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Myrrhina (Lauren Simon '68) takes part in a sex-strike by refusing her husband, Kinesias (John Cross, Harvard '69) in Wellesley College Theatre's production of Aristophanes' *Lysistrata*, to be performed in Alumnae Hall at 8 p.m. on December 2 and 3. Directed by Paul R. Barstow, the cast includes Sally MacKinnon '67, Ginny Hammonds '69, Susan Levin '67, Lauren Simon '68 and Sue Taylor '69. Set design is by Eric Levenson, and Gina Burnes '69 is stage manager.

Photo by Joseph C. N. Upton

Library to Hold Open House To Introduce Book Arts Lab

"Printing in the Library: An Extra for Wellesley Students," the current exhibition in the library, honors the memory of Annis Van Nuys Schweppe '03, donor of the Book Arts Laboratory.

To Hold Open House

Hidden on the top floor of the library, above the Rare Book Room, the lab is a valuable "extra" that over 100 past and present students have enjoyed, but that still too few students are aware of, said Miss Hannah French, research librarian for special collections and director of the lab.

To acquaint students with its facilities she will hold an open house in the lab on next Tuesday, Dec. 6, 7:30 to 10:00 p.m.

Fills A Need

Initially equipped in 1944 by the I. Van Nuys Fund, which Mrs. Schweppe gave to Wellesley as an "extra" to fill some different need each year, the lab at first consisted of an old proof press, Caslon Old Style type, and a collection of books on book arts. It was originally installed in a corner of a ground floor office in the library, and was opened in 1945.

When it moved upstairs in 1959, it was given a side-lever press by a student printer's father, hand-book binding equipment, new cases of type (Bruce Rogers' Centaur and Warde's Arrighi), and 500 volumes from Mrs. Schweppe's collection of Grabhorn Press publications.

Book Arts Seminar

Inseparable with the history of the lab is the growth of the Book Arts Seminar, offered annually since 1943 (then conducted by George Parker Winship, who taught a course in the History of the Printed Book at Harvard). The seminar is an extracurricular "course," meeting weekly, in

Thomas E. Wagner, instructor in chemistry, will lecture on "Perception: The Bridge between the Arts and Sciences" Dec. 6, at 4:15, in the first of the Student Education Committee's nine faculty lectures. The lecture will be held in the Pope Room.

Mr. Wagner received his B.A. from Princeton University, and his doctorate from Northwestern. He teaches courses here in organic chemistry and biochemistry, but his principle interest is molecular biology.

which Miss French discusses the history of the book and introduces students to printing on the lab's two presses.

This year it will be offered Term
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Animated Debate...

Al Capp Fires Second Round; Festival Head Writes Rebuttal

By Jane Levin '67

Under the question "Are these films offensive?", round two of "Al Capp vs. the modern young ladies of Wellesley" begins. The bell that touched off round one sounded last spring at the first Wellesley Film Festival, an event, if revolutionary for Wellesley, nevertheless unlikely to provoke the barrage of controversy that has since appeared on radio and now in the December issue of *Popular Photography*.

The festival, which brought more than 75 films from 48 schools onto the Wellesley campus, also brought cartoonist Al Capp. Capp's role, in theory, consisted of handing out awards for several of the films judged by Robert Gardner, director of Harvard's Film Studies Center, by Peter Chermayeff, architect and film maker, and by Paul Lee, assistant professor of humanities at M.I.T., to be the best of those submitted.

In Practice

Capp apparently saw his role in a different light. Coupling the presentation of each award with what he considered amusing and appropriate commentary, Capp conveyed his feelings about the films with characteristic poignancy. Surprised, the festival's organizers who had been delighted to learn that Capp could come to present the awards (Mr. Gardner had initially suggested Capp to the group), left Alumnae Hall that Saturday night slightly baffled.

But Capp, never one to tolerate confusion, clarified his position twice on NBC's Monitor. Describing the festival as just another manifestation of the "revolt on the campus," Capp roundly condemned the event. This month's *Popular Photography* presents both Capp's viewpoint and a rebuttal written by Robin Reising '66, president of the Film Society in 1965-66, and co-chairman of the now controversial festival.

Taking the direct approach, Capp

Will Professors 'Get the Word?' SEC Debates Course Evaluations

by Betty Demy '69

Harvard has its confidential guide to courses and Brandeis has just published a course evaluation pamphlet for students. Are Wellesley students soon to get the inside "scoop" on their courses?

The Student Education Committee met Thurs., Nov. 17 to discuss the approach to student course evaluation and the purposes such a guide should serve here. Discussion centered on two proposals: the first, that the evaluation be available to faculty only, to serve as constructive criticism in course planning, and the second, that the study be primarily an aid to students in selecting courses according to specific criteria.

Limited Accessibility

After some debate, the committee agreed that the evaluation should be accessible only to professors and should be designed as a constructive guide to student opinion concerning individual courses. Questionnaires would be available for all students, but the idea of voluntary participation was stressed by the group.

No professor would be required to distribute the questionnaire to his students, and student would not be compelled to respond. However, the evaluation's effectiveness would de-

pend on the amount and honesty of student response. It was suggested furthermore that the evaluation consist of two phases: one questionnaire completed mid-way through a course and a similar one at the end of the term.

Course Variance

Because the nature of a course tends to vary from year to year, the committee rejected the idea of publishing a course evaluation for students. SEC members agreed that the catalogue could fulfill, to a larger degree than it now does, the purpose of such an evaluation. By making the catalogue more explicit, departments could alleviate much of the guess-work involved in selecting courses.

As a further argument against a course guide for students, many present at the meeting stressed the fact

that the small size of the Wellesley community permits students to become acquainted with a course's requirements before electing it.

Reaction to Proposal

Ann Rosewater '67, chairman of the committee, has already received some faculty response to the proposed course evaluation. In a letter one professor expressed his interest in the proposed SEC program in which the committee would prepare a student questionnaire and submit it to individual instructors at the end of each term. The use of the evaluations would then be left to the professor's discretion.

SEC welcomes more faculty and student opinion and criticism before implementing the course evaluations. The meetings are open to the college community and anyone interested in presenting her ideas should plan to attend the informal sessions.

Ten Best Student-Made Films Win Prizes At Lincoln Center

by Anne Murray '67

Student film makers 'never had it so good' as they did at the National Student Film Awards '66 held last Friday night at the Lincoln Center in New York.

A lively audience, noted speakers, prestige sponsors and generous cash prizes marked the importance of student film making to the industry and to the public, and honored prize winning films of near-professional technical excellence.

The Winners

Eight winners and two runners up in the categories of dramatic, documentary, experimental and animated films were featured at the festival jointly sponsored by the Lincoln Center for the Performing Arts, The Motion Picture Association of America and the National Student Association.

Outstanding were two documentaries and one animated film, particularly in contrast to the experimental and dramatic winners which Bosley Crowther called, "disquieting because of the imitative bent they reveal."

"I'm A Man"

Documentary first prize went to "Riff '65," a short, skillful study of an Indian boy living in Harlem, done by Eric Camiel of New York University. Riff is a loner, a fantastic climber of walls and fences, the creator of "Spider Man" whom he draws in great detail (including one-way vision glasses) and describes as being able to go, "as fast as he wants to go."

Once when Riff is beaten up by a group of other boys he stumbles away saying: "I'm stabbed. I'm a man." He's seen drawing with great care and precision the words "Riff the Great" in Gothic letters on a brick wall, and is last seen smashing a school desk and a row of windows with the same ferocity with which he fights, the same precision with which he draws.

Tension

There is always a tension between the boy and the camera. Sometimes it seems the camera can't keep up with his running and climbing, and at other times he sits talking calmly into the camera but with a look that would melt the lens.

This tension is mitigated by the

subtle affinity between the camera's art and the boy's artistic bent, the film's simple message and the boy's ambition to be a builder of bridges. But Riff escapes being an image of anything but himself, his own peculiar individuality suggesting that behind a signature anywhere—on a wall, a bank check, or a work of art—there is a human individual.

Christmas Comedy

"The Season," directed by Donald MacDonald of U.C.L.A., in Los Angeles and refreshes its theme with the particular grotesqueries it finds to examine.

It begins by interviewing school children who say they like Christmas, "because Jesus was born on December 25th" and also because they get presents, although, "as everyone knows, it is more blessed to give than to . . . how does that go?"

A pastor who is interviewed, calls the commercialism surrounding Christmas "a tribute to the essential spiritual experience," and he is followed directly by the hipster-owner of a lot which sells colored Christmas trees.

Most amusing is a visit to the Rent-a-Santa outfit where rather seedy looking characters are seen dressing in the usual padded red and white while their owner-operator describes the business as a kind of charity organization offering five minutes of a "father figure" to children of widows and divorcees. Of course there is a charge for this benevolence, and there is a charge to be had from this well done "Mondo Cane" of human absurdities.

Sun-Moon Myth

In the animated category there was only one winner, a charmingly drawn myth of the sun and moon as rivals, "living in the sea at the edge of the world," done by Hal Bairwood of the University of Southern California.

