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CONN CENSUS



CONNECTICUT COLLEGE

Vol. 50 - No. 21

New London, Connecticut, Thursday April 22, 1965

Price 10 cents

Rational Bold Poet To Read For Fine Arts Weekend Here

By Judy Keller

Author of two best-selling books of poetry—*What a Kingdom It Was* and *Flower Herding on Mount Monadnock*, poet Galway Kinnell will read from his own poems on Sunday in the Palmer Room of the Library. The reading will conclude Connecticut's Fine Arts Weekend.

Born in 1927 in Rhode Island and educated at Princeton, Mr. Kinnell has led a fascinating life, teaching and traveling. He spent two years in France on a Fulbright Fellowship translating the poems of Francois Villon and in 1960 was a Fulbright professor at the University of Teheran. His most recent collection of poems, *Flower Herding on Mount Monadnock* (1964) was nominated for the National Book Award. Other poems have been published in *The Atlantic Monthly*, *The New Yorker*, and *The Pocket Book of Modern Verse*.

Mr. Kinnell has been active in registering voters for CORE in Louisiana and has participated in demonstrations in Selma, Alabama, where he suffered a head injury.

Kinnell's poetry has been described as rational and bold; rational in its attachment to the Western tradition of transcendental and religious meditation, and bold in its freer form and unusual in-



Galway Kinnell

sights.

One finds in his poetry the love of and revelations from nature that one finds in Frost's poetry; the structural use of imagery and symbolism that illustrates the influence of Yeats; and a sense of oneness and social consciousness that finds parallel in Walt Whitman. These influences have acted upon Galway Kinnell to help him create lyrical and illuminating poetry.

Students To Give Unique Program of Choreography

Tonight at 8:00 P. M. in Palmer Auditorium, Connecticut College students, participating in Fine Arts Weekend, will present a program of dance compositions.

This year's dance performance will be unique in that it will include studies by students in the college's first academically credited course in choreography. These dance studies will be representative of the semester's work, which has dealt with the analysis of movement and the various categories of its motivation. Miss Gulick, the class instructor, will introduce the studies.

To be featured in this year's Fine

Arts Program is a work choreographed in the lyrical style of Doris Humphrey by Marge Tupling and Emmy Erda. The dance, which is set to Handel's *Concerto Grosso in G Major* (Opus 6, No. 1), will be performed by members of the Modern Dance Group.

In addition, shorter compositions by members of the Modern Dance Group will be presented. These will include an avant-garde dance choreographed to electronic music by Marge Tupling and Emmy Erda, a dance choreographed to excerpts from Mussorgsky's "Pictures at an Exhibition," and a jazz trio set to music by Ellington and Mills.



Connecticut College Dance Group

Producers to Film "The Group" Here

In recent weeks, Famous Artists Corporation, the producing arm of United Artists, has expressed interest in using the Connecticut College campus for the opening scenes in the film version of Mary McCarthy's novel, *The Group*. Arrangements currently under way are in the final stages.

Twice this month, representatives of the film company have visited the campus and, in keeping with the 1930's setting of the book, are considering including the exteriors of Harkness Chapel, Blackstone and Branford Houses, as well as interior shots of an art studio in Thames, the stage in Palmer Auditorium, the third floor stacks in the Library, the botany lab in New London Hall and a senior prom in the gymnasium. Filming would begin June 21.

No mention of Connecticut College will be made anywhere in the film or in its publicity, but the producer wants to use an eastern women's college campus, and ours was suggested by an alert alumnae who is School and College Editor of *Mademoiselle* magazine.

The producer of "The Group" will be Sidney Buchman who produced "Philadelphia Story." Sidney Lumet will direct. His credits include "12 Angry Men," "Long Day's Journey Into Night," and "The Pawnbroker" which was just released on April 20.

Art director Gene Callahan and photographer Boris Kaufman are both Academy Award winners, Callahan for his work in "The Hustler" and Kaufman for "On The Waterfront." Costume designer Anna Hill Johnstone was for two seasons on the staff of the Connecticut College School of Dance, and Henry Spitz, the production manager, is a veteran of nearly 200 films, including "Davy Crockett" and "Pillow Talk."

Students Evaluate Validity of Comps

A proposal for a re-evaluation of the senior comprehensive examination system at Connecticut College has recently been completed.

The comprehensive committee, headed by Bambi Mitchell, had three main purposes. They were: 1. To undertake an extensive study of comprehensive examinations here and at other schools of comparable academic standing; 2. To make several suggestions concerning the possibility of altering our present system; 3. To ask for an extensive discussion and further consideration of this matter by the faculty and administration.

The committee wrote to the Deans of 51 colleges and universities asking them about their comprehensive systems, their strengths and weaknesses, and the alternative systems which they might employ if they did not have comprehensives.

Of the 45 responding schools, approximately one third answered that they have a rigid system of comprehensives similar to that in practice at Connecticut. Another third replied that they have no required comprehensive examinations and the remaining third stated that they do have comprehensives.

See "Comps"—Page 5, Column 3

Partial File Indicates Many Seniors Headed For Graduate School Next Year

By Tessa Miller

The list of seniors accepted at graduate schools all over the country indicates that the Connecticut College girls have taken the nation by storm.

With only a partial file completed as of April 15th, thirty-six girls have received acceptances, and many have been given financial aid in amounts ranging from \$500 to \$4000.

Rose Abel is going to George Washington University to study. She is a Classics major. June Adler, an English major, will attend the Institut D'Etudes Francaises de Touraine and will be given a teaching certificate by the French government upon completion of her studies. She will then attend the Ecole Superieure des Professeurs de Francais a L'Etranger.

