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CONN CENSUS



CONNECTICUT COLLEGE

Vol. 48—No. 16

New London, Connecticut, Thursday, April 4, 1963

Price 10 Cents

Indonesian Team Wins Semi-Finals In Uber Cup Bid

Connecticut College was the scene last Monday of the semi-finals of the Uber Cup competition. The Indonesian Women's badminton team swept to a 7-0 victory over New Zealand and earned the privilege to move on to a meet with England in the interzone finals of the Uber Cup competition. England reached the interzone finals with a triumph over Canada. The winner of the interzone final will go to the challenge round against the United States at Wilmington, Delaware on Saturday.

More than 50 members of the Indonesia's diplomatic colony in New York came to Crozier-Williams to witness their team's triumph over the New Zealanders. They included members of the Indonesian mission to the United Nations and personnel from the office of the Indonesian Consul General at New York.

Miss Corry Kawilarang in the first match set Indonesia ahead with an 11-8, 11-1 victory over Mrs. Valerie Gow. In the second match, New Zealand's Gilda Tompkins took leads of 2-0, 6-5, and 8-7 in her opening game with Miss Minarni but was unable to retain the command.

All the other matches followed form as the Indonesians took command in each game within the first half dozen points. The manager and captain of the New Zealand team, Miss Nancy Fleming, complimented the Indonesians for their "excellent backhand and mobility."

Organization meeting
C. C. Radio Station
Tuesday April 9 at 5 p.m.
in the
Student Lounge
ANNOUNCERS, TECHNICIANS, RECORD FLIPPERS
Everyone is invited to attend.

Teacher-Athlete-Theologian To Speak at Sunday Vespers

"What Is Resurrection?" A Palm Sunday Question" will be the topic of the vespers sermon of Dr. John David Maguire, Assistant Professor of Religion at Wesleyan University, at 7:00 p.m., Harkness Chapel, Connecticut College, this Sunday, April 7.

Mr. Maguire, a varsity athlete on the '51 Gator Bowl championship team, graduated Phi Beta Kappa from Washington and Lee University. After a year as a Fulbright scholar in the University of Edinburgh, he attended Yale



Dr. John David Maguire

Members of College Faculty Schedule Visiting Lectures

Seven Connecticut College faculty members have given or will give lectures in various locations on the Eastern seaboard this spring.

Miss Alice Johnson, Dean of Freshmen, addressed the Parent-Teachers Association of Hunter-College High School, New York City, Wednesday evening, March 20, on "The First Year at College: Expectation and Reality."

Area Art Exhibits To Feature Works Of Conn. Faculty

Three members of the Connecticut College Art Department will be represented in two important New England shows opening this month.

William McCloy, Chairman of the Art Department, who has exhibited widely in this country and Canada, will have two examples of his work in the Exhibit for Experimental Artists, opening March 23, at the DeCordova Museum, Lincoln, Massachusetts. The two collages, "Death Dance" and "Climax," were first shown at the Lyman Allyn Museum last fall.

Mr. McCloy's "The Bewailing," "Black Crown," by Thomas Ingle, lecturer in art, and "ATTITUDE," by Richard Lukosius, assistant professor of art, will be shown in a comprehensive exhibit of 90 New England Contemporary Artists to be held in the gymnasium of Northeastern University, Boston, from March 31st to April 17.

The NECA was organized this year by New England artists recognizing the need for a significant annual exhibition representative of current trends in New England art. Selections for exhibition were made by each originating artist naming six other recognized contemporary artists in his area.

Mr. M. Robert Cobbledick, Dean of Admission, attended a meeting for prospective students at the Connecticut College Alumnae Club of New Haven, on Saturday, March 23.

Edgar deN. Mayhew, Associate Director of Lyman Allyn Museum, gave the fourth of his series of lectures on Europe to the Town and County Club of Hartford, Tuesday, March 19. On Friday, March 21, Mr. Mayhew spoke to the New London League of Women Voters on New London Redevelopment.

Tuesday, March 19, Philip H. Jordan, Jr., Instructor in History, addressed the Old Sturbridge Village's Visitor Reception Staff—hosts and hostesses, craft demonstrators, and shop personnel—on early New England's leaders in invention and industrial innovation. Under the general title, "Names that Shaped New England," the Village has held a series of sessions seeking to demonstrate the impact of New England leaders on religion, philosophy, politics, invention and education. Mr. Jordan spoke on the contributions of Eli Whitney, Samuel Slater and Francis Cabot Lowell.

F. Edward Cranz, Professor of History at Connecticut College, participated in the three-day Roman Catholic-Protestant Colloquium at Harvard Divinity School in Cambridge last week.