Continued on page five

The Well has begun a delivery system to the dormitories. Food will be delivered, for a slightly higher price, from 8:30 to 11:00 p.m. seven days a week. Orders must be placed before 10:30, 9:45 for the grill. Price lists are in the dormitories.

Tilt?

Are students satisfied with their role in academic policy-making at Wellesley? Judging from the sizable turnout at the recent "Total Community Discussion on Student Participation," there are quite a few faculty members, as well as students, who are dissatisfied with the *status quo*. And they have reason to be. There is a definite lack of direct, two-way communication between students and faculty about the curriculum at Wellesley.

The Student Education Committee is the official channel through which students can communicate with the faculty about the curriculum. Ideally, the system works as follows: When a student has a complaint about a course or a curriculum requirement, she contacts an SEC member. SEC then communicates this problem to the appropriate department or Academic Council's Curriculum Committee. Finally, the faculty's response travels back to the student via the same channels.

However, in the past, SEC has not been contacted by many students. And it has succeeded in transferring its members' opinions to the faculty in a very haphazard way. SEC members meet with the Curriculum Committee only once a year, and they have never met to discuss courses or requirements with a specific department.

It is true that faculty members in many departments are attentive to students' verbal complaints and compliments about courses, but very few departments actually hold meetings with their majors, even to explain the reasoning behind departmental course offerings and regulations. (Notable exception is the art department which held such a meeting two weeks ago.) *News* agrees with those who spoke out at the recent discussion. As Jane Oliver '68 said, the problem with the present system is that students cannot give ideas to the faculty at the time the policy is being made, they can only react to a policy already made.

Something must be done to increase student participation in curricular policy-making. It has been suggested that structural changes be made, such as adding one student member to Academic Council's Curriculum Committee. However, *News* would prefer to see all departments, as well as Academic Council's Curriculum Committee, hold more frequent and informal meetings with all interested students.

Such a plan would allow faculty to keep confidential their discussions about tenure and the rehiring of faculty. At the same time, it would give all interested students a chance to participate in, or at least observe, the give and take which goes on before a policy is finally made.

Large departments could restrict such meetings to their majors. Such informal discussions would be a more enjoyable and profitable way for faculty and students to get to know each other than the present departmental teas or Tuesday night dinners.

It is important that departments, as well as Academic Council's Curriculum Committee, open up more of their meetings to interested students. Specific course offerings, course prerequisites and majors' requirements do not come under the jurisdiction of the Curriculum Committee; they are decided within each department.

The Curriculum Committee should have more open meetings, as well, because it reviews and makes changes in extra-departmental curricular matters, such as the distribution requirements and required lecture courses.

In the coming months the Curriculum Committee, as well as every department, will be reviewing the "new curriculum." Could there be a better time for the faculty to let students in on some of their discussions?

Shakes' Production Successful

by Susie Linder '67

The labor that went into Shakespeare Society's production of *Love's Labour's Lost* was energy well spent. The end result was a polished performance which attested to love as well as labor, and none of it lost.

The Plot

The play, one of Shakespeare's lesser known comedies, involves the plight of the King of Navarre and three of his lords, who have sworn to forego worldly pleasures for the pursuit of the academic life. No sooner have they made their pledge than they are brought news of the arrival of the Princess of France and three ladies.

Unable to desist the temptation of these ladies, the King and his lords seek to win them over, but each man tries to hide his hypocrisy from the others. The ladies rebuff the men, making a mockery of their love and of their commitment to the life of the mind. There is much trickery and confusion of identity, but of course in the end each man has his lady. At least, he is promised that he will have her at the end of a year's time, and we are left to wonder whether these pledges will be honored any better than the first.

Fine Performance

The difficulty of the play lies in its sparse action and consequent "talkiness." Moreover, the words are more often than not puns and obscure

verbal puzzles, which reflect the themes of artificiality and deception. However, Nancy Heller '67, director, masterfully overcame these problems. The study of the play which Nancy did for her 290 project showed up in her directing. It was evident that she had a clear conception of the play as well as a definitive interpretation of it, which enabled her to cast, pace and block the play to perfection.

In general the entire cast must be congratulated on fine performances, and not a few members must be singled out for special recognition. Nancy Huges '67 was magnificent as Berowne, the self-confident, dashing and sarcastic lord attending on the king. Her spirited performance and beautiful delivery lent clarity to the difficult speeches and cohesiveness to the action.

Good Acting

In their smaller parts Elizabeth Dawkins '68 and Mary Brown '67 were expressive as lords Longaville and Dumaine. Unfortunately Candy Loomis '68 did not really live her role. Her King Ferdinand was a little too petulant, and she lacked conviction, dropping her lines at the ends.

Pam Price '67 made a marvelous Princess. She managed to bring out the mixture of sophistication, devilishness and dignity which Shakespeare conceived for this character through the gleam in her eye and the

expressiveness of her face. She, like Berowne, seemed to set the style for her ladies, Katherine Marshall '67, Elizabeth Thresher '67, who proved equal to their task. Katherine Marshall was especially good as Rosaline, a woman every bit of a match for Berowne.

Relish and Gusto

Among the lower characters, Debbie Davis '67 played the coarse fool Costard with a relish and a gusto that kept the audience laughing but never stole the show. Equally fine was Mary Lamb's '68 performance as Moth, page to Armado, the pompous, affected and melodramatic Spanish courtier. With delightful innocence and playfulness Mary skillfully managed the quick transitions of mood which the role demands and the changes from obsequious attendance on Don Armado to critical observance of him. Liz Robbins '68 as Armado gave the character all the flamboyance, style and flourish the character requires. If she overacted a bit, it can be attributed to her interpretation of Don Armado himself, a prize "ham" if there ever was one.

Audie Bock '67, the obsequious curate Sir Nathaniel, Jane Merrill '68, the self-important and officious Boyet, attendant to the Princess, and Betsy Gesmer '67, the vain silly schoolmaster, Holofernes, were also good in portraying these stock parts.

The Reader Writes

News from Italy

(Editor's note: the following letter was received by the art department from Mr. Curtis Shell, professor of art, who is on sabbatical this year at the Harvard University Center for Italian Renaissance Studies, Villa I Tatti, Florence, Italy.)

12 November, 1966

It certainly has been the most horrible and in some ways perversely exciting week of my long, long life. Friday I brought the kids to school as usual; and while it had poured buckets, *no one* had any inkling that the river was about to go over. Since teachers from the other side of the Arno had not arrived, school was called off. This was the first indication of trouble.

I headed for the Arno; and when I got there by the ponte San Niccolo, the sight was so frightening that I knew that second that there was no hope what with crests arriving a few hours later. Houses were floating down and dead animals and trees. Already sewers were backing up and some low streets behind Sta. Croce under water with just tops of cars looking out.

I delivered children home and headed downtown toward the Soprintendenza against a stream — like Pompeii — of fleeing people. All calm, all proud and all utterly un-Italian, polite, disciplined, quietly crying, or too stunned to do even that.

I never got to the Soprintendenza but only to San Marco, where the mudwater was coming slowly up the street. So somewhat frustrated, I retreated. By the afternoon the damage was complete, the Arno receding slowly and leaving tons of clay-mud and worse: oil from every furnace.

Next morning — what a sight. Procacci alone in the long mannerist piazza of the Uffizi crying. I swallowed hard but seeing that a portion of the scaffold which was up for some previous repair work was about to fall on our heads, I pulled him away and suggested we go to Sta. Croce, where supposedly the Cimabue had been ruined.

Well, through mud and water, we made it. The Cimabue cross really was ruined, oil and mud over pictures, over frescoes. The Francisca's had been praying all night instead of lifting the pictures to the second floor. The Dominicans at San Marco had moved every last picture upstairs! Other places almost as devastating. Five panels of the Ghiberti door down (but safe), the rest smeared with oil. The Pisano door has one panel missing and a

crack through the door. Oil smears outside — two meters high.

The Biblioteca Nazionale and the Archives are the worst with the entire Magliabecolinana and Palatina Collection floating. The worst is just what the town looks like. Not one shop remains. Everywhere shopkeepers throw the stuff and mud out into the street where mountains of the stuff stink to high heaven. Finally Italian soldiers moved in and are starting to cart the stuff away. Of course — no light, no water. In the first days, no bread.

Even now the people in the center have to walk to the outskirts to buy their supplies and to various points where water is distributed. Upturned cars everywhere. The force of the water must have been terrific in places. Between Giotto's bell tower and the Duomo hangs wedged in, upside down, a British car (formerly a car).

I organized with Eve Borsook to have some of the unbroken muddy negatives from the Soprintendenza brought here because we have our own spring and running water. For a week now, day and half the night, we have been cleaning, washing, drying, packing the slides. Saved 30,000 of them.

At this point I think Florence will never be the same, but I am probably wrong, for the people are breaking their backs to clean up and be something again.

If individuals want to help, have them send me thin blotting paper (for the books), rice paper, clothes (particularly children's), checks, blankets and any old thing.

Curtis Shell

Faulty Reporting?

