

4-27-1967

## The Wellesley News (04-27-1967)

Wellesley College

Follow this and additional works at: <http://repository.wellesley.edu/wcnews>

---

### Recommended Citation

Wellesley College, "The Wellesley News (04-27-1967)" (1967). *The Wellesley News (1949- )*. Book 103.  
<http://repository.wellesley.edu/wcnews/103>

This Book is brought to you for free and open access by the Archives at Wellesley College Digital Scholarship and Archive. It has been accepted for inclusion in The Wellesley News (1949- ) by an authorized administrator of Wellesley College Digital Scholarship and Archive. For more information, please contact [ir@wellesley.edu](mailto:ir@wellesley.edu).

# Latin America: What Comes Next?



Ambassador Echavarría of Colombia challenges conferees to cite a country where strong private enterprise has not brought prosperity to the nation as a whole. Photo by Diane Edwards '70

by Diane Edwards '70

"There are 301,000 farmers engaged in coffee production on their own land in Brazil; this shatters the illusion that all Latin America is still split between land owners and the landless."

Planners, rather than theoreticians, gave the Fourth Annual Conference on Latin American Affairs, held at Princeton last Saturday, a foundation of concrete experience and accurate facts that dispelled out-dated views and stimulated thought about Latin America today. During two panel discussions and four small seminars leading men in business and finance, as well as scholars and two ambassadors, discussed problems of economic development and the role of private enterprise.

### "New Capitalism"

Although private enterprise was seen to be the key to economic development in Latin America, great changes in its role were observed. Business is taking the initiative for farsighted programs

which do not necessarily lead to immediate profit. John Phelps, Jr., director of numerous companies in Venezuela, listed business-supported programs for housing, education, and financing in that country, while similar data for Peru, Brazil, and Colombia was supplied by other panel members.

This new attitude, called "new capitalism," recognizes that social conscience is not only laudable but indispensable to the continued survival of business in Latin America. "If we don't get into community development," Phelps explained, "we're going to have a lot of trouble with social upheaval."

### Change Attitudes

The development of strong, adaptable private enterprise, which will benefit the countries both by the prosperity it generates and the programs it is able to support requires another new attitude. This must be created in the people of the country. The values of private enterprise are poorly understood.

Continued on page four

## Senate Sends Credit-Non Credit Proposal To Academic Council For Consideration

by Amanda Wiles '68

On Tuesday, April 25, Senate, under the new leadership of Belle Huang '68, approved the SEC subcommittee's pass-fail proposal with minor amendments. Nancy Wanderer '69 submitted and piloted the proposal in the "committee of the whole." Senate voted that the academic council and its new *ad hoc* committee be informed of the proposal and Senate's approval.

The proposal asks that every student have the opportunity to elect a maximum of three units a year, but no more than half her course load at one time, on a pass-fail basis. The student would have two weeks from the beginning of Term I or II and one week in Term III in which to decide what course to elect on a pass-fail basis.

Senate felt that the teacher should have the option of closing his course to pass-fail students if the nature of the course or size of the class warranted such action. It also amended the sixth point of the proposal (discussed and posted in each dorm before vacation) to provide the option of an agreement between the student and teacher to receive more specific grades than "pass" or "fail" on projects during the term.

## "Opera" to Include Amalgam of Talent

The well-known strains of "Mack the Knife" will fill Alumnae Hall on May 12 and 13, when the Wellesley College Theater, under the direction of Paul R. Barstow, presents Bertolt Brecht and Kurt Weill's *Threepenny Opera*.

James Wilson Rayen, resident artist, will play Captain Macheath, more commonly known as the hero of the song. Polly Peachum, his "bride," will be played by Diane Sawyer '67. Liz Robbins '67 will act and sing Jenny, and Cheryl English '68 will be seen as Lucy Brown, a second Macheath innamorata. Mill Knopf '68 will appear as Mrs. Peachum, and Robert Unterhill as her spouse. The Street singer will be played by John E. Cross III of Harvard. John Murnane will be "Tiger" Brown.

### Ballad Opera

The ballad opera, which was first presented in Berlin in 1928, is a free adaptation of John Gay's eighteenth century *Beggar's Opera*, and keeps the same plot, although transferring the location to late nineteenth-century Soho. Polly Peachum marries Macheath, and her father, the king of the beggars, disapproves. The machinations he employs to hang his son-in-law (who happens to be bigamous) constitute the rest of the story, and include bribery, brothels, and a coronation.

Eric Levenson has designed the settings. Copper Coggins '68 is Stage Manager, and will be assisted by Nancy Sherman '70 and Pam Booz '68.

The discussion from the floor was lively, usually very articulate, and often inspired. In response to worry expressed that a Wellesley degree would be degraded under a pass-fail system, Alan H. Schechter, assistant professor of political science felt that "the quality of the degree is like the length of the dress you wear—it's relatively superficial." The system of evaluation would be changed—different people would benefit and different ones suffer—but this in itself was "not good or bad".

Argument repeatedly focused on the purpose of taking a pass-fail course. One student did not want to trust herself to learn without incentive of grades; another had never had the opportunity and felt it was important to find out. Most looked forward to "exploration" in choosing courses and within chosen courses.

### Sloughing Off

The question arose if "sloughing off" in a pass-fail course was a violation of the proposal's ideal of mutual trust. Mr. Schechter didn't see anything that serious about "sloughing off" in itself, suggesting that it represents energy spent in another course or in some way more valuable to the individual's education.

