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CONN CENSUS



CONNECTICUT COLLEGE

Vol. 48—No. 21

New London, Connecticut, Thursday, May 9, 1963

Price 10 Cents

Professor Brand Blanshard To Deliver Philosophy Lecture

Professor Brand Blanshard, former chairman of the Philosophy Department at Yale University, will speak to the Philosophy Club Tuesday, May 14 in the Palmer Room of the library at 7:30 p.m. The topic of Professor Blanshard's lecture will be "Sanity in Thought and Art."

Professor Blanshard is a distinguished and well known professor and scholar. In 1952-53 he delivered the famous Gifford Lectures in Scotland, and in 1959 he was named the Paul Carus Foundation Lecturer. He shares with John Dewey the distinction of being the only American philosophers who have held both these lectureships. Professor Blanshard also was the William Belden Noble Lecturer of the British Academy, Adamson Lecturer at the University of Manchester, and the Whitehead Lecturer at Harvard University.

Not only his lectures but his writing have brought him fame and praise as "the philosopher's philosopher." In 1940 he published a two volume book entitled *The Nature of Thought*. It was highly acclaimed and rated by the Philosophical Association committee as one of the ten outstanding works of philosophy to appear in this country since 1900. When he received an honorary degree of Doctor of Laws from Oberlin College, the citation referred to his literary style: "Master of the word fitly spoken to express the mind philosophically. It has become a note of high praise to say of any philosopher nowadays, 'he writes like Blanshard'."

Professor Blanshard received his BA degree from the University of Michigan, his MA from Oxford University and his PhD from Harvard University in 1921. He was the chairman of the Yale



Brand Blanshard

Department of Philosophy from 1945-1950 and again served in this capacity from 1959-1961. It is a tribute to Professor Blanshard that the number of students majoring in philosophy doubled during his professorship at Yale.

Professor Blanshard is strongly against fanaticism and feels that reason is the common ground where we can come together through intelligent and stimulating conversation. The best manner of dealing with our complex and chaotic society he feels is "that habit of detached and critical reflection which belongs to the philosophic spirit. To expose our students to the contagion of that spirit is to bestow on them a gift beyond price."

Professor Blanshard is continuing his work as a Fellow of the Advanced Studies Institute at Wesleyan University.

Father Myers, Gang Mediator, To Be Speaker

"The Church in a Changing Culture" will be the topic of the sermon to be delivered by the Reverend C. Kilmer Myers, Sunday, May 12, at 7 p.m. in Harkness Chapel. Father Myers is the Vicar of the Chapel of the Intercession, Trinity Parish, New York City.

The Lower East Side Mission of Trinity Parish is the intensive effort of historical Trinity Church to meet the needs of the people living in a multiracial and crowded area of the city. Father Myers works very closely with other agencies and community centers, including the Henry Street Settlement and the public schools.

In his recent book *Light and Dark Street* Father Myers wrote about a group of boys with whom he worked over a long period of time. Before coming to Trinity Parish Father Myers was in charge of the successful interracial program of Grace Church in Jersey City. His role as mediator between the gangs and the City of New York has already brought nationwide attention to Trinity Parish for its work with juvenile delinquents. He writes with both professional knowledge of the subject and with the humanity and understanding of one "who can remain a priest and yet meet these boys on their own level."

Father Myers received his B.A. from Rutgers University in 1937 and his Bachelor of Sacred Theology from the Berkeley Divinity School after which he was ordained Priest. In 1962 he was awarded the degree of Doctor of Humane Letters from Rutgers University.

Students Give Honor Reports, Receive Prizes at Assembly

At the Honors Assembly May 8, President Shain awarded the College's academic and extracurricular prizes and honors to student recipients. Included on the program were reports on honors study projects by two members of the class of 1963. In addition, President Shain delivered an introductory address entitled "Why Scholarship?"

In his talk Mr. Shain stressed the primary motive for scholarship: a true love and delight in learning. He compared the campus to a Roman Forum and noted that the academic efforts produced by students are, in fact, their "personal public acts" which serve as one channel of intellectual exchange.

Amelia Fatt reported on her honors project, "Illusions and Imagery in Proust's *Remembrance of Things Past*." Amelia noted that her study evolved from her interest and fascination with Proust rather than from a desire to undertake an honors project. *Remembrance of Things Past* is a "novel about the writing of a novel." Its unusual images create a "simultaneous vision" of a life which is both static and transitory. The value of such a study, according to Amelia, lies not only in the knowledge acquir-

ed about a specific topic, but in the systemization over her college years.

Sarah Faile Speaks on Rats

Sarah Faile spoke on "The Effects of Nitrogen Mustard on the Placenta of Rats." Sarah's project was backed by a grant from the National Science Foundation. In observing the effects of nitrogen mustard is similar to a radio active substance in its effects, it is possible through further study to determine the cause of prenatal deformities.

Upperclassmen Receive Awards

Two awards were given for Graduate Study. The Rosemary Park Graduate Fellowship was awarded to Amy Lee Glassner, and Judith O'Donnell was given the Phi Beta Kappa Award for Graduate Study. The following were undergraduate awards and prizes: The American Association of University Women Citizenship Award, Carolyn Jones; Joseph F. Joseph Assistantship in Mathematics, Judy Cosler; Lyman Allyn Museum Prize in Art History, Phyllis Hattis; Mary Coleman Armstrong Prize in History, Mary Ann Cawley; Jane Bill Prize in Fine Arts, Diane Lewis.

Theodore Bodenwein Prize for English Composition in the Field of Newspaper Writing, Amelia Fatt; Business and Professional Women's Club Prize for Outstanding Work in Economics, Penelope Steele; Sarah Ensign Cady Prize for Excellence in English Speech, Sally Higgins; Janet Clissold Prize for Achievement in One or More Aspects of Music, Elizabeth Kady; Connecticut College Art Department Prize for Superior Achievement in Creative Art by an Undergraduate, Ellen Shulman.

Connecticut College Dance Group Scholarship for Summer Study, Judy Kaplan, Margery Tupling; Joan Connell Prize for Outstanding Ability and Artistry in Dance, Cecily Ann Dell; Louise M. Dieckmann Prize for Excellence in Organ Playing, Jeanette Gross; French Department Prize for Excellence in Writing French Composition, Honorable Mention: Marcia Galati; French Department Prize for Proficiency in Spoken French, Lucy Arbuthnot; Alice B. Hagen Prize for Excellence in Classics, Anne Accardo, Constance Fleischmann; Svetlana Kasem-Beg Prize for Excellence in Russian, Helen V. Frisk.

And Mr. and Mrs. Bryan F. Mahan Memorial Prize for Excellence in Music, Eunice Schriener; Benjamin T. Marshall Memorial Prize for the Best Original Poem, Julia Sternbach; Sarah Nichols Cup for Contribution to the Musical Life of the Campus, Carlotta Wilsen; Hannah Grace Roach Prize in History, Amy Lee Glassner; Rosemary Park Prize to a Senior who has shown Excellence in Scholarship and a Desire to Teach, Nancy Rustici; Savard Prize for Excellence in Spoken French, Jill Landefeld; Elizabeth Travis Prize for Original Composition in Music, Marcia Mueller; Unity Club Prize for Excellence in Italian, Dora Fasano; John Edwin Wells Memorial Prize in English, Nancy Rustici; Wig and Candle Prize for the Greatest Contribution to the Dramatic Club, Susan Shapiro; Connecticut College Choir Award for Four Years Continuous Service in the College Choir, Constance Cross, Barbara Drexler, Helen Frisk, Cynthia Hahn, Karin Johnson, Bobbette Pottle, Peggy Raggery, Eunice Schriener, Jane Veitch, Carlotta Wilsen.

