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CONN CENSUS



CONNECTICUT COLLEGE

Vol. 50—No. 16

New London, Connecticut, Thursday, March 4, 1965

Price 10 cents

Dr. David Talbot Rice to Deliver Phi Beta Kappa Lecture

by Rae Downes

An initiation dinner and lecture by a distinguished authority on Byzantine art next Wednesday will honor the twenty-five seniors who hold membership in the Connecticut chapter of Phi Beta Kappa.

The college's junior member and twenty-four recently selected senior members of the honor society will receive their keys from Mrs. Mackie Jarrell, chapter president, at an initiation dinner March 10. Dr. David Talbot Rice of the University of Edinburgh, visiting professor at Mt. Holyoke college, will deliver the annual Phi Beta Kappa lecture in Palmer auditorium at 8 p.m.

The newly elected senior members of Phi Beta Kappa represent twelve major fields of study. They are: Sandra Brusman, art; Mary L. Polan, chemistry; Judith Ann Jacobs, child development; Joan C. Havens, Donna O. Maulsby, Jean O. Torson, classics; Karen Metzger, economics; Katherine Frankle, Jeanette C. Olsen, government; Margaret Beckerman, Diane Goldberg, Cecilia A. Holland, Susan P. Thomases, history; Carol I. Carter, Susan Goodrich, mathematics; Elizabeth A. Parsons, music; Melva Donovan, Sheridan Goddard, Gale D. Justin, philosophy; Sara Ann Tehan, Ann W. Yellott, psychology; Anne Backus, Barbara A. Barker, Susan P. Heller, zoology.

The scholars were elected by the chapter, comprising approximately 38 members of the college faculty. Local members of Phi Beta Kappa, along with the chairmen of departments whose students were selected, have been invited to the affair, along with Dr. and Mrs. Talbot Rice.

Also honored at Wednesday's dinner will be Winthrop Scholar Diane Willen, elected at the end of her junior year. Miss Virginia Rose, president of the Winthrop Scholar Group, precursor of the college's Phi Beta Kappa chapter, will officially congratulate Diane, a history major, on her achievement.

Mrs. Talbot Rice To Deliver Speech On Art in Russia

Tamara Talbot Rice, a Russian-born iconographer and author, will lecture Tuesday, March 9, at 4:30 in Bill Hall on "The Era of Peter the Great: a Period of Transition in Russian Art."

The lecture will be sponsored jointly by the Russian Club and the Art Department. Russian and Art are equally close-knit in Mrs. Rice's background.

She was born in Russia, but left for London in 1920, to study. In 1921 she went to Oxford University to "read" Politics, Philosophy, and Economics. Before marrying Dr. David Talbot Rice, (who is speaking Wednesday at the Phi Beta Kappa Convocation), she worked in Paris.

Since her marriage, Mrs. Rice has worked with her husband in his excavations and travels, and the couple has published in similar fields, often contributing to the same publications.

Before the war, she contributed a chapter to "The Icons of Cyprus" (1936) and since the war has written several books on art and archaeology, including *Russian Art* (1945), *The Scythians* (1957), *The Seljuks in Asia Minor* (1961) and *A Concise History of Russian Art* (1963).

She has also published other books on Russian icons, and translated Russian books.



Dr. David T. Rice

Dr. Talbot Rice will lecture on the topic "Byzantine Art—The Last Phase Under Palaeologue Dynasty." An expert on Byzantine art, he has studied many aspects of his field, including Cypriot icons, mosaics and paintings, and is the author of books on early English, Russian and Christian art.

Dr. Talbot Rice has traveled in many Near-Eastern countries. He excavated the Byzantine imperial

palaces in Constantinople and has led expeditions in Cyprus, Asia Minor, Iraq and Iran for the study of Byzantine and Islamic art and archaeology. He conducted excavations at the Great Palace of the Byzantine Emperors at Constantinople between 1927 and 1932 and again from 1952 and 1956.

His recent project has concerned the wall paintings of the St. Sophia church at Trebizond, on the Black Sea. He has supervised the renovation of the paintings since 1956, and intends to publish a monograph on them late this year, his second book on Byzantine art at Trebizond. He was visiting fellow at the British School of Archaeology, Athens, in the spring of 1964.

Dr. Talbot Rice is the author of 15 books ranging in title from *Byzantine Glazed Pottery*, published in 1930, to *The Great Palaces of Byzantine Emperors*, and *Byzantine Icons*, published in 1960. *The Art of the Byzantine Era* was published last year.

He was educated at Eton college and Christ Church, Oxford, England, and has held the Watson Gordon chair in the history of fine arts at Edinburgh since 1934. He also lectured for six years at the Courtauld Institute in London.

Dr. Talbot Rice is married to Mrs. Tamara Talbot Rice, an authority on Russian art. The author of *Concise History of Russian Art*, published in 1963, Mrs. Talbot Rice will speak on Russian art in the era of Peter the Great on Tuesday at 4:30 p.m.

Enthusiasts Picket In Washington, D. C.

"WE PROTEST," read one of the large signs carried by a flabby-looking dull-eyed enthusiast.

There were hundreds of them, marching in the warm, sunny, air. They attracted attention not in the way any ordinary, commonplace demonstration attracts attention. Their attire struck the passerby as rather odd. For example, some wore knitted and brightly colored face masks (rather frightening), stretch pants—fitted in the usual economical fashion—or knickers and thick wool socks, heavy sweaters, beautiful ski parkas and jackets of a variety of designs. With red faces (burned by the heat of the Washington sun), they marched around bearing their burdensome signs.

Upon reflection, an observer might notice that their attire would be more appropriate at a ski resort. But this was not a ski resort, it was the Department of Commerce in Washington. And it was not a cold, snowy day—but a warm, mucky day.

Crowds of observers gathered. Some of them even offered to march. It is our duty to man. It is our duty to our free country. We must rally in the face of the implacable foe. More observers became demonstrators.

Out of curiosity, one of the more perplexed onlookers managed to squirm through the mob and come close enough to one of the demonstrators to ask what they were protesting. She pointed to one of the signs. It read, "HAVE SNOW, WILL SKI." Still confused, our courageous fellow inquired further. In answer to his dilemma came the reply, "why, we're picketing the United States Weather Bureau."

Other onlookers began to join in the excitement, chanting, "BURN UNCLE WEATHERBEE IN EFFIGY."

As of now, the United States forecasters are frantically trying to come up with a remedy for their past mistakes. But how does one appease masses of disappointed ski enthusiasts, not to mention the ski resorts and their enormous deficit this season?

C. Schreyer

College Accepts Thirty-Three As Early Admissions Students

Thirty-three girls from ten states have been admitted on the Early Admissions Program, Mr. Cobbledick told *Conn Census* last Thursday. Informed of their admission in early December, these girls, next September, will be part of a class of 350 freshmen students, a cut-back of about 100 compared to this year's freshman class of 447 students, of which 38 were accepted on Early Admissions.

Mr. Cobbledick said that the reason so many freshmen were accepted last year was that more upperclassmen were expected to withdraw. As everyone knows from observation in crowded lectures and dining rooms, they didn't. The college now has approximately 70 more students than it can ideally manage. September's smaller freshman class will restore the balance.