The committee also approved changing the terminology of the proposal from "pass-fail" to "credit-non-credit" in order to distinguish a "failure" that results in no credit on one's record, from an F grade that would be counted against a student's diploma grade standing.

# WELLESLEY NEWS

Vol. LX

APRIL 27, 1967

No. 23

## Films Express Total Environment; Media's Possibilities Inexhaustible

by Anne Murray '67

"The total environment is going to be upon us soon," suggested Stan Vanderbeek, experimental film maker, at last Saturday's student film festival. Film is among the most significant elements and expressions of that environment. It helps us to sort out, to assess, to "re-experience our experiences," in an increasingly complex world. It is, in a familiar phrase, consciousness-expanding, but it is more than a lark. It can be crucial.

In the language of mixed media Vanderbeek declared that we are in a period of special confrontation with ourselves, and with images of expression, through film and its social and environmental implications. New ideas, in visual and auditory form, assail us. The possibilities of film have hardly been exhausted. The language of film and its environment, according to Mr. Vanderbeek, is colliding with our own familiar, linear, printed, English language.

### Confusion

Perhaps most relevant to these comments is "America! You're Messin' My Mind," by Ed Chirico of CCNY, awarded honorable mention at the festival. It suggests the "total environment" in a frightening way. While the sound track was unfortunately (and according to Chirico, unintentionally, garbled) the images are juxtaposed with intentional confusion. Split seconds long (perhaps faster towards the end) the shots are half-seen, and never put together by the viewer into any meaningful sequence. The "mess" is composed primarily of city street scenes: signs, doorframes, neon, glass, cars, very few fragments of people. "Messin'" is the media, the "message", and the (unrelaxing) message.

The first prize winner, "A Goon Song," by Carl Bell of California

Institute of the Arts, is a painted-on, animated film, especially impressive for the coordination of image and sound. Opera and jug-band are alternated on the sound tracks, and then replaced by a song about a wonder drug, sung in three parts and illustrated by lively, partly representational animation. Most impressive, according to the panel (who were not the contest judges), was the unity of the film, something which student films often lack. The color, the coordination, and the continuity of the film gave it a single, highly entertaining impact.

### Hollywood Influence

The panel lamented, however, that "A Goon Song" was produced "under the influence" of the Disney studios, in one of the schools designed to prepare professional animators. Too many student films they feel are influenced by the expectations and the practices of the Hollywood industry. This is particularly true of the highly regarded film departments in southern California schools such as USC and UCLA. Frequently the productions, from these schools the panel felt, achieve technical excellence without the freshness and personality which less "programmed" student productions display.

"Baby Blue," an honorable mention winner by Robert Dalva of U.S.C., is a good example of this. Uncontestably masterful in execution, the film is very thin in content. It concerns a "war wife," a young woman who is living with another man while her husband fights in Viet Nam. The husband's pained face (as if he knew about her) is seen (through the blur of a vaseline smeared-lens, as in a dream, as he wades through jungle swamps; she parades about her comfortable apartment in a Lanz dress declaring she is too upset to go to work. She is unfortunately

rather more pretty than talented and her performance detracts significantly from the theme.

Many were surprised that "Baby Blue" ends as soon as it does, and others felt it went on too long; both complaints indicate dissatisfaction with what, in its beautifully filmed and edited progress, the film managed or did not manage to get across.

### Surreal

"An Anesthetic Mirage," by Don Guy of UCLA, second prize winner, also puzzled some viewers with a sense of incompleteness. As in "Baby Blue" the subject is a dream or mirage, but the integration of the physical and the mental events is much more complete. A woman, about to deliver a baby, is being wheeled through the hospital corridors. She sees the doctor wheeling her along a beach, she sees children wheeling her, she sees herself being chased around the dolly by the old doctor. The shots are simple and well-edited; The "anticipation" of labor is effectively conveyed by means of surrealistic imagery.

"The Season," by Donald MacDonald, of UCLA, a film honored at the National Student Film

Continued on page eight

### All-College Meeting

Few students and faculty members at Wellesley know anything specific about the organization of the College. In the hopes of clearing up many of the questions which members of the community have posed about the running of the College, Miss Ruth M. Adams, Wellesley president, will discuss the powers and duties of the trustees, administration, and administrative committees at an all-College meeting to be held Tues. May 4 at 4:15 in Alumnae Hall.

## Pot Shot at the Law

At the Senate meeting on March 21, College President Ruth Adams announced that the possession, use and distribution of illegal drugs will be explicitly forbidden in the 1967-68 Gray Book. In view of the position of Wellesley as a corporation bound by law, *News* can understand the reasoning behind the pledge of the administration and trustees to support federal and state laws on all drugs, including marijuana. However, we strongly disagree with the basis on which marijuana legislation was promulgated and is presently justified. We believe that the perilous aspects of smoking pot are precisely those necessitated by its illegality. The *News* staff voted eighteen to five to advocate the legalization of marijuana.

We do not thereby endorse the claim of those members of the drug scene who see pot as a positive force in reshaping society and promoting universal love. As we do not recommend drinking, but recognize the freedom of each to choose it as a form of escape, so we believe that smoking marijuana is a matter for personal decision, since its use endangers neither the individual nor the community.