Anne Backus, a Zoology major, has received a \$2600 teaching fellowship at Michigan. Laurinda Barnes has received an NDEA loan of \$2000 to study for a Masters in

Education at Harvard. Joanne Basso, an Italian major, will study under Middlebury's language program in Italy. Margaret Beckerman, a History major, will attend Columbia University. She has also obtained an NDEA scholarship.

Carol Carter, a Mathematics major, has been given a \$2700 grant and a teaching assistantship to study at Wisconsin. Susan Corcoran, a Psychology major will be a Clinical Psychological Research Assistant at the graduate school here at Connecticut. Marian Feldman, a Child Development major, will attend the School of Social Work at Columbia University. Patricia Glixen, a Psychology major, has accepted a traineeship to the National Institute of Mental Health of the University of North Carolina. She was given an \$1800 grant as well as tuition. Susan Goodrich, a Mathematics major, will study for her doctorate at McGill University. She has been given See "Grad. School"—Page 3, Col. 5

Musicians Express Creativity In Experimental Compositions

By Chris Schreyer



Twentieth Century Music Students

Twentieth century music, with its electronic synthesizers, tape recorders, odd assortments of instruments and noise makers, has infiltrated Connecticut College.

For Fine Arts Weekend, music majors are presenting their original compositions using a variety of media in individual and group efforts. Tubular chimes hung from a coat rack, an electric harmonium, assortments of tympani and other rhythmic devices (including a wood block), and a tape recorder will perhaps incite the curiosity of viewers on Saturday, April 24, in the Main Lounge of Crozier-Williams.

Cynthia Morse, a music history major, will play her Three Part Canon for Tape Recorder, which was composed for a counterpoint course under Miss Martha Alter, chairman of the department. Miss Morse comments that she found tape recorder music "a little hard to take, so someone suggested I

try it myself." The results, she feels, are interesting and the work fun.

The piece consists of non-musical sounds for the most part—"everything from my own improvisations on the organ to four Johns flushed in rapid succession." She used electronic means for different effects, recorded the tapes on three separate recorders, and finally put them in canon form, starting each recorder in succession while recording all on a fourth tape recorder.

Another interesting piece entitled "Variations for Flute, Harmonium, Harpsichord, Tubular Chimes, Woodblock, Piano and Tympani," was written by the counterpoint class. It contains seven variations including an introduction and coda, each section being composed by a different girl. The composers are Cynthia Morse, Elizabeth Parsons, Ann Trenkamp, See "Johns"—Page 5, Column 2

Conn Census

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Editorial . . .

THROUGH THE LOOKING GLASS

This issue of Conn Census marks the first time in the history of our newspaper that we have encouraged off-campus support. Today's issue is being mailed to the 1100 parents of undergraduates, with our hopes that many of them will enter subscriptions for next year. This step is our first move toward financial independence.

We extend this offer to parents, because they, of all "off-campus groups", are most concerned with what we have to say. Conn Census is the weekly observer of life at Connecticut College. This is the place for thoughtful evaluation of campus issues of publicity. It is the place for editorial comment intended to reflect and provoke opinion.

A recent editorial, "The Art of Teaching", divulged a variety of opinions on the role, if any such role exists, that students should play in evaluating their professors. Other editorials have included: a 'stay-in-Vietnam' analysis; speculations on the Fate of the New Haven Railroad. More recently, we raised the question of "Dad, Poor Dad" at parents weekend, asking for a more academic emphasis. We would advocate the institution of special lectures by our favorite faculty members. How would parents feel about less 'froth' and more 'college'?

Bringing the world to the campus has taken several forms. Conn Census staffers previewed Stratford's "Romeo and Juliet." This week we honour "Mary Poppins" and Broadway tragi-comedy "And Things That Bump in the Night."

We have joined Student Government in organizing a President's Council, a group intended to bring students in closer rapport with President Shain.

The observant college paper must not disregard the outside world in its coverage. Early in the semester, our paper was represented at the Seventh Annual College Editors' Conference on International Affairs. We came away with a greater variety of ideas for projects and policies.

This step toward increased circulation will not change the substance of Conn Census. Our paper remains by, and for, the students. But our readership can be as wide as the scope of our ideas. We welcome and encourage your support. — Parents, Alumnae, and Friends.

THE EDITORS

A COMPREHENSIVE VIEW

The Committee on Comprehensive Examinations is to be praised for a thorough and thoughtful job. Their proposal is an impressive piece of work, representing an impressive kind and amount of concern. Everyone is concerned about Comps, but until now their interest has taken the form of zero-hour complaints, panic and hastily organized demonstrations. The concern of the Committee has gone beyond personal bitterness and anxiety. If the comprehensive system is revised, it will not affect any member of the Committee. For their long range interest in the good of the college, we extend our support and appreciation to the Committee members in their proposal.

J.L.M.

Ministry of Disturbance

By Bunny Bertolette

Thinking now about registering for next year's courses? Well, good luck and have a ball. A brief preview of the coming attraction for those who don't already tremble at the mere suggestion of it:

The courses that you're sure are being offered are those you don't want. The courses that you do want meet at the wrong time. The instructor that you'd particularly like to take a course with is teaching the courses you've already taken. The professor you'd like to avoid is teaching the courses that you must take.

SO . . . you shuffle and juggle and calculate and finally come out with a schedule neatly ordered into a two-day week of classes and a five-day weekend and then whammo!

EITHER your adviser won't approve your schedule OR you discover a mistake in the catalogue and the courses you've chosen aren't being offered next year OR the prerequisites for the courses were changed OR your dean "strongly advises" that you run away from school and get married.

THEN . . . you run around like a moron, reshuffling and rejuggling, huffing and puffing from the

fourth floor of Fanning to Thames and back to the fourth floor of Bill (one wonders what the faculty does for vitamins) and take your place in line in front of the Registrar's door. You wait in line for about three hours clutching your little green and white cards breathlessly and it's 5:00 on Friday, so the door gets slammed in your face. That's an unexpected five dollars that no amount of tears and cursing will wipe off the Bursar's bill.