It is difficult to choose a class from more than 1500 applications, Mr. Cobbledick said. More applicants are qualified for entrance than there are places. Thus many good students cannot be accepted.

The Admissions Office expects even more applications in the next few years since the "baby boom" children (born during the Second World War and after) are applying to colleges now in increasing numbers.

Though this problem of too many good students and too few places for them in good colleges

is common, Mr. Cobbledick's regret seemed no less acute.

He was happy, however, with what he believes is the continued success of the Early Admissions Program at Connecticut College.

Of the 61 EAP applicants, the 33 girls were chosen with particularly high criteria for acceptance. They usually turn out to be better-than-average students, he said.

Mr. Cobbledick thinks the program is also an excellent one because 1) it reduces the multiple applications that plague colleges on regular admissions programs, 2) it permits students who are certain in their choice of a college to "get the matter off their minds with a minimum of apprehension and worry."

Wheaton College (Norton, Mass.) and Radcliffe College (Cambridge, Mass.) have recently dropped the Early Admissions Program. Wellesley College (Wellesley, Mass.) remains enthusiastic. Mr. Cobbledick attended a college admissions conference this week where the question of Early Admissions was to be discussed.

Of the 33 girls accepted in December, 11 are from Connecticut, five from New York, six from Massachusetts, three from Ohio, two each from Illinois and New Hampshire, and one each from Minnesota, New Jersey, Pennsylvania, and Virginia. They come from 27 public high schools and six independent schools.

'People to People' to Promote Good International Relations

The fifteen members of "People to People," a new organization on campus devoted to the promotion of good international relations, has, for the last few weeks, been actively planning their objectives for the year to come.

The most important activity of the group is a send-America-abroad program which is to operate on two platforms.

The first of these is called "Ambassadors Abroad" in which interested students may live in Europe with three different families, each for a week, and then do extended traveling. The other travel operation is one in which groups of young people go from country to country together as a band of amateur entertainers, singing and meeting people in a more informal manner than usually results from an international exchange group.

Feeling an imbalance in the People to People Programs that exist on other campuses, our "People" are considering a program, whereby foreign students coming to America and planning to travel across our country could stay at homes of Connecticut College girls.

In one of the organizational meetings the group met with the foreign students. One of the many

constructive ideas which sprung from this discussion was to give each foreign student a "sister" similar to the freshman-junior sister program which exists in the school now. These volunteer 'sisters' would be on campus at orientation time to greet and introduce the new students to the campus. In this way the foreign students would become familiar with our students more easily.

In addition to these objectives, more social events are being planned, such as a week end with the Dartmouth Cosmopolitan Club, and a tea where interested students would be able to find out more about the "People To People" program on our campus. Certainly now that we have such an organization on campus, its activities will be widely supported.

Annual Alumnae Council

Over ninety Connecticut College graduates scattered throughout the country returned for the twenty-first annual Alumnae Council last weekend. The widespread response of the alumnae was evidenced by the increased number of class and club representatives.

The purpose of the Alumnae Council, said Mrs. Charlotte E. Crane, Executive Director, is to inform special representatives of the Alumnae Association of current 'goings on' at the College. This aim is achieved through a close rapport with the College Administration, Faculty, students, and other Alumnae.

In the key-note address, President Charles E. Shain spoke on the state of the College in 1965. The Council also heard from the Admissions Department concerning the real problems in admissions.

Three alumnae, with careers in social work, discussed such fields as rehabilitation and politics. Speakers included the wife of the Governor of Vermont and the founder of the Whirly-Girls (composed of woman helicopter pilots). "Jean Howard '38, founder of the Whirly-Girls, was not able to land on campus in a helicopter as she had planned," remarked Mrs. Crane, "but watch for her another time."

Rabbi Saltzman to Speak at Vespers



Dr. Manuel Saltzman

Dr. Manuel Saltzman, rabbi of Congregation Kehillath Israel in Brookline, Mass., will speak at Vespers this Sunday evening.

Rabbi Saltzman, a recognized authority in the field of youth work and organizations, will speak on "Alienation and Commitment" at the 7 p.m. service in Harkness chapel.

Rabbi Saltzman was chairman for ten years of the National Youth Commission of the United Synagogue of America, now one of the largest and most active religious movements in the country. He is presently vice-president of the Massachusetts Board of Rabbis, a member of the executive council of the Rabbinical Assembly of America, and chairman of the Jewish Chaplaincy Council of Massachusetts.

Dr. Saltzman was ordained and received his Doctorate degree in Hebrew literature at the Jewish Theological Seminary of America.

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Editorial ...

Room for the Top

Needless to say, we are delighted that our numbers will be decreased next year. Although students and faculty have made the best of overcrowded classrooms and living facilities this year, all will be happy for a more manageable enrollment.

We are no less happy to hear that the Admissions Office has received applications from many more qualified girls than it can accept. Perhaps this is the time for the college to become more selective. Why not? Connecticut's academic reputation has soared in recent years. None of us who are students here doubts that this reputation is deserved. But how many of us applied to Connecticut as a "safe" choice? Just as the college has a reputation for high academic standards, it has, in many quarters, a reputation for easy admissions.

Many of us are Heavenly Seven rejects. As members of the "baby boom" generation we need not feel that this is a disgrace, but is there any reason why our admissions standards should be less rigorous than those of the older Sister Seven colleges?

We hope that only the best qualified applicants will be accepted this year, in fairness to all. Less qualified girls can only find the academic pressures here discouraging. With 1500 applicants to choose from, the college can afford to be as selective as its standards of excellence suggest it should be.—J.L.M.

Probes of Academe

Cooperation between the individual faculty member and his class should be the focus of campus response to the *Conn Census* editorial "The Art of Teaching."

Our letter to the Editor section indicates a high level of response to this issue. We are hopeful and, indeed, confident that this question will be carried beyond the pages of *Conn Census*. Students and faculty must consider ways to cooperate on this question in the classroom. Class time has often been devoted to less relevant matters.

Opinion as to the effect of student ranking of their teachers questions the corporate effect of such criticism on the professor's method. The academic freedom of the professor should in no way be impaired through the pressure of criticism from the student body. Opinion also questions student ability to judge the effectiveness of his professor.

We maintain that student opinion is a valid measure of teaching ability; one of the many factors that must be considered. Whether or not the student agrees with the professor's method, knowledge of this method is essential for a clearer understanding of the teacher's objectives. With these objectives in mind, the student has positive material with which to evaluate the learning process. We believe that the student voice might be most effectively expressed in the manner suggested by Mr. Holden, among others.

Opportunities for student critiques should be proffered at the professor's discretion. We expect the students to respond maturely.—T.M.

I Eat My Peas With Honey

We don't have to call it gracious living, but . . . early dracula wall-paper, stringy-greasy Charles Addams hairdos, not-quite translucent china, and pleated carrot chips would look much nicer by candlelight.

Wednesday dinner by any other name would smell far sweeter.

Wouldn't you like a chance to wear your handy-dandy at-home skirts (or those little basic black dresses your mother (and Seventeen) said would be so useful in college, dear) in front of the people who really matter (all those other girls who have them too, but have been hiding them down in the suitcase closet because 'nobody wears that sort of thing at school, mother.')?

Mothers aside, it might be nice to have a night when we can guarantee our social and faculty guests a good, tastefully coordinated and pleasantly surrounded dinner.