The physical safety of using marijuana is admitted even by many of those who do not personally favor the use of drugs. Though "facts" are frequently produced on both sides of the question, the consensus of doctors not associated with enforcing marijuana laws is that "neither true addiction nor tolerance is found in marijuana users." (Mayor's Committee on Marijuana; report on the Marijuana Problem in the City of New York). This conclusion is justified by "the absence of any compelling urge to use the drug, the absence of any distressing abstinence symptoms and the statements that no increase in dosage is required to repeat the effect on users." George Fox, M.D. of the Bureau of Drugs Abuse Control of the Food and Drug Administration countered many myths when he said at the April 1966 National Student Association workshop that "marijuana does not lead to degeneration, does not effect brain cells, is not habit forming, and does not lead to heroin addiction." He added that "there may very well be some modification in government attitudes toward marijuana." D. Harvey Powelson, chief of the staff of psychiatry at Cowell Memorial Hospital in Berkeley, California, who "dislikes drugs in general and LSD in particular," nevertheless says that "the marijuana law is nonsense. There is no evidence marijuana does anything except make people feel good. It has never made anyone into a criminal or a narcotic addict." (quoted in the *Daily Californian*, April 12, 1967).

The issue of "psychic dependence" on marijuana, in contrast to physical addiction of the type which occurs with heroin or, in some cases, with alcohol, is more difficult to pinpoint because it is based on psychological factors. However, the New York study mentioned above concludes that "the continuation and frequency of usage of marijuana, as in the case of many other habit forming substances, depend on the easily controlled desires for pleasurable effect." In other words, like many other individual indulgences, such as cigarette smoking or over-eating, usage depends on the values and will power of the person. However, unlike these two analogies, marijuana does endanger physical health.

The connection often posited between marijuana usage and heroin addiction seems to stem from present methods of enforcement and, instead of justifying the drug's illegality, is an argument for its legalization. The passage of the Marijuana Tax Act in 1937 was justified by Narcotics Bureau chief, Henry Anslinger (now U.S. narcotics adviser to the World Health Organization) since "the

narcotics section recognizes the great danger of marijuana due to its indefinite impairment in the mentality and the fact that its continuous use leads directly to the insane asylum." (1938 report on "Traffic and Opium and Other Dangerous Drugs"). In hearings of the Committee of Ways and Means of the U.S. House of Representatives in April and May 1937, Rep. John Dingle asked if "the marijuana addict graduates into a heroin, opium or cocaine user." Anslinger replied he had "not heard of a case of that kind" and that "the marijuana addict does not go in that direction."

These statements directly contradict the assertions of those who oppose legalization of marijuana today (including Anslinger). Since medical authority has produced no convincing evidence of the inherent danger of marijuana usage, many now contend that smoking pot may lead to other addictions as their main argument.

However, it is probable that the chief reason this linkage has gained ascendancy in popular imagination is that the Narcotics Bureau pursues violation of all drugs with equal zeal. A dangerous factor of this blanket illegality is that the person who desires to try harmless marijuana often gets it from an illegal source which may also deal in dangerous drugs. The pusher can recommend experimentation in order to get rid of his supply or to gain more profits. In addition, the illegality of marijuana facilitates the mixing of cheap marijuana with unknown drugs so that the user can obtain a possibly dangerous high despite the low quality of the plant. This action, possible because of the inability of the purchaser to regulate the product through complaint, produces the bad result that the Narcotics Bureau theoretically guards us against. The President's Crime Commission Report questioned the Narcotics Bureau's assertion of a chain effect, saying, "there are too many marijuana users who do not graduate to heroin" and that "there is no scientific basis for the stepping-stone theory." April 15, 1957 *New Republic*.

In 1966, 15,000 people were arrested in connection with the illegal marijuana traffic, according to present Narcotics Bureau Commissioner Henry L. Giordano. The federal law provides for a minimum sentence of two years for the first offense, with the severity increasing to minimums of five and ten years on the second and third. In addition, most states have enacted anti-marijuana laws of their own, which in many cases increase the severity of the minimal penalty. The 1966 NSA statement on drugs says that penalties provided for by the law are "unduly severe, roughly equivalent to those of grand larceny or second degree murder."

However, many students, including some at Wellesley, are ignoring marijuana laws, due to their interest in experiencing the effect of a drug which they know to be harmless. Such widespread disregard fosters disrespect for the law. In addition, the present proscription of marijuana harms both by exposing its users to the perils of the black market and by leading to unwarranted loss of personal liberty. On the other hand, medical evidence indicates that marijuana in itself is not harmful. If legalized, federal controls over its dispensation could be established, including a minimum age requirement, control of its quality and prohibitions against driving while under its influence. Under such conditions, an individual decision to smoke marijuana would pose no threat to the community. Matters for personal, moral choice should not be in the realm of severe, vigorously enforced federal or state law, and we recommend the abolition of the U.S. Marijuana Tax Law and corresponding state legislation.

## Wellesley's Oscars

The Film Festival sponsored by the Film Society this past weekend deserves hearty applause. A surprising number of the films showed high quality, professional work. The program was extremely diversified and full enough to satisfy the most ardent film-goers and film-makers. The workshops offered the opportunity not only to view a few classics and discuss film with more established critics such as Mrs. Osborne of the Museum of Modern Art, but also to examine and discuss the work of young amateur film-makers like Ed Chirico and professionals like Stan Vanderbeek.