Miss Rosemond Tuve, Henry B. Plant Professor of English, lectured at the University of Florida in Tallahassee on March 29. An acknowledged authority in the field of English Renaissance literature, she gave a talk with slides on Illustrated Books and Spenser. Miss Tuve is at present working on a book called *Sixteenth Century Inheritance*.

Miss Helen F. Mulvey, Associate Professor of History, will take part in a two-day symposium at the Providence Plantation Branch of the American Association of University Women in Providence. The symposium is sponsored by the Providence Branch's Committee on Higher Education. Miss Mulvey will speak on "Recession of An Empire: The British Commonwealth Today."

Fleishmann Wins Fullbright Grant

Connie Fleischmann, a member of the class of '63, was notified on March 21 of her selection as a Fulbright Scholar. Connie will be studying next year at the University of Pavia in Italy under this program.

A member of Phi Beta Kappa, Connie is a Classics Major and has studied Italian for four years. She is now doing an individual study project in which she has been co-ordinating her work in both fields. At Pavia she will continue this study which she feels will utilize all the work she has ever done at Connecticut.

Ruth Currier and her Trio Repertory Company will perform in Palmer Auditorium, Friday, April 5 at 8:00. Admission is \$2.00 and \$2.50.



Miss Theodora Wiesner

Competitive Sing To Enlarge Scope Include Song Fest

The Competitive Sing Committee, composed of Mr. Arthur Quimby and the four class song-leaders, has decided to expand the scope of the annual Competitive Sing by inviting the various musical organizations on campus to sing a few selections after the song competition among the four classes has taken place. Those groups which have been asked to sing are the Connecticut College Choir, the Bel Canto Chorus, the Shwiffs, and the Conn Chords. In addition, any other small groups, such as folk song or madrigal groups, are invited to participate and may indicate their interest by writing to Carlotta Wilsen, Box 902. The Competitive Sing Committee hopes that with the addition of a song fest to Competitive Sing more enthusiasm for this May Day affair will be generated.

The Competitive Sing portion of the Connecticut College Song Fest will remain unchanged. Each class will sing two songs: an original class song and a choral number which each songleader has already chosen to prepare. The four groups, dressed in white, will be judged by faculty members on the performance and quality of the two songs, and on the general effect made by the groups during their performances. The rehearsal schedule consists of eight forty-five minute rehearsals for the three upper classes and twelve for the freshmen. There is still time for students to join their respective classes at rehearsal. All are welcome.

Honegger's **KING DAVID**
by
The Connecticut College Choir
The Yale University Glee Club
Orchestra
Arthur W. Quimby, conductor
Soloists
Helen Boatwright, soprano
Betty Allen, contralto
Blake Stern, tenor
Ben DeLoache, narrator
SUNDAY, APRIL 7, 1963,
at 4:00 p.m.
Palmer Auditorium
All seats reserved, \$2.00 and \$1.00
Tickets obtained at the Business
Manager's Office

Theodora Wiesner Named Director Of Dance Program

Announcement was recently made of the appointment of Miss Theodora Wiesner to the directorship of the School of Dance at Connecticut College.

Miss Wiesner, an associate professor at Brooklyn College where she is also director of dance, has been an administrative assistant at the summer dance school in New London since 1949. She is a former chairman of the dance section of the Midwest Physical Education Association and has been chairman of the national section on dance of the American Association of Health, Physical Education and Recreation. In assuming her new duties on July 1, Miss Wiesner will replace Miss Jeanette Schlottman who has been the School's director since 1958 and who is leaving to become a member of the dance faculty at Barnard College.

The program offered by the School of Dance makes possible an integrated study of the whole art. The emphasis is on dance techniques and composition. In addition, however, there is an attempt to teach many of the surrounding and supporting fields: history of dance, music and stagecraft for dance, dance education, and dance notation (a method of transcribing a dance in written form). Since men and women of all levels of ability and achievement are admitted to the School, classes are sectioned to fit the various skills. Actual performance is encouraged for all those who are ready for it. A certificate of study is granted to those who satisfactorily complete the work of the six-week session (July 8-August 18). Connecticut College along with many other colleges makes scholarship aid available.

Classes are taught by some of the most outstanding artists of our time. Included in the 1963 faculty will be Martha Graham, Louis Horst, Donald McKayle, winner of the 1963 Capezio Award, and Jose Limon. There will also be several new faculty members: Selma Jeanne Cohen, Jean-Leon Destine, and Walter Sorell.

The American Dance Festival, sponsored by the School of Dance, will present outstanding contemporary dance artists performing in Palmer Auditorium throughout the session. Many company members who are going to appear in the festival spend all or part of the summer in residence at Connecticut rehearsing and attending classes. The festival also has a fine technical staff, members of which often give classes or lectures in stagecraft and lighting. A schedule of specific dates and artists will be available sometime this month.