Amalgo Is Eternal: Motions and Tables Keep Girls Seated

Princeton men greeted spring this week by throwing rocks at their president's home, by setting fire to park benches and by attempting to overturn a two car train which was nearby. Connecticut College women are not nearly as physically oriented, but whatever frustration and aggression and which may be in the air was vented verbally at last Tuesday's Amalgamation meeting.

For the benefit of those who were not present, and for those who were present and were not familiar enough with *Robert's Rules* to understand the proceedings, the following is a short recapitulation of last Tuesday's Town Meeting.

Amalgo was opened as usual with the singing of the class songs. Two voting issues were then presented. First, Cabinet recommended that students in a group of three be allowed to stay out until 12 midnight on Friday and Saturday nights for the sole purpose of going to the movies in New London. After some discussion this recommendation was passed. Second, Cabinet recommended that the Senior privilege of entertaining men guests in rooms on Sunday afternoon be extended on a trial basis to all classes. After some discussion this recommendation was also passed.

Then short announcements were made.

The President then asked if there was any new business. There was. One student expressed the opinion that seniors should be excused from May Amalgos in the future, as they are particularly busy at this time of the year. She sounded anxious to leave. One student questioned the necessity of wearing skirts to dinner on Friday and Saturday nights. She sounded anxious to wear pants. One student inquired why, with the extension of midnight privileges on Fridays and Saturdays, a corresponding extension

See "Amalgo"—Page 6

D. Currier to Give Pianoforte Lecture

Each year the Music Club of Connecticut College sponsors a guest musician or musicologist whose topic is of interest to the college community at large. This year a lecture and piano recital will be given by Donald Currier on Friday, May 10, at 7:30 p.m. in the main lounge of Crozier-Williams. The topic will be "The Pianoforte—An Instrument with a Personality?" Musical illustrations for the lecture-recital will be taken from the music of Scarlatti, Beethoven, Schumann, Chopin, and Debussy.

Mr. Currier was on the Connecticut faculty from 1947-1951 at which time he joined the Yale School of Music where he is now an Associate Professor of Piano-forte. Mr. Currier has given many recitals, both in the U.S. and in such foreign cultural centers as London, Amsterdam, and Paris.

The Connecticut College Orchestra, Margaret Wiles conducting, will perform Tuesday, May 14, at 8:30 p.m. in Crozier-Williams Dance Studio. The program will include Mendelssohn's *Piano Concerto*, with Eunice Schriener, soloist; Corelli's *La Folia*, played by Judy Humphrey, violin; Benjamin's *Jamaican Rumba*; Beethoven's *Symphony No. 1*; and Hindemith's *Fünf Stücke*.

A. Ailey Dance Performance Brings Bravos from Audience

by Cecily Dell

The sound of bravos, a sound almost never heard during the academic year at Connecticut College, filled Palmer Auditorium on Friday night at the close of the performance of the Alvin Ailey Dance Theater. It was a welcome sound indeed, especially for those who have worked hard to create on the campus a more-than-seasonal interest in dance. What prompted the thunderous response of the good-sized audience was the Negro Spiritual Suite, "Revelations," the final work of the performance.

Alvin Ailey has said that you know a dance is good when it is impossible to describe it. This reviewer knows only too well how good "Revelations" is. In this work, the idea of dance theater becomes clear. Costumes, lighting, music, spectacle, movement—all these elements are necessary conditions to the work and none is subordinate to the others. The sustained group movement of "I Been 'Buked," the development of support and suspension in the beautiful pas de deux, "Fix Me, Jesus," (James Truitte and Altovise Gore), and the suspended tension of Mr. Truitte's solo, "I Want to Be Ready," are examples of the "dynamic image" at its most exquisite. The compulsion of the music in "Honor, Honor," "Wading in the Water," and "Sinner Man," require of the dance that its energy remain at a peak throughout. By careful use of props in "Honor, Honor," Mr. Ail-

ey maintains a continuous current of bustling, purposeful movement; by the unbelievable rippling, waving quality of arm, pelvis, and chest movement in "Wading in the Water" the balance of movement against the compulsive music is held. Even in "Sinner Man," Mr. Ailey succeeds somehow in following explosion by explosion in movement, holding the energy at a climactic level throughout the piece. The contribution of lighting to dance, in this case the intense red of the cyclorama, is very evident here. The short transitional passage which establishes the personality of the finale as a spirited interplay between boys and girls, leads into a dance of sheer joy, "Rocka My Soul in the Bosom of Abraham." Whether one sees in this piece the expression of a religious kind of ecstasy, or just joy of life in general, one feels that "Rocka My Soul" must be unsurpassed anywhere for its utter vitality and exuberance. It is a superlative mood with which to leave an audience.

"Labyrinth," the work which preceded "Revelations," had its second performance in New London. When it was premiered at Brooklyn Academy of Music last week, the *New York Times* reviewer criticized it as an inferior imitation of Martha Graham's Greek works. The difference in the interpretations of the Greek idea given by Mr. Ailey and Miss Graham seem to this reviewer to ren-

See "A. Ailey"—Page 4

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Editorial Guidelines

The purpose of a college such as Connecticut is to provide women with separate but equal education. This implies that women's capabilities and potentialities are equal. It would be expected that faculty members in influential positions would hold this principle in high regard and use this influence in aiding students to realize their potentials. In many cases such encouragement has been given.

But then why is the percentage of students going on to graduate school so low and why in the fifty-one years of its existence has Connecticut sent barely one-fourth that number of graduates on to medical school while Barnard has fifty premedical students at present?

Certainly freshmen have enough enthusiasm. In the major conferences last year at least twenty-five girls appeared at the premed section. They wanted to find out about the program they would have to take for entrance into medical school. What they found out was that such a program here is nonexistent. What they also discovered was that their interests were looked upon as insincere and unrealistic and that the guidance they desired was not forthcoming. They had only their own somewhat shaken self-confidence and judgment to use in mapping out a four year course of study which would be acceptable to a medical school. Wherever they turned requirements overlapped requirements and suggestions countered suggestions. They were urged to choose a non-science major, yet the possibility of doing this plus taking the required courses was slim. Being freshmen and unsure many took easy alternatives and their dream died under the stress.

We can see that it is important that women who choose careers be strong and devoted. But strength and devotion are not inherent in seventeen and eighteen year olds fresh out of high school. These are qualities which must grow and develop as new horizons appear. If students making a first attempt at finding a goal have their ambitions scorned and crushed, it will be a rarity if anyone survives.

We agree with the principle that women must be encouraged to think for themselves and to find independence while at college. But there are too many juniors and seniors just wandering aimlessly without direction. Had they been shown a path and made aware of the kinds of paths accessible many would have given them careful consideration and possibly have a goal set toward which they could devote their now restless energies.

G.E.O.



ONE WEEK TO GO... ONE WEEK ...
ONE WEEK ... ONE ...