The fact that the entire weekend was arranged by a handful of devoted students who had neither college backing nor support is commendable but raises certain questions. The initiative of this group, headed by Karin Rosenthal '67, Aviva Koenigsberg '67 and Jill Vickers '68, cannot be too highly praised. Along with setting up our Film Society they organized the nation-wide film competition and created a festival that is the only event of its kind in the greater Boston area. Furthermore, for Term III they have set up a non-credit film-making workshop taught once a week by Austin Lamont, a professional documentary film-maker. The seminar workshop is unlike any other course taught at Wellesley in that it involves visual field

work. The girls are given cameras to take movies which then they bring back to the class for criticism. On the tightest possible budget, the Society has introduced a whole new range of experiences to the rest of the campus.

Official obstacles have been formidable. Though the College publicized the event to other college newspapers, the alumnae, and various radio stations, the Film Society has been unable to use Jewett's auditorium, school equipment, or even to schedule movies to be shown on weekdays.

We praise the Film Society's gargantuan effort but we cannot help but echo the query raised by Stan Vanderbeek at the Festival Saturday night: why wasn't the College behind the student effort? Mr. Vanderbeek pointed out the potential in our resources. We have the space to show the films, projecting equipment, and demonstrated interest evidenced by the 60 girls who signed for the seminar. The College should back this with financial and professional support. The Film Society has tried to remain self-supporting but is finding this difficult. We feel that the College should increase the Service Organization Fund by a large enough amount to enable SOFC to give the Society a grant next year. The success of the Festival this weekend could not be a better credential for justifying such a request.

## Some Support Present Law Respond with Signed Column

We are among those staff members of *News* who could not endorse the editorial *Pot Shot at the Law*. Careful consideration has led us to support the present drug laws, which include marijuana in the category of illegal drugs.

In itself, marijuana has dangerous effects on those who smoke it. As the first step in a sequence, it can, and very often does, lead to experimentation with other drugs, and eventual addiction to drugs such as heroin and cocaine.

Dana L. Farnsworth, M.D., director of University Health Services at Harvard, stated in the recent controversial report: "Marijuana has a chemical effect on ordinary consciousness." The report went on to point out numerous characteristics of the "marijuana experience." "A dangerous effect from marijuana," it states, "is the slowing of reflexes . . . marijuana also causes distortion of reality, particularly the sense of time."

Such effects are more than personal — they are clearly within the realm of the social and therefore clearly subject to regulations. Faulty judgment, control and perception manifested by members of society are as much a threat to other members of that society as to those who manifest them. When one puts himself into a position in which he is no longer responsible toward others, the state can and should have regulatory power.

### EMOTIONAL DEPENDENCE

The World Health Organization has recently made a semantic shift—it has changed the term "drug addiction" to "drug dependence" in its reports; it further distinguishes between physical and emotional dependence. As the Harvard report cited above states: "Marijuana does not produce physical addiction, but it does produce significant dependence to a serious degree." The report goes on to say: "This is a fact well known to doctors working with college students. The social influences surrounding the use of marijuana also encourage experimentation with other drugs, notably LSD, and of course, may lead to addiction to narcotics."

An emotional dependence on marijuana is, as the W.H.O. defines it, a form of addiction. Beyond this, as the Harvard report states, marijuana can lead to more serious addiction.

### STEP IN THE WRONG DIRECTION

In a study of heroin addicts from the U.S. Public Health Service Hospital in Lexington, Ky., John P. Fort Jr. has reported that most of the addicts had given a history of marijuana smoking. "The person who becomes a regular marijuana smoker," he writes, "may well be on his way towards heroin addiction." Isador Chein, prof. of psychology and senior member of the Research Center for Human Relations at N.Y.U. states: "From the 100 heroin users in our sample, we learned a great deal about the heroin involvement and practice among adolescents in New York. Almost all had smoked marijuana prior to trying heroin — a sequence almost universal . . ."

Research has shown that marijuana can indeed be viewed as the first step in a sequence, although we cannot claim a causal relationship; the first step is often the most difficult to take. Legalizing the first step in an illegal sequence is like lifting a runner over the first and perhaps highest hurdle, and making it that much easier for him to follow and possibly finish the race.

### INCREASED EXPERIMENTATION

Legalizing marijuana would also lead to experimentation with drugs on a scale far greater than anything known today. It would accustom a whole generation to the taking of drugs, and this could lead only to more experimentation. It would mean making what might well be an irrevocable move in the long run to harm the mental and physical well-being of many citizens.

Some laws don't "work," but in itself, "not working" is far from sufficient reason to discard a law, for surely our laws against murder and adultery don't "work" all the time. Those who wish to change the narcotics laws do not seem to have widely based support. Most, in fact, seem to be manifesting the symptoms of the "rebellion syndrome" more than they seem to be genuinely concerned about a legal or medical question.

### WON'T ELIMINATE PROBLEM

The elimination of a law will not necessarily alleviate the problems which surround it. For example, many critics claim that the legalization of marijuana would eliminate the crime associated with the distribution of the drug. Was it to legislate crime that the law was written, or was it to cope with the destructive problem of drugs? We believe that it was the latter.

Regarding the crime associated with the laws, it is illuminating to note that in England, where authorities practically eliminated the black market in drugs six years ago by legalizing drugs by prescription for addicts, they are now faced with a rapidly climbing addiction rate, and a highly prosperous black market with prices "rising ominously." There, as *TIME* noted, permissiveness has failed.