Phi Beta Kappa Offers Scholarship

Each year the Connecticut College Chapter of Phi Beta Kappa awards a scholarship to a senior who is planning to do graduate study. Last year the chapter awarded \$250.00 to Miss Christyna M. Bodnar for graduate work in American literature at Columbia University. Competition for the fellowship closes on April 25. Any senior interested in applying can obtain application forms from Miss Phillips in Thames 213.

ConnCensus

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Letters to the Editor

To the Editor:

It is true that our Honor System has in it many inconsistencies, which must be considered, and perhaps revised. I do agree that someone who wishes to keep his offense secret and is reported does not fall under the court's jurisdiction. With some reluctance I must also say that I agree that those who commit major offenses are unlikely to report themselves.

I question however the wisdom of establishing a legal code. It does not seem to me that such an addition would improve the present situation significantly. For one thing, I am inclined to doubt that a student knowing the consequences of an act would be any less willing to commit the offense. The basic decision of whether or not to abide by the Honor System is still left to the student, and is not changed by the establishment of a legal code. One thing in defense of the present system is that the individual consideration required by it is more democratic, in that extenuating circumstances may contribute to the final decision. Flexibility of the law is a valuable thing. For those who feel there ought to be stipulated punishments for major offenses, perhaps a compromise would be advisable. Would

it not be possible to set up minimum and maximum punishments for major offenses, which allow enough leeway for individual consideration, yet limit to some extent that "indeterminate range of sentences"?

It is important for every student to evaluate our present Honor System. This last editorial deserves credit in that it has provided good food for thought.

Deborah Camp '65

To the Editor:

March 18, Service League dorm reps began to solicit from those girls who were uncertain about Community Fund in the fall to see whether they would be able to contribute now. Many students have expressed a desire to donate in the spring rather than in the fall. These additional contributions will be welcomed the more because the financial status of Community Fund at this point stands below that of last year, and because there are many new organizations which have appealed to us for help.

Pledge payments are now being collected. It is hoped that this process will last no more than one week: the co-operation of all who have pledged will be greatly appreciated.

Marcia Phillips '64

Conn Students Visit Howard, Find Experience Rewarding

by Nancy Sinkin '64

This past week three students from Connecticut College, Anne Keegan, Darcy Miller and myself participated in an exchange program with Howard University, a co-ed Negro school in Washington, D. C. Next week, we will serve as hostesses for the Howard students who will be visiting here. Howard extends an invitation to several universities on the East coast to be their guests so that they may observe another college in action.

The most distinctive feature of the program is its virtual lack of organization. Our hostesses were there solely to orient us to campus activities. We were then totally on our own to attend classes, meet faculty and administration and to delve into the functions of student government and the various clubs on campus. Both undergraduate and graduate divisions had been advised of our presence. We took full advantage, even attending several classes in the medical school.

The tenor of classroom discussion was of course altered by the presence of the male viewpoint. Most of the lectures we attended were in the school of liberal arts. The fine arts department, however seems to be quite outstanding as do the various science departments. Because of the location of the campus, the College benefits greatly from the availa-

bility of outside speakers.

As the week wore on, our interest shifted from classroom to extra curricular activities. The student government and newspaper, as on most campuses is headed by a small nucleus of interested students who lament the general lack of campus awareness. Although we were informed when we arrived that "This is an off week," we were exhausted attending a few classes and dashing to a variety of programs.

One of the most striking features of Howard is its extremely large number of foreign students, the largest proportion of enrollment of any school in the country. The great majority of the students are from African, Asian and Caribbean nations. Each year one week is set aside as International Week at which time students dress in their native costumes, prepare their native specialties, and present informal programs on the history and customs of their home countries.

More important, however, than the actual workings of the campus was the feeling obtained from meeting the students, holding dorm bull sessions, listening to class discussions, and talking with faculty and administration. The reception we received as visitors on the campus was extremely warm and open. There was a real air of pride in the campus.

See "Howard Univ."—Page 3

Yale Perpetrates Fourteen Plays and Dramatic Hangover

On Friday night, March 22, the curtain rang up on the first of fourteen plays to be presented at The Seventh Annual Yale Festival of Undergraduate Drama. To say rang up is putting it mildly as Friday night the audience did wait with an air of expectation and attention, but by Sunday morning, the curtain hardly rang down, it fell down, and the audience filed out with silent relief that the festival was over.