And after a leisurely summer of puttering around in the sun, you return in September and find in your mailbox the list of revisions to the catalogue and course schedules. Hysteria? Trauma? Certainly not . . . you try something with a little more class — like hara-kari into the side of Fanning on your sidewalk surfboard. But it doesn't work and all that you accomplish is crippling the Pinkerton man.

After a re-run of May's registration, you wind up with two TTS classes, a four hour lab on Friday afternoon and a gym class thrown in to louse up your last large block of free time.

Peace be with you, by whatever means you use to acquire it: Milton, Equinol or a pre-frontal lobotomy.

Letters To The Editor

To the Editor:

As one of the nine Connecticut College students who joined 15,000 Americans in Washington last weekend to protest the United States policy in Vietnam, I would like to review some of the facts which prompted our disagreement.

The war in Vietnam rests on the assumption that there is a "legitimate government" in South Vietnam and on a principle basic to our recent foreign policy: that the United States can and must contain Communism by military means. I believe the first assumption is false, while the principle of foreign policy is both unreal and dangerous.

The United States maintains that it is merely lending assistance to a "legitimate government" in South Vietnam which is trying to defend itself against "foreign aggression." This is not the case. What we have in Vietnam is a civil war, the roots of which go back to the very beginning of South Vietnam as an independent state. When President Ngo Dinh Diem took office in 1954, he presided not over a state but over one-half of a country arbitrarily and temporarily severed from the other half. The division of Vietnam at the 17th parallel was a temporary measure — merely to facilitate the disengagement of fighting forces after World War II. This division hardened into a political split when the British, who had been given control of disarmament in the South, refused to recognize the government of Ho Chi Minh in the North. Ho Chi Minh had come to power — after Japan's defeat — as the head of a popular movement which had fought against the Japanese puppet government. Instead of recognizing this Vietnamese government, the British called back the French. The French, then, spent eight years trying to re-establish themselves as the colonial power behind Ho Chi Minh's North Vietnamese government. When they were unable to do so, they set up their own puppet government in the South. The Saigon government rests on French fiat. It arbitrarily claims half the country of Vietnam without the slightest evidence of popular support.

When Ngo Dinh Diem replaced the French puppet, Bao Dai, as Chief of State in South Vietnam,

less than 15 per cent of those eligible to vote in the referendum did so. Diem's power came from American backing, while the office he occupied came to be through foreign decree. Thus, the possibility of civil war was inherent in the very nature of the Diem regime. Diem's refusal to agree to the all-Vietnamese elections — which, according to the Geneva agreement, were to take place in 1956 — only accentuates the illegitimate aspects of the Saigon government. The Saigon regime neither represents nor rightfully rules the Vietnamese people, and thus, the first assumption on which the war in Vietnam rests — that there is a "legitimate government" in South Vietnam — proves false.

Let us turn to the second point on which the war depends — the basic principle which underlies our foreign policy. It is held that if the United States should withdraw from Vietnam, the Communists would take over. We fight to contain Communism. This is a misguided and dangerous principle.

If it is Chinese communism we refer to here, then I agree with Hans Morgenthau, (New York Times Magazine Section, April 16, 1965): "The issue China poses is political and cultural predominance. The United States can no more contain Chinese influence in Asia by arming South Vietnam and Thailand than China could contain American influence in the Western Hemisphere by arming, say Nicaragua and Costa Rica."

If, however, we fear Communism as such, then a psychological compulsion has warped our thought and action. We react to a word which refers to the economic order of a country as if it were a social disease whose aftermath has generated a new and hostile form of life. It is not the case that we are faced with one monolithic Communism; the fact is that there are a number of different communisms whose hostilities vary according to their own national interests. Consider the national Communism of Yugoslavia, the neutralism of the third world and the incipient split between the Soviet Union and China.

Finally, if we maneuver ourselves into an anti-revolutionary position per se, on the grounds that we are defending the "free world"

Topic of Candor

By Leslie Rosoff

June is traditionally the month of weddings and consequently double congratulations are often in order for our graduating students. But more than ever, girls are recognizing the possibilities of combining marriage and education successfully. Several of the seventeen married students at Connecticut College were recently interviewed. They are all well adjusted, mature individuals measuring up to individual goals and standards and not one is the least bit neurotic from having "attempted to grow up too fast."

Interviewing happy girls is easy; only a few lead questions were necessary and they took the cue immediately. All agreed that they had found the adjustment to domestic living an easy and natural one, although the initial problems were increased by the added pressure of studies. For the most part, the girls study while they are at school and again at home after dinner. A few confided that their husbands occasionally put on an apron and help them with the housework.

Concerning the caliber of their academic work, everyone agreed that their grades now are as good or better than they were while the girls were single. Most of them felt that any improvement was due to an added year's experience in their major and could not be related to their marital status.

Roxanne Lake Johnson, class of '65, attributed her improved grades to the fact that she now studies on weekends, which she didn't do before. Loree Rogers Reed, class of '66, feels she owes her good average to her realization of the importance of time-planning to maintain an apartment in New Haven and get her work done. She must not stay up late for she will have trouble driving to New London in the morning. She also feels herself influenced by a new sense of perspective concerning her work. She said, "You do better — and even when you don't, you have a bigger sense of life." In her husband she apparently finds incentive, someone for whom to try harder and succeed for.

Most of the girls felt no change in pressure from dorm to domestic life, although a few admitted that they miss dorm life and the company of other girls. Married students find that most of their friends are here on campus rather than from the area where they live. In their weekend entertaining, however, the girls find that their guests are divided between single friends with dates and other married couples.