Jane Canter '68  
Barbara Furne '69  
Ann Sherwood '69  
Mary Enterline '70

## The Reader Writes

### Tailor-made?

To the editor:

A colleague of mine in the music department recently sent me a copy of the new Course Evaluation

Questionnaire, with a delightful comment about the range of faculty reaction: some amused, some indignant, some nervous—and, believe it or not, some . . .

Continued on page ten

## WELLESLEY NEWS

Owned, operated, and published weekly on Thursday, September through May inclusive except during Christmas and spring vacation and during examination periods by the Wellesley News, offices in Green Hall, Wellesley College, Wellesley, Mass. 02181. Telephone 235-0545 and 235-0320, extension 270. Circulation 2500 to students (included in tuition) and to faculty, plus 500 subscriptions, 500 office copies. Subscriptions \$4.75 per annum; Second class postage paid at Boston, Mass., under the act of March 3, 1897. Represented for National Advertising by National Advertising Service Inc. The opinions expressed in this newspaper are not necessarily those of the Administration.

Editor Emeritus Terry Pristin '67  
Editor-in-Chief Susan Sprau '68

Associate Editor Wendy Moonan '68  
Features Editor Jane Canter '68

# TCB's Production of 'Desire' Gives Impact to Powerful Play

by Penny Ortner '69

Eugene O'Neill's *Desire Under the Elms* offers the Theatre Company of Boston a script more substantial than any they have worked with this season. But the production's success results as much from TCB's interpretation and presentation as from the superiority of O'Neill's drama.

O'Neill's play poses certain production problems. One of the most demanding is the heavy dialect ascribed to the cast of New England farmers. With the coaching of Mr. Gardiner Stetson, the actors have turned this difficulty into an asset. The dialogue becomes natural and convincing, particularly in the "dunno's" and "mebbe's" of the brothers Simeon and Peter Cabot, played by Bernard Wurger and Arthur Merrow. Only Bronia Stefan as Abbie Putnam occasionally slips in her dialect.

### Imaginary Elms

A second problem, particularly relevant in a small theater where elaborate scenery changes are impossible, is the fact that O'Neill's play moves from the yard of the Cabot farmhouse to various rooms within that house. Producer Frank Cassidy and designer Robert Allen have aptly devised a single scene which suggests the porch, kitchen, two bedrooms, and parlor of the house and allows the action to take place in any one of these locations.

The two enormous elms which O'Neill says "brood oppressively over the house" must be imagined by the spectator of the TCB production. The same is true of the stone walls which Eben Cabot, played by Larry Bryggman, condemned his two half-brothers for building when he says, "An' makin' walls—stone atop o' stone—making walls till yer heart's a stone ye helft up out o' the way o' growth into a stone wall t' wall in yer heart!"

### No Mustache

This absence lessens the important image of bondage and imprisonment which is developed throughout the play, but the actors emphasize the image in their lines and gestures, preventing it from being lost.

Bryggman does not wholly fit O'Neill's physical description of Eben Cabot. He lacks the "black hair, mustache, a thin curly trace of beard." But, he is taller and better-looking than his half-brothers, and, most importantly, he is simultaneously resentful, defensive, and defiant as the youngest son of Ephraim Cabot. He seeks to avenge his mother who, having relinquished her farm to her husband, was slaved to death by him. Bryggman thoroughly understands Eben's youth, his lust, his softness, and his strength. The persistence of his strong desire to remain on the farm which is lawfully his is contrasted skillfully to the more natural departure of his two brothers. It is through this strength of will that the audience realizes how similar Eben is to the father he despises.

**'67 and the Arts**  
Says Carma Morrill, chairman of '67 and The Arts: "Our class is not simply artistic, but artistic in a number of ways. From a classical definition to a very modern one—we are moved to create." See for yourself how versatile the definition of art can be—from an academic happening to participation in the actual act of creation. Enjoy the variety of events planned for '67 and the Arts. See your dorm bulletin board for a detailed account of this year's offerings.

**ATTENTION!**  
To presidents of every campus organization: Send a list of the new officers to Lynn Dusinberre, McAfee, pronto!

# College NSA Sets Committees

by Nancy Wandered '69

"An NSA Congress is a long, tiring day from 8 a.m. to 4 a.m. with intense workshops, seminars, and caucuses which are enhanced by telegrams pouring in from everyone from LBJ to Adam Clayton Powell.

An NSA Congress is the president of the Stanford student body, taped sneakers and long hair, quietly calling for honesty in a liberal caucus.

An NSA Congress is a plenary session with such famous speakers as Walter Reuther, at which students are no longer patient with persons whose words are out of context." (quoted from Michael Christopher's report to Queens College of the 19th NSA Congress)

Wellesley is experiencing a time of questioning and a time of change. We, as students, are beginning to feel our responsibility

not only to our own educations, but to the total system of education of which we are a part. No longer are we content to accept placidly the traditional systems of grading or the kind of educations which our mothers were proud to call "liberal arts." Like the Stanford student mentioned above, we are "quietly calling for honesty" and we are "no longer patient with persons whose words are out of context."

In a time such as this we cannot afford to be out of tune with what other students are thinking and experiencing. We cannot afford to sit back and watch and wait and let other colleges and universities find the honesty and freedom of expression which we too desire. Now is the time to seek out other colleges and make use of their ideas and advances. Now is the time for membership in NSA to mean something to Wellesley,

something more than travel cards and something more than censures of the CIA.

