C.I.A. Holds Secret Interviews At Conn

After a week of persistent rumors, the college placement office of the Career Guidance Intelligence Agency had secretly conducted on-campus interviews for “interested” and “qualified” seniors.

True to shrink-and-dagger form, knowledge of the interviews was kept from the college faculty and students.

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

Only those seniors who had experienced forms in working for the CIA were notified of the interview date. The Agency was particularly interested in interviewing chemistry, physics, economics and government majors.

Admit Interviews

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

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

President Charles E. Shain was unavailable for comment.

The Connecticut College Trustees will be meeting on campus early in the month of February. Approached by students during their last appearance in December, the Trustees were receptive to student anxiety, expressing sympathy with the newspaper’s recent editorial comment that Dow Chemical and Chase Manhattan Bank are “interested” and “qualified” senators.

Thus, they agreed at that time to consider financial severance of Dow Chemical from financial support of college student activities.

Admitting no capitulation, Dow insists that Dow production is of no economic importance to the war effort.

Admitting Dow is revolting, he continues to produce it as a “fantastically useful strategic weapon” for saving American lives while causing the death of civilians.

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

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

Pursuing extensive financial interests in the Union of South Africa, this Bank therefore affords Such American and British corporates substantial economic support to the Government, and consequent by support to the policy of apartheid.

Some American and British economic interests in South Africa are largely responsible for economic sanctions against that nation.

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

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

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

CIA Office Established; Program Planned

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

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

Community Affairs: Office Established; Program Planned

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

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

Director To Be Named

The first cycle of three conferences will deal with such problems as pollution, preservation of open spaces, and regional planning. A second cycle (Continued on Page 6, Col. 3)
Editorial... In Defense of Special Studies

Special Studies Period was designed to liberate the student from the structured classroom situation and allow her to enter a realm of creativity. Some students stand at the threshold, never entering this experience; but those who did added a new dimension to their academic careers.

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

Further complication resulted from the lack of communication between the students and the administrators of Special Studies. Because the Period was a new adventure, the strictly-structured classroom environment could not fully maximize on the unlimited opportunities afforded by the experience.

In suggesting that men apply to Connecticut College, it would be wise – and fair – to stress that, in the first year, not every facility appropriate for men may be in place. Appeal to their spirit of adventure! Try to get your brothers to encourage you. No woman is passed over by the administration and the extent of harassment varies. The time has come for a realistic evaluation of the potential of this program, which is not fully realized. The time has come for a realistic evaluation of the potential of this program, which is not fully realized.

Beyond the Wall

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

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

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University of Wisconsin: The University of Wisconsin regents have imposed economic penalties on the school's newspaper, "The Daily Cardinal," for its use of "four-letter words." The regents told the paper it would have to conform to ethical standards of the state newspaper association if it wants to continue using university printing facilities. They cancelled all unused paid solicitations, and told the Daily Cardinal it must move its office off campus or pay rent. Gregory G. Grunberg, the editor, said the paper has not decided what to do about the restriction, which he called "an outrageous infringement."
June Meyer Analyzes Art Media; Examines Artist as Myth-maker

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

"But implicit in this "gift" is the wings, the power to publish," Miss Meyer said.

"Myth-maker"

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

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

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

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

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

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

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

"A NEW APPROACH"
New Trends in Theatre... Discussed by Kerr
by Melodie Poet

The direction of experimental theatre today and its successes and failures relative to more traditional modes of dramatic presentation was the main topic of discussion by Walter Kerr, noted author and drama critic, in his appearance here on Sat., Feb. 10.

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

The words of Kerr, "they are expected to create as much as actors, directors, or playwrights." So Kerr defines his concept of identity.

According to Kerr, "D"ing," said Kerr, "is the key to the search for identity in the theatre. We can't identify ourselves by the roles we play. Therefore, they are more and more frequently stepping outside of their roles to converse and interact with the audience.

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

Common Themes

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

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

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

Final Analysis

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

A question remains unanswered. Which is more valuable? An impulsive experience as a part of an artificially unified whole, or a process of self-realization which may be the result of a sense of isolation or fragmentation, which, after all, our common humanity? The answer to this question determines, to a large degree, whether or not one agrees with Kerr's statement that the concept of participatory theatre is "not working out too well."

In terms of the reaction, we see the play as an attempt to combat among its audience the same problem its themes discuss.

Pillory Play Marks Conn-Quest Highlight
by Laura Nash

Saturday afternoon's performance of RUNESGEE by The Pillory Theater marked one of the highlights of Conn-Quest week end.

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

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

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

As director Jacques Burdick explained at the workshop he ran on Saturday morning, "Unless a prop is fully utilized, there is no excuse to introduce it in the first place."

Thus many props which are in the performance of the symbolic and sounding boards as well as fulfilling their utilitarian purposes.