See "Topic of Candor"—Page 3

of capitalism, then we oppose what cannot be opposed, blindly hoping for success. This policy does have an historical precedent — that is, Metternich's military opposition to the liberal revolutions of 1848; but historically, it proved impossible. Our age, like that of Metternich, is an age of social and economic revolution. If our fate is not to be his, we must rise to the occasion.

It is the mark of a truly great power to be able to recognize the truth in social reform and turn this truth to its own advantage.

Gay Justin 1965

For the sake of brevity, I did not cite references in the text of my letter, but anyone who wishes to check the facts should consult: *The War in Vietnam*, by Hugh Deane, Monthly Review Pamphlet Series No. 23; 1963; Helen B. Lamb, *The Tragedy of Vietnam*, Basic Pamphlets, 1964; Edgar Snow, *The Other Side of the River*, New York: 1961, Chapter 85; "What Every American Should Know About Indo-China," *Monthly Review*, June 1964; and "The Road to Ruin," *Monthly Review*, April 1965.

Student March Protests Viet Nam Involvements

Nine Connecticut College students travelled to Washington Saturday to join 25,000 students and adults marching in protest to continuing United States military presence in Vietnam.

Travelling under the auspices of the Peace Club, the Connecticut College students accompanied 200 other marchers from the New Haven area.

The Connecticut College delegation, led by Mardon Walker, '66, Peace Club chairman, included: Gay Justin, '65, Karin Kunstler, '65, Lucia Pellecchia, '65, Marcia Geyer, '66, Stephie Michalczyk, '66, Barbara Walker, '66, Ann Rothfuss, '67, and Jane Silver, '68. (Most of the Connecticut College marchers are present or future officers of the Civil Rights or Peace Clubs.)

They arrived in Washington at 1:30 P. M., too late to join in the morning picketing but in time for four hours of speeches and singing in the Sylvan Theatre on the grounds of the Washington Monument. Senator Greuning of Alaska, journalist I. F. Stone, and Staughton Lynd, assistant professor of history at Yale, addressed the group, and Joan Baez and Judy Collins sang. Lynd called for a protest to be made now before it is too late, before the war escalates to a conflict with Communist China.

Inspired by the speeches, the 25,000 marched to the Capitol. Completely filling the Mall, they presented an impressive and exhilarating spectacle, according to Mardon Walker. The Connecticut College delegation was identified by the six foot banner painted for them by Mr. McCloy. Schools represented by large delegations included Columbia University, University of California, Michigan State University, and University of Chicago.

Mardi commented on a "very noticeable representation of Civil Rights supporters, especially SNCC members." She felt that it "made no difference that President Johnson was not present, that this was a symbolic march." The marchers sent up a cheer when it was announced that 500 persons were picketing outside Johnson City.

Mardi noted that many points of view were represented. All the delegates had a firm conviction that United States military presence in Vietnam, whether for reasons moral, practical, or strategic, should end. Mardi's personal reasons are both moral and strategic. "Strategically we are losing the war. It is better to get out now than to let the conflict escalate so we can't get out," she commented.

The marchers' motives in attendance were varied. "For some people it was educational; for others it reaffirmed their conviction that we shouldn't be in Vietnam," Mardi stated.

The result of the march was not to affect American foreign policy, so much as to revitalize the marchers' own convictions and efforts in their own communities, and on the campus. The Connecticut marchers agreed.

Topic of Candor

(Continued from Page Two)

When asked if they thought they might be missing something from their college experience by incorporating it with marriage, all replied that they found enough outside of school to keep them busy and interested and, in any case, that they were gaining from one experience what they might be losing from the other.

The last and perhaps most relevant question? Are you much happier married? The answer was always "yes." The girls felt that the two-fold responsibility of maintaining an academic career and a home is lightened by the joy of having someone to share it with.

Special to Parents

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Junior Year Abroad, Bon Voyage to Five

Next year five Connecticut College students: Charlotte Wolf, Linda Barker, Susan Lincoln, Betsy Nodler, and Wendy Wiener, will study abroad in Italy, Russia and France.

Charlotte Wolf and Linda Barker, both sophomores and Classics majors, will study in Naples, Italy under the Tufts University Program. Miss Wolf's schedule will include Latin, Roman History, Art and Archeology, and Greek. Miss Barker will pursue the same path of study with the substitution of an opera course for Greek.

Both girls are considering possible teaching careers following graduation. They feel that the year abroad will be an invaluable opportunity to study classics in its original environment.

Susan Lincoln, a junior Russian major, will participate in a study and research program first semester at the Lenin Library in Moscow under the University of Indiana Program. The program, which includes twenty five American students, consists of classes in Russian, seminars, and individual study projects. Miss Lincoln is tentatively planning to write an individual study on Alexander Ostovsky, a nineteenth century playwright.

Two sophomore French majors, Wendy Wiener and Betsy Nodler, will spend the year in Paris. Miss Wiener, who is with the Hamilton College Program, will take six weeks at Biarritz for a preliminary preparatory session. For the remainder of the school year she will be in Paris. Her studies include an advanced grammar and phonetics course, seventeenth and twentieth century literature courses, Contemporary French Art, and the Paris Theater 1965-66.

Miss Wiener hopes to gain fluency in French as well as a knowledge and understanding of French literature, customs, and politics, through first-hand contact with the people and their way of life. After college graduation, Miss Wiener is considering a position in an international business, the diplomatic service or the teaching field. She feels that the year abroad will provide an excellent background for any of these future possibilities.

See "Junior Year Abroad"—Page 5

AMUSEMENTS

Things That Go Bump In The Night

By Chris Schreyer

From "Things that go Bump in the Night, Good Lord deliver Us!"

It was a sell-out preview performance of the new Broadway play by Terrance McNally, "And Things That Go Bump in the Night" on Tuesday at the Royale Theater. The play officially opened last night. The severe criticism and "booming" from the audience indicated that they were displeased with this new addition to the Theater of the Absurd.