To the Editor:

I was shocked and disgusted by Kay Williams' "review" of what I consider one of the most enjoyable student concerts I have heard in something over three years at Wellesley College. Admittedly, the concert might not compare favorably with a concert given by a professional chamber music group, but to the vast majority of Sunday night's large audience, which included members of the Music Department and other studied musicians, as well as members of the student body, the concert was a success. Although Miss Williams spent three-quarters of her article hinting at the excellence of the concert, she viciously slanted the readers' impression of it by using a headline and two opening paragraphs which scream of a failure which she does not even substantiate in her article. So negative an approach is totally unjustified and unfair to the students who spent untold hours in preparation for this demonstration of the high level of their achievement.

If the title "parody" is to be given, it should most justly be awarded Miss Williams for her parody of journalism.

Sincerely,

Linda Cumberland '67

Editor's Note: While by-lines indicate the person responsible for the views expressed in an article, the headline editors are responsible for all headlines.

And More

To the editor:

It is commendable that *News* wishes to include reviews of musical events on campus. However, by assigning the difficult task of reviewing to an unqualified reporter, *News* is not only being unfair to her and to the performers, but is doing a disservice to the college community, which may be misled by faulty reporting.

Sincerely yours,

Evelyn Barry,
Assistant Professor of Music

Apologia

(Reviewers' Note)

In the last edition of *News*, I wrote a review of the student concert which has been called harsh and damaging by members of the Chamber Music Society and the music department. My feeling is that many of my criticisms need clarification.

Continued on page three

Car Quandary

To the editor:

A statement in *News* last week by the chairman of the car committee said that in order to get cars for seniors in Term II "we must agree this evening on a form of plan most likely to receive approval and submit it to the authorities. This means that we must put the proposal in its most conservative form, eliminating points of contention, to ease it through."

Perhaps we are unrealistic, but we find it difficult to accept such a cynical view of the "proper authorities," nor can we accept the assumption that having cars this year is more important than the principles involved.

Sincerely,

Elaine Stein '68

Jean Arrington '68

Anne Patenaude '68

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Moscow Group Features Haydn

by Dorothy Furber '67,
Guest Reporter

Great! A pleasure! Delightful! These comments filled the night air as the audience left the Moscow Chamber Orchestra Concert last Tuesday. The performance of Haydn's four symphonies was superb. The audience responded with a standing ovation and persuaded the orchestra to play two encores; pieces by Boccherini and Mozart.

Several factors contributed to the success of the concert. First was, of course, the music itself. Pieces by Haydn, Haydn, Haydn, and Haydn seemed to be a narrow program but turned out to be quite suitable. All four symphonies are a pleasure to listen to even for the most unschooled ear. At the same time they provide plenty of interest for the more experienced.

Sense of Humor

The first three symphonies of the program, entitled "Le Matin," "Le Midi," and "Le Soir" are fairly early Haydn. They were written in 1761 when Haydn was Kapellmeister for Prince Esterhazy of Eisenstadt, Hungary. Pervasive major keys reveal Haydn's jovial nature. Imaginative recitative and aria movements as well as others featuring solo instruments and dance rhythms, show Haydn's originality in incorporating elements from other forms of music (scena, concerto grosso, dance suite) into his symphonies.

The "Farewell Symphonies" appeared later in 1772. Haydn was still in the service of Esterhazy, but his style had matured and had gained elements of Sturn and Drang; the



Moscow Musicians

Photo by Nancy Eylar '69

mood fluctuated frequently between major and minor; the usual flow of notes was interrupted by syncopations, in contrast to which came the overly serene, muted Adagio. The final coda was a delight for all as the musicians bid farewell one by one and left the stage. This was Haydn's subtle way of hinting that the prince makes the summer playing season short and allow the musicians to return home to their families!

Fine Soloists

To be sure this ingenuity of Haydn would have been lost had it not been for the skill of the Moscow Chamber players. The presence of excellent solo performers in Haydn's orchestra encouraged him to write specifically for them. And the Moscow players performed these parts with finesse. The solo violinist, cellist, and flutist played with a force, expression, and

technique that awed many.

These were not their only virtues; the ensemble as a whole, which was completely authentic in its composition, deserved admiration. Dynamics, runs, trills, attacks, and cadences were performed with fastidious precision. The only matters which might have disturbed the hypercritical listener were the lack of prescribed harpsichord to fill in empty cadences, the dramatic rendition of tempo changes within movements (purely a matter of taste), and occasionally, the quality of the horns.

The Sheraton Hotel lent the acoustical shell to the College for this performance. Reports from "plants" in the audience say its effect was unquestionably excellent. At least anyone who attended can verify that it reflected music perfect for uplifting the hearts of all who listened.

Reader Writes More

Continued from page two

Most questioned has been my use of the term "parodies" to describe the performances. The word was used in error, not in ridicule. "Facsimile" is the word that would fit both my intention and my meaning. By this word, I mean a performance which not only did not meet professional standards, but which misinterpreted a basic musical style.

I did not intend to apply this word to any performance but one—Mozart's Trio in C Major—which, I felt, was heavy, inappropriate in style, staccato not spiccato. Mozart has other qualities, but I was listening for his lightness, and I did not hear it.

I feel that Chamber Music Society at Wellesley is of the caliber that it should be judged on a professional standard. Otherwise, a review would be of no value. If my review was harsh, it was because I was attempting to do this.

This is a very hard thing to do, especially in a music review and even for those with years of musical experience. I was qualified to judge only one instrument and, in terms of practical experience, only one composer's style. The others I could only enjoy in my own way.

I sincerely felt I expressed my enjoyment of the Prokofiev and Beethoven. If I did not, I express it now and ask that all who heard these performances, and liked them, to please tell everyone they know.

I know the hard work that goes into a performance and the pride a performer takes in a good performance. I also know the pride a reviewer takes in an honest review. Readers of reviews can only keep in mind that a review is only an individual opinion, not an absolute judgement; and writers of reviews can only sincerely give their impressions.

For those who feel this performance one of Chamber Music Society's best, I hope this clarification has modified the severity of my review. For those who read the review and did not attend the performance, I add that it should in no way deter you from attending the next concert. This is a dedicated and talented group and well worth hearing. To those who write reviews, I offer my sincere best wishes.

The Lost and Found department of the Information Bureau will sell all unclaimed articles on Monday, December 8.

Students, Entertainers Profit From Free 'Boston After Dark'

By Donna Dickenson '67

Boston After Dark took root in one of the most bizarre climates that ever produced an entertainment weekly. Started last September as a supplement to the Harvard Business School newspaper, the paper was first edited by a physics student at Tufts. Its present editor, Jane Steidemann, Wellesley '65, is a former English major who admits, "The funny thing is, I really don't know anything about films."

Yet this four-page weekly review of Boston entertainment highlights now thrives on an audience composed largely of students and young professionals. Each week 60,000 copies of the newspaper are distributed free to schools and businesses throughout the Boston area, and the editors are now planning expansion to an eight-page format.

Former News Editor

The paper's success still stuns Jane, who came to Boston After Dark ("BAD" for short) fresh from the associate editorship of the Jamaica Plain Citizen. Once associate editor of News she grins, "When I got out of college, I applied to all the big Boston papers—but no one would take me."

"Then I went to Jamaica Plains and became a big frog in a small pond. The amazing thing is that it's happened again—though now I'm a big frog in a somewhat bigger pond"

Poetry and Duplicate Bridge

"BAD," run on the assumption that many students have no access to Boston papers, aims first "to let people know what's going on." Movie time-tables, lecture and music futures, and theater notices appear under the paper's two-page "What's Happening" spread—along with dates for poetry readings, dance performances, and duplicate bridge tournaments.

But "although our main desire is to tell our readers what's happening, our second is to give them what we feel is an intelligent review," as Jane puts it. "BAD" features critiques of theater performances and film showings; each review includes a summary of what other Boston critics had to say.

Wider Audience Sought

Although free distribution has sent "BAD's" circulation rate soaring, the

paper still faces rough competition from Boston dailies and some scorn from the legitimate theaters. "The pre-Broadway theaters don't take us seriously; one of our big problems is getting legitimate status."

Repertory theaters like the Theatre Company of Boston, whose clientele is largely student, are heavier advertisers in "BAD," but Jane hopes the weekly can cater to more than strictly collegiate audiences. "We want to tell college students what's going on in the legitimate theater and let suburban housewives in on what's up at the Loeb," says Jane. "If we're not useful to a wide audience, there's no point in our publishing."

Creativity in Problem Solving? Try Harvard's 'Hobo' Course

by Anne Martin '68

If your Harvard Business School date tells you with a straight face that he is taking a HOB0 course in which he is trying to develop a better mousetrap, don't laugh — he is probably telling the truth.

The course, open to second-year students, is one of the B. School's "human behavior and organization" courses, designed to promote creativity of thought processes and to give the students confidence in themselves on the level of interpersonal relationships.

Synetics

The first half of the course is an attempt to put unconscious thought processes into logical succession so as to understand the subconscious wanderings of the creative mind, and thus prove to aspiring young businessmen that there is more than one way to approach a problem.