Letters To The Editor

To the editor:

Upon the termination of the series of Bach concerts which have been presented over the past two years, we would like to commend both Mr. Quimby and the music department. We regret to see the end of this fine and highly enjoyable series and only hope that another program of its caliber will be forthcoming.

Agnes W. Cochran '63
Carol S. Weber '63

To the editor:

Just a few comments on required courses. We believe that a student coming to Connecticut College should be mature enough to want to investigate as many areas of interest as possible—she should not have to. Most of us find that we would take a large variety of courses without any specifications. It has become more and more depressing to walk into a required course to find the instructor lamenting that "I know you're only here because this course is required, therefore, etc., etc., etc."

If a course were taught without this gloomy approach, we believe that our education would be more enjoyable and that the instructor would show more enthusiasm in his presentation knowing that he would be teaching interested students.

Add to this the fact that a student usually finds one area that she herself "laments" having to take. Her work and performance in this course will suffer, and what was hoped would happen when the requirements were formulated—that this course would open up new fields of interest—will serve to enlarge the gulf between the student and the subject. Everyone has interests, but there are limits, especially if the student finds herself in a year's course.

We feel that it is time for a reappraisal of the general requirements in hope that some progress will be made in the immediate future towards a more general relaxation of obligation.

Elizabeth Olson '65
Sue Heller '65

To the editor:

Though not an official offering of the Spring Weekend, the Alvin Ailey dance performance on Friday night nonetheless attracted many students whose initial interest was the weekend. This and the response given to Mr. Ailey by the large participation in and witnessing of the Master class held the following morning were equally gratifying.

Although the spectator interest in both of the dance activities was a direct result of Mr. Ailey's outstanding performance, I think that the result is now a newly interested audience, an already-existing dance audience freshly taut, and a dance group more keenly anxious than ever to pursue the study.

I think that the concern for modern dance (which has been aroused, renewed, or strengthened, as the case may be) is genuine. But, to devote as much strength, time, skill, and will as the dancers did Saturday seems somewhat unfulfilling because of the lack of even a chance to follow up this experience. And to dismiss the new audience which awaits command (but from whom?)—and to dismiss them so harshly—is regrettable. Because in them is another opportunity to create culturally alert citizens.

In view of these groups, it seems deplorable that interested persons are not given more opportunity to participate regularly in this activity, that more instruction is not available to students. Specifically, why isn't dance instruction obtainable nine months of the school year instead of four? And during this time, five days of the week instead of just two? Why aren't more diverse techniques offered to us? And why the lack of musical accompaniment which, according to

a dancer-friend, "makes such a tremendous difference?"

After having heard such praise of Connecticut's Summer School of Dance, I really expected more of a carry-over. Perhaps I was wrong. But I think I was not alone.

Marianna Kaufman '66

To the editor:

Dance Group should be commended for playing a large role in contributing to the revitalization of spirit which seems to have characterized this year. The organization's more-than-ample contribution has been evident in the programs which it has both sponsored and itself produced, but has never been so happily praiseworthy as in its supreme and final donation for the year: the Alvin Ailey Dance Theater.

Mr. Ailey and his company are indubitably among the finest performers that have ever appeared on this campus, and represent the culmination of an academic year which has brought with it both exciting activities and a refreshing attitude from the college community. Individual interest in various college activities has boosted the morale of the student body in general, and this high level of morale has in turn even further stimulated individual enthusiasm. The circle can only get wider, and for assuming a large part in its conception, Dance Group must be gratefully acknowledged.

Martha Williams '65

To the editor:

Amalco is a delightful tradition. It stimulates discussion, it informs the college community, it serves as the market place for controversial issues, it provides a setting for knitting, and it stirs tempers. It also allows us to preserve a newly sanctified tradition, that of presenting "New Business." The time reserved after announcements of an official nature are presented, and votes on issues are taken, and old topics are rehearsed, is used for students to present, usually in rapid succession, a series of opinions and observations that may become the topic for an official announcement at the next Amalco, or may just be an airing of a gripe or suggestion.

The President of Student Government makes it her policy to call for announcements to be presented to her ahead of the Amalco in order to arrange her agenda and thus carry on an organized and pertinent meeting. Discussion that is unanticipated certainly should not be stifled. Is this not what our Amalco exists for? — to allow a student to express spontaneously a considered opinion. Nor, should the President's sincere attempts to keep order be ridiculed or shown disrespect. However, the free time for the expression of opinions does not exclude the possibility of an opinion desiring adjournment to be voted upon. Adjournment of a meeting is a privilege intrinsic in the privilege of calling a meeting. It is disrespectful of both the privilege of discussion and decorum, to challenge, in any way other than a parliamentary vote, a student's desire to cease a meeting.

All during the Spring's election proceedings, we were made conscious of the various channels open for student communication and the expression of opinion other than Amalco. Certainly topics, that legitimately fall under the head of "New Business" may often find their best means of communication through the Amalco. However, issues that require discussion and consensus, unless made a part of the President's agenda for the meeting, might better be expressed through channels where considered and cogent opinions can be returned. The use of the newspaper, class meetings and informal discussions often would provide a source for an expression of opinion. However, even if the concerned students still wish to

confront their audience en masse, there is no justification that those who do not wish to take part in this unplanned discussion should be branded as "disrespectful" for suggesting the possibility of a vote for adjournment.

Susan Epstein '64

Amalco "A Fiasco"

I think it will be agreed by all that Tuesday night's Amalco degenerated into a fiasco of ridiculous proportions in which individual personality battles began to take precedence over the issues. It is not my intent to offer opinion on the issues involved. In fact, I'm not quite sure what they were. They were flying fast and furiously and included use of first names, senior excuses from Amalco, respect for Presidents, respect for Amalgos and a few other subsidiary points. I say subsidiary points because it seems to me the crucial issue involved is whether or not a student body which has grown to the proportions ours has is too unwieldy to engage in the kind of direct democracy idea which Amalco represents. This same issue presented itself last year when Sandy Loving was student body president. Obviously, the issue has not resolved itself, nor has it been resolved. I think it positively insane to subject either Joanna or ourselves to another similar kind of meeting. Therefore a solution must be found—and its sources, I propose, are twofold: the student body and the elected student representatives.

The students who stood up and chided the assembly for disrespect were understandably motivated, but they were equally out of order with those seniors who sought an early dismissal. I think it not asking too much of any individual's intelligence to realize that in a group discussion only one issue can be discussed at a time and that therefore she must discipline herself to restrain from extraneous comments — be they moral, sentimental, or political—until the issue at hand has been disposed of.

But since all individuals, whatever may be the reason, do not always act in accordance with this precept, it is up to the chairman of the discussion to see that they do. I have only sympathy for Joanna's position. However, if we are going to pattern our student government after the pattern of more inclusive legislative bodies, then it is imperative that we follow their pattern of procedure as well. Though we may mimic Robert's Rules of Order obviously there is a need for them. That the Parliamentarian memorize every page of this great book is of course unnecessary, but if we agree to follow it then she must be able to rule when someone is out of order. The minute the discussion grows unwieldy the gavel should bang, the chairman should request a ruling from the Parliamentarian, and proceed accordingly. If the assemblage doesn't like the ruling, then it is in their power to change the rules, but once the rules are agreed upon it is incumbent upon the students to abide by them and the chairman to enforce them until they are changed. Unless this simultaneous action is possible, our Amalgos turn into useless immature babblings and we would do better to dispense with them. I don't think this latter step is inevitable or even necessary. Larger bodies than ours somehow manage to maintain some semblance of intelligent discussion. But unless we can learn to do the same on so simple an issue as the use of surnames by professors then we will be relegated to the ignominious position of wallowing in triviality the rest of our lives. If it seems to us now that our national and international government conferences often get bogged down by superfluous issues, woe be to these means of communication when the "we" of Tuesday night get hold of them. Unless, that is, we are able to

See "Letter"—Page 3

Letter

(Continued from Page Two)

come out of our egocentric selves for a long enough minute to learn something from the experience and to act in accordance with this new or renewed understanding.