"There is something out There!" was the theme of the play. The six member cast, a family of five and one outsider, carried out the action in a dingy cellar with no windows. The play was an impressionistic collection of hysterical, tense, dramatic scenes. The interspersed of sadistic comic relief was an attempt to fill in gaps in action and

lines. Satire and sadism overran the play.

Despite the failure of the play to convey the author's intention, director, Michael Cacoyannis, made a noble effort to save its intellectual and symbolic merits.

The acting was apt and often outstanding in view of a somewhat unsympathetic audience. Eileen Heckart portrayed a sadistic mother, driven by fear of the world and life. Her forceful portrayal maintained the balance between over-dominating the scenes and holding the fascination of the audience.

Robert Drivas, her bi-sexual son, slightly over-acted his role. In spite of the inadequacies of their roles, Marco St. John, the outsider, and Susan Auspach, the daughter, were both convincing as victims of sadism.

See "Amusements"—Page 5

Mary Poppins

Walt Disney has done it again. With his characteristic mixture of nonsense and animation he has transformed the book "Mary Poppins" by P. L. Travers into a delightful fantasy for the very young at heart. Through the use of special effects, Disney has managed to incorporate his typical cartoon characters into the world of early twentieth century London.

The plot is slightly altered to suit the combination of Julie Andrews and Dick Van Dyke. Miss Andrews plays a young and tidy Mary Poppins, always dignified, even as she floats down from the sky with her open umbrella. She is a "kind but firm" Nanny to her charges as she leads them through a never-never land of singing penguins and flying merry-go-round horses. Her role calls for some catchy songs and some that do not quite make it. As always, Miss Andrews' voice is pure and clear, with that extra touch of charm. Julie Andrews performs admirably, but the part does not give the actress-singer opportunity to exercise the full scope of her talents.

Dick Van Dyke is given full rein to exhibit his versatility. As the Chimneysweep, he dances, sings, banters, and accompanies Mary

Poppins and her two charges on their adventures. With his rubber legs and agile body, he moves nimbly with gymnastic skill. His mobile and vivid expressions and his magnetic personality enable him to charm with a rather average voice.

Two highly talented and endearing children, Karen Dotrice and Matthew Berger, play Mary Poppins' wards. Their appeal is the result of a natural acting ability and the innate simplicity of children. The two are in harmony with Julie Andrews' straightforward approach to her role.

David Tomlinson, as the children's father, makes a noble attempt at portraying a witty and arrogant bowler-hatted banker. He tends to overplay his part, but as the movie progresses, he improves. Glynis Johns is well cast as the scatterbrained mother, caught up in the struggle for women's suffrage. She is an entertaining and highly capable actress.

Unlike some of Disney's movies, "Mary Poppins" fails to rise above the level of children's entertainment. The talents of the cast simply cannot overcome the inadequacies of the screenplay.

L.W.A.C.

Grad School

(Continued from Page One)

a \$2100 "Demonstratorship" and she will be a Research Assistant.

Susan Heller, a Zoology major, will study at Washington University. She will be a Research Assistant, and she has also been given a \$2850 grant. Sandy Holland, a History major, will attend Columbia University on an \$1800 grant. Hollace Jackson, a Zoology major, will study for her M.D. at the New York Medical College. Gale Justin, a Philosophy major, will study for her Doctorate at the University of Chicago. Dorothy Kraft, a French major, will do graduate work in French at the Sorbonne. Karin Kunstler, a Government major, will attend Rutgers University Law School. Marjorie Landsberg is going to the University of Pennsylvania to obtain her masters in education. She is a Zoology major.

Donna Maulsby, a Classics major, will attend the University of North Carolina. Cynthia Morse, a Music History major, has been given a \$1700 fellowship to attend the graduate school here at Connecticut. Beth Murphy, a Sociology major, will enter the Public Health Department of the Yale School of Medicine. Jan Nagel, an Economics major, has been granted \$2000 by the NDEA to work for her Doctorate at Columbia. Rodna Pass, a Zoology major, will study at Rutgers. Jane Paul, an American History Major, will join the Urban Teachers Preparatory Program at Syracuse University. She has been granted \$2450 for her studies.

Margery Plass, a Zoology major, will study at Columbia Medical School. Judith Reich, a Sociology major, will study for her MAT at Tufts. Judi Sheldon, a Chemistry major, will study for her MD at New York State University's Upstate Medical Center. Carolyn Shimkus, a Government major, will attend George Washington University Law School to obtain a Bachelor of Laws. Burnet Sumner, a Sociology major, has been accepted at the Boston University School of Social Work. Joan Tenenbaum, a French major, will study for her MAT at the Harvard Graduate School of Education.

Sarah Tehan, a Psychology major, has been given a \$2100 grant to study for her Ph.D. at Columbia. Jean Torsen, a Classics major and a Woodrow Wilson Fellow, will attend Harvard to obtain her Doctorate. Diane Willen, a History major, has been awarded a \$2000 grant plus tuition to obtain her Ph.D. at Harvard. Martha Williams, a History major, will obtain her MAT at Brown. She has been awarded a \$500 grant plus a \$2000 salary. Kimba Wood, a Psychology major, will attend the London School of Economics.

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Campus Tornado, Denis Mickiewicz, Discusses Choruses, Jazz, Colleges

By Lillian Morales



Mr. D. Mickiewicz and Russian Chorus

If you have come within range of a sporadically appearing tornado on this campus, you have encountered Mr. Denis Mickiewicz. Denis (he is never still long enough for you to stumble through "Mr. Mickiewicz"), took time out from his own studies, classes, and two Russian choruses, and treated this reporter to a cup of coffee and the following interview:

Q. What made you decide to come to the U.S.?

A. I felt that there was a general fatigue after the war in Europe. Also, I thought that academically there would be much more opportunity for cultural development and postwar studies in America.