The method which is employed is termed "synetics" by its inventor, William Gordon, who presently heads a business dedicated to the teaching and profitable application of the theory.

"I feel like a Mousetrap"

The students are given a problem — for instance the development of a better mousetrap. They then take an "excursion" into the least likely aspects of the problem, using as "tools" direct, personal, and symbolic analogy.

For example, the students might be asked to personify the problem, stating "I feel like a mousetrap. What do I do?" Or he might be expected to make a direct analogy between the idea of trapping a mouse and the social trap into which Flaubert's Mme. Bovary fell.

"An Organization with Problems"

Societies are considering admitting new junior members at the beginning of Term II. If you are interested in joining, please send a note to that effect to Courtney Graham in Bates before Wed., Dec. 7. The decision will be based on student response.

ANNUAL CHRISTMAS PRINT SALE

Original prints from \$5.00 to \$150.00 — etchings engravings, lithographs, woodcuts — old and modern.

2nd floor corridor, Jewett Arts Center. Monday, November 28 to Wednesday, December 7. (week-days, 9:30 to 4:30). Prints may be reserved by signing for them but will be held three days only. No reservations last three days of sale.

After perhaps half an hour of such weird and fanciful gyrations, the group leader, who has been recording the students' responses on the blackboard, calls a halt to the excursion, and asks the students to "force fit" the answers which they have come up with back into the context of the original problem.

The second part of the course attempts to explore yet another means of approaching problems from a new angle. Students are instructed to select "an organization with problems" — for instance, the government's VISTA project or the Harvard Student Association.

They then go to the organization, find different people employed in different capacities with that organization, and establish some sort of "rapport" with the employee in hopes of discovering his particular views on the problem.

This done, the students report back to the classroom, where they pool the information which they have obtained, thus coming up with

Continued on page eight



He: Hortense . . . they're playing our song!

Sbe: Yes, Edgar, it brings back those wonderful days when we first met in the lobby of the Sheraton-Atlantic Hotel . . . seven years ago.

He: Seven wonderful years . . . and every college vacation since then we've been coming back to New York and the Sheraton-Atlantic. For Thanksgiving, Christmas, Mid-years, Spring vacations . . .

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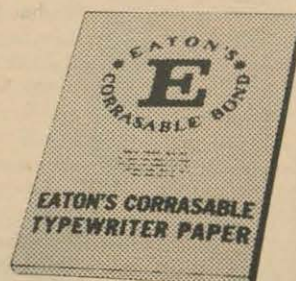
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Schools Adapt Rousseau's Ideals

by Barbara Furne '69

Jean-Jacques Rousseau once said that "the ideal education is one that does fullest justice to all these innate possibilities of human nature. . . that provides opportunities for the gradual formation of the habit of self-determined action."

Perhaps surprisingly, this statement has direct relevance to a school in Modesto, California, a school in Wisconsin, and general feelings among educators concerning the "stepped up" educational practices used in elementary schools today.

Pre-Schoolers "Parlent"

Montaigne required the educated man to be a "citizen of the world." Today's schools require children to speak as if they were indeed miniature emissaries from foreign countries. The institution of foreign language training in elementary schools is becoming more of a commodity, than an oddity. In Wisconsin, pre-schoolers "parlent francais" or English with equal unconcern and pleasure.

In answer to educators who feel that early foreign language training is wasted, unless the program continues uninterrupted through elementary school, educators answer

that "the problem of continuity need not plague us; it would be language experience, which is sufficient reason for being."

Emphasis on Experience

Circling back to Rousseau's statement, one gets the image of more stress on experience and practical, self-application, as the guidelines for instituting progressive methods, rather than the comprehensibility of the subject.

Although foreign language specialists feel that the primary grades, kindergarten to third, are the ideal time to begin language learning, authorities raise the question as to the wisdom of introducing a foreign language before a child's own language has been well established. Not only are education experts concerned about speeded up programs. Doctors are, too.

Learning Problems

The magazine "Childhood Education" asks in an article if we are warping children to satisfy adult demands. And the oftenheard question of "denying childhood" to children by forcing formal language and reading on them at early ages is also mentioned.

Studies at Harbor General Hospi-

tal in Los Angeles actually show that 50% of children with learning problems referred to the neurological clinic have troubles stemming from pressure to do a task they don't have the maturity to do.

Abstract learning may be fine for some children, but all children need the environment that is rich in first hand experience before they can tackle concepts. Six to eight-year old children need practice in solving real problems. They need to interact with people and situations in practical ways. What then of the school in Modesto, California, where economics is taught to second-graders?

Economics for Children?

Actually, economics would be quite suitable for the requirements that the subjects taught to children by involved with people and situations in "practical" ways. The program at the Fremont School in Modesto is aimed at giving the children "a chance to think, to verbalize, to contribute, to participate - although it is over the heads of some of them."

From what has been said of the necessity of real experience in the
Continued on page eight

Increased Draft Calls Foster Opposition War Organization

by Wendy Wyse '68

Secretary of Defense, Robert S. McNamara, estimated on Nov. 5 that expansion of U.S. fighting forces will total 200,000 in 1966. Troop strength in Vietnam is now about 345,000, and some military men in Saigon and Washington predict the number will rise to between 600,000 and 750,000 by the end of 1967.

This massive increase in armed force strength due to escalation of the Vietnam war has spurred a corresponding growth in organizations opposed to war. The Draft Information Service in Cambridge, termed by staff member Steve Hedger as "probably the largest in the nation," is such an organization.

Provided by the American Friends Service Committee, this Service attempts to "advise draft-age men who oppose war or feel they qualify for deferment under the present law and are having trouble getting it," according to its policy statement.

Peaceful Alternatives

Steve, who has worked for the agency for six months and is its only full-time employee, says that the aims of the agency are educational

and not political. He and part-time volunteers, including clergy, lawyers, and faculty members, advise from 35 to 50 people per week.

The Draft Information Service aids those who are having trouble getting the rights entitled them by their draft classification. But its primary objective is to clarify the possible alternatives to military service for those who oppose war. Steve pointed out that in March 1965 the draft law was broadened so that the requirements for alternative service are no longer as narrow as they used to be.

The AFSC opposes any form of compulsory military service. However, Steve stressed that students should be aware that the government is now considering various proposals for altering the draft system within the framework of compulsory service.

Protest Ineffective

The President's National Advisory Committee on the Selective Service, headed by Burke Marshall, is the focus of present efforts to change the draft laws. Though Steve feels that the committee is "operating in a vacuum," it is scheduled to make its proposals in January.

"The people on the President's committee are pretty open and critical," Steve said, but students have not channeled their protests to them. A plan for compulsory universal military or civilian service is thus receiving more attention than it otherwise might.

Voluntary Service

Steve praised the idea of a voluntary National Civilian Service as an alternative to military service. But he felt that making it compulsory would extinguish the spirit of those joining it, by eliminating the element of choice.

He pointed out that when the spectre of universal military training threatened in 1951-52, various groups "banded together and successfully opposed it." Now those same people have become "tired, cynical, and sluggish," while student groups such as SDS (Students for a Democratic Society) lack information and narrowly limit their concern to the problem of student deferments.

A Civilian Service "might create a non-military institution which, depending on how closely it took control, could balance the military as an independent center of power," Steve explained. "When a country needs aid, we now have military and nothing else to send." He added that "a Civilian Service could compete with the military for money."

Continued on page seven

Faculty Substitutes For Housemothers

This year two faculty members have served as substitutes for vacationing heads of house. They are Miss Pauline Deuel, assistant professor of Spanish and Miss Joen Greenwood, instructor in economics.

In past years a retired head of house has served in this capacity, according to Mrs. Asa Tenney, director of residence. Since this was not possible this year, Mrs. Tenney decided to ask some faculty members if they would like to serve. "I thought it would give faculty members and students a chance to get to know each other in a casual atmosphere," she said. Although only two faculty members have participated so far, Mrs. Tenney hopes to find others who would be interested for the future.