On Wed., May 3, at 4:15 in 100 Billings there will be a meeting open to anyone interested in NSA, that is, to anyone interested in the future of Wellesley College. From those who attend this meeting I hope to form the nucleus of a committee whose first function might be to choose another delegate and possibly two more observers to attend the 20th NSA Congress this August in Maryland. I believe that this Congress should be the most rewarding in NSA's history. Due to the recent CIA controversy, the whole philosophy of a national student group, and of NSA in particular, must be questioned and re-evaluated. Wellesley should be there, and she should be there with something to say. Please come to the meeting on Wednesday.



Spend this summer with the gang.

We'll have over 140 flights a week to Europe. Take off for London, Paris, Rome, Frankfurt, Milan, Shannon, Zurich, Geneva, Lisbon, Madrid, Athens. Go across Africa and Asia—all the way to Hong Kong. And we have plenty of low-cost fun, sightseeing or study tours, or you can go it on your own. Just call your travel agent or the nearest TWA office.

Welcome to the world of **TWA** Trans World Airlines\*  
\*Service mark owned exclusively by Trans World Airlines, Inc.

## Latin America . . .

Continued from page one

stood, and capitalist operations are often distrusted. As Ernst Keller, managing director of ADELA, a multinational investment company, stressed, "People in Latin America just don't know what private investment is!" "We really should sell the idea of private enterprise like soap-flakes," Phelps added. An institute for advanced managerial studies in Venezuela, therefore, was found to be of great value.

**Economic Development**

Responding to an objection raised by a member of the audience who feared that the encouragement of business practices in Latin America would transform a "warm and casual" people into cut-throat competitors, panelists pointed out that the difference between developed and underdeveloped countries was the difference in mental attitudes held by their people. Ambassador Echavarria of Colombia stressed that the people must learn that well-being can be obtained only through economic development. It is essential to incorporate the people into the economic system of the country, since, he said, "Rising expectations without economic development leads to anti-poverty programs, which, we have learned, don't solve anybody's problem." The ambassador pointed out that the United States has been ex-

porting a "highly damaging" anti-organizational program in the form of Alliance for Progress, and that the programs aimed to support farmers in the cultivation of small plots stand in the way of real economic growth.

**Benefit to People**

The means by which private enterprise benefits the population of the country at large was found to vary greatly between countries. While companies in Venezuela contribute to a "Dividando Voluntario para la Comunidad," which finances housing and supports education, such services are rendered in Colombia directly through the government, which collects high taxes from private enterprise. Although, as Keller stated, all Latin American governments are making some effort to create a favorable investment climate, relations between the "new capitalists" and the national governments are often difficult. Business becoming a responsible force in the over-all economic development of the country, is depriving the Marxist elements at the extreme right and left of the governments of their "whipping boy"—the ruthless capitalist.

The tone of the conference was optimistic. This attitude was justified by concrete evidence of increasing stability in both politics and economics. Latin American nations are reaching political maturity, Keller contended, pointing to the recent Punta del Este conference, where the responsibility for their development was acknowledged to be theirs alone, not that of the U.S. He also asserted that 95 per cent of this generation of entrepreneurs, compared with 5 per cent of the last, is "enlightened," and the 50 percent of these are engaged in some farsighted development project. Luis Vallenilla, president of several Venezuelan corporations, offered as evidence of increasing confidence in private enterprise the large number of wealthy Venezuelans who are now investing in national industries rather than in land and foreign interests.

**Plans for Future**

The conference concluded with an illustrated presentation by a Brazilian architect and economic planner, Sergio Bernardes. His newly developed plans for the geographic integration of Latin America, which consider tomorrow's networks of supersonic air communication, impressed the conferees with both the very new conditions to which Latin America must adapt, and the continued presence of old problems, such as national rivalries and great empty distances, which must also be overcome.

## Pilots Support Viet Nam Bombing

Copyright 1967 Oberlin Southeast Asia Program  
by Alex Jack

**Somewhere in the Gulf of Tonkin, March 14.** Everyday at this time, two Navy fighters taxi into place 50 meters from the bow of the attack aircraft carrier USS Bon Homme Richard. Behind them four other F8C Crusaders, with Zuni rockets gleaming in the mid-afternoon sun, angle into formation. Green 250 and 500-pound bombs protruding under their folded wings, thirteen skyhawks wait in line at the side of the deck. Larger tanker and reconnaissance aircraft complete the squadron.

As flight time approaches, red, green, blue, and yellow-jacketed flight engineers don headphones or clasp hands over their ears to still the deafening thunder of the engines. Several men lean headlong into the driving wind. In port, the grey silhouettes of the sister ships Kitty Hawk and Ticonderoga mark the meeting place of sea and sky. A destroyer keeps pace behind.

**Take-off Time**

On deck, rectangular steel plates rise up behind the lead planes to cushion the roar. At the signal, the catapult slingshot their silvery cargoes into the sky. Billows of steam shoot back the length of the runway. The plates retract. Two more planes move up. Presently the emptiness of the deck announces the completion of the launch. But only momentarily. Soon the crew mobilizes aft for recovery of the previous mission. The cables hold and the returning jets settle back from a lurching halt. One or two fail to hook and carrom off the deck, to be plucked down the next time around.