Judy Sheldon '64

Lack of Discipline Evident

To the editors:

The lack of decorum and discipline exhibited by the anarchic mob at Amalgo leads me to question seriously the entire institution. If we as a college community cannot discuss a question, even so ridiculous a question as the freshmen's proposal, without reverting to the more brainless habits of the young female, then we are being misled somehow in our concept of what Amalgo is for. Amalgo is neither for the discussion of parliamentary procedure nor the wistful revelation of the homesickness of the Freshman Class. Either we understand firmly what we are supposed to be doing in Amalgo, and thus find it in our hare-brained hearts to give attention and respect to (a) our elected representatives, and (b) our fellow students, are we, like certain of the illustrious seniors, resign our right to speak up in our own behalf in this community of rule and honor.

Sandy Holland '65

Senior Disappointed

To the editor:

I wish to express my disappointment that the last Amalgo of this school year was such a display of what might be termed immaturity. Does each student feel that her own thoughts about the remarks made by each person who has the floor are so important that she must express these thoughts to her neighbor, thus contributing to a mass of private conversations which create only confusion? Are so many statements and occurrences really amusing? And is hissing a crude and unfeminine form of expression, called for at these meetings? Perhaps some would say that expression of any kind is better than no expression at all, but I certainly hope that in future Amalgos this expression will be displayed in a more orderly and respectful manner, respectful not only to the President of Student Government, but also to fellow students who are trying to understand what is taking place at Amalgo.

May I also say that many of the seniors did not wish to be dismissed from Amalgo before the underclassmen, two of the reasons being that we still are members of Connecticut College and thus maintain an interest in aspects of the college other than our own particular studies, and that we were aware that we would be able to find ten extra minutes of study somewhere amid the happenings of the next day.

Carlotta Wilsen '63

Apology Offered

To the editor:

It is with the greater embarrassment that I refer to the motion in Tuesday's Amalgo that Seniors be excused. There was no justification, comprehensives or no comprehensives, for Seniors to be given preferential treatment. Underclassmen have just as much work to complete as we do. If we have not done our work, it is our own fault and we had no right to be excused from the meeting. On behalf of those Seniors voting against the motion for the Seniors to be excused I apologize for the petulant conduct displayed by some members of our class.

Martha Joynt '63

Standards of Respect Questioned

To the editors:

The chaotic response triggered by the freshmen's concern for establishing closer liaisons between themselves and their professors was an invalidation of the philosophy which the Opposition brought against the proposal. Numerous members of the upper classes declaimed a slackening in decorum and a decline in respect for the professors would result if students were called by their first names in class, rather than, as in tradition, by their last. The tone and lack of method of the ensuing discussion on this point is to me a manifestation of an already questionable standard of student respect for people and institutions, whether it be Amalgo, our President, a professor, or a student.

If members of the student body cannot act responsibly and politely to organize succinct, intelligent articulation on a matter of general concern, then it seems unrealistic to believe that the continued use of an archaic formality will be an incentive to or a significant gesture of sincere respect, and thus promote "decorum" in the classroom or anywhere else.

Genevieve Bartlett '65

Freshman Solution 'Inappropriate'

To the editor:

In Tuesday night's Amalgo, the freshman brought out the valid point that it has been more difficult for freshmen to get to know each other this year. It was their right to say this and to their credit that they did. However, we do not feel that their solution is appropriate. When a professor calls us Miss X., he is showing us the same respect that we show him by calling him by his last name. This sign of respect for the individual should not be sacrificed for the sake of getting to know one's fellow classmate.

If a student is interested in getting to know a classmate, it is quite easy to use the Bluebook, the Freshman Directory, or simply ask the student her name. Informality does often come with smaller classes at the more advanced level or in seminars and should not be expected in the larger classes.

This is not to suggest that the problem of getting to know students does not exist, but that the solution lies as much with the student as with the professor.

Susan Allan '64
Karen Mathiasen '64
Jane Tisher '64

Freshman Dorms Championed

To the editor:

As was mentioned in Amalgo, perhaps this is the wrong time of year to deal with the problems inherent in the freshman dilemma of only formally recognizing a classmate as Miss so-and-so. Adjourning the meeting and necessarily dropping the discussion of the freshman proposal caused further frustration, concern over the issue, and resulted in an unsatisfied feeling which will only become more intense during "dinner-table" conversations. That the dilemma is an actuality is evident; the "proposal," however, smacks of ambiguity and touches upon deeper problems that that of not knowing a classmate's first name due teachers' employing the "Miss-form."

The problem of freshmen "getting to know" one another is one largely outside the realm of faculty consideration. Making acquaintances and forming friendships are up to the students. There are many approaches to this dilemma of a large class, and, without discussing the possibilities, I would suggest one solution of inexpressible value. The answer lies in the existence of freshman dormitories. I speak on behalf of the Winthropites and I'm sure on behalf of all those

who spent their first year here in all-freshman dorms. Until this year there have been freshman dorms, and until now there has not been such a universal dissatisfaction expressed as was tonight.

The dissatisfaction, however, is not to be dealt with in the realm of student-teacher relations, as suggested. It was stated that, although being a "demand on the faculty," informality in class would help the situation. Some teachers do use first names in addressing their students in class; personal reasons are sufficient to justify the use of more formal appellations by others. It was further suggested that student-teacher relations should be more casual, that the freshmen sense a barrier and would eliminate it by making "demands" on their teachers. Indeed the problem extends beyond the Class of '66. The barrier is set up by the freshman, by any student. It is lack of initiative on the part of the student, which lack results in the expressed dissatisfaction. As far as fellow students are concerned, what harm is there in asking Miss so-and-so's first name? And, regarding teachers, they are there—go see them. In knowing classmates or teachers, it is ultimately the effort of the individual student which needs to be worked upon.

Apathetic student? Contemporary need for an agent, or a third voice? More questions are posed than resolved. Discussion was dropped in an early stage, the meeting was adjourned, but the problem still exists and must be recognized and dealt with.

Suzan Dill '65

Students Thanked for Books

To the editor:

Early last week Connecticut College received a rewarding letter of appreciation from the David Livingstone Teacher Training College in Northern Rhodesia, Africa.

"Recently we had 'Christmas.' It was the day the eighteen mail bags of books from your school arrived at David Livingstone Teacher Training College. We've been having a wonderful time ever since. The books are wonderful, and the selection much better than I had dreamed they could be. Being an American myself it is a real treat to see so many American books. American books are among the best bound, best illustrated and printed on some of the best paper of books anywhere in the world... I could write pages on kind and appreciative words that have been spoken by students and staff as they browsed through the books but I'll just tell you one or two and a little later some of the students will be writing to you. One of the most common questions, 'Who sent these? Why?' The next remark, 'Americans are very kind.' I know you put a lot of thought, love, time, and money into this project. It has all been deeply appreciated and they have accomplished what you intended—you have made us aware of the fact that on the other side of the Atlantic there are people who do love and care—people who are good neighbors even though we may never meet.