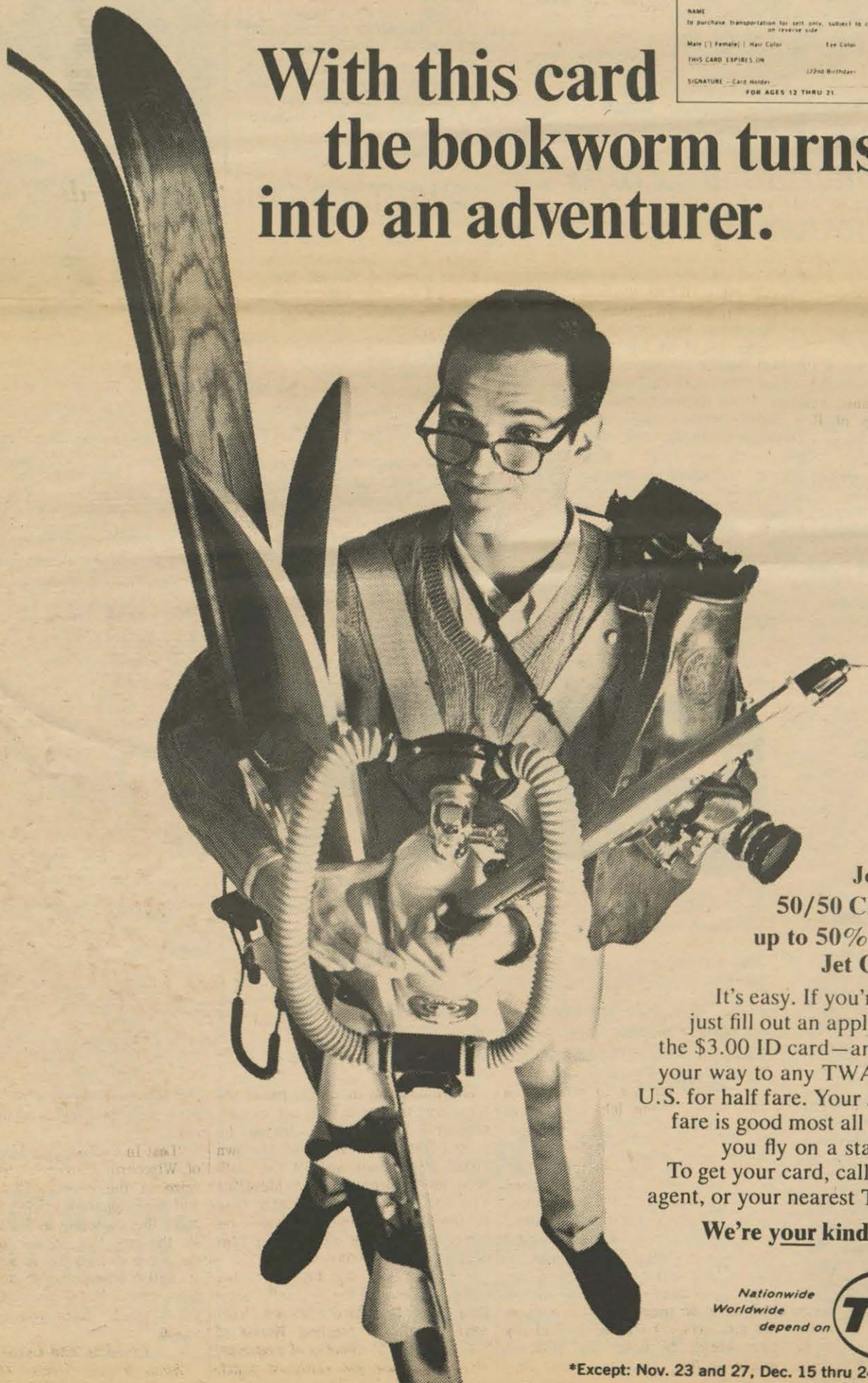
Better Vacations

Also substituting this year have been Miss Drescher, of the president's office, Mrs. Valsam, of the development fund office, and Mrs. Carter, of Mrs. Tenney's office. Having several substitutes makes it possible for more than one head of house to go on vacation at a time, and thus for more to be able to get away at more desirable times of year, such as October and May.

Asked if there is any possibility that faculty members could ever be permanent housemothers, Mrs. Tenney replied that she thought this very improbable. "The many responsibilities of a faculty member would make it impossible for her to adequately perform the duties of a head of house," she said.



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Fruit, Foreign Tongues Give Flavor To Haymarket



By Barbara Schlain '69

The outdoor fruit markets and fish stores that give Haymarket Square its famous name, redolent odor, and uniquely scenic value, may forcibly bite the dust, if the Boston Redevelopment Authority has its way.

Under the direction of the Government Center Project, Haymarket Square itself will be covered by a 2000-car capacity garage. Part of the area will become a six-lane highway. The block between Duffy Square and Haymarket Square, where the famed pushcarts and markets are now situated, will remain, designated as a "rehabilitation center."

Shroud of Mystery

Whether or not the pushcarts will remain is another question. Take it up with the Waterfront Project, which, incidentally, is a good deal more secretive than not only the Government Center Project, but than any Eugene Burdick novel. Under the jurisdiction of the former authority, the fate of the homes in the general vicinity also appears to be classified information.

What do the denizens of the area and the many frugal "outsiders" who descend upon Haymarket in search of renowned low prices think of the project? A brief survey elicited some varied responses, not all in English (which may have been fortunate, judging from some of the facial expressions).

The shoppers from outside the area seem more sensitive to the esthetic value (or lack) of the eyesore. A Watertown resident found the project "fantastic. I hope they tear it down tomorrow."

Another habitual (and evidently frustrated) shopper agreed Haymarket should be torn down; "it's an old place . . . too congested . . . no place to park. Of course, I don't know how people who live here think. They've been at it for years."

Keep the Fruit

In general, however, outsiders react with equanimity to the idea of the Square going, but balk at the idea of losing their markets. "We're familiar with it," protested an East Cambridge resident.

One woman, though, accepted with a sort of *que sera* attitude; "I've always shopped here. I don't know where I'll shop." (We cited the proposed Chelsea location.) "Well, I suppose I'll have to go to Chelsea."

Ignorance Shattered

The actual residents of the area were mostly uninformed of the proposal (we regret the sleepless nights we may now be causing). When questioned, most were against, voicing their protests in terms of Boston's welfare.

"Boston would lose too much. Chelsea? Wouldn't be the same."
"A landmark . . . but it's been here so long already."

Evidently satisfied with his nearly Shavian epigram, one man pronounced it "a landmark as well as a place to go shopping."

Another resident, who kept doubtfully demanding, "You want *my* opinion?" lamented that she liked the view, "with the buses, and all that . . . Well, that's my opinion. I hope it was good?" "Very good," we assured her.

Questionable Seriousness

Witness the words of the fruit salesman: "Hope they tear it down tomorrow. Then I won't have to work."

A high percentage of residents expressed no comment. Was it apathy, suspicion, shyness, or lack of time that caused so many to reply to our question about their opinion, "I don't know, miss."

No Hablo. . .

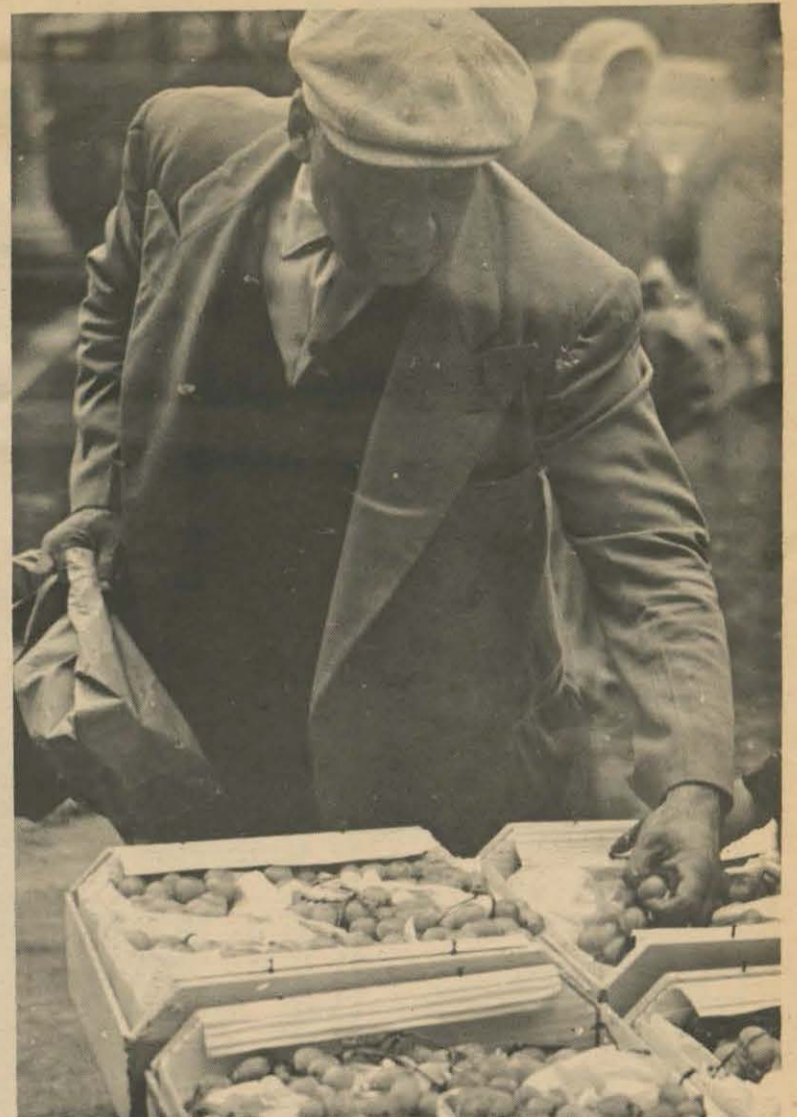
The last subject of our survey produced an unforgettable response, to our prefabricated question: "Excuse me, sir, I'm from Wellesley College News, and we're doing an article on the proposal to tear down Haymarket Square. Would you like to give me your opinion?"