The first question to be asked from a reaction of this kind is whether it was the fault of the plays or the audience. Often in the theatre there is a definite lack of communication between those on the stage and those off, or to put it another way, there is very little participation between these two most important facets of the theatre. Why? It is unfair to place the blame on either side entirely. Both can be and usually are at fault, but in this case it appears that it was much more the fault of those before the footlights, and indirectly those who sponsored the affair. Those in the audience were there not because it was fashionable or something to do, but because they had a deep interest in the world of theatrical art. Very possibly they may have been tired or even hung over from the revelries of the late night before, but still they would have responded, had they been given a chance, to a good play. They were at a festival, supposedly to have a good time, but more important to see and participate in college theatre. If one is to believe that college theatre today is the answer to Broadway's troubles, he must look for verification of this statement in places other than this past week end.

Majority Dull

Of the 14 performances offered, two at the most were polished performances and productions, a few of the others had their moments, but for the most part they and the rest can only be termed as dull and lackluster. A few, too, showed creativity and imagination in their sets, costumes, and lighting, but these technical aspects can hardly compensate for what is going on and being said on the stage. They were effective until the first word was uttered.

It would be hardly worth the time or the print to name every play performed, badly done plays are better dead and left alone, but those that were good or showed some promise do deserve recognition. *Woyzeck* by Buchner, presented by Harpur College, was the first of these plays and the only one offered Friday night. Harpur does have talent lurking, backstage and on. The sets were striking and well-utilized, and for the most part the lighting served to enhance the effect. The lead, *Woyzeck*, managed to achieve almost throughout the inherent dignity of the feeling and perceiving man so necessary to carry across the essential message of Buchner. Unfortunately his fellow actors failed to approach his performance, but they were still good enough not to drag the entire production down to the depths of most of the offerings. Saturday morning, Harvard University offered an original translation of Feydeau's farce, *Please Don't Walk Around in the Nude*. Happily, the audience was well rewarded this time. The male principle deserves all awards for the best acting and character portrayal. He captured the stylized movements and gestures so integral to this type of drawing room comedy to perfection and never once threw away a line or action. He had his audience in the palm of his hand and kept them there from beginning to end. Hurrah for Harvard. Saturday, at least, was not a complete loss. Of the plays that night, *Ottawa's* presentation of O'Casey's *The Bed-Prentice Story* was, of the four, the most promising. They had more good moments than bad, but their

Lawrence Storms the Screen: New Camel-Opera of Arabia

Back in the good old days when Valentino was the undisputed Shiek of Hollywood, the Foreign Legion was in vogue and Jeanette MacDonald and Nelson Eddy warbled at each other between the Date Palms and the minarets, the desert was considered infinitely glamorous and romantic. Every Scarlett Sahara worth her fake eyelashes was rescued from the Casbah by Hairoil Flynn and each picture became Moor and Moor unrealistic. Cinema directors wouldn't have known an Arab from an Armenian, a Moslem from muslim or a camel from a Cadillac—and furthermore they didn't care.

Friedan Criticizes Womens Education In Current Book

With the pressing unemployment problems given so much publicity, it is easy to forget that manpower experts have long been complaining that loss of womanpower seriously drains our national pool of talent. Mathematicians and engineering experts have charged that mistaken notions about the education and careers of women have chased promising females from these careers. In a review by Fred Hechinger of the *New York Times* (West Coast edition, March 6, 1963), a book by Betty Friedan entitled *The Feminine Mystique*, is cited as putting the blame for this orientation on the "Sex-Directed Educators."

The author, thoroughly documenting her assertions, comments that increasing numbers of girls—women's college students as well as coeds—"seemed incapable of any ambition, any vision, any passion, except the pursuit of a wedding ring." She continues by asserting that girls behave as if college were an interval to be gotten through impatiently, efficiently, and in boredom. College seems to be merely an occupation of time so that "real" life, marriage and motherhood, would not be hindered by fostering any interest in anything that might interfere with the feminine goal. In fact boredom becomes a barrier against "the dangerous non-sexual passion of the intellect."

Mrs. Friedan does not put the blame on the student however. She sees social pressures as contributing to this trend, but most seriously she accuses educators of being preoccupied with "life adjustment" education. The woman student is trained not for the future use of her intelligence, but for the satisfactory fulfillment of her feminine obligations as wife and mother. The author notes "Marriage and Family Life," courses as being particularly oriented towards stressing the role of the woman as just a housewife.

This indictment appears to be uncompromising and even extreme; however, the dangers that are pointed out should not be ignored. Lack of commitment and fear of serious intellectual involvement occur in men's education as well as women's. The image of the "Organization Man" fits nicely with the image of his "college-educated" wife.

S.E.

play still lacked that something known as exciting theatre. By Sunday morning, the three plays were running at a definite disadvantage, as far as audience absorption, though Edward Albee's *The Zoo Story*, offered by Middlebury College, was good. On the other hand, with the lines themselves carrying so much, it is difficult to ruin the play.