"If any of you should be privileged to come to Central Africa we'd be delighted to have you visit our campus.

"Because I know no better word, I say thank you!

"Most sincerely,
"Miss Ruth T. Hunt (Librarian)"

We of the committee who collected the 800 books for Africa were very gratified to hear that our shipment had arrived at its destination in one piece and in excellent condition. Several days later we were overwhelmed to receive about 25 letters from the students of our African school. These letters were filled with

Reviewer Finds Russian Novel To Have Universal Application

ONE DAY IN THE LIFE OF IVAN DENISOVICH by Alexander Solzhenitsyn. Translated by Ronald Hingley and Max Hayward. Bantam Books. 60 cents.

ONE DAY IN THE LIFE OF IVAN DENISOVICH promised to be a literary sensation when it passed the Soviet censors and was published in Moscow by the liberal monthly, "Novy Mir" in November, 1962. The long-awaited expose of life in a Northern concentration camp sparked sales faster than a magazine could print, and when two editions (the copyright of only one was officially contracted) appeared in the United States in January of this year, critics hailed the novelette as a major literary event and predicted extensive social and political repercussions. But now it seems that the "new wave" of Soviet literature is becoming old hat to Americans—although Vladimir Andreyev's *Gamalis*, a collection of stories with a similar setting, came out just this month, and a newer wave of Hungarian literary rebels, again inspired by Solzhenitsyn's novel, was reported last week in the *New York Times*. ONE DAY IN THE LIFE OF IVAN DENISOVICH has suffered a curious anticlimax in the hands of the American reading public and has disappeared into relative obscurity in four short months.

The story of Ivan's day is a detailed narrative account of an ordinary man's fight for physical and moral survival in the grimness of modern human conditions next to Buchenwald—the concentration camp of Stalinist Russia. We accompany Shukov, unjustly condemned to a ten-year sentence for spying with the Germans, through a biting five o'clock reveille, the endless and humiliating searches, friskings, roll-calls, counts, and recounts, the long marches to frigid work sites, the meager and nauseating meals in crowded steaming mess halls. We participate in his little schemes to get tobacco and an extra bowl of gruel, to conceal a piece of bread, string, or a sliver of steel in the barracks, to save a friend from the "can," and to guard his "package from home." We meet other companions: the Commander, unjustly condemned, like Shukov, for spying; the gang boss Tiurin, guilty of being the son of a Kulak, the fanatical young Baptist Alyoshka; the nameless but noble "old man," still refusing to

give in to the hell of a lifetime in prison—and countless others.

It is evident that Shukov's world is a microcosm of Soviet society in general. Solzhenitsyn hints at the parallels in several passages, the most striking being a discussion between two inmates of Einstein's film "Ivan the Terrible" during which Shukov realizes that the prisoner's one advantage over the "free" worker is, ironically, his freedom of expression ("... the squealers didn't even bother to tell on you. The security fellows couldn't care less.")

But in spite of its sordid realities, ONE DAY IN THE LIFE OF IVAN DENISOVICH is more than a categorical indictment of the Soviet system, and readers who seek morbid sensationalism will be greatly disappointed. (The novel's initial wide-spread publicity as such perhaps accounts for its curious decline.) On the contrary, the author restrains, or rather condenses, his emotions in a combination of bawdy jargon, colorful colloquialism, and straight objective reportage. Shukov becomes an Everyman, and his message has universal human significance in a regimented world of non-human values. His struggle is a moral one, and he is humbly aware that in this life one maintains personal dignity only through love, work, and creativity. Shukov finds a certain satisfaction, almost excitement in the use of his hands, be it brick-laying, sewing, or carpentry; he convinces us of a genuine sympathy for the "outsiders" as well as his companions, and even wonders if one isn't better off in the camp, building a life in the present, free from the anxieties of the past and future. He retires contented, thinking, "He'd had a lot of luck today. They hadn't put him in the cooler. The gang hadn't been chased out to work in the Socialist Community Development. He'd finagled an extra bowl of mush at noon... He'd felt good making the wall. The hadn't found that piece of steel in the frisk... He bought some tobacco. And he'd gotten over that sickness. There were three thousand six hundred and fifty-three days like this in his sentence, from reveille to lights out. The three extra ones were because of leap years..." One is reminded of Camus' Sisyphus, Chekov's craftsmanship and his unforgettable message—even in Siberia one can live.

many appreciative words for Connecticut College students and faculty members. Enclosed is one of the more charming letters.

"Dear Comrades,
"I thank you all for the tremendous gift of varied books which have enriched our library far beyond my expectation.

"I presume this exhibition of amity will continue eternally.

"How merry I would be if I had a pen pal from your College!

"Yours truly,
"Graylin Patrick Katenle"
This letter is not the only one

in which the writer asks for a pen-pal. The boys' requirements for pen-pals range from "a young, beautiful girl who is between 16 and 23" to a girl who "is interested in indoor and outdoor social activities, Christianity and politics."

If the students of Connecticut College continue this new-found friendship with the David Livingstone College, it is clear that we will be able to benefit as much from their ideas as they will from the written ideas we have sent them.

Sue Peck '65

Red White Who?



The Image of a Great Lady; An Inspiring Success Story

The image of a great lady: her gracious presence radiates good breeding. She is dressed immaculately and smells of Arpege. Her tea sipping is renowned and her conversation continuous. She spends hours over The Ladies Home Journal. She spends minutes over the New York Times.

Today, while entertaining guests at a bridge party, her conversation strayed to times past—to the days when she was a student and to the college where it all started.

"This college prepared women," she said, "with the kind of important things one needed for later life."

She accredited her later success as a hostess and the acclaim of her dress to the kind of preparation she received in those golden days.

"Yes," she said, "those Wednesday afternoon teas were a crucial part of my training. How could I ever have managed without them?"

On further contemplation she reflected on the value of the rules regarding dress on campus. She cited the requirement for wearing skirts to Friday Night supper as a major factor in her subsequent achievements.

"Ah," she added, "there were some who disdained these customs. They called them unimportant. They preferred to read or study when I was preparing myself for dinner."

'The Lion' by Julia Sternbach

ed note: Julia Sternbach was awarded the Benjamin T. Marshall Memorial Prize for "The Lion."

A lion slipped between the bars and ran away from God's zoo.
And No One could stop him
Lions are built to run; Lions were meant to run; Lions can run forever.

He stretched one leg and one leg and then the other two,
His paws spread to hold his weight,
Beneath his coat his muscles strained but he never was winded.
His motion was muscles and power and will.
He ran against the air that tugged at his ears;
He ran against the God that pulled at his tail;
He ran against the pain that came to his chest from too much running.

His was, now, only a steady pace,
One two three four
One, two, three, four.
One one. Two two. Three three. Four four.
The noise was getting louder. That pounding sound that beat in his ears.