Blank stare. Repeat slowly, up to "Haymarket Square." "Face lights up. Points in direction of MBTA. Walk block that way, down the stairs under sign."

At which point we thought it advisable to follow his advice,



Photos by Diane Edwards '70



Student Films . . .

Continued from page one

"Metanomen," winner in the experimental category, is an eight minute black and white study of a boy, a girl, and something which resembles a giant erector-set scaffolding, done by Scott Bartlett of San Francisco State College. Set to Ravi Shankar music, (as are at least two others of the eight films) it features alternating positive and negative exposures of the same images moved with the camera's motion or their own, superimposed, swirling, in varying and intriguing inter-relation.

First prize in the dramatic category went to Andrew Meyer of Boston University for his "Match Girl." After crediting Hans Cristian Anderson and Andy Warhol the film proceeds to tell the story of a poker-faced fashion model who has decided to let her public "see her in the round" in motion pictures.

For her screen tests she lights and examines burning matches, a hobby of her childhood, developed, she says, when her mother used to lock her in the study to take a nap. This is the only explanation of the girl's infatuation with flame and with her own image, a preoccupation which makes

it impossible for her to relate to a single human being, including the live mannequins in the picture.

Everyone "Hung up"

Everyone, as the film states explicitly, is 'hung up' on his own image, and so is the cameraman. There are some good tricks, some clever effects and some beautiful photography but the treatment of the girl is nearly as shallow and perhaps as deluded as she is. At the end, after an unsuccessful over-dose, the girl says, "I wanted to find my own world, to keep my princess image, to find someone to take care of me."

She found the man who made the film, and though he did not exactly preserve her princess image he locked her in the study of his own visual affectations and let the audience go to sleep. Andrew Meyer is also the director of "An Early Clue to the New Direction," shown recently at M.I.T., a much better film dealing with real people.

Loose and Lost

Second prize in the dramatic category went to "Fare Forward, Voyager" made by Sterling Norris of U.C.L.A. It is 24 minutes of suspense, action, intrigue and romance which does not hang together as well as

the televised versions of the same, even with their handicap of commercials.

"Lost In Cuddihy" by Ira Schneider of Wisconsin University won second prize in the experimental category and was apparently intended to expand the consciousness and annihilate the ego. But, by the fourth time the voice behind he rapid montage of party effects says "Nothing, no thing. No me, no you, no world," you'd gladly have your ego back again.

Freedom and Openness

Amos Vogel, director of the Lin-
Continued on page seven

Capp Rebuttal...

Continued from page one
a modest amount of his father's cash and his own limitless resources of good taste."

Robin's Rebuttal

"Making a film," Robin writes in reply, "requires imagination, originality, and effort. Mr. Capp gave evidence that he probably would be a good film maker; he made an effort and showed an abundance of imagination in creating his own highly original, distorted version of the Wellesley Film Festival."

Having thus presented her premise that Capp's description of the festival was somehow out of focus, Robin points out the specific inaccuracies. She describes Capp's audience of "delighted young ladies" as "more than half . . . male," and the uproarious laughter he describes, as "a few laughs, nervous as well as appreciative."

Technique Unnoticed

The films to which Capp so violently objected, she notes, received awards for their use of unusual techniques, in one, painting directly on the film and in the other, negative photography. Robin describes Capp's comment about the one film's plot being "familiar to anyone who's ever been to a stag dinner" "an enticing description that excites the reader more than the film would."

Robin records "other factual inaccuracies." Capp claims that the

Film Society "tried to get Henry Morgan" but couldn't; this, she says, is simply not so. The "hit of the Festival" Capp called one film, but Robin describes the little applause that this film elicited.

Squelching Youth

What Robin particularly calls the reader's attention to, however, is Capp's "eagerness to squelch the efforts and activity of a whole young generation." "We are trying to learn to think, to care, to make our own decisions based on learning. That is what democracy-or creativity — is about."

Not apologizing for the technical shortcomings of the films, the past head of Film Society compares some of the films to "many freshman English papers — awkward, inept." But, she notes, the judges of the films, particularly Mr. Gardner, expressed a sentiment quite unlike that of Capp, admiration for the courage and effort of the student film makers.

Fate of Films

What happened to these outrageous films once they left Wellesley's Film Festival? Six, including the one with the "familiar plot," were chosen by New York's Museum of Modern Art "as part of the Museum's program of university-made films." *Clay*, one of the student answers to Walt Disney, was one of five nominees of Hollywood's Academy Awards Committee in the category of animation.

Robin's conclusion seems somehow unavoidable. "Mr. Capp," she writes, "ignored all the positive aspects of the films and the students. For him it made a funnier story that way." Capp, the cartoonist, seems to have let his character run away with the show, and *Popular Photography* let Robin Reisig draw a picture that was missing.

'New Left' Monthly Casts Doubts On Report of Warren Commission

by Joan Manheimer '68

According to Penn Jones, it bears a marked resemblance to King Tut's Tomb mystery. Fourteen possibly related deaths. Only these do not involve an ancient Egyptian curse, and Jones, editor of the *Midlothian Mirror* (circulation: 725), Dallas, Texas, has made it a personal crusade to unearth the truth concerning the assassination of John F. Kennedy.

Jones' contention is that the report of the Warren Commission reflects a shockingly incomplete and inept investigation. Ever since November 22, 1963, numerous suggestions of conspiracy and theories of assassination have been advanced.

The November issue of *Ramparts*, one-time Catholic quarterly, now New Left monthly, supplies the most recent surge of such speculations.

Ruby and H. L. Lee

Among the material unearthed by Jones is the statement of attorney Carroll Jarnagin mailed to the FBI on December 4, 1963. Jones finds it "amazing" that the Warren Commission never demanded testimony from this witness. Jarnagin claims to have heard an interchange on October 4, 1963 between Jack Ruby and H.L. Lee (later identified from photographs as Lee Harvey Oswald).

The alleged conversation concerned an assassination plot on the life of Governor John Connally. Upon completion of this plot, Oswald was to receive payment from Ruby. The lawyer's deposition was disregarded on the basis of a lie detector test administered by the Dallas district

attorney.

Tippit and Oswald

Around the death of Officer J. D. Tippit revolve many of the current theories of conspiracy. The manager of the rooming house in which Oswald was living asserts that Oswald was in the house at around 1 o'clock on November 22. During this time she claims she saw a police car pull up in front of the house, heard a horn honk twice, and saw the car move on.

The whereabouts of all patrol cars in the area at this time, except officer Tippit's, were accounted for by the Dallas police department. Then, too, Oswald was reportedly seen at a bus stop one mile away from the site where, a few minutes later, Tippit was shot and Oswald accused of the crime.

Witnesses to Conspiracy

Much mention is made by most assassination theorists of activity sighted on the 'grassy knoll' sloping down to the spot on Elm Street where Kennedy was killed. The deposition of Julia Ann Mercer taken at the Dallas County sheriff's office describes two

men, one carrying a rifle case, observed approaching the 'grassy knoll.' The commission did not call Miss Mercer as a witness and did not note the time of her observation.

The testimony of Lee Bowers, stationed in a 14 foot tower directly behind the 'grassy knoll,' corroborates Miss Mercer's description of the two men. Bowers was one of 65 witnesses to the assassination who thought shots were fired from the area of the 'grassy knoll.'

Exhibit 399

The Commission's theory held that the fatal bullet was one found under a stretcher mat in the basement of Parkland Hospital. The report claimed that it pierced President Kennedy's neck from the rear on a downward trajectory, entered Connally's back, shattered the fifth rib, emerged from his chest, broke his wrist into pieces, leaving fragments, entered his thigh, leaving fragments, and then fell out.

This bullet, exhibit 399, was found whole and undeformed without a trace of tissue or blood. Since both Kennedy and Connally were hit from

Continued on page eight

Education Parks to Provide Partial Solution to Integration

By Priscilla Kerbin '68

Educational parks, complexes of schools for adults and children in a parklike setting, have been proposed by Negro, Puerto Rican, and other parents in New York City. The civil rights groups consider the parks as a possible partial solution to racial integration.

10,000 Students Per Park

The NYC Board of Education has tagged \$26.9 million of the '67-'68 budget to be spent on a Northeast Bronx education park. The school will serve 10,480 adults and children, 40% of whom will be Negro or Puerto Rican.

The facilities will include swimming pools, theater, music rehearsal halls, a band shell, an auditorium, a closed circuit TV system, fine arts rooms, vocational shops, a museum, remedial center, a computer center, and a language lab.

What Basis for Division?

The 10,480 students would be divided into heterogeneous school units, in order to maintain the neighborhood school atmosphere. No explanation has been given for the basis on which the students will be placed in the different units.

The students will receive no grades during the school term. However, there will be opportunity for advanced work by qualified students.

Dr. Bernard Donovan, superintendent of schools, hopes that the

park will provide more opportunity for community contributions. Community leaders and parents will form an advisory panel.

I.S. 201 - New Board or Park?