**"Ready Power for Peace"**

Ninety minutes later, the cycle begins and ends anew. Twenty pilots will again set off to unleash "Ready Power for Peace"—the motto of the U.S. Seventh Fleet—on targets over North Vietnam. Usually, but not always, twenty will return.

A representative number of pilots, officers, public affairs personnel, engineers, and chaplains of the USS Bon Homme Richard recently expressed their views of the war during a day of formal and informal interviews. Of the more than 25 men queried, all supported American bombing of North Vietnam.

To date, strikes from the Gulf have been limited officially to trucks, bridges, roads, gun emplacements, supply areas, and waterborne logistic craft in the North. In conversations, the pilots referred to stringent "Rules of Engagement," specifying which tar-

gets could and could not be hit.

**Possible Targets**

The most common example cited involved bombing supply trucks near populated areas. "If you see a truck and he runs into a village," one pilot stated, "he's safe. He can get out of the truck and shoot at you, but you can't fire back." Another standard procedure, these observers contended, is for supply trucks to convoy on a dam. "Once there were four trucks on a dam, loaded to the gills with ammo, destined for the South," a second pilot volunteered, "but we couldn't touch it."

Trucks on the open road, however, constitute legitimate targets. According to the pilots, accuracy extends to the point of "taking a rocket and putting it in either the front or back seat." As a result, trucks travel rarely in daytime in North Vietnam, these sources indicated.

**Injured Civilians**

Despite the reported reliability of their strikes, the pilots concede that at times, civilians are wounded and killed. However, the fliers adamantly dismiss as erroneous reports such as that of the New York Times correspondent Harrison Salisbury, that large numbers of civilians have been killed and non-military areas destroyed. "We don't intentionally bomb civilians," Rear Admiral T.O. Walker, one of the Fleet's two commanders, explained.

Some fliers questioned the definition of non-combatants, maintaining that civilians who contribute to the North Vietnamese military effort should not be immune from fire. "The woman with an apron who takes up a rifle—you might call her the average American housewife"—falls under this category, in the opinion of one pilot.

Another pilot insisted that the damage to populated areas of North Vietnam resulted from the misfiring of Soviet SAM's (Sur-

face-to-Air-Missiles).

**No Chemical Weapons**

The pilots reported that chemical weapons, including napalm, are not employed over the North. Fragmentation, or "lazy dog" bombs, are directed only against anti-aircraft sites in non-residential areas, they asserted.

Asked whether they would bomb civilian areas if the war escalated, the airman replied that they had never considered the possibility. But if ordered by their superiors, they affirmed, they would comply. "We've got to stop the fire somewhere," a typical explanation went. "Where do you live?" asked another pilot. "The East Coast. Well, it wouldn't affect you as if you lived on the West Coast," this strategist pointed out. . . .

**War Compatible with Religion**

In talks with the carrier's two chaplains, the impression emerged that, to their knowledge, none of the ship's 3000 member crew has ever experienced contradictions in his religious beliefs and his military duties. The only incompatibility the men face, the Catholic priest confided, is between Communism and capitalism. "Religion never transcends the human being" he counseled. "We must return to fundamental principles. We are Americans. The government is the final arbiter. What some theologians in the States think doesn't hold water with what the government says."

**Military Determination**

The words of John Paul Jones sum up the ideological and military determination of the Bonnie Dick's crew: "I have only just begun to fight."

And the words of one bomber pilot, thankful to return safely from his day's mission over the North, symbolize the reality—or unreality—of modern air war. "I've never seen a Vietnamese. I've never set foot on Vietnamese territory. And I hope I never will."

## Students Gain Cultural Insight As Work Volunteers in Peru

by Jan Krigbaum '69  
Guest Reporter

A T.V. series . . . a literacy clinic . . . These were summer '66 for me as one of a contingent of collegians sent to Arequipa, Peru, by the Peruvian American Council for Educational Exchange.

We were not professionals. Enthusiasm had to stand in for experience as we entered dirt-floored slum schools for the first time. If anyone had predicted my summer as producer/pedagogue before departure, I would have laughed at the preview as impossible. Nor could I foresee that the summer would catapult me into an extracurricular career.

**Worth the Time**

Our premise in being in Peru was that there are projects which can be launched and leave something in the few months we had. At first, joining the teachers in this overcrowded, under-staffed setting, it seemed that I could be, at best, only a temporary recess from facing thirty faces alone. One day I noticed a little boy engrossed in scribbling in his notebook. I knelt to ask him what he was writing - and found that, although he had covered seven pages with the same simple Spanish sentence, he couldn't read a word; I gave diagnostic drills to the class and discovered that over half were equally deficient. This discovery was the beginning of my literacy clinic. In stumbling upon the tutoring need, I met the meaning of the concept of creating a project worth the brief weeks we had.

The T.V. show also had an almost accidental debut. We approached a channel to persuade ourselves into time for a "special" and wound up with a weekly series! We ranged from "American nutrition" to "The American Univer-

sity." Shows, traveling from script to staging in four days, were a smorgasboard of song, dance, drama & Peruvian American dialogues. We cornered ourselves on the air in such controversies as a "coffee house" discussion of Viet Nam, and hit unintentional hilarity ad libbing in Spanish.

**Others Should Participate**

No souvenirs can symbolize such a summer. Nor could leaving end involvement. I came back convinced, with others, that the chance to experience development in context as well as text should be open to more students.

