Cooking, Cleaning In Lazrus, New Cooperative Dorm

Lazrus is one of three cooperative dormitories on campus. Completed this fall, it houses (at long last) twenty-eight students from all four classes, nine of whom have lived in cooperative dorms prior to this year.

Lazrus operates in the same fashion as the other co-ops, Vinal and Emily Abbey. Each dorm has a rotating work schedule so that every girl has a different job each week. These jobs range from cooking dinner to cleaning the living room to planning the meals for a week. The girls themselves make up the menus and submit them to the housefellow, Miss Rachel Seaward, who orders whatever food and supplies are necessary. Contrary to popular misconception, there is nothing really difficult or onerous about living in a cooperative house. Most of the jobs involve, on the average, an hour each day. This type of work program is a valuable facet of Connecticut's scholarship system.

As the newest dormitory in the cooperative triad, Lazrus has presented some unique problems. As a matter of fact, the first two or three weeks were a fight for survival. The plumbing went berserk,

### French Club Plans Christmas Soiree, Daudet Production

The French Club will dramatize the short story "Les Trois Messes Basses" by Alphonse Daudet as part of a Christmas soiree to be held during the week before Christmas vacation. The casting for the principal roles has been done, but there will be an opportunity for at least twenty more students or members of the faculty to participate in the production as French Christmas carol singers. In addition, students are needed to make sets and costumes.

The time of a first general meeting will be announced in the next Connensus, and participation will require few rehearsals. Please contact Pam Hage (Box 648) if you are interested in singing or helping in the production.

### New London Residents Enroll For Adult Education Courses

Commuting students should not be alarmed if they happen to run into their parents sitting in Crozier some night. They are not spying but rather taking an after-class break. This probably comes as a surprise to many who don't realize the expansion of Connecticut College in all fields.

The first semester offering is a History of Music course taught by Mr. Dendy and meeting on Tuesday in Holmes Hall. The second semester course, the American Presidency, will meet on Thursday and will have Mr. Jordan as instructor.

These local adults are enrolled in the evening class held on campus in conjunction with the local Board of Education. The course is open to residents of New London without charge and to neighboring adults for a slight registration fee.

The program which is under Mr. John Troland, Director of the Adult Education Division in New London, has been in existence for at least fifteen years. Its primary function is to stimulate a desire for learning and at the same time contribute to the development of well-rounded individuals. The courses in the program are set up to appeal both to those who may have dropped out of college and those who never got the opportunity for higher education.

The main attraction of the program is its casual approach to adult education. The course given is strictly a lecture course with no exams or marks. There is no credit given but this fact serves to draw those people who have a genuine interest in the subjects but feel no need for a degree. They would otherwise feel out of place in a strict academic environment.

If the number of strange cars on campus Tuesday nights is any indication of the effectiveness of the program in drawing participants, the program appears quite successful. If the reaction continues to be as good as it has been, there might be an extension of

this program to offer a wider selection of courses and more benefits to adult education on the whole. So make room for the older folks in the snack shop, they may be appearing in ever increasing numbers.

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### Noticed In Passing

(Reader's Digest Release)

Have you noticed? It's getting noisier. Already the world's noisiest nation, the United States has suffered a steadily increasing assault on its citizen's eardrums. Sound levels have increased an estimated one decibel yearly for the last thirty years. Those thirty decibels represent about one-fourth the level of sound that can cause permanent damage to the ears. Moreover, an article in the October Reader's Digest points out the rate of increase is climbing and the din is expected to rise even more sharply in the future.

One main reason for the racket is that along with population growth we are experiencing a proliferation of machines. The average suburban home may reverberate to as many as twenty different motors ranging from automobile to air conditioner.

Scientists attempting to stem the rising tide of noise are meeting a surprising obstacle—reluctance of us consumers to give up the image of power created by sound.

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#### Palmer

(Continued from Page Four)

educational institution to hold graduation exercises in Palmer Auditorium. Waterford High School and the Lawrence Hospital School of Nursing hold annual commencements there also. When Chapman Tech still existed, it held graduations at Palmer in '41, '42, and '43, and New London High School made use of the auditorium for the same purpose in '52 and '53. During World War II, in February of '44, the College held only mid-year commencement, with Dean E. Alverna Burdick of Connecticut College delivering the commencement address.

A sampling of off-campus groups which have made use of the building over the past 25 years include: Charles Pfizer & Co. and the Lawrence and Memorial Hospitals for their benefit shows; local dance studios for their recitals; The Thames Valley Youth for Christ and various Catholic organizations; the Mystic Choral Club; the Yale Drama Club; the Music for Children program; the Zonta Club, sponsoring Barber Shop quartets; and the Girl Scouts. In the summer of 1940, the auditorium was rented by a local amateur theatre group.

The custom of presenting week-end films in the Auditorium was begun in November, 1939. Originally, students made up the bulk of the audience. Now, a large number of New London area film enthusiasts enjoy Saturday Night at the movies in Palmer.

Palmer Auditorium is completely equipped for use as a theatre, for the presentation of sound films, for broadcasts, and for concerts. It also contains a number of classrooms. Since its erection on campus, it has proved an invaluable link between the College and the outside world.

#### FREEDOM FAST

Thursday, November 19, 1964

#### Apologia

The editors of Connensus, in reply to a significant number of queries, wish to express their regret at the misunderstanding incurred by the recent article on "The University Committee." The misunderstanding arose as a result of our poor choice of words, not through malicious intent. The editors would like to reiterate their pride and happy surprise at the interest and fruitful activity of many of our finest faculty members in the world outside our own institution.



Cheese

#### Reminder:

**Yves Meeting**  
Tuesday, November 17—  
Chapel Library  
Speaker: Msgr. Henry Beck  
Subject: "Protestant, Jew, Catholic and Vatican II"  
Question and Answer Period. Refreshments.

#### THE SWEATER SHOP

9 Roxbury Road, Niantic  
Offers Famous Label Sweaters  
at Discount Prices  
from 1-5 p.m. Daily  
739-8180

#### House of Cards

50 State Street  
— Contemporary Cards —  
— Crane's Stationery —  
gifts  
tokens  
troll dolls



#### FAR EAST HOUSE

— ORIENTAL GIFTS —  
15 Green Street  
New London, Conn.

#### Fife & Mondo's

#### HOLLY HOUSE

92 Huntington Street

Place Where the College Girls

Meet and Eat!

Delivery to the Dorms

Mannequins

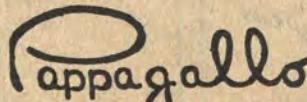
Mademoiselle

Sandler

### CARWIN'S

Fashions in Footwear  
115 State St.  
442-8870

Adores



Bass Weejuns

### Spend Thanksgiving at the Waldorf.

We'll do everything for you but your term papers.

We'll clean your clothes. Turn down your bed. Even lay out your nightgown. The way we spoil you, your mother would kill us. Would she serve you breakfast in bed? Or a banana split at midnight? We do. (Other hotels may do the same thing but not in the grand Waldorf manner.) What does it cost to stay in a hotel that's practically become legend? Astonishingly little. Just take a gander at our student rates.

\$10.00 per person, 1 in a room ■ \$8.00 per person, 2 in a room ■ \$7.00 per person, 3 in a room.

Is that a bargain or is that a bargain?



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Conrad N. Hilton, President