Criteria Criticized

What happened? As stated previously, the plays were not good and the audience tried. Anr, trying is a small word to use in reference to an audience that came to and generally sat through 14 of these amateur performances. At least they did have a time limit (45 minutes), but looking at one's watch for that length of time is also trying. Paradoxically, the time limit was also a detriment.

See "Yale"—Page 3

Times have changed. The sun has set on the British Empire and risen on Standard Oil, and the Middle East has been transformed from pink to Red. Hilton and Elizabeth Arden are entrenched in Cairo and even the Arabs know what Cadillacs are. In fact the desert is back in style, and the sign of this trend is a spectacular new film, *Lawrence of Arabia*. While in essence the vast oceans of sand and slumbering sun remain as exotic and mysterious, as eye-filling and photogenic as ever, the changes in attitudes and perspectives which have matured film-makers and the advances in mobility and technology which have expanded the skill of their crews is especially in evidence here. The hero has become a mere mortal, the Arabs have become real people, the message is more shock than sugar; and it is obvious that director David Lean and producer Sam Spiegel do care.

Broadway Oasis

All things considered, *Lawrence* is just about the most intelligent super-spectacular around, for despite the broad scope of its scenes and the involved implications of its plot, despite the swarming masses of its cast and the \$10 million budget, despite the immense temptation to romanticize both the hero and the location, every detail in *Lawrence* has been attended with the infinite care and delicacy more common to the low-budget or foreign film. The result is enough psychological horror and phenomenal beauty to warm even the copy cockles of the *Time* Mag wag.

Lawrence is really four films in one, each effective in its own way. It is a masterful tribute to the panoramic splendor of the desert which fills the wide-screen with the eternally mysterious nuances of mauve, buff and rose, shifting like waves across a vast, empty ocean of sand. The desert dwarfs and men and animals who transverse its spaces; it is at once gentle under the Oriental moon and harsh in the fury of a wind-storm, and it is to the credit of the *Lawrence* photographers, who have extended the techniques by which cinematography may fulfill its promise as an art form, that the desert appears as an organic, dynamic force of nature, not as a static, standard cliché. Each shot of the desert is calculated to draw an impression or sensation from the audience, and in this respect the sequence of the Devil's Anvil, where *Lawrence* and his Arab band blister and bake under a demonic, intense sun and appear human intruders in the arid waste-land they travel, is a masterpiece of empathy which tortures the audience, bloating tongues and parching bodies. It makes an intermission lemonade more than a welcome oasis.

Lawrence is almost a naturalistic documentary on the mores and personality of the Arab population, an ever-distorted subject. The aloof, canny Prince Feisal, portrayed with extraordinary visual realism by Alec Guinness, and the tempestuous, mercenary sheikh, Anthony Quinn, both display the ambiguous characteristics which are a national strength and weakness. While scenes of squalid Bedouin camps, cantering camels and the dusty villages of the Levant add interest to this Arab exposition, the film goes even farther to explain the fierce pride and hostility which divides the Arab tribes and the enormous power of that obscure dream of Arab unity which was formulated by *Lawrence* and which has materialized in the United Arab Republic of today. In addition, the

See "Chic of Araby"—Page 3

Summer Travel and Travail: Crew or Babysit in Europe

Upon his return from an extensive two-month tour of Europe, Frank X. Gordon, Jr., Director of the International Student Travel Center, announced that he had completed final details on hundreds of jobs for the ISTC work-travel program in Europe this summer. "The bulk of the jobs are those we outlined in our brochure and cover factory, hotel/restaurant/resort and construction work," he said, "but in addition, I am pleased to report I was able to turn up a number of jobs of special interest."

Mr. Gordon said he had requests from prominent European families for male students to act as chauffeurs in France and crew on yachts in Denmark, Sweden and Norway. One lucky "chauffeur," he noted, would drive a Ferrari in Paris. There are also a number of seafaring openings of longer duration in the fall and winter for stewards, deck and engine room hands on foreign freighters and passenger ships.

For girls, he said, probably the most glamorous work will be some modeling jobs in Paris and Brussels (sizes 12-14) and taking care of children in wealthy families. There are also a number of requests for girls to work as private maids with English-speaking European families vacationing in St. Tropez, Juan les Pins and Antibes on the French Riviera.

The best paying jobs this summer, Mr. Gordon pointed out, will

be in restaurants and factories. Boys and girls who wait on tables can expect to earn in wages and tips close to \$200 a month. Factory pay in several countries will also run to about \$200 a month. Mr. Gordon emphasized that the special interest jobs should go to the best qualified students who apply the earliest as most all of the jobs listed by the ISTC would have to be filled by May 15 to meet the planning deadlines set by European employers.

Mr. Gordon also added that the ISTC is now placing students on a year-round basis and has already obtained jobs for 15 students abroad for more than the summer months (6 months to a year). Information may be obtained by writing ISTC, 39 Cortlandt Street, New York 7, N. Y.