Q. Were you at all disappointed in the cultural atmosphere you hoped to find here?

A. No, not at all. Of all non-European countries the U. S. seemed the most interesting. Also, as a boy I was fascinated by jazz. Oh yes, jazz had hit Europe and we boys sat there and analyzed it, studying all its possibilities. I was very shocked when I came to the U. S. that the general public is far less interested in jazz. I thought there would be on every corner a bebop band.

Q. Have you composed or played any jazz?

A. I used jazz to pay for my college education. I did arrangements for combos, but I didn't compose much.

Q. What was your impression of American colleges?

A. I was quite impressed. In Europe we used to underrate colleges. We used to think that Americans had a country club attitude toward school.

Q. I believe your main interest is in Russian studies. Did something happen to discourage you in music?

A. It was not until my junior year in the school of music at Yale that I knew I would never become a Rubenstein, and rather than teach music I preferred to teach other subjects. At that time I became interested in other fields such as comparative literature and politics. Also, this is what made such a close fraternity with my Russian chorus at Yale: The boys were also interested in Russian studies and usually the rehearsals would degenerate into discussions about various matters.

Q. Could you tell us something about the Yale Russian Chorus?

A. When I was a freshman I was asked by the Russian club to give an informal talk on Russian music. I thought the boys would enjoy singing some of the songs rather than just listening to them. This became an avocational practice, but gradually the chorus decided to stay on and take it more seriously.

Q. How did you start traveling around the world?

A. Well you must remember that we started the chorus way before any talk about cultural exchange. In a way we spearheaded the thing.

Q. Did you make any actual efforts to establish an exchange program?

A. No. To avoid red tape the Chorus decided to go to Russia as tourists.

Q. Did you make any formal arrangements to perform?

A. No. We just went as tourists and on the very first night in Leningrad we decided to stroll in the park. In those days Americans were not as common in the Soviet Union, so we had a crowd around us right away. So we said, well, if we have an audience, why not sing? We were very nervous—we didn't know if we dared to sing Russian songs. So we began to sing Negro spirituals. The crowd seemed to like it and the more they applauded the bolder the boys got, until they started singing Russian songs. They applauded tremendously and the girls even came and brought flowers. But afterwards, what interested us even more was the crowd's interest in what Americans were doing and thinking. This turned out to be a common practice of cultural exchange—exchanging opinions. Back in the United States we developed a real interest to re-evaluate our experience, and to learn to sing better!

Q. What about our own Russian Chorus? Do you find it very different?

A. I would say that the girls are more subtle, both in their thinking and their expression.

Q. By subtle do you mean "inhibited"?

A. No, I think they are more "sensitive." This has its advantages and its drawbacks. One drawback is not inhibition, but power. Girls' choruses don't have the power. I think for choral making it is necessary to shock the audience once in a while, which girls cannot do.

Q. Don't you think that Russian music generally is not as suited to women's voices as to men's?

A. Traditionally in Russia there was done no less singing by women than men. But I agree that to the Western audience the male performance is far more interesting. It is more temperamental, showy, vigorous.

Q. Do you think our Russian chorus can succeed as Yale's did?

A. On a different strategic level. It will probably not get audiences to stand on their seats, but I think it can exploit the element of subtlety.

Q. Do you have any formula for a successful chorus?

A. There are four points of priority: 1. the repertoire must be inspiring; 2. good morale—not only respect between the conductor and the group, but among the group. (It was the informal discussions among the boys which made them respect each other and their different interests—regardless of the singing); 3. voices—there must be physical satisfaction; 4. organization. In this country most singing groups work in the reverse order. To have a good chorus there has to be a cult. It has to be almost a religion to have any sort of meaning.

Q. Well, thank you for taking time out to talk with me. I know how busy you are. Your doctorate thesis is due soon isn't it?

A. It was due April 15.

Connecticut College, Yale Combined Russian Choruses To Sing Opera, Folk Songs

A Life for the Czar, an opera, and a variety of Russian songs will be performed by the Connecticut College and Yale Russian Choruses, May 5 in Palmer Auditorium.

The combined choruses will present their two-part program under the direction of Dr. Denis Mickiewicz, founder of both singing groups.

Only Act I of the concert version of *A Life for the Czar*, by Michael Ivanovich Glinka, will be performed. Soloists are Neva Pilgrim, soprano, John Stuart, tenor, and Donald Miller, bass. The choruses will be assisted by members of the New Haven Symphony Orchestra.

Until the third decade of the nineteenth century, "Russian Opera" had consisted of works by foreigners and amateur native composers. Glinka was the first Russian musician to write opera of enduring value with a national theme.

The historical subject of Glinka's opera—the heroism of the peasant Ivan Susanin—was suggested by the poet Zhukovsky, tutor to the Czarevitch. In 1613, during the "Time of Troubles", Susanin saved the life of the young Czar Michael, founder of the Romanov dynasty, by deliberately misleading a body of Polish troops at the expense of his own life.

Baron Rosen, the Czarevitch's German Secretary, wrote the libretto for the opera. *Zhizn za Thani* was first performed on December 9, 1836, in the Bolshio Theater, St. Petersburg. It was not until 1866 that it was produced abroad, the first performance of Russian opera outside the country.

The success of the opera lay in its appeal to patriotic emotions. After the Revolution of 1917, the popularity of this classic presented a problem to operatic producers in the U.S.S.R. Attempts made at the adaptation of the music for more

Howard-Conn. Exchange Promotes Removal of Rooted Racial Prejudices

College Exchanges—A Step Toward Understanding

At the fore of "progress" in the United States today stands the Civil Rights Movement. Legislative action which will finally free the Negro citizen, a necessary prerequisite to the removal of race prejudice, has been slow, painfully slow. The 1964 Civil Rights Act marks the beginning of decisive, constructive action to bring this section of American affairs up to date. A lot of lost time must be made up for.