In Harlem, the educational park has been suggested as an unlikely solution for the notorious "I. S. 201 problem." Civil rights leaders and community leaders have drawn up a petition which accuses the city government of giving an inferior education to ghetto children.

Parents want a stronger voice in

Continued on page seven

Open House...

Continued from page one

II, which will be the last chance for upperclassmen to take it, since Miss French will be away on sabbatical next year. The lab is also open for individual work.

Recipes and Greeting Cards

Every seminar prints a group project. Samples in the library exhibition include the poem and psalm printed last year for Miss Teresa Frisch and Miss Margaret Clapp; the U.N. Charter; excerpts from Faulkner's Nobel Prize address; James Joyce's "Chamber Music;" and poetry by Phillip Booth who formerly taught at Wellesley, and David Ferry, associate professor of English.

Other group or individual projects are printed recipes, invitations, tributes, Christmas cards, and display signs. Shakespeare Society programs and title pages of the Wellesley Edition of *Early Music* are also done on the lab's presses.

A "Noble Institution"

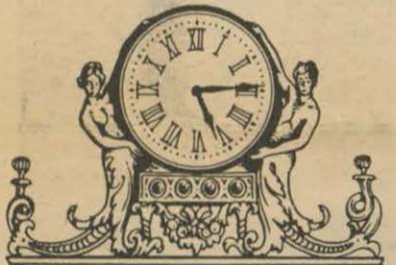
Of the selection of unpublished letters which have been hand printed, two are especially appealing. In one, Henry Longfellow writes William Durant in 1875 in reference to the "noble institution of Wellesley." Bernard Quaritch, a bookseller, in 1877 advised Wellesley authorities not to neglect "the physique of the students," and to remember that "Warm feet and a cool head are essential to promote health and to give zest for study."

Heritage of Printed Book

Also interesting are the actual letters tracing Miss French's extensive search for a printer to study under, and for sources of printing equipment. She eventually studied hand-printing in 1944 with Carl Rollins, printer emeritus to Yale, in New Haven.

The Book Arts laboratory and collection in every way fulfills a hope expressed in 1939 by Frederic H. Curtiss, chairman of the Friends of the Wellesley College Library, of "the propriety of developing in a college library a collection of books that would enable students to understand the place of the printed book in the cultural heritage of our civilization."

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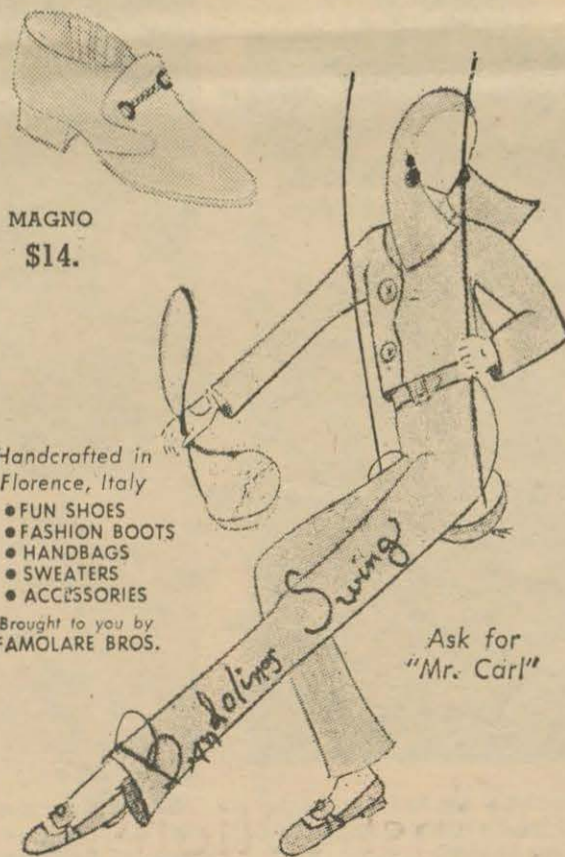
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Kurt Speier, Wellesley gourmet.

Photo by Gale Munson '68

Owner Of Wellesley Gourmet Talks on Native South Africa

by Pat Stillwell '67

When a certain Herr Speier began a bakery in Germany in 1822 he could scarcely have foreseen that a remnant of his business would end up in Wellesley, Massachusetts with a sojourn in South Africa in between. This remnant is the Wellesley Gourmet Shop on Grove St., whose owner, Mr. Kurt Speier, is a descendant of this German baking family. Some of Mr. Speier's ancestors emigrated to South Africa in the 1920's and in 1964 Mr. Speier emigrated from South Africa to the United States and chose Wellesley as the place in which to begin a foreign food specialty business.

Foreign Atmosphere

A tantalizing foreign atmosphere is created in the store by the 2500 foods from 27 different countries which line its shelves. Included are the South African specialties of guava, lychee, mango and paw-paw (all subtropical fruits). Mr. Speier's German ancestry is reflected in the pastry department which features delicacies like mandelhornchen and nussecken as well as many other European items. In the spring and summer Mr. Speier sets up tables and chairs outside and Wellesley acquires its own version of a French sidewalk cafe.

South African Experience

In South Africa Mr. Speier was a production manager for the South African Associated Bakery which is the largest food marketer in the southern hemisphere. It supplies 80% of all the bread consumed in Johannesburg and mills 75% of the country's flour.

Mr. Speier decided to leave South Africa because of the political situation there. "I couldn't stand to see the terrible oppression of the 2 million Negroes any longer," he said.

Although the government claims that the Negroes in South Africa live in better conditions than any of the Negroes elsewhere in Africa, politically the Negroes might as well not exist, Mr. Speier said.

Apartheid Policy

Negroes must carry pass books, which contain personal statistics, with them all the time. If they are caught without them they are guilty of a criminal act and are immediately put in jail. They have curfews and are not allowed on the streets after 10 o'clock.

"The government's stand is immovable and most of the rebel leaders end up in jail. I could see no solution to the problem and that's why I moved out," he said.

Here in Wellesley Mr. Speier has

quickly become a popular member of the community. He is in demand as a speaker on gourmet foods and in the past two years has spoken to many women's clubs and church groups, as well as to the staff of the Wellesley College Club. He gives accounts of food sources, discussions of recipes and methods of preparing exotic dishes. Many foreign names of the foods he is describing come easily to his tongue, for he speaks six languages.

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Student Films . . .

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coln Center Film Department, in his introductory remarks that "all of us were particularly struck with the freedom from cant and convention, the openness to new forms and willingness to experiment" in these films which, "subtly urge you to approach them in the same spirit."

At times the spirit was more coercive than subtle, the line as conventional as the conventional which it broke. In contrast to the cant, compromise and convention which characterize so many of the stock productions of the American industry a student's film cannot help but appear daring, radical, strikingly honest.

Better Known Media

In media the student knows better and has used longer he does not answer convention by telling a thriller of or by confessing his drug experiences.

He must allow his real intellect—the one which sees around and through the "Match Girl" as an image of an image of himself—inform his camera as well, or else seek subjects as the documentaries did on which he can exercise his subtle sensibility without his less subtle sensitivity inhibiting.

EXAMS CANCELLED

Due to a scheduling conflict with the February vacation, the Federal Service Entrance Examination and Management Intern Option will not be given on the Wellesley campus on February 18. The Placement Office would like to determine how many seniors would want to take the examination on Saturday, January 21 if it were possible to schedule this testing date at Wellesley. If less than 20 students register for the examination, we will not be able to schedule it.

If you plan to take this examination on January 21, please sign up by December 5 in the Applications Notebook in Room 241.

Education Parks .

Continued from page six the schools' affairs. The alternative plan is the formation of a nine-member board to manage the educational activities of I. S. 201 and the three schools which feed into I. S. 201.

Dr. James E. Allen Jr., state education commissioner, has directed the reconsideration of the educational park in East Brooklyn. This solution was rejected by the Board of Education in July.