Maybe we could have real cigarettes with our real coffee in real cups with real spoons (even if the girls do have them all in their rooms, dearie). But if there really aren't enough spoons and cups to go around, maybe we should have demitasse with demitasse spoons (surely no one has been stealing those for eating soup after midnight!) in the livingroom.

Maybe the menu could be coordinated with our finery and faculty: no more "Can I have a slice of roast weejun, please?" on Wednesday nights for us!

Maybe we can make dinner last 'til 6:30, too!—A.K.T.

Topic of Candor

by Janet Matthews

Cabinet, in conjunction with the class songleaders, has recommended that Compet Sing cease to exist as a class project. This recommendation marks some recognition of a central fact about this college: class spirit no longer matters. The very expression has an antiquated ring to it, like Stutz Bearcat or saddle shoe. Class spirit is simply not part of our college experience.

Very few will mourn the passing of class competition, and we are not among the few. Trumped up class rivalry would seem to be unnecessary and undesirable. As classes we do very little: we muddle through Orientation Week and we graduate. There are a few poorly attended class meetings and banquets, and that's about it.

In a guide to American colleges we read that the important social units at Connecticut College are the dormitories. In the past few years we have become increasingly dorm-centered. Now that there are no freshman dorms, girls tend to remain in the same dorms for two or three or four years. A kind of dorm spirit and dorm pride is developing. The dorms are taking on personalities in the way that Bryn Mawr dorms each have unique "images." Our social life is planned on a dorm basis. Our contact with student government is increasingly through the houses. And it seems to be working: social activities and student government issues are more efficiently handled because students are reached at the house level. Students know where to take their suggestions and complaints and are less hesitant to do it. It seems to us that there are fewer complaints this year; house meetings are bridging a gap that used

to exist.

We think that all this is a step in the right direction. Now we would like to see more steps taken. We would like to see the dorm living rooms reinstated as something worthy of the name, where people could gather comfortably. We would suffer an occasional stain on the rug for another try at after dinner coffee. There was a time when everyone congregated in the living room after dinner to smoke, sing, smoke and have coffee. This year the living rooms are deserted. Yes, the ashtrays are clean, and yes, the rugs are spotless. The chairs and couches in one dorm are even divest of cushions. It's rumored that someone threw one across the room, and they all had to be removed. It is a shame that there is no one around to appreciate these pristine sanctuaries. After dinner coffee, dorm teas, and pizza parties in the living rooms on Fridays may seem insignificant, and more trouble than they are worth; but to those of us who live here nine months of the year they make a difference.

The dorms are our homes for the time we live here. We should be allowed to make them as homelike as possible, within the limitations of communal living and a limited budget. We would like to see them kept clean. We wish college employees could take pride instead of a hostile attitude and treat us and our guests with common courtesy. We wish there could be an atmosphere of comfort and hospitality to match the developing dorm sense of unity and identity.

We can improve some things ourselves, but our requests for changes not in our power often seem to fall on deaf ears.

Letters to the Editor

EDITORS' NOTE

Conn Census welcomes Letters to the Editor. We ask only that these letters not exceed two typed pages. Our space is limited, but we want to be able to print all the letters we receive.

Teaching

To the Editor:

This is to comment on Miss Higgins' letter on performance standards and student ranking of teachers. I disagree with her proposal because of what it would do to the academic community.

One of the most attractive aspects of the academic community is that it is more co-operative than competitive—a joint enterprise of faculty and students trying to learn. The great exception to this is the grading system; this represents a considerable invasion by the market place; and it spoils the charm for some of the students. But why extend this kind of external pressure to the faculty? To me, one of the meanings of academic freedom is freedom from the market place. In college, teaching people do things for love of the game; their work is their hobby; their attention is focused on an attractive and difficult subject matter. By contrast, in the "outside"—a world structured by industrial capitalism—people are often looking nervously back over their shoulders to see if their neighbors are gaining on them. A competitive system is excellent for producing goods and skills; not very good for producing community or free play of the mind. Thinkers from Plato to Thorstein Veblen have agreed that the liberal arts flourish best at a considerable distance from the market place.

I've not meant to imply that I disapprove of Miss Higgins or other students who think critically about the whole experience of their formal education. It's a joint enterprise and we need the feedback.

Sincerely yours,
Richard D. Birdsall

To the Editor:

Mr. Seng has insulted the intelligence of Connecticut College's student body. He stated in last week's *Conn Census* that it is beyond the capacity of the student to make a judgment concerning

To the Editor:

I very much enjoyed and generally approved of the editorial: "The Art of Teaching."

I frequently have anonymous critiques of my courses. I ask questions about the quantity of reading, the quality of reading, the quality of teaching; and, finally, suggestions for improving the course.

I have had many helpful ideas from my students. And I do take their observations very seriously.

W. P. Holden, Chairman
Department of Education

To the Editor:

In response to Mr. Peter Seng's letter concerning the "effective teacher" and the dangers of "popularity."

I would not argue that ten years from now some of us may judge our teachers from our comfortable niches in urban or suburban society with criteria different from those by which we judge them now.

It is not hard to imagine some yet-young matron pause to reflect over a professor's picture in an alumnae magazine, "I wonder why I admired that man so much in college; he was so lost in his academic ivory tower." And she wouldn't be thinking this viciously, either.

This sort of attitude is of course absurd. But one often hears it even now from the hard-working, child-raising Junior Leaguer who graduated from a good college ten years ago. That we could echo these absurdities in ten years is sadly plausible.

It is perhaps, then, only a fond hope that some of us may continue to evaluate our teachers as we evaluate them now: for their effectiveness, to use Mr. Seng's appropriate term.

To deny that this is the sole criterion for student judgment of teachers is to deny that students are interested in learning.

See "To the Ed"—Page 6, Col. 2

It was Spring, I know it was. The weatherman said it hit 68°. Besides, I could feel it, smell it; I knew it.

So I packed up and flew up North, excited and inspired by the new breath.

I landed on a clothes' line. But it was bare, something I really couldn't understand. None, the less, it was swaying in a warm breeze.

Then some common sparrow flew down beside me and wondered what the hell I was doing there.

"It's Spring, dummy," I said.

"Well you're pretty much the fool," he told me. "It's the middle of winter!"

So I gave him my empirical data. He cackled so hard he nearly fell off.

"Do you see any flowers or green grass or leaves or buds?"

Where are your cronies? Do you hear any birds singing?

I was set back quite a bit. He did seem to have some valid points. I looked about...

"But instinct told—He only squawked."

Then a snowflake hit me on my beak. I was broken.

I picked up and began my trip South. I had been deceived. Truly, there is no God.

Hort

Tiny Alice

To the Editor:

More on Tiny Alice. God to Alice (Act 1)

Tiny Alice, are you there?

Did you fan the fire of my boy's confusion?

Don't you care

That I've already made arrangements?

I see you contrived his seduction without a slip

(Those asylum years didn't leave him cold).

But Alice: pull your final trick, And you'll snuff his soul.

You'll have to work your games On some unpolitic fellow

(Who shys from the screens of truth—someone tame).

Him, you can smother.

But Julian's part of the Plan:

Why Alice, remember he's My man.