A vital part of the constructive action in human understanding on the college campus is the student exchange program. Connecticut College has participated in this. Two years ago Karin Kunstler spent a semester at Tugaloo in Mississippi; last year Mardi Walker journeyed to Spellman College in Atlanta; Naomi Silverstone was at Howard this fall. Hoping to gain a better understanding of the "Movement" and the Negroes whom they normally would not be in a place or position to meet, three Connecticut College girls chose to spend spring vacation at Howard University in Washington, D. C.

Jane Silver, '68; Philippa Carrington, '66; and Toby Sambol, '68, were greeted upon arrival by the four girls who would come to the Connecticut College campus two weeks later on Howard's vacation. They were whisked off to an Olatunji concert the first night in D. C. The famous African drummer was entertaining at the campus auditorium, part of the cultural series. Together with his troop of dancers, he led several members of the audience in the High-Life! Connecticut girls noticed governmental dignitaries and foreign ambassadors in the audience. The campus is often the scene of elegant evenings of foreign cultural entertainment. Its location is a natural for such events.

On the second day Jane, together with a semester exchange to Howard from Denison College and several Williams students, who were also visiting for a limited time, participated in the sympathy march for Selma, which took place in the city and was led by James Farmer. They were not accompanied by Howard students, who, though well informed, could not list a great number of "Movement" people among their group. At

Howard, like most college campuses throughout the country, Civil Rights is one of a great variety of activities, which attracts the interest, enthusiasm, and energy of the students. The exchangees' lively discussions with Howard students ranged from Civil Rights to Viet Nam to comprehensives. The Civil Rights exchange soon became simply a student exchange.

Connecticut College girls attended classes in sociology, logic, drama, and English. They heard Bernard Fall, an expert on Viet Nam and consultant for the government, conduct a class in political science in which the crisis was discussed.

Like the girls who completed the exchange in coming here, our students were entertained at a reception. In addition to the Denison and Williams students, there were participants from Bucknell at Howard that week, which provided opportunity for a comparison of every type of campus.

All four Howardites were especially impressed by "the beautiful campus" and the hospitality shown to them. Arlyne Jackson, a junior French major from New Haven, and Darlene Rideout, a music major from Pittsburgh, spent the week in Wright, Sharon Johnston in Lambdin, and Leslie Hackett in Harkness. They enjoyed the complete change of pace from a city school, but wondered how it would be for any length of time.

On Thursday morning they met with President Shain. "The friendly people" made a lasting impression as they ate at several different dormitories, including Lazrus. Sharon, who is considering a semester exchange here, was particularly interested in the co-op arrangement. They, too, attended the classes which interested them, finding Mr. Mayhew's History of Art lecture particularly enjoyable.

On both sides, the Howard-Connecticut exchange seems to have been interesting for the individuals participating as well as the members of the respective student bodies who extended themselves to meet the visitors. Though a week of "exchanging" can provide only a limited experience and a mass of slightly superficial impressions, the program seems a valuable and profitable one from these experiences in just "getting to know people."

N.S.

suitable subjects resulted in a libretto by Gorodetsky in 1939 in which Susanin is now conceived of as dying for the people instead of for the Czar. This is the only version now performed in Communist countries or available in the West on recordings.

The performance by the Connecticut College and Yale Russian Choruses reinstates the original libretto of 1836.

The second half of the program will include Russian folksongs ar-

ranged by the Conductor, soldiers' songs, and Cossack songs.

This is the first time the two choruses have sung together since 1963. At this time a small informal group from Connecticut joined the already established Yale Russian Chorus in performing a program of two decades of Russian music. With the addition of many enthusiastic members this year, the Connecticut College Russian Chorus has unlimited possibilities for the future.

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Dr. Eugenio Florit To Lecture Today

Dr. Eugenio Florit, Cuban poet and former cultural attache for the Cuban Consulate in New York City will speak on the subject, *The Eternal Don Quixote*, at a lecture sponsored by the Spanish Club today at 4:20 p.m. in the Palmer room of Palmer Library.



Dr. Eugenio Florit

Presently Professor of Spanish at Barnard College, Dr. Florit has been a member of the State Department in Havana and the Cuban Consulate to the United States before entering the teaching field. He then taught at Middlebury College before joining Barnard's faculty.

Son of the famous Cuban writer, Maria Sanchez de Fuentes, he has published nine collections of verse and is a former editor of *Odyssey* magazine.

Professor Florit is a member of the Latin American Institute, the Hispanic Institute of Columbia University, the American Association of Teachers of Spanish and Portuguese, the Knights of the Red Cross, and the Museum of Modern Art in New York City.



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JUNIOR YEAR ABROAD (Continued from Page Three)

Miss Nodler will study under the Smith College Program. She will begin her year with a two month training program in Aix-en-Provence. She will spend the remainder of the year in Paris. During her vacations, she plans to tour parts of Europe.

Johns

(Continued from Page One)
and Claudia Bachman, and the performers are the four composers and Cynthia Miller. A modern composition in mood, the piece progresses through four varied sections and then reverses itself to form seven sections, with each section using a different combination of instruments.

In an altogether different medium, Carol Johanson, an organ major with a dual interest in composition, will present an excerpt from Hawthorne's "Feathertop." This piece is one of many projects Miss Johanson has undertaken for her individual study in composition. The composition features two sopranos, Lilian Morales and Barbara Sears, a narrator, Marianna Kaufman, and piano, played by Susan Kennedy. It has a narrative prose text with two characters—a witch and an observer. Miss Johanson's style is pleasantly tuneful and quite lyrical.