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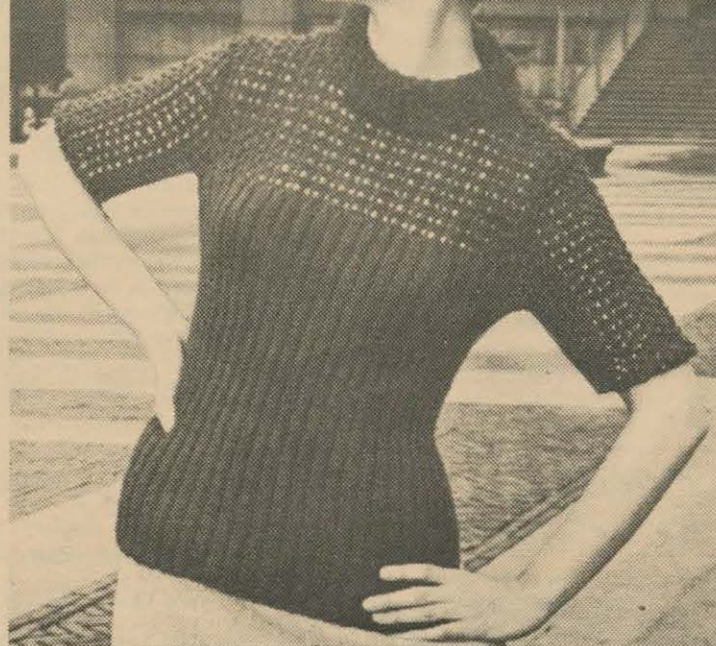


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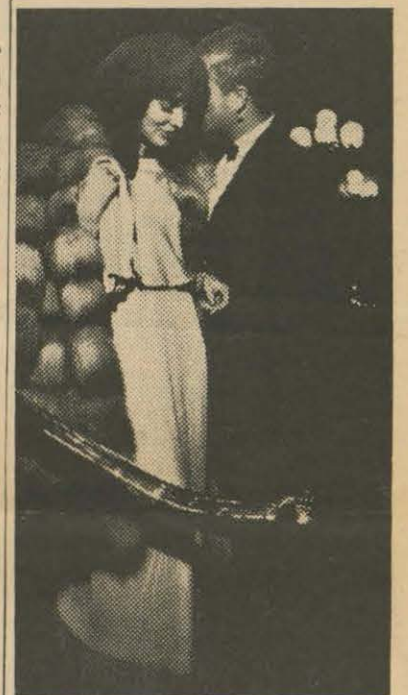
Professor of Greek Miss Barbara P. McCarthy suggests that students registered for the Hellenic Heritage course seize the rare opportunity to see a Greek comedy in performance when the Wellesley College Theater presents Aristophanes' Lysistrata Dec. 2 and 3.

An 18-page study guide of critical excerpts concerning the play is available to all interested students. Copies may be had at the E1 Table, the Information Bureau, the Library, and at the performances. The study guide is being offered by the Wellesley College Theater as part of their endeavor to relate their production activities to the historical and critical study of dramatic texts as literature.

Increased Draft .

Continued from page four

Steve dismissed McNamara's proposed "national lottery" as "administratively unsound." McNamara and other Defense Department officials feel this plan which would select 19-year-olds by lot is more equitable than the present system, and would allow men to complete their service earlier. The Selective Service has tended to oppose it because it would not assure them the most qualified men.



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WBS Launches Campaign to Cultivate 'The Listening Habit'

"WBS—the AM station with the FM sound . . . the grape radio—join us and be one of the bunch . . . tune to 640 on your dial." The Wellesley Broadcasting System went on the air with renewed enthusiasm, better announcers and more effective station policies for 1966-67.

"Our major goal this year is to pull out regular listeners," said publicity chairman Ellen Dubois '68. President Mary Mac Thomson '68

Warren Report . . .

Continued from page six
the rear in less time than it takes to fire Oswald's gun twice, this theory is necessary for supporting that of a single assassin.

Fragments Found

Dr. Charles Baxter, who assisted in the operation on Connally, reported that bullet fragments were removed from Connally's thigh. On the basis of x-rays, doctors concluded that too much metal remained in Connally's wrist and thigh from bullet 399 to have caused all Connally's wounds.

Jones' and Ramparts' investigations point up the quantity of evidence either missing or classified. Among the missing evidence are the 40 photographs taken at the President's autopsy; part of the film capturing the assassination; a sign, a streetlamp, and a manhole cover reportedly hit by bullets; and 23 of the 54 documents supplied by the Texas attorney general's office, many of them relating to the Tippit murder.

Parts of Penn Jones' hypotheses, for example, the suggestion of intrigue in the death of Dorothy Kilgallen, the only reporter to interview Ruby privately after the killing of Oswald, have been strongly attacked and ridiculed. Jones retorts with President Johnson's answer to a Hearst columnist's recent inquiry concerning the Warren Commission report—"Warren's in trouble."

Hobo . . .

Continued from page three
a many-faceted picture of the problem, which the organization itself, being too closely involved, might not have been able to synthesize.

The HOBBO course, strange as it may seem, has proved valuable in encouraging students to approach business problems creatively. As one former skeptic put it, "it's weird, but it's pretty darn exciting."

took steps in this direction, in an effort to professionalize the station's operations.

The Professional Way

The station regularized its show-time hours: weekdays 12:30-6 p.m., 7-10:30 p.m. The librarians recatalogued the record library. Diane Durgin '68 invented a new office, head of announcers, to control announcing procedures and improve the quality of the disc jockey's voice. Fran Gaitner '69 expanded WBS's special events division, and now the station regularly broadcasts Senate meetings, debates, and drama and poetry readings. And now that the football season is over, Zane Trumble '68 will arrange exchange programs with Brown, Princeton and other men's colleges.

But that's not all. WBS is extending its horizons beyond the campus this year. Boston's WBZ presents a regular Sunday night program in which the professional disc jockeys interview college radio, discussing programming, technical aspects and special features. WBZ features a different college station every Sunday night at 11 p.m. WBS was invited to participate, and plans for this event are in progress, although the exact scheduling is yet to be arranged.

Technological Revolution

But as any engineer will tell you, a regular listening audience requires good reception. People can't listen if they can't receive the programs, and soon they just stop trying. Well aware of this problem, WBS engineers ventured out on campus a few weeks ago. They tested the reception on every floor of every dorm on campus. The idea was to find out exactly who could receive, and what transmitters needed fixing.

The upshot? Caz, Pom, Bates, Davis, Severance and Tower Court can hear all the programs, loud and clear. Beebe, Shafer and Munger receive poorly at best. The other dorms vary in the middle range.

During the next few weeks WBS technical staff will knock on doors again—this time to repair the faulty transmitters. Once the whole campus is receiving, the major goal is to cultivate the listening habit.

The Columbia University School of Law will sponsor its fifth annual pre-law conference for undergraduate upperclassmen, seriously interested in law on Sat., Dec. 10 and 17, convening at 10:30 a.m. The conference will be held at the School of Law, 116 St. and Amsterdam Ave., New York City.

It will include tours of the Law School and its facilities, a panel discussion on legal education, and a number of special area seminars on the study of law, including a Law School Moot Court argument.

Any student wishing to attend the conference should write to Box 2, Columbia University Law School, New York, New York 10027.

Schools Adapt . . .

Continued from page four
learning process, and the danger of exposing children to too many "abstract concepts," it is all right for the subject to be "over the heads of some of them"?

Role of Inquiry

Educators agree that the child becomes the inquirer when he is faced by some event or situation that challenges his idea of the universe. Inquiry about something not completely understood can only lead to the building of the child's own theories. And information that the child may acquire can then be tested to see if his theories stand up to reality.

The real question lies not in the new toys that are promoted to speed up learning, and the real problem is not the consequence of "too much too soon" mirrored in troubled children.

Norman Cousins editor of the "Saturday Review," thinks that the "ultimate test of education is represented by the ability to think." Dr. James L. Hymes, Jr., of the University of Maryland believes that "a child's freedom grows as he grows."

Maria Montessori felt that "to

Weekly Calendar

Movies

At the Community Playhouse **The Russians Are Coming** will be shown through Dec. 6. On Dec. 7 **The Wrong Box** will start.

The Loneliness of the Long Distance Runner and **The Grand Delusion** are at the Fine Arts until Dec. 3. **Long Day's Journey Into Night** and **Girl With Green Eyes** will be shown there Dec. 4-6.

Art

An American print exhibit entitled "New Look in Prints" will be at the Institute of Contemporary Art Dec. 2-Jan. 2.

The Museum of Fine Arts is featuring "The Arts of India" until Jan. 8.

At the Fogg Museum the Hazen collection of modern art will be extended possibly to Dec. 15.

Music

On Dec. 5 the New England Conservatory of Music's Chamber Orchestra will give a concert at 8:30 p.m. in Jordan Hall. On Dec. 7, at 8:30 p.m. in Jordan Hall the Conservatory's

lead a child from the education of the muscular system, to that of the nervous system and senses, to general notions, to abstract thought, to morality," is education in its highest form.

What the "stepped up" educational courses and toys approaches for the elementary school child are trying to accomplish does bring us back to Rousseau. He so wisely said that the best education does the "fullest justice to all the innate possibilities of human nature."

Chorus will perform their Christmas program.

Theatre

Man from La Mancha continues at the Colonial through Dec. 10.

The Theatre Company of Boston is presenting **Armstrong's Last Goodnight**, by John Adren until Dec. 18.

The Balcony, by Genet, is now at the Charles Playhouse.

Dec. 8 is opening night at the Loeb for **The Man of Mode**, a Restoration comedy by George Etherege.

Wellesley Gourmet

Continued from page seven

It is only recently that Mr. Speier has been asked to turn his attentions from the culinary world to speak on South Africa. Within the last month he has spoken both to the Exchange Club and the Rotary Club in Wellesley on the subject, illustrating his talks with films on Victoria Falls and on the Wankie game reserve, one of the biggest in Africa.

As a result of Mr. Speier's decision to come here, Wellesley has gained not only 2500 new foods, but an interesting and charming personality as well. As the steady flow of customers and the many speaking engagements indicate, the town seems to be appreciating both with relish.

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