He twitched his ears and kept on running.
Nothing chasing him could stop him;
Nothing inside him could stop him;
Nothing around him could stop him.
Suddenly he threw back his head
He roared.
One long laugh he roared.
He hit a wall.
And died.
Dead.
Lions were built to run. Lions were meant to run.
Lions can run forever.

A lion slipped between the bars and ran away from God's zoo.
A soft lion who was fuzzy.
A baby lion who cuddled.
A lion who could only walk.
She tumbled over her own feet and wanted bars to hold her
She began to run.
Faster she ran;
She ran on four paws to find her keeper.
To see Him. Smell Him.
Know His Hands rubbing her neck.
She ran in circles over her zoo and could not find it;
His zoo was gone and she was free.
She sniffed and begged for her cage,
A God to keep her in a cage away from the open.
But He laughed and would not keep her.
She was alone, And lonely.
She closed her eyes and bumped into something.
Something soft and fuzzy. It roared. And she ran.
She spoke back, She heard her own voice,
It was a roar; they were the same. And she stopped.
She turned and lay down to watch this thing that roared.
Now there were two lions, Both yellow and proud,
Together they ran one beside the other.
They roared at each other. Just to hear the echoes of their roars.
To hear the sound that was one sound; to make the noise that was made by each.
But now there was a third noise.
A God.
They pulled His tail; They licked His ears;
And He laughed.
He laughed.

A. Ailey

(Continued from Page One)

der such a comparison irrelevant. "Labyrinth" is based on the theme of Theseus, Ariadne, and the Minotaur. If Mr. Ailey has not completely developed the particularities of the relationship among these characters, he has given a new and refreshing interpretation of the Greek myth. The elemental rhythms in the music of Rosenthal and Miller, and Mr. Ailey's use of these rhythms, especially in the dancing of the "three men like the Minotaur," the use of ornate masks and the line formation by the dancers representing the Minotaur, cast an aura of a primitive spirit-world on the Greek myth, which is not present in Miss Graham's very modern interpretation of Greek attitudes. Mariko Sanjo as Ariadne and Louis Falco as Theseus were technically impeccable. Mr. Ailey's choreography, as he intended, pointed up the tremendous capabilities of these two dancers.

Sometimes music, theme, or visual pattern fail to determine the direction of Alvin Ailey's choreographic energy; dance movement must rely on itself to direct itself. When this happens in Mr. Ailey's works, one wishes that his movement could be structurally controlled to a greater extent, that a moment might be held longer, a movement pattern developed further before it changes. One wished this occasionally in the five "Hermit Songs" and in the "Modern Jazz Suite." "Hermit Songs" has some lovely moments, notably the tender patterns of "St. Ita's Vision" and the agonized movement of "The Crucifixion." Many times, however, in these dances, varying dynamics succeed one another seemingly without provocation. The interesting qualities of particular movements are blurred because of their positions in the whole work as it proceeds. In general, Mr. Ailey achieves in these sketches an earthy simplicity, the more interesting in its intense physicality, in contrast to the usual image of the medieval monk set in spiritual terms.

The same lack of structural direction was felt as one watched Mr. Ailey's solo "Reflections in D," from the Modern Jazz Suite—was felt, that is, until obliterated by the final movement of that piece, a strong but lazy fall which, like a long breath exhaled, was in itself a summation of the mood of the entire piece. "Gillesplana," the first part of the Modern Jazz Suite, was a lucid, pleasant opener for the evening. The last part of this work, "Suspensions," failed to state its theme emphatically enough, though displaying interesting movement.

On the whole, the Alvin Ailey Dance Theater is great when it concerns itself with ethnic elements, good when its concerns are from ethnic movement and ideas and raises them to a high level art form. The group's dance vocabulary is geared to the ethnic idea, as is seen in "Revelations," in the Minotaur dance from "Labyrinth," in the rhythmic concerns of the Jazz Suite. Such a basis complements Mr. Ailey's intent as an artist, which intent is to create the kind of dance which reaches all people.

The strong rhythmic element in this style became even more evident if one watched or danced in the strenuous two hour and ten minute class which Mr. Ailey gave on Saturday morning. Mr. Ailey taught the Lester Horton technique, which emphasizes isolations in the head, neck, shoulders, chest, and pelvis, and also taught the students a jazz combination. When music was added to this combination, one felt the dance changed utterly, felt his body moving by the provocation of the music. Because of this interdependence of dance and music, seeing the Alvin Ailey Dance Theater is a good introduction to dance for those who are totally unsympathetic with this art form. Mr. Ailey's approach retains the elemental character of dance, i.e., the need for an expression in movement of the rhythms that man hears and feels in his world.

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Alarmist Exploits Gullibilities In Anti-Communist Campaign

"WARNING! The Communist battlegrounds are our Banquet rooms, Restaurants, Coffee Shops and Grocery Markets. Thus the Communists protracted conspiracy for world conquest." Sounds good, shall we go on? You are about to be let in on one of the most well kept, and perhaps least explainable suggestions of Communist subversion, a truly unique form of subversion, for it does not provide for any living remnants of subverted persons after the campaign of extermination. I came across this carefully guarded bit of information, which incidentally could have world shaking effects since the Communists have already caused some of their leading foes, such as George Sokolsky (according to my informant) to have fatal heart attacks, sudden cases of cancer, hepatitis and cerebral hemorrhages. My informant is one Sylvia Kraus, of the Carriage Antique Shop in New York. Miss Kraus is courageously staging a one-man effort against the Communist campaign which is "... sabotaging, murdering, terrorizing and insidiously liquidating loyal Americans with TASTELESS POISONS," while "Washington is diverted with Cuba, Germany, disarmament proposals, nuclear tests, filibusters ..." (?) In a leaflet last Saturday in front of Saks Fifth Avenue, that haven of capitalist spending, Miss Kraus explains the origins of this tricky little plan for extermination as follows:

"The Communists launched TASTELESS POISONS after the Russian Revolution, the process lacked speed—thus masterminded Adolf Hitler as their dupe and tool, by infiltrating Hitler's regime with Communists Adolf Eichmann, (joined the SS in 1932) Martin Bormann, tipster Eva Braun, etc. To further the Communists' plot, MASS INDOCTRINATION was their objective. Foremost, declaring a minority group was imperative, else risk world intervention—hence affirmed propaganda-wise Adolf Hitler's aversion for Jews. Subsequently Communist Eichmann was not only instrumental in liquidating hundreds of thousands of Jews and Christians alike, but through submission, indoctrinated over five million."

Constructs "non-argument"

We must admire Miss Kraus for so cleverly constructing what might be called a "non-argument." It is our hope that the above quoted paragraph makes no sense to the Connecticut College reader. If it does we advise that you consult both your English and government teachers. We trust that Miss Kraus does not consider herself either a political theorist or a student of European history. She does, however, have some grasp of the effectiveness of alarmism on the man in the street and of the weaknesses of understanding of basic political concepts on the part of many American citizens.

Miss Kraus does make an effort to back up her theory with strong factual information. She points, for example, to a book by E. H. Cookridge entitled *The Net That Covers the World* which states that, "... some 25 of the 200 Soviet schools for the secret police specialize in espionage abroad. The most apt students are selected for an academy in Kuchino, a Moscow suburb, run by "Sec-

tion 9, for Terror and Diversion," where the curriculum includes judo, kidnapping, POISON (the capitals are hers), and unique murder weapons." Printed slightly below this, having no apparent relation to any quotation or reference is written "Reader's Digest—Jan. 1961."