RUNESGEE was created by the group and built around its technique, using this whole method of acting as designed "to reach the collective unconscious" of the audience rather than to stimulate them intellectually.

Thus we see the play as an attempt to combat among its audience the same problem its themes discuss.

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

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

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

Little Communication On Sunday Afternoon
by Nancy Topping

On this Sunday afternoon, The Open Theatre was billed as 'theatre of audience participation in an exploration of the creative process.'

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

In fact, it was a demonstration of techniques, not on sentences or plot. Props played a significant part in their method, with voices being bounced off chairs, wires, and even Cinderblocks.

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

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

Sounds Rather Than Words

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

Three Skits

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

The first skit is a portrayal of a surprise party given by a married couple for an unmarried friend, who begins an explicit flirtation with the husband as soon as she arrives.

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

The next skit turns upon the reunion of a psychotherapy group after a two-year separation, during which the members demonstrate that they are still indelibly marked by their former sessions.

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

The final skit is an appeal to hate and violence in the church, and is therefore decided to change the format of the performance from that of pure workshop to a simple demonstration of techniques.

This modification of the program was undertaken for both the performer and the spectator, for the quality of a workshop can be unnecessarily disturbed.

Members Formally of Living Theatre

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

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

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Sunday Sermonette

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

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

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

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

IN THEIR PERFORMANCE OF RUNESGEE, the Pillory Theatre integrates movement and myth.

photo by kim.
Conn-Quest 1969: In Retrospect

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

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

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

CONN-QUEST 1969: IN RETROSPECT

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

Connecticut College Dance Group

Uses "Multi-media" Technique

In Performance

by Robin Rice

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

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

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

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

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

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

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

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

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

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

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

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

Conn-Quest '60 attempted to focus on the individual, his total participation and his resulting reactions to experiences of media. We wanted people to simultaneously release their inhibitions and realize their creative potentials. In order to do this we planned a "happening" which would provide an environment for involvement; seminars and workshops would necessitate participation; performances and exhibits which would encourage active response and speakers and performers who shared and evaluated the experience.

Student Takeover Initiates Weekend

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

Happening

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

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

Filibry Theatre

Dance and Drama

The performance of BUNEESEELY by the Filibry Theatre, directed by Walter Kerr and the colloquium focused upon new experiments in theatre.

Despite a lack of time, people were provoked to begin their own evaluations of their experiences. The dance performance by the Conn Wesleyan ex-perimental dance group with its integration of various media was an excellent conclusion to the day.

Guerilla Theater

Sunday morning's guerilla theatre and brunch, a spontaneous focus on the here and now via lights, sounds and dance, provoked much reaction and betrayed many inhibitions. Despite technical difficulties and the delay of the Open Theatre, the fact that with its expanded format and clear explanation of method, it was an excellent conclusion of Conn-Quest.

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

"Happening" Unleashes Weekend's Spontaneity

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

The "happening" began when a blonde Miss Cupcake was rolled in on a decorated cart. She wore a bikini smeared with lipstick and carried a poster reading, "I saw lots of people who...

The "happening" continued when a blonde Miss Cupcake was rolled in on a decorated cart. She wore a bikini smeared with lipstick and carried a poster reading, "I saw lots of people who..."

This happened several times, and people started to tie them all up in red lights, sounds and dance, provoking much reaction and betrayed many inhibitions. Despite a lack of time, people were provoked to begin their own evaluations of their experiences. The dance performance by the Conn Wesleyan experimental dance group with its integration of various media was an excellent conclusion to the day.

Student Response Poor

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

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

** NEW student government proposals call for extended curfews and the issuance of dormitory keys to students. The proposal for a late curfew would allow a student to sign out on an extended curfew sheet and return anytime before 7:00 a.m. Student government has also proposed that dormitory keys be issued to seniors, juniors, sophomores and second-semester freshmen. No student would be allowed to lend a key to another student, reproduce a key, or give a key to anyone not a student at Connecticut College.

During the spring of 1969 the Peace Corps will train 1,485 Volunteers for service in 25 of the 59 nations where Volunteers now work. Volunteers are needed to work in 55 programs in agriculture, education, health, cooperative and community development. Students interested in the Peace Corps may contact George Legwan, 1380 Asylum Street, Hartford, Connecticut.

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

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

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

On Wednesday, Feb. 19, there will be an open forum on Vietnam in the Student Lounge of Crozer-Williams. A group of Conn students who attended the anti-war mobilization in Washington, D.C. sponsored by the Clergy and Laymen Concerned about Vietnam, will be present.

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

** **

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

** **

The State of Connecticut's Commission on Aid to Higher Education has already awarded the program a grant of $10,500. The Frank Loomis Fulbright Fund has donated $10,000. Another function of the new office will be to coordinate existing forms of college involvement and to encourage the initiation of new volunteer enterprises. Public agencies will receive the results of community studies conducted by college faculty and students.