Marianna Kaufman

Cartoon

To the Editor:

The news staff of *Conn Census* is to be congratulated for the quality of articles printed in the paper this semester. However, we have missed very much the cartoons of S. D. Freiberg in your last two publications. We feel that the comments, made in her strictly unique medium are valid and important to our college community; it is hoped that the cartoons will continue to be published.

See "To the Ed"—Page 6, Col. 4

Juniors Victorious in Compet Play Contest; Seniors Interpret Complex Ionesco Piece; Freshmen, Sophomores Contrast Agreeably

by Alan Bradford

The 1965 competitive plays were presented on consecutive Friday evenings, February 19 and 26, in Palmer Auditorium. The entries in the opening pair, those of the sophomores and freshmen, contrasted agreeably with one another. My own feeling, though, was that neither play, by itself, could have provided a satisfying theatrical experience. This raises a question about the merit of the selections to which I shall return later.

The sophomores chose A. A. Milne's *Ugly Duckling*, a burlesque fairy tale in which the Princess is not the epitome of physical perfection in woman, nor the King impressively regal, nor Prince Charming impeccably heroic, nor the test to which he is put impossible (Riddle: What has four legs and mews like a cat? Answer: A cat.) The plot of course involves an enigmatic prediction by a fairy godmother regarding a surprise (Need I reveal it?) scheduled for the ugly duckling Princess' wedding day. Her royal parents, beginning to despair of ever seeing that day, resort to the expedient of having a servant girl, more happily endowed than the Princess, receive the latest Prince's attentions vicariously. I enjoyed the scene in which the hapless King (played by an overstuffed Britta Schein) instructs the gauche, giggling, and gaping servant girl (Andrea Luria) in the arts of royal courtship. Also the one in which the Princess (played with unique and effective restraint by Sue Leahy who, incidentally, is not half so plain as the script indicates) and the Prince (director Suzy Endel) fall in love spontaneously regardless of parental machinations. (Prince Charming, milkop that he is, has suborned a virile servant to do his courting and is thus in the same boat as the Princess.)

The length of this play, unfortunately, seemed out of all proportion to its entertainment value, and herein lies a lesson for future directors of competitive plays. The sophomores' timing was faulty, their acting (or rather overacting) uneven in quality. The production as a whole, though presented with enthusiasm, lacked polish, discipline, and directorial finesse, but one wonders whether such qualities would have suited Milne's script (a sort of unsophisticated *Once upon a Mattress*) anyway.

After such antics, what could have been more of a contrast than the freshman selection, Alfred Kreymbourg's static, staccato, and surrealistic *Manikin and Minikin*? This is a brittle fantasy which takes place on "the knick-knack shelf of a Yankee salon." Manikin and Minikin are, respectively, male and female figurines, 170 years old, arrayed in period costumes of pink cloak and blue gown. Reminiscent (except for costume and setting) of a pair of Beckett characters doomed to ad-

jacent but separate ashcans, the two statuettes, arbitrarily placed back to back by a callous dusting woman, give voice to their desperate loves and fears. The monotonous rhythms of Kreymbourg's rather pretentious rhetoric are syncopated against the ticking of an antique clock which dominates the simple but suggestive set.

The freshmen had an edge over the sophomores. Acting honors for the evening would have to go to Carla Meyer and June Hartwig, the two-girl cast, who showed a feeling for the stylization of their material. My quarrel, however, was with the material itself, and I came away from the first round of competitive plays wondering if the available repertory of 'one-acters' was really so impoverished that the choice lay between an inane farce with no ulterior significance and a bloodless recitation deficient in conflict, reality, and humanity.

At least part of the answer was provided a week later by the senior and junior selections. The seniors chose an Ionesco play, *The New Tenant*, which turned out to be somewhat beyond their capacities. Nevertheless, it was an excellent choice, and the seniors deserve to be commended for attempting it. It is to be hoped, moreover, that other classes in the future will follow the seniors' example in using the occasion of this annual competition to introduce to the College community challenging and provocative contemporary works. I have nothing against revivals as such; it's just that great care must be taken to make sure that they are relevant to our concerns and that, dramatically speaking, they have remained stageworthy.

Not everyone would agree with me about *The New Tenant*. The man sitting behind me, for instance, thought that the girls must have written it themselves. But this was probably because the production was in many ways ineffective. Ionesco has claimed the Marx Brothers and Dostoyevsky as his chief influences, and a scrutiny of some Marx Brothers films might give cast and director a proper idea of the pace he requires. Theatrically, *The New Tenant* is farce; thematically, it is something else. Given this disparity between means and ends, the broader the playing is, the more telling will the author's complex statement about man be communicated.

The silent, fastidious tenant (played by Elaine de Santis) begins his new life by dismissing the garrulous, slovenly caretaker (Virginia Chambers), then admits two furniture movers (Ann Brauer and Martha Williams) who gradually inundate him with his possessions. By the end of the piece, virtually every square foot of the stage is occupied by furniture. This suffocating accretion of objects is the whole physical action of the play; to let it drag, as was done in this production, is

to dissipate its effect. The curtain falls (literally and metaphorically) on the tenant seated at last in his armless armchair and, along with the necessities of his existence—a radio which doesn't work, a clock (whether or not it had any hands I couldn't tell), and a bedpan—enclosed on all sides by screens.

When the curtain rose on the juniors' prize-winning production of *The Will O' the Wisp*, by Doris Hallman, the set was greeted by that spontaneous catching of the breath with which audiences respond to imagination, taste, and effort in scene designing (the credit for the design goes to Mary Lucas.) The superiority of the junior entry over its competitors was evident from this moment on. The play itself, set in "a rude cabin at the land's end," is a folksy bit of supernaturalism in the Synge tradition. In it the bitchy, citified wife (Diane Noel) of a poet and former tenant of the rude cabin decides to pay a condescending visit to his country friends. The peasant housekeeper (Judith Licht) and the serving-maid (Sharon Myers) are full of ominous misgivings about the fabled will-o'-the-wisp, or ignis fatuus, that lures unwary travelers over the cliff into the sea. The wife, disdainful of their ignorant superstition, ends up predictably in the sea, victim of the female will-o'-the-wisp who, it seems, has claimed the poet's soul as her own.

This relatively unpromising material actually provided the juniors with an opportunity for the creative employment of their own varied resources and talents. Much of the impact of their production depended on the remarkably accurate and ingenious casting of Lynn Kastner as the white-faced mute who undergoes an eerie transformation into the will-o'-the-wisp. Miss Kastner's medium was not spoken dialogue but dance and pantomime, and she was so convincing that I must

See "Compet Plays"—Page 4

Heavy Honed Hatchet Hanging Over College Editors' Heads

Today the hatchet hanging over the college editor's head is the fear of irresponsibility.

He does not fear so much that his comments will not get into print or that he will be censored. Instead he quakes at his typewriter in fear that his exposures, comments and interpretations might upset the appellation and be called examples of irresponsible journalism.

He lives with the certainty that writing about something someone doesn't want anything written about is a sure way to be called irresponsible.

Thus, no matter how intelligent, unintelligent, foolish or brave or how strong the editor's daily, weekly, or biweekly desire is to make the world a bit better, he first feels he must mold his acts to fit within a mature, responsible framework.