Has Reliable Sources

Miss Kraus' sources seem to be consistently reliable. She has reprinted on the leaflet a letter received on June 20, 1962 from "The American Communist Party." The letter begins by saying to Miss Kraus, "Of course you are right; for many years the Communist Party in America has been exterminating those men who most stand in the way of their gaining control in the Western Hemisphere. Senator McCarthy was just one example, Miss Kraus, although the most disgusting man we have had to deal with." "I think you will have to admit that we are very clever, so clever, in fact, that I can sit here writing this letter without the slightest bit of fear. It will be just thought of by the public as a fabrication of some crank as paranoid as they consider you." "Though you think our methods are 'insidious,' we feel that they are far more humane than the slow deaths inflicted on the masses by your fat capitalistic murderers." "Do you think Russian scientists have been sitting still all these years? We now have poisons which can simulate the symptoms of several different fatal diseases and are quite untraceable." How clever of Miss Kraus to have detected this system in action causing the death of George Sokolsky by that theory, heart attack, for exposing the Communists' secret weapon." The letter is signed by S.G., G.W., and T.S., "The American Communist Party." We are glad that Miss Kraus has contact with this organization, which is also referred to as ACP, for **Conn Census** only recently received a letter from the major Communist group in the United States, headed by Gus Hall, which calls itself "Communist Party, U.S.A."

Explains Commitments

I tried to ask the leader of this "WAKE UP AMERICA" movement a few questions. When asked why she was not affiliated with any larger anti-Communist organization Miss Kraus explained that her former partner had made her commitments public and that "they got her." She regretted that she was unable to answer any questions at the time for "today is my distribution day; you may, however, come to see me at the Shop at any other time."

What a sad commentary on the basic intelligence of some American citizens that they could even be suspected of believing intended insinuations such as this, which is the final "cinching point" of Miss Kraus' leaflet. "40 STRICKEN AT BORDEN OFFICE, FOOD POISON, FOOD POISON FELS 95 KIDS CITY SEARCHES FOR TAINTED TUNA AS ANOTHER LOT IS SUSPECTED." V.J.C.

Josh White Sings: Performance Bland, Reviewer Is Bored

As any college girl with even a modicum of "savvy" should know, Josh White occupies a low rung on the ladder of folk music authenticity. Nevertheless, he has an incontestably strong appeal; his virile, velvety voice and astonishing skill on the guitar make listening to him a pleasure.

During his performance at Palmer Auditorium last Sunday, however, this listener felt no pleasure and can only say that she was astounded at the consistently enthusiastic response of the audience. A complacent performer is a bore, no matter how polished or professional his technique may be, and Josh White was the most self-satisfied man I have ever seen on a stage. With few exceptions, his songs were old stand-bys and he delivered them as such—methodically, accurately, and lifelessly. In short, he went through his routine; but a performer's duty is to make the routine seem always original. Josh White evidently didn't think it worth the trouble.

His style, which varies only slightly from number to number, includes a heavy reliance on rhythm and insinuating intonations. Such an approach is painfully inappropriate in songs like "Scarlet Ribbons" or "The Riddle Song" which, if they must be sung at all, should be treated gently and sincerely. And if there's one thing Josh White lacks, it's sincerity. His best numbers are those in which he can be cynical or subtly obscene—"Where were you baby, when my heart went out" is a good example.

The final number, "Sam Hall," he dedicated to himself and although the dedication may be a standard gimmick it may also be indicative of his attitude as a performer. He is a natural for the ballad, which he presented with satanic insouciance, and when he says "Goddamn your eyes," damn it, he means. H.C.T.

Athletic Asides

This coming Thursday, May 16, the Athletic Association will hold the annual AA Banquet in the dining room of Wright. The dinner is held for the AA Club and Honor Teams. At this time the recipients of the special awards will be announced. The Charlotte Pyle Memorial Trophy will be given to the best athlete of the year. To the senior who has contributed most to AA in her four years will be presented the Charlotte Pyle Trophy. The Perry and Stone Award is to be given to the junior who has the most Club Awards. The Freshman Award and the C Award (one for a Sophomore and one for a Junior) will be presented to one girl in each class who has done the most for AA during the year. The banquet marks the culmination of AA activities.

Nightgown Clad Conn-Q-Bines Invade Yale for Bike Races

On April 29, the Yale Daily announced that it had invited seven girls' schools down to Trumbull College to participate in the Annual Beer and Bike Race. Connecticut was omitted ... (It appeared that the Yalies felt slighted when they discovered that our 'Spring Thing' would conflict with their arrival here on campus and we had therefore asked that they please not come.) Determined to uphold the name of Connecticut, Beth Murphy and Mimi Rehor decided to get a team of enthusiastic riders together to help us maintain our reputation at Yale.

Promptly at 11:30 on Saturday, May 6, the Conn-Q-Bines arrived at Trumbull, resplendent in red Conn College night shirts and circle pins (worn on the right side of course). Each participating team was to present a five minute skit; our team, feeling that this was insufficient time to demonstrate our acting abilities, sang two original songs that had been composed in honor of the occasion. The first number was based on the tune 'Keep Your Chin Up, Ladies,' from the Broadway musical *Milk and Honey*. Some liberties were taken with the lyrics, however, and the title became: 'Keep Your Hands Off, Yalies!', and was greeted with numerous hisses and other derisive sounds. The second number was more successful, being a rendition of the 'Vassar Hygiene Song,' with the new lyrics based on various men's schools. Cheers of joy and glee arose as the Conn-Q-Bines proceeded to render their vocal opinions of such bastions of propriety as Harvard and Trinity. The performance was an immense success, and amid shouts and whistles the Conn-Q-Bines left the stage and proceeded to prepare for the afternoon's contest.

Beth Murphy was the lead-rider, and after a smashing start found herself on the wrong side of New Haven and seven miles off course. She was finally led to the finish of the first lap by a helpful blue convertible, and somehow managed to beat Briarcliff's girl. At this time, one of the men's teams, the 'Half-Fasts,' suffered an accident, i.e., their cycle fell apart, and they gallantly offered their men and cars to us, which kindness no doubt contributed to our ultimate victory.

During the course of the race, the Conn-Q-Bines introduced a deadly secret weapon to befuddle

the opposition: Water Pistols. Used with telling accuracy, our riders proceeded to rouse every man that passed. However, as the weather was rather hot, it was felt that this did more good than harm.

The race course was 50 miles long, consisting of six laps. We changed riders about twice each lap, with the exception of the fifth lap. This lap consisted of seven long uphill miles, and it was here that our stoic friends the 'Half-Fasts' came to our rescue. One of their men donned a red night shirt and blue peasant kerchief, and having been equipped with a pistol, was sent off to ride our lap for us. He was dubbed 'The Fair Emily' in honor of a team member who had been unable to come, and rode in a manner befitting a true Conn-Q-Bine. At about this time, one of the judges was overheard to remark "Those cute Conn girls—quite a team they have there," (?).

One of the rules of the race stated that one member of the team must chug a half-quart of beer before the rider for the team could start. Chug-mugs were used, and numerous toasts were proposed, with the result that a good deal of the brew was dumped before the signal was even given to start chugging. As a result of this subtle strategy, we were able to start well in advance of those who were really trying to drink it all; the Rummies!