Besides these three works, some adventurous piano solo works, written by Claudia Bachman and Cynthia Miller, will be performed by Susan Kennedy.

The complete program is an interesting study in experimental music and reflects a high level of individual creativity.

Religious Fellowship needs a cartoon character for fall information flyers. Please submit ideas or drawings to Betsy Young, Box 1265.

Comps

(Continued from Page One)

hensives but with modifications involving such things as departmental or honors requirements.

Concurrently, the committee interviewed a random sampling of faculty members on the Connecticut College campus, asking approximately the same questions. During these interviews, no attempt was made to influence the faculty members in any particular direction. The primary interest was in exploring the reasons why the faculty members were in favor or not in favor of the comprehensive system.

Although not enough of the faculty were interviewed to warrant a factual summary of the results, the investigation revealed that there is not universal approval of the present comprehensive system.

The proposal was seen by Cabinet and House of Rep where it received an unanimous vote of confidence for support. It will now go to the academic committee and instructors committee and, if approved by both, to the floor of a faculty meeting.

Rev. William Atwell Spurrier, a former professional hockey player and professor of religion at Wesleyan University, will speak on "The Heritage of Eve" this Sunday at the 7 p.m. vesper service.



Lisa Chase, Ellen Glascock, Karen Stothert, Marianna Kauffman, Julie Baumgold, Ellen Pleva

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AMUSEMENTS (Continued from Page Three)

Of the two remaining characters, "fa" played by Clifton James, was superfluous to the action. Ferdi Hoffman, "GrandFa" contributed

both to comic relief and dramatic intensity.

Terance McNally's play was unsatisfactory to the audience. The opinion of the audience was justified. The commendable efforts of the players should be applauded.

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College Needs \$911,608 For New Music and Arts Center

By Regina Gambert

"A new music and art center has become a vital instructional need and must have attention in the very near future," wrote President Charles E. Shain in a bulletin to friends of Connecticut College.

The registration in the arts has considerably increased in the past few years. There has been, however, little expansion of the physical facilities to meet the rising student interest. Concrete plans are now being made for an Arts Center which would provide more space for studios, classrooms, recital and exhibition areas, and other urgently needed physical facilities in Art and Music.

The actual site for the Arts Center—whether it be one building housing both music and art, or a complex of connected buildings—has not been decided. The Center will be located somewhere on the 330-acre campus.

Based on costs of similar arts centers at comparable colleges, the Connecticut College arts project is estimated at approximately \$1,200,000. The College is presently seeking a foundation grant to help meet this cost. At present students, other individuals, and groups have contributed \$8,391.06.

An Arts Center at Connecticut is indeed needed. Present-day physical facilities are inadequate. "The Music Department," says Miss Martha Alter, chairman of the Department, "is put at a psychological and geographic handicap by its location." Classes are held in Holmes Hall, a wooden structure built in 1928 as a refectory. It has been used by the department since 1936. Holmes is situated a considerable distance from the college, across busy Mohegan Avenue. There is no soundproofing, little

classroom space, and inadequate equipment. "Holmes Hall," says Miss Alter, "is a make-shift building with no conveniences. It is of the utmost importance to move on campus in a functional building which is accessible to students."

The Art Department is also inconvenienced, as art classes are scattered across the campus in four separate buildings — Bill Hall, Thames Hall, Hale laboratory, and Winthrop House, with some seminars held in the Lyman Allyn Museum.

According to John H. Detmold, Director of Development at Connecticut College, there is an urgent need to bring the arts together on campus. As they are today, art and music are practically "divorced from the rest of the campus." It is hoped that the proposed Arts Center would integrate these departments into the rest of college life.

The Arts Center will have a small auditorium which could be used for music and dance recitals, little theatre productions, poetry readings, and informal lectures.

Though plans for the Arts Center are still in the formative stage, there is an eight-member Faculty Committee studying the project. Dr. William A. McCloy (Professor of Art and Department Chairman) and Miss Martha Alter are co-chairmen. Other members are: William H. Dale (Associate Professor of Music), Miss Faith Gulick (Assistant Professor of Physical Education), Miss Margaret Hazlewood (Assistant Professor of English), Dr. Edgar DeNoailles Mayhew (Associate Professor of Art), William Meredith (Professor of English), and Dr. Bernice Wheeler (Associate Professor of Zoology).

Students Await Traditional Junior Show

By Sherry Bauman

How do you pinpoint the origin of a college tradition? The traditional Junior Show on Father's Weekend just happened.

The dramatic entertainment can be traced to the Father's Weekend presentation of skits which were entire school productions. In 1949 a junior produced a show that illustrated college traditions. This was the first evidence of a junior assuming a major role in the production of these skits and marked the beginnings of the show as a junior class enterprise.

It was not until 1952 that the Father's Weekend skits were officially acknowledged to be an exclusively junior program. In 1954 the juniors established another feature which became a traditional essential of the Junior Show—both

the plot and all details of the production were kept secret until the opening performance.

A brief glance into the shows of the past ten years reveals the variety of themes and subject matter presented. "Just Call on Father" was performed in 1955 followed by "No Time For Politicians" and "Devil's Dilemma." In 1958 "All Aboard" told the story of two American families who forbade their daughters to travel abroad unchaperoned, and who solved the dilemma by accompanying them on the trip. The next year, parents viewed "A Matter of Opinion," a tale of a reversed society in which men assumed the roles of women and vice versa.

In 1960, the Junior Class presented "Conchology"—all the characters were shell people. Fathers,

in 1962, saw the fantasy, "Mid-Semester Night's Dream," which parodied five books including Canterbury Tales and Oedipus Rex.

After 1963's "Red, White, and Who" and last year's "History or Herstory," what now? We wait, hope, and wonder . . . traditionally.



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