The trend is for university officials or other sources to bring the editor in for a confiding talk. All is off the record. But the rationale is that it is better to know the whole situation so that it can be handled maturely, and responsibly, i.e., not printing anything that will tarnish the institution's image. A similar situation applies to public agencies and officials.

College journalists must recognize that they are being subtly censored or falling into the trap of news management. For until they realize this, nothing can be done about it.

After spending a week observing and talking with some of the nation's best and worst college editors, it is obvious that most are ignorant of the seriousness of such

situations. Few realize that until an editor has the freedom to be irresponsible, he does not have the freedom to be responsible.

His choices are being made for him. He is getting the information about a situation, but the decision on how it should be used and what should be included is not in his hands. Instead he knows full well what he can and cannot use. He has been intimidated by the friendliness, and the heart-to-heart talk of the administrator. He loves the institution and realizes that its best interests must be served at all costs. And, of course, real courage is in not printing the story rather than in printing it.

No person is free when the outline is already before him of what to do or not to do. A person must be able to make his own choices based on his own knowledge.

This characteristic of college newspaper editors is merely a reflection of what occurs in the professional press. In 1962, Vermont Royster, *Wall Street Journal* editor, wrote an article for *Quill* magazine in which he expounded on the new breed of editors. He pointed out that today's readers demand something different in a different world. The journalism of Bennett, Pulitzer, and Hearst would be a commercial flop today.

We agree. The wowee, whoop 'em up sensationalism would not fit with the gravity and complexity of today's news. But such thinking is often what keeps stories which would be unpopular or unpleasant out of the paper, also.

"All too often today's editor is so aware of his responsibility, so

As David's father arrives to

See "College Journalist"—Page 4

Review:

William Fairchild's "Breaking Point"

by Anne K. Taylor

Breaking Point, a drama of psychological tension and physical violence twenty feet below the arctic ice cap, was premiered in America last week by the Yale University Dramatic Association.

William Fairchild's three-act play of men learning what men are studies the effects of four months of isolation on six arctic explorers: a scientist from a major university, a professional explorer in his forties, a company cook, a commander, a budding author out to "discover himself," and the son of the sponsor of the expedition.

The audience quickly sees that at least four of the first five characters hate and fear David, the son of Raymond Forbes who provided the money for the trip. David, a shy—but overwhelmingly arrogant—boy, strikes back at each character in turn, out of his own fear. He finds the "sore spot" in each, as the young writer points out, and picks at it.

The commander of the expedition tries to keep peace—and David—in the small hut under the arctic snow. The morning after a particularly violent fight between David and the four crew members, Granger, the commander, discovers that David has disappeared. The ensuing search and discovery of David's body, directed by Mr. Forbes, forms the rest of the action of the play.

In the final act of the play, David's murderer reveals himself and his motives. And here is the first ambiguity of the play. The audience never knows whether the murderer admits the truth—and the motives—to the murdered boy's father.

The play brings up a number of complex problems—especially the one of homosexuality. David, the murdered boy, is running from a slandering charge of homosexuality in his home town. He accuses Peter, the young writer, of the same "perversion." Granger, the commander of the expedition, admits to it later, and kills David rather than let David use it against him.

As David's father arrives to

search for his son's body, three of the crew members are dancing together under Peter's eyes. In other words, all give indications at some point in the play of homosexuality. Yet the play makes no moral judgments, offers no clinical facts. It only recognizes the social position of the homosexual in modern society. It is not clear whether or not all the under-ice explorers are homosexual or not, but it is obvious that no homosexual relations have occurred between any members of the crew.

The outside world's view of homosexuality is expressed by the elder Forbes, who cannot accept his own son's problem. He accuses the young writer of a "hideous perversion," blinding himself to the problems in his own family.

The Yale Dramatic Association presented the drama skillfully, emphasizing its "newness" to the American stage in their advertising, rather than the content of the play.

Perhaps the most generally applauded actor was Peter McRobbie, playing the part of the university scholar-scientist. Although the part was sometimes overplayed, it was always played for humor.

David was played by Chad Floyd, one of the most experienced actors in the east. Although his role is an unsympathetic one, he carried the audience with him completely.

The aging explorer, played by Kelly Monaghan, was an appealing, solid character. Monaghan's interpretation was simple and direct—as is the character.

The cast and Association is to be congratulated on presenting a new drama, renewing its "long history of presenting American premieres," as they themselves note.

Parents, Alumnae Contribute \$81,070

Through the efforts of the Parents Fund Committee, as of February, 1965, \$81,070 has been contributed to the College by the parents of undergraduates and by the alumnae of Connecticut.

Of this amount, \$15,385 has been given to support the three-fold purpose of the Parent's Fund; a unique financial contribution made to the student aid program. According to Mr. Carlisle H. Humelsine, President of Colonial Williamsburg, and father of Mary Humelsine '68, this fund supplies:

1. Emergency aid, for students who find themselves involved in unforeseen financial crises at home, which could force them to drop out of college if the Parents Fund did not exist to tide them over;
2. Scholarships, for students who require assistance beyond the resources of the College's regular scholarship program;
3. Grants-in-aid, for students—many of them self-help campus jobs—who may not qualify for scholarship assistance because their academic grades do not quite meet the College's scholarship standards, but who nevertheless must have some help to stay in College.

In February of this year, five members of the Committee, representing each of the classes sent letters to the parents of undergraduates, requesting support for the Fund. These men included Mr. James Shepley, Publisher (father of Cheryl Shepley '68); Mr. Charles W. Deane, Chemist (father of Elizabeth Deane '67); Dr. J. H. Mitchell, General Practitioner (father of Frances Mitchell '66); Mr. Robert S. McCoy, Architect (father of Patricia McCoy '65); and Mr. Hiram Mathews representing the Alumnae.

It is hoped that contributions to this Fund will be sufficient to underwrite the \$41,000 allocated from the general funds of the College for use in scholarships and grants-in-aid this year—which could be used for other academic purposes.

Civil Rights Club to Sponsor Cake Sale, Help Mississippi

The summer of 1964 was the summer of the Civil Rights Act and the Mississippi Summer Project, both of which left scars of beatings, bombings, burnings, and murders.

In response to last summer's violence, members of the religious community in Mississippi have formed the Committee of Concern. The Committee "wishes to make it possible for men, women, and children of goodwill to respond to violence, hatred, and destruction with concern, compassion and construction."

To this end, the Committee has begun plans to repair and rebuild the thirty-six churches which were the victims of last summer's violence. Assistance will be given to any of the congregations requesting it, and an effort will be made to allow the local commu-

nity to respond to its needs first.

The Committee's costs are estimated at \$100,000 to \$300,000 (the estimated loss to Mississippi congregations) and they are appealing to individuals, organizations, churches and synagogues to aid them in the cost of labor and materials. The Connecticut College Civil Rights Club will sponsor a cake sale on Tuesday and Wednesday, March 9 and 10 in order to raise money for the Committee's "Ashes to Beauty" project. Cake, cookies, brownies and cupcakes will be sold in all dormitories in the evening of both days.

Students, faculty members, and staff who are interested in contributing time, talent, or "goodies" to the cake sale should contact Lucia Pellecchia or Karin Kunstler.

Several Colleges Compete in Annual Athletic Association Winter Sportsday

The Connecticut College Athletic Association held its annual Winter Sportsday, Saturday, February 27. Students from Radcliffe, Pembroke, University of Connecticut, and Central Connecticut, competed in bowling, basketball, badminton, and fencing.