As each girl took her lap, the other members of the team followed in convertibles which they had requisitioned. One of the most famous vehicles was a charming pink convertible which was donated by the 'Half-Fasts' again, and which carried 10 Conn-Q-Bines in their red shirts; a striking vision indeed as they flew along surrounded by Yalies.

The race ended about five in the afternoon with our last girl, Pam Mendelsohn streaking across the finish line far in advance of our closest opponents (and indeed our only opponents) Briarcliff. It was heard later that the 'Cliffies' had cheated most dishonorably, (accepting rides uphill etc.) and were nearly disqualified. Too Bad.

The race had been run, everyone was exhausted and well sunburned, but it was unanimously agreed that it had been the biggest and most fun party of the year.

M.R. '65



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Moderator's Packaging Smart; Coverage Found Superficial

The second issue of **The Moderator** which was published several weeks ago is something of a puzzle to discuss.

The **Moderator's** handsome cover declares that the reader is about to examine an "international magazine of student conviction." This sounds pretentious and slick. As the National Student Association has some sort of pretension to representing American student opinion abroad, **Moderator** appears to be attempting the same sort of panoramic vision. The magazine is trying very hard to sell itself. To the older adult world it offers a sophisticated layout, well known commentators and advertisers. It appeals to freshmen through David Reisman; Yalies through C. Vann Woodward and to student organizers, especially **Challengers** through Kenneth Keniston. Actually, a closer look reveals that commentators' articles are well integrated with other meaty statements by people with less selling power.

More "sell" is found in the letter from the publisher, Mr. Richard Lapedes. Here the reader is really convinced that the magazine and its staff want to turn whatever pretensions the magazines may have into realities.

The company which publishes **The Moderator** is affiliated with U.S.N.S.A. (A strike in favor of NSA.) The **Moderator** has worked strenuously to attach itself to student movements, federal agencies and international organizations. According to the publisher, the magazine has had remarkable success.

The general method of viewing a topic through the categories of student discussion, editorial and commentary is a hard one to use. For example, the student discussion section of "Black Muslim and White American" tries to be informative, non-partisan and representative all at the same time. The result is a rather garbled article containing too few facts to be truly valuable. The best fact which we find is that there are 200,000 sympathizers with the Black Muslims movement—if this is, indeed, a fact. Statements given as justifications for a Black State are truly nonsensical. As a transition stage, it is said that the Black State would provide the Negro with a sense of "cultural identity." I wonder whether this is exactly the opposite of what the American Negro hopes for.

Secondly, there is the justification that the Black State "would not be a closed society." Third, there is the statement that the Black State would provide Negroes with a "do-or-die" situation: they would have no scapegoat for failure." The editorial,

commentary and special section for organization's viewpoints are better-handled than student discussion in this particular article.

Other topics under discussion in this issue include nuclear man and college grading. There is also a report on Red China and an article by a Bowdoin man on the Yale man's god.

It is a shrewd group of people who have designed **The Moderator**. If it is selling itself to USIA and Peace Corps and UNEF as well, as Mr. Lapedes would have us believe, it deserves congratulations. Let us hope that it can sell itself to four million American undergraduates. The magazine should have a long and healthy life if its future staff and audience are as intelligent as its present staff and audience, and if they grow in number.

N. Brooks to Speak To Language Clubs

Nelson Brooks will speak on the Teaching of Modern Languages at a program sponsored by the language clubs of the Education Department, Wednesday, May 15, at 8:00 in the Crozier-Williams Main Lounge. Dr. Brooks, who is presently associate professor of French and director of the Summer Language Institute at Yale, has taught extensively at both the university and the secondary levels and has published a number of articles and the book **Language and Language Learning**. A staunch advocate of the direct method, he insists that the neophyte be exposed only to listening to and speaking the new tongue, with reading and writing deferred until the ear training and speech patterns are fairly well developed. The system forbids translation or any mixture of languages until quite an advanced stage is reached.

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Nine Hours to Rama
Young Guns of Texas
Thru May 14th
Yellow Canary
The Day Mars Invaded the Earth

Bernard Murstein To Join Faculty of Psych Department

Bernard I. Murstein presently Associate Professor at University of Connecticut will join the psychology department next year. He comes to Connecticut College from the University of Connecticut, where he is currently associate professor of family relations. Before this Mr. Murstein served on the faculties of the University of Portland, Louisiana State University, the University of Texas, and was a member of the staff of the Louisiana Child Guidance Center.

Mr. Murstein received a United States Public Health Fellowship Stipend in 1954-55, was made Fellow in the Society for Projective Techniques in 1959, and A. B. E. P. P. Diplomate in Clinical Psychology in 1961. He is a member of the American Psychological Association, the Society for Projective Techniques, the National Council on Family Relations, and the Eastern Psychological Association, and held a two-year grant from the National Institute of Mental Health to do research on "The Role of the Stimulus on the Assessment of Personality Through Thematic Fantasy Techniques." In addition to presentation of 18 papers and publication of over 30 articles, Mr. Murstein is the author of one book, **Theory and Research in Projective Techniques**, and is preparing another, **Basic Readings in the Projective Techniques**.

Amalgo

(Continued from Page One)

sion of library hours was not put into effect. She sounded anxious to study. One student wanted to know when the announced change in the "C Book" was to become effective. By this time everyone was anxious.

A freshman then suggested that the faculty members should be asked to call students by their first names. This she unhurriedly noted would not make relations with faculty more intimate, but would allow students to learn each others first names. In answer to this, it was suggested by a second student that we have no right to tell our professors how to run their classes.

Out of nowhere came the Mo-

tion to adjourn. It was seconded. Discussion was called for: one student felt that Amalgo should not be adjourned as a legitimate discussion had not been completed. Several students pointed out, the apropos of we are not sure what, that the group was showing no respect for the Chairman, no respect for the freshman, and no respect for **Robert**. A vote on the Motion to adjourn was taken, and the Motion was defeated.

The discussion to have faculty members call students by their first names was continued. MANY opinions were voiced.

Suddenly from the rear came the Motion to excuse the seniors from the meeting. Apparently they were very anxious; it was seconded. Several students questioned the justification for such an action. A vote was taken on the Motion to excuse the seniors from Amalgo. The Motion was defeated.

The floor was again opened for discussion on the issue involving having faculty call students by their first names. Apparently no one had anything to say: the Motion was made to adjourn and was seconded. A Motion was then made to table the Motion to adjourn and take an informal show of hands on the proposal to ask faculty members to call students by their first names. The Motion to table the Motion was seconded, voted upon and carried. An informal show of hands was taken. Apparently some students think that faculty members should call students by their first names; others do not.

A Motion was made to adjourn; it was seconded, and carried. We did.

Two Music Majors To Present Recital

Elizabeth Kady '64, and Eunice Schriener '65, will present a duo piano recital Sunday, May 12, at 3:30 p.m. in Holmes Hall. Their program will consist of selections from the various musical periods, and will include the **Sonata in D Major** by Mozart, **Variations on a Theme by Beethoven** by Saint Saens, and **En Blanc et Noir** by Debussy.

Elizabeth is the musical director and accompanist for Junior Show and has written much of its score. Eunice recently wrote and performed selections at Lyman-Allyn Museum during Arts Week-end.

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