As another aid to American students planning summer study abroad, the March issue of *Overseas* features a special supplementary section on available foreign study opportunities. *Overseas*, a monthly magazine of educational exchange, is published from September through May by the Institute of International Education.

The special supplement, "Summer Study Abroad, 1963" contains a comprehensive listing of summer study programs conducted in Canada and in 25 countries throughout Europe, Latin America and the Far East including those sponsored by American educational institutions.

The special March issue of *Overseas* went on sale March 27th and is available for thirty-five cents from the Institute of International Education, 800 Second Avenue, New York 17, New York. Annual subscription rate for the publication is \$2.00.

Yale

(Continued from Page Two)

ment. It worked well for the one act plays, such as Ionesco's *The Lesson* and De Ghelderode's *Escurial* and the two originals, but it is disconcerting to watch an aborted version of any good three act play, an example being Giraudoux's *The Madwoman of Chiallot*. Perhaps the underlying trouble rests with the selection committee. They do not audition the plays; instead they make their choice solely on the interest value of the works themselves. They did try to preserve on the interest value of the works themselves. They did try to preserve a unity of theme within each cluster of plays, but this attempt leads only to increased boredom and monotony. Also, an attempt is made to draw groups from all over the country (Florida to Nebraska).

The net result of these sketchy criteria is that the calibre of the chosen productions is pretty much a matter of pot luck with no chickens in them this time. Next year it might be wise if this committee concentrated more on how well the plays were performed rather than on how good the plays are in themselves. If one merely reads a play, it has to stand on its merits alone, but when it is performed, the actors either add to or detract from it—they rarely do nothing. For the seventh festival, it might have been better if they had nothing; the audience could still come away from the whole affair with the feeling that they were now at least familiar with the offerings.

Yale's idea is a good one. For those of college age interested in the theatre, it's a fine chance to get together to show what's being done in the various colleges and universities and to talk, to spread ideas, to discuss what's going on. But, the primary requisite for anything of this kind is always something worthwhile to see in order to discuss.

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Seniors

Seventy-six seniors have not yet returned their information questionnaires for graduation publicity.

Because we are anxious to send complete and accurate "home-town" notices at the time of your graduation, we would appreciate your co-operation. If you have lost the form, please send us the following information, **no later than Friday, April 5:**

Name:
Major:
Parents' Name:
Home Address:
High School:
Subject of Independent or Honors Work:
Future plans (if definite):
College Career, including: Extracurricular activities; Honors, prizes, scholarships; Class, club, or student government activities; Drama, music, publications; Campus jobs, summer activities.

Please list newspapers in your area, both dailies and weeklies. Check those likely to run your picture with the story of your graduation.

Athletic Asides

Four Connecticut College girls, Joyce Humphrey, Louann Hart, Lucienne DeWulf, and Laurie Maxon, entered the New England Intercollegiate Fencing Tournament held at Brandeis March 9. Joyce and Louann were finalists in their divisions and Lucienne came in fourth in hers. Laurie retained her championship for the second year. On March 17, she also entered the New England Amateur Fencing League of America Tournament, which is open to all amateur women fencers in New England, and placed third in the competition.

On April 4, the annual AA Coffee was held for the recipients of AA winter sports awards. The sports heads for basketball, volleyball, badminton, and bowling announced the Club Team and Honor Team awards. The Club Team awards are usually given to

Chic of Araby

(Continued from Page Two)

successful presentation of the desert does much to define the Arab ethos; it explains the diffidence and isolation of the Bedouin and his reverence for water above other less elemental possessions, and abstruse political concepts.

The White Man's Burden

This spectacular, however, is only indirectly concerned with nationalistic problems, for its primary objective is to explore the legend and the reality of Thomas Edward Lawrence within the context of the First World War in the Middle East. Unfortunately, the two purposes are at odds and as a historical narrative, veracity has been subordinated to the de-

See "Chic of Araby"—Page 4

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girls who have participated in two or more of their class games and have shown suitable sportsmanship and attitude. Non-playing class managers, scorers, and timers are also eligible. The Honor Team is chosen by the sports heads, class managers, and faculty advisers for their outstanding skill, willingness to participate, sportsmanship, and enthusiasm. Kathy Layne and Debbie Willard were named to the Honor Team for basketball; Judy Stocking for volleyball; Bette Gorra, Barb Johnson, Nan Lindstrom, and Beth Overbeck for bowling. Honorable Mention was awarded to Betsy Howard, Ann Staples, and Debbie Willard for badminton; Barb Chase, Lillian Morales, and Judy Stocking for basketball; and Sue Hardesty, Barb Pressprich, and Donna Saczawa for volleyball.