Connecticut was victorious in the round-robin basketball games beating U. Conn. 11-8 and edging out Central Connecticut 17-12 in a two minute overtime.

In badminton, we lost to Central Connecticut 2-0, but returned to win the consolation match against U. Conn. 3-0.

Pembroke's bowling team won 168-151 in the first game; Connecticut won the second 138-135. Pembroke was the only school officially competing in bowling, but several Connecticut girls bowled in order to provide competition.

Connecticut and Radcliffe both did well in fencing. Sue Billings of Radcliffe was first, Helen Reynolds of Connecticut second, and Sue Fryeburg of Connecticut, Sy Cox and Linda Silcher of Radcliffe third in a tie.

The day was highly successful and return matches were promised for next year.

College Journalist

(Continued from Page Three)
conscious of the fact that he 'might be wrong' . . . that he either softens his opinions or pulls the punch in the words in which he expresses them. The modern breed of editors is frightened by nothing so much as the fear that he might be called irresponsible," Royster wrote.

The same is becoming increasingly true of college editors. And until the student editor shakes off his intimidation by upper officials and overcomes his fear of irresponsibility he will be no more than a parrot in a cage and the college press mere house organs. Editorial from the **Daily Texan** (CPS)

U. S. Coast Guard, Connecticut College To Cooperate Again

by John Detmold

As generations of Connecticut College Girls will attest, the campus's proximity to the U. S. Coast Guard Academy is a definite asset. Generations of Coast Guard Cadets have felt the same way about it. In fact, feelings about this subject have frequently led to matrimony. So the latest evidence of cooperation between these two institutions — almost contiguous since the Academy moved to its present campus on Mohegan Avenue in 1932—should occasion no surprise.

A Connecticut College alumna, Mrs. Richard W. Young, the former Helen Hingsburg of the Class of 1942, now the wife of Captain Richard W. Young, USCG, stationed at Portsmouth, Virginia, has established "The Coast Guard-Connecticut College Scholarship Fund." Mrs. Young hopes that her first contribution to this fund, which she calls "only a plop in the pool of possibility," will attract other gifts from alumni/ae of both institutions, and from others who believe in romantic attachments and in providing scholarship funds for the children of same.

Income from this permanently endowed scholarship fund will be awarded to the daughters of Coast Guard commissioned officers who are admitted to Connecticut College and who qualify for scholarship assistance.

To spread the word, Mrs. Young wrote notes about the new fund on many of her Christmas cards, and additional gifts have already begun to come in. She has also submitted a list of fourteen Coast Guard officers, most of whom are married to Connecticut College alumnae and who should thus be willing to help publicize the fund. She notes that Rear Admiral W. J. Smith, Superintendent of the Academy, is the father of a present junior at the college, Larry Smith.

Alumnae wishing to designate

Trinity to Combine Forces with College Choir for Concert

The Trinity College Glee Club will join the Connecticut College Choir for a concert Saturday evening at 8:30 in Palmer Auditorium.

The concert, under the direction of Professor James S. Dendy and Clarence Barber, will feature the first New London performance of two contemporary works. The 100-voice chorus will perform Stravinsky's "Symphony of Psalms" and Britten's "Rejoice in the Lamb." Mary Langdon, mezzo-soprano, Bennett Edwards, bass, and Claire and William Dale, duo-pianists, will assist in the performance.

Mr. Dendy remarked that he and Mr. Barber have been planning this concert of outstanding contemporary music for more than a year. He reported great enthusiasm on the part of the students and added that the performance promises to be a highlight in this year's musical offerings at the college.

The combined singing group performed the same concert Sunday evening at Trinity college, where, according to Mr. Dendy, a capacity audience paid high tribute to the performers.

There will be a nominal admission charge for the concert of \$1.00 for the general public and \$.50 for students.

their Alumnae Annual Giving Program gifts for this scholarship fund may do so.

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Romantics Bloom In The Spring, Tra La

by Jeff Greenfield
Collegiate Press Service

Spring is coming, and with it come the most irritating, useless pests known to mankind: locusts, mosquitoes, and campus romantics.

There are fortunately cheap and efficient counterforces against the insect kingdom. But as far as I have been able to determine, no one has yet managed to find a painless yet lethal means of disposing of those insufferable creatures whose only claim to significance is that they feel deeply. For those of you who retain an archaic reactionary admiration for such departed virtues as balance, reason, and sanity, I offer this guide to romantics.

1—Note the girl who walks sideways twisting her body in uncontrollable turns and sweeping her arms low to pluck a flower or piece of grass or leaf or weed, smile wistfully, and place said flora in her hair. Run away from this girl. Quickly. If you do not you will be buying her coffee and listening to her stories about her Relationships.

Compet Plays

(Continued from Page Three)

confess to feeling actual terror when she smilingly beckoned her victim out into the dark.

The rest of the cast was good though not brilliant; the directing by Mary Jane Cotton was first-rate, and visual effects such as make-up, costumes, and lighting, were impressive. The junior production, on the whole, struck me as a more harmonious collective effort than any of the others. These statistics may not signify, but I noticed, from the programs, that there were more than twice as many girls involved in the production of *The Will O' the Wisp* as in *The Ugly Duckling*, which used the second highest number only because of its relatively large cast. It would seem that either more juniors were interested in taking part in the competition or else the juniors did a better job of mobilizing the potentialities of their class.

May I make one suggestion for the future? Though I deplore brogues, dialects, and accents generally in amateur productions, if we must have them, why not choose Synge himself instead of Hallman next time? Or for that matter, why not Strindberg instead of Kreymsbourg? Am I asking too much?

ERROR

Correction in the story of the Connecticut College student rally protesting American military intervention in Viet Nam: Mardon Walker is president of the Peace Club and Karin Kunstler president of the Civil Rights Club.

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2—This is the second sure sign of romanticism. Relationships. Romantics don't know anybody; they have Relationships, which are Evolving, Dissolving, Clarifying, or being Redefined. What this means is she wants to sleep with him but is afraid, or has slept with him and is sorry, or doesn't want to sleep with him but thinks she should want to, or he made a pass at her. A Fulfilled Relationship means she is pregnant.

3—Romantics are drawn as lemmings to the sea (or whatever metaphor suggests compulsion to you) to the Children's Books. These books are about the size of postage stamps, are about 30 pages long, have simplistic drawings of wide-eyed children holding daisies, teddy bears, dolls, and cookies, and contain on each page a sentence, such as "a friend is someone you like," or "love is very nice," or "people should be nice to each other," or "home is warm." There is a difference between these Profound Truths Which Only Children Know and the readers you had in third grade. The difference is that your third grade reader had ten times as many pages. The children's stamp books sell for a sweet, Profoundly Simple four bucks a throw and are so common among Romantics that they serve as the medium of exchange, given in fetching gift wrap. The writers earn enough money to buy real books. That is another Profoundly Simple Truth.

4—Romantics are People Watchers. All of them will tell you that they are really People Watchers. This means they stare out the window at people, bringing to this the Inner Truths which they have learned during their Relationships. This also means they do not get around to learning about such base trivia as

politics, social change in the world, or their school assignments. They are watching people. In New York City people watching is called Loitering, and is punishable by a \$50 fine or ten days in jail.