Announcement was made that Joyce Sirover, Noel Anderson, Widge Cochran, Nan Lindstrom and Lillian Morales now have a total of four club awards; Sue Stietzel, Edie Clifford and Debbie Willard have each won a total of seven.

Howard Univ.

(Continued from Page Two)

pus and each student wanted us to get a feeling for that portion of campus life in which he was most interested. The campus, although large (7,000 students) had a pervasive air of warmth. Somehow everyone seemed to know everyone else.

Our presence was not questioned beyond the usual curiosity of "where are you from and what school do you attend?" The feeling was not that three real outsiders had come to prove something to themselves or to the students at Howard. We were included in all types of activities. Our initiative and stamina were the determinants of how many facets of the University we were able to see in one short week.

The political awareness and orientation of the campus was similar to that of Connecticut—a few groups with a few active members. The campus in general was no more openly intent on civil rights activities than we, and the newspaper seemed to be the most vocal element for civil rights topics. The students on campus were representative of both northern and southern sentiment. In the past few years as southern universities, have integrated, Howard has lost many of its better students from this area.

The atmosphere at Howard is similar then, to that which pervades most large American universities with its fraternity and sorority life, its political apathy tempered by a group of active and participating students and its tremendous ability to assimilate disparate backgrounds and culture into a four-year working community.

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French Ambassador Delivers Address On Modern Novel

M. Edouard Morot-Sir, Cultural Counselor at the French Embassy and representative of the French universities in the United States, spoke in French Monday, March 18, in the Main Lounge of Crozier-Williams on "The Novel in the Cultural Context." The French Department, which presented M. Morot-Sir, has taped his lecture.

Exploring the place and significance of the contemporary novel, M. Morot-Sir sought a relationship between the novel and our technological civilization. Our mass society, he said, presents problems for government, artists, and writers. Since society feels the need for enclosing men in a system, propaganda plays an important role in forming and classifying men for society. A French sociologist has coined the word "reprivatisation" for this. Despite this mass civilization, however, man has yet a private life which participates in the public life through the various media of communications. There is a dimension of leisure, of luxury, in this life of which the contemporary novel is the product.

End of Sentimentalism

As a product of leisure and of luxury, the novel may either enrich life or act as a slackening influence. In popularity the novel stands unchallenged. Only in Russia do works of another sort, political science, surpass it in consumption—in the free world it is the novel of violence, the detective story, which has the widest circulation. Today the sentimental novel has almost disappeared.

The literary novel seems to be at a time of crisis. Andre Maurois has remarked, "If I were twenty years younger, I'd write for television." Many young writers have, indeed, made that defection. Today there is a rupture between the popular and the literary novel which did not exist before.

The new novel is in violent reaction to the literature "engage" which preceded it; it is "degagee." The novel now exists for its own sake, not for that of the reader. The former literature corresponded to the explosion of existentialism after the War—this is no longer the fashion. Even Sartre is losing his hold; his last novel hardly moved the public. What is appearing as the pretension of the new novel is a surrealist presence—a mystic effort to introduce a new experience.

As to why the novel continues when there are so many other forms of expression which could supplant it, M. Morot-Sir cited the new novelists' sense of revolt, their opposition to the technological universe. He likened these writers to Buddhas in a literary Nirvana. The aim of the new novelists is an extreme and absolute esthetic which raises the problem of language and seeks to exercise the function of the poet. That is, the relationship between the word and the reality which it designates, as earlier set forth by Mallarme and Rimbaud, gains a new importance. The problem of the new novelist consists in making the reader enter the universe of his book, in trying to evoke a hallucination just as the poet does.

Thus, problems of technique have become vital. Previously the novel was "l'écriture d'une aventure," today it is "l'aventure d'une écriture." As a consequence, psychology becomes less important, while description gains importance—indeed becomes the novel itself.

Dr. Luther Evans Discusses Foreign Assistance Problem

Dr. Luther Evans, director of the International and Legal Collections at Columbia University, opened the International Relations Conference here with a talk on March 15 on "The Problems of Foreign Aid to Underdeveloped Countries."

Declaring that foreign aid, one of the most difficult and important tasks which we face, will go on permanently, Dr. Evans traced its origins to certain liberal ideas of the French and American Revolutions, President Wilson, the New Deal, and the post-war period. Paramount among these ideas are self-determination, human rights, and education.

Education, especially science and technology, has become a means of getting wealth. This view supports both the movement for education and the whole idea of massive infusion of capital into these countries. It also means that careful attention must be given to the impact of science and technology on the existing culture, for a period of disruption usually ensues. The move from agriculture to the big towns and industry entails the breaking up of families and religious groups, the rise of violent trade unions, and general social dislocation.