5—Romantics wade in fountains, look at the Moon, and take long walks at night. They wade in fountains because that is what Romantics do. They have read about it in books and seen the movies and by God they are going to have a Meaningful Experience if it means double pneumonia. This is the way you get to Know Yourself and didn't Socrates say "Know Thyself?" He did, and that is the real reason why they gave him Hemlock.

6—Romantics do not have dates. I knew one Romantic who never had a date—he had Experiences (this is the first step toward a Relationship). Every time he had a date I'd say, "How was your date, George?" He would smile. "It was surrealistic," he said. He is the only guy in the world who ever had 73 consecutive surrealistic Experiences. A surrealistic Experience is when you make out on your first date. The date is called a Soul-Mate. That means she might let you go to bed with her.

7—A Romantic is much too busy to make any social commitments, to understand or participate in the political dialogue, or expend any energy in making the world a better place to live; he is busy learning about himself. The lower animals who are so occupied are called Parasites, and man has spent a great deal of his time trying to rid himself of these useless animals. Pity he didn't start a bit higher on the tree of life.

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Plays Bring Theatrical Dining Medium to Local Restaurant

Theatrical dining will be introduced to Connecticut with a series of six plays to be staged at the Connecticut Yankee Motor Inn at Niantic during March and April.

Eugene Spaziani, manager of the Connecticut Yankee, said his Pendragon Banquet Hall-turned-theater would offer an intimate and relaxed atmosphere in which to present some of the finest comedies and suspense thrillers in modern repertory. Only 120 tickets will be available for each performance, assuring the theater lover of a unique experience in this part of New England. Playgoers will enjoy dinner complete with champagne prior to the 9 p.m. curtain raising.

Beginning in the second week of March, a leading little theater group from the shore area will give three performances of the selection of the week. All are scheduled between Monday and Thursdays.

Plays scheduled are: March 9, 10, and 11, **The Spiral Staircase**, presented by the Underwater Sound Lab "Starlighters."

March 15, 16, and 17, **Tunnel of Love**, with the New London Community Players.

March 22, 23, and 24, **Born Yesterday**, with the Theater Workshop of Rhode Island.

April 19, 20, and 22, **An Inspector Calls**, with the Leonine Players of Mystic.

April 19, 29, and 22, **Kind Sir**, with the Underwater Sound Lab "Starlighters."

April 26, 27, and 28, **Angel Street**, with the New London County Community Players.

Tickets are available at the Connecticut Yankee Motor Inn for individual performances as well as by subscription for the whole series.

Special student rates, at \$4.50 per person, include the full course dinner and play.

WCNI Goal: Improved College Radio Programs

by Joan S. Lebow

If the average Connecticut College student were asked, "Did you hear the program on the college radio station last night?" her answer would invariably be, "What college radio station?"

WCNI, 620 on the AM dial, has a limited range; it broadcasts exclusively to the college. That Connecticut College has a radio station is a commendable achievement. However what use is it if it does not broadcast to an audience.

I myself cannot criticize the quality of the programs, because I was not able to get the station, even after trying six radios. When I heard it two years ago it was good, however, and I imagine that their standards are still as high.

Thus their problem rests on technical matters. The college radio station should not be abandoned; rather, it should be strengthened. There is a ready audience waiting, if only they could be reached. The present faithful crew has hopes for the future. Once better equipment has been acquired the radios in every dorm will be able to get more than static at 620 kilocycles. The radio club hopes to revive the former practice of issuing a listing of the broadcasts of the week, so that opera lovers will know when to tune in and the Beatle fans will have their hour. Announcements of campus news is given every day from 5:00-5:15. If these announcements can be received by the students publicity will be easily taken care of and perhaps Amalgam meetings can finally be conducted as promised, free of announcements. Before the year is over the radio crew plans to travel to Yale to present a program, with a male return soon after.

The college radio holds endless possibilities for the college. It can provide the student with intellectual stimulation or musical inspiration, and offers experience to the girl considering radio work as a possible career. Hopefully the current problems can be eliminated so that the station can serve a valuable function on this campus.

The radio currently broadcasts on Mondays through Fridays from 4:15-5:45 and then from 7:00-11:00. If you listen to the radio, try to receive WCNI tonight. You will undoubtedly find it suits your taste. At any rate, it will certainly be an improvement over

Profile: Dr. Helen Todd

by Pat Altobello

Dr. Helen B. Todd was one of the early resident physicians at Connecticut. She joined the staff in 1918 when the infirmary was still on Mohegan Avenue. The Post Office workers now sort mail in what was her office, then on the bottom floor of the gymnasium. In 1924, Dr. Todd left Connecticut for a position with United Aircraft in East Hartford.

Her interest in Connecticut, however, remains as strong as ever. A graduate of Oberlin and Boston University School of Medicine, Dr. Todd has taken Connecticut as her new Alma Mater. Living in retirement in Meriden, Connecticut, she still keeps in contact with some of the administrative

workers here at the College. She reads Conn Census devotedly each week and goes through bulletins, quarterlies, and alumni magazines from cover to cover. At the mention of Connecticut her ears are cocked. Any news of events on the campus is known by Dr. Todd, in every detail. She is constantly asking about life here of anyone who has been on the campus within a year.

This kind of devotion is truly heartfelt and certainly rare. Miss Todd, who will be lauded by the activists and duly respected even by the cynics, adds much to this community although she is not here. She is living proof that a real spirit for Connecticut can be engendered and sustained.

Religious Fellowship to Present Lecture Based Upon "Science and Man" Theme

The theme of the lecture series sponsored by Religious Fellowship this year has been 'Science and Man.' The fourth and last discussion will concern the relation between Freudian psychology and religion. Presenting this topic will be Dr. Philip Goldberg and Dr. Edgar Jackson.

Dr. Goldberg, assistant professor in the Connecticut College psychology department, received his B.S. degree from Columbia University and his Ph.D. from the University of Buffalo. A clinical psychologist, he teaches both undergraduate and graduate courses here at Connecticut, as well as a course at the Coast Guard Academy.

Dr. Edgar Jackson, graduate of Ohio Wesleyan and Yale University, has taught psychology as a

visiting professor at the University of Minnesota and has served as head of a state licensed psychiatric clinic in New York. Author of twelve books, his writings in the field of pastoral psychology have been widely used and recognized in this country and abroad. He often speaks at colleges, universities and professional conferences. Dr. Jackson is a clergyman with the Methodist church currently serving the parish at Mamaroneck, New York.

The dialogue and discussion between these two men will be held on Thursday, March 11, at 7:30 p.m. in the Chapel Library.

College to Host Participants Vying in Badminton Matches

Connecticut college will play host this weekend to 58 participants vying for places in the Connecticut Badminton association Class "C" tournament.

Six Connecticut college students will be among the contestants, according to Miss Frances Brett, chairman of the "C" tournament and member of the ranking committee of the state organization. Robin Richman, 1966, Cathy Maddock, Stevie Pierson and Betsy Rawson, 1967, and Debbie Gammons and Kathy Bohmfalk, 1968 will represent the college, along with 12 students from the Williams school and eight Coast Guard cadets.

Other contestants are from Norwich, Orange, the University of Bridgeport, Central Connecticut state college and Newton. Players

must be Connecticut residents to qualify, although enrollment in a Connecticut school fills that qualification.