Most of the countries to which aid is given have come into being

There is a strong feeling that one must get outside the traditional framework. In past ages, theologians recognized two distinctions in man—the order of nature, and the order of grace. Our era has retained nature (founded on the principles of the unity and continuity of human nature), but excluded grace (divine intervention) to a greater and greater degree. And today, the new novel has created a third order, the order of chance. Chance gives a total climate of uncertainty, as may be seen in Beckett's "Waiting for Godot." The feeling of the tragic—long vanquished by Christianity, the metaphysical, and Marxism—has reappeared. The individual in the contemporary novel is caught in a destiny which must work out fatally.

under unusual circumstances—that is, they have been under the protection of the UN and have been exposed to an enormous amount of anti-west Communist propaganda.

As to why aid is given, Dr. Evans cited two reasons: the "hard-boiled" one is that the U.S. simply could not survive should all these other nations join Russia, while the idealistic one is that today most people believe that all men are brothers, and feel it is only morally right to give aid as an expression of faith in the whole human experiment.

Another urgent problem of foreign aid is what quantity may be given and whether it is enough. While he said that economic aid is only a minute per cent of the total national production, Dr. Evans felt that any drastic increase might cause an economic imbalance. He believed that only under a totalitarian society could foreign aid be more than a small fraction of the total investment.

Therefore, most of the capital for economic growth must be created within the aided countries themselves. One way to do this is to increase the agricultural output, thereby achieving a surplus for export which will gain capital to buy machinery. An increased agriculture, however, at once increases the population, which destroys the improvement. In addition, people must be trained to man the new investment. Thus, strong national planning is needed to prevent the people from eating it up and to invest it properly, Dr. Evans maintained.

At the present time most contributions by the U.S. are on a bilateral basis; Congress is thus able to cut off the aid at any time it may choose. However, we are moving towards giving more through the UN, and the aided nations greatly prefer this. Dr. Evans cautioned against moving too fast in this direction, since he feared it might decrease aid. Instead, he urged more multilateral co-operation, as between the U.S. and the Marshall Plan countries of Europe.

The results of foreign aid, Dr. Evans felt, are already enormous.

Chic of Arab

(Continued from Page Three)

mands of a well-made plot and the almost inscrutable myths perpetrated by Lawrence himself. In his meteoric rise from the ranks of minor British officials in Cairo to the exalted position of leader of His Majesty's Royal Desert forces, Lawrence attains the unreal stature of a *homme d'Allah*, totally out of proportion to his actual significance in the War effort. Thus also the Allied double-cross by General Allenby, Jack Hawkins, and a French machiavellet charlatan, Claude Rains, is executed with a heavy-handedness scarcely attributed to wizened diplomats. Their excessive treachery does much to force unwarranted sympathy on Lawrence and cloud the attempted analysis of his motives and personality. Nevertheless, the storms of critical comment caused by the film's inability to define Lawrence are unjustified because the precise nature of Lawrence, in fact that enigmatic charm which has glorified him as a hero-in-our-own-time, eludes definition. Was he Saint or Sinner, Protector or Beast, Prophet or Perverter? Neither his friends nor his enemies, and there were a multitude of both, know for sure and the crux of the problem is that Lawrence didn't know either. He sought flamboyant desert adventure with a sincere desire to fulfill an incomprehensible internal drive and when, with horror, he approached the truth about himself, he folded his tents and vanished into obscurity with an equally sincere conviction. He is one of the men, in league with Napoleon, that history has intended us to accept without moral judgment and without thorough understanding.

In this respect, Peter O'Toole's penetrating portrayal of Lawrence realizes the demands of the picture and the exacting role. He is grace and mystery in flowing

ous. Only Cuba has recently gone Communist without military occupation. Aid, while it is not very effective to win political support and should not be used as political barter, is nevertheless a wise investment in the long run in winning the friendship of the underdeveloped countries and their admiration for our way of life.

burnoose and gilt saber and he is an abject neurotic in his rumpled khaki uniform. He embodies the conflict of any sensitive colonial leader who feels the spirit of his locale but never really belongs there. In order to create this complex image, scenarist Robert Bolt proves himself to be a Man of all Seasons and the phrases of his script fall on the arid wastes of the usual film garble like Manna from the heavens.

Among the other aspects that distinguish Lawrence from the usual Camelot epic are the integral unity between Maurice Jarre's blood-and-thunder score and the modulations of the plot, the introduction of the strikingly exotic Sherif Ali in an equally sensational desert mirage which fuses character and locale with a dramatic immediacy and the tactful treatment of an explosive scene in which a fey Turkish Bey, Jose Ferrer, intimidates and molests the vulnerable Lawrence. In all, Lawrence of Arabia deserts the old desert stand-bys and in doing so brings to Western audiences a fresh interpretation of a strange man and a strange land.



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