There will be a total of 61 matches, beginning at 10 a.m. Saturday, and continuing all day. Semi-finals will begin at 7:30 Saturday evening, with ladies' singles, followed by men's singles at 8 p.m., ladies' doubles at 8:30 and men's doubles at 9. Mixed doubles will be held at 9:30.

The finals will be played Sunday beginning at 2 p.m. in the same order of events.

This is the fourth consecutive year that the college has played host to a state tournament. Senior Debby Willard won the Class "C" singles last year, and is qualified to compete in Class "B" matches.

International Relations Club to Sponsor Conference on International Law Today

"The Relevancy or Irrelevancy of International Law in Contemporary World Politics" will be the topic of the annual International Relations Club Conference on World Affairs, to be held March 12th and 13th. In the past this Conference has brought to the College campus a series of well-known authorities on world affairs.

The keynote address for this year's conference on international law will be delivered Friday evening, March 12th by Quincy Wright, Professor of Public Affairs at the University of Virginia and Professor Emeritus of International Law and Diplomacy at the University of Chicago. Professor Wright is the chief spokesman for a revision of international law within the framework of international organizations, in order to end what he calls "the disparity between international law and international practice."

Abram Chayes, until recently Legal Advisor to the Department

of State, and formerly Professor of Law at Harvard University, will be the featured speaker Saturday morning, March 13. Saturday afternoon a panel discussion by Professors Wright and Chayes and two legal authorities from the United Nations will complete the weekend conference. Books by the speakers and background information on the subject of international law will be on display in both the library and the College bookstore.

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To the Ed

(Continued from Page Two)
who is and who is not a "good" teacher. He contends that we would be prone to rate a "popular" rather than an "effective" teacher as a good one. This, I feel, is a contradiction in terms. Effective teachers are popular teachers. It is a high schoolish conception of the popular teacher to which Mr. Seng objects. We all remember the teacher with the great sense of humor who was more interested in the progress of the football team than in his subject and was regarded as a "good guy." He was quite popular regardless of the fact that he may not have been an effective teacher. Hopefully our values have changed and hopefully these teachers do not teach at the college level.

I sincerely believe that the majority of the students at Connecticut College are here to be taught and to learn. An effective teacher is one who is successful in communicating his subject and satisfying this desire of his students to learn. If he does this, he will be a popular teacher. Mr. Seng says that we cannot know whether or not a teacher has been effective until ten years after we have graduated from college. Ten years later we should still appreciate a particularly effective teacher and perhaps wish that we had worked harder in his course. I feel that it should not take ten years for us to realize that we have learned something valuable. We should be able to consciously realize it at the end of every effective lecture. A student should have a sense of satisfaction when, with a weary sigh, she puts down her pen at the completion of a final exam. She should consciously realize that her teacher has been able to communicate something to her of which she was unaware at the beginning of the course and this "something" has, in some way, made her life richer. What good will it do us to wake up in ten years from some groggy sleep to the realization that some teacher taught us something? We want to learn now and be aware that we are learning. If teachers can successfully communicate with us now, they can help us direct our goals and formulate future plans.

Mr. Seng will be pleased to know that many teachers who are not in the least "amusing," who, in fact, may never crack the tiniest smile, and who are even "deficient in social personality" are often quite popular and sought after. Also the majority of the motivated students will not shy away from an effective teacher merely because he is an "unduly severe grader." To the honest and conscientious student an "A" from a teacher who has not taught her anything or an "A" which has been easy to obtain means far less than a "B" which is well-earned and the product of a good deal of hard work.

Mr. Seng has not the "foggiest notion" who the effective teachers at Connecticut College are. I would be willing to wager that if he audited a few courses or sat in on some bull sessions in our dorms, he would have a considerably clearer notion.

Mr. Seng seems to feel that any scholar who is proficient in his field is automatically a good teacher. I believe that the most learned of scholars can be the lousiest of teachers if he cannot communicate his subject. If a scholar cannot stimulate motivated students by means of the interest he has in his work and his dedication to his field, then perhaps he should stick to research. The term "effective teacher" is not synonymous with "brilliant scholar."

Any teacher who feels about his subject that "year after year knowledge must just go on making its bloody entrance" should seriously consider embarking on a new field of study or permanently resigning from the teaching profession.

Suzy Endel

Second semester tryouts for the Modern Dance Group will take place Thursday evening, March 11, at 7 o'clock in the dance studio. New members will also participate in the Fine Arts performance.

To the Ed

(Continued from Page Two)
course, one may very well think they are not. But as it was noted in the editorial about Fischer's comments in Harper's, here at Connecticut College we assume most students are interested in learning. I believe that assumption is correct.

Therefore, moving from the premise that everyone on campus thinks the good teacher is the effective teacher, I believe what Mr. Seng questions is the student's ability to evaluate a teacher's effectiveness.

In this matter, I can only clarify what I believe a student considers when he judges a teacher's effectiveness. I cannot convince a person that what I name as the student's considerations in judging teaching skill are his considerations if that person does not believe students are concerned enough with learning to judge on this basis.

A student judges a teacher's effectiveness by his ability to "get his message across." That is to say, somehow by his style, force, manner, or approach to his subject he more often than not communicates to the student some substantial ideas or information.

Granted that this quality is not easily measurable or definable. The reason is that its elements vary from teacher to teacher. In one, effectiveness may consist of an extremely taut, well-organized delivery in a stoical manner,

of lucid, perceptive observations or information. In another, the *sine qua non* may be his dialectical approach to the material, which may be delivered in a rambling, discursive manner. In every case, however, one element is constant: he has the ability to keep his students interested, curious, and concerned with the material. His lectures have "substance," and he can communicate his ideas.

The evaluation of these qualities is naturally intuitive. How does one measure "substance" or "communication"? For this reason, students understandably hesitate in defining exactly why they consider a teacher a good teacher, but they most certainly know if he is.

They have only to consider their own reactions. From the good teacher they have learned much that will "stick" long after the final exam, and they have developed an interest in the subject for its intrinsic value. The good teacher not only achieves that "bloody entrance" of knowledge with a minimum of necessary pain, but he gives the students, above all, an appreciation for the subject.

I believe that all students at Connecticut College can (and do, unofficially or informally,) evaluate teaching on this intuitive but no less valid basis.

Moreover, if one would investigate student opinion, I think he would find that "personality" is not necessarily considered an ele-

ment in a teacher's effectiveness (though some good teachers may utilize it), and that "popularity" is not awarded to the congenial "good Joe" who keeps his class "entertained." Rather, popularity is the implicit acknowledgement by the student body that they have found in a teacher whose classes they attend *en masse*, many of the qualities of "a good teacher."

Sally Higgins

To the Ed

(Continued from Page Two)

lished weekly. Social commentary need not always be couched in editorial comments or prosey articles; it invariably can be communicated in the semi-satiric yet

wholly sympathetic motifs of cartoonist Freiberg.

Sincerely,
Marge Tunpling
Sue Abbe
Martha Williams
Judie Abbott

Editor's note:

We like cartoonist Freiberg too! And every week we put her in. And recently, due to printing difficulties, she's been disappearing, much to our surprise as well as yours. We trust she'll be back this week.

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