This feeling launched Proyecto Amistad, an entirely student-staffed summer project. How is an organization born with only university students midwifing? Belief needed financial backing. Civil group grants and a Wesleyan Alumni Foundation loan helped plans progress to developed project. The Harvard/Radcliffe Education for Action Program agreed to finance participants.

**Peruvian Response**

Breakthrough here was matched in Peru. Families invited students to share their home without cost. When Wesleyan project director Dick Schillen flew to Peru for Proyecto, he made contact with a Peruvian student political union. They'll meet Proyecto volunteers en route to projects this summer.

A "summer project" proved a year-long preoccupation. In the process, we didn't merely see a country - we met a people. Peru may be Cuzco or Machu Pichu to the tourist, but to me it is a family fiesta . . . a class crowding into a single room. And in the Peruvian response to our plans to return came the realization that simple caring can contribute to international communication.



for the nearness of you

*Bidette.*

You're sure of yourself when you have Bidette. Here is a soft, safe cloth, pre-moistened with soothing lotion, that cleans and refreshes . . . swiftly banishes odor and discomfort.

Use Bidette for intimate cleanliness at work, at bedtime, during menstruation, while traveling, or whenever weather stress or activity creates the need for reassurance.

Ask for individually foil-wrapped, disposable Bidette in the new easy-to-open fanfolded towelettes . . . at your drugstore in one dozen and economy packages. For lovely re-fillable Purse-Pack with 3 Bidette and literature, send 25¢ with coupon.



With Bidette in your purse, you need never be in doubt!

Youngs Drug Products Corp.  
Dept. 1-67, P.O. Box 2300  
G.P.O. New York, N.Y. 10001

I enclose 25¢ to cover postage and handling. Send Bidette Purse-Pack, samples and literature.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_  
College \_\_\_\_\_

## STIMULATING CLIMATE FOR LEARNING

UNIVERSITY of MAINE  
SUMMER SESSIONS

A 12 WEEKS SESSION - JUNE 19 to SEPT. 8  
4 THREE-WEEK, 3 SIX-WEEK SESSIONS  
REGULAR 6 WEEK SESSION JULY 10-AUG. 18

Enjoy Maine while earning degree credits. Graduate and undergraduate courses at Orono and Portland. Outstanding faculty, visiting lecturers. Conferences, institutes, workshops, tours. Arts Festival and playhouse. Modern dormitory accommodations. Centrally located to lakes, mountains, seashore.

For detailed information write:

DIRECTOR OF SUMMER SESSIONS  
"Box 5, University of Maine, Orono, Me. 04473"

MAKE VACATIONLAND YOUR VOCATIONLAND

# South African Committee Urges Action on Apartheid

by Mary Nichols '67  
Guest Reporter

Many Americans actively involved in civil rights in the United States are greatly distressed about racial injustices in South Africa. At Wellesley, several students through their courses in history and political science, and especially through sociology instructor Thomas Moodie's racial and ethnic minorities course, have become particularly aware of the possible consequences of South Africa's apartheid policy for Africa and the United States.

For 19 years, the South African government has been controlled by the Nationalist party. Since the assassination of Prime Minister Verwoerd last summer, the post of party leader has been held by Vorster. The Africans (blacks) who outnumber the whites five to one, the Coloreds, and other non-whites receive no vote in the Parliament. When the Nationalist party came to power in 1948, it stated in its platform: "The Bantu (blacks) in the urban areas should be regarded as migratory citizens not entitled to political or social rights equal to those of the whites." Since that time the government has enacted several laws to prevent improvement in the social and political status of the Africans in South Africa.

## Law Out of Court

The law in South Africa is not subjected to the interpretation of the courts. The minister of justice has the power to have imprisoned any individual whom he feels a threat to the security of the white power structure for as long as 180 days without trial for formal indictment.

In May 1966, President Johnson formally condemned apartheid in South Africa and indicated that it was the responsibility of Americans in South Africa to avoid discriminatory practices in their business dealings there. The U.N. has called for voluntary economic sanctions, a plea which U.S. business has totally ignored. The First National City and Chase Manhattan Banks, as well as approximately 245 prominent U. S. businesses, have branches and/or extensive investments in South Africa. According to Mr. George Houser of the American Committee on Africa, American dollars in South Africa

at this moment total \$500 million.

## Wellesley Committee

Early in the second semester, Starr Black '68, Ginny Taylor '67, and Mary Nicholas '67 started a committee on South Africa at Wellesley. The purpose of the committee is to keep the campus informed about South Africa and to aid a group in Cambridge, the Committee for Human Rights in Southern Africa. The Cambridge committee consists of white and black African and American students in the Boston area; it is attempting to apply pressure on figures in public office in the U.S. in order to encourage stronger statements and a firmer stand by the U.S. against apartheid.

Wellesley students helped the Cambridge Committee in the preparation and mailing of a letter to 250 American businesses holding investments in South Africa, asking them if they were in agreement with Johnson's policy statement and if they felt that continuing business with a white dominated country was in line with American principles of racial equality. Although the letter tried not to sound recriminatory, only twelve businesses replied.

## Violent Revolution

In February, Gladstone Ntlabati, a South African divinity student at Harvard spoke to Wellesley students on "Ethical Justification for Violent Revolution in South Africa." Ntlabati was a Methodist minister in South Africa and a member of the African National Congress. He testified in March, 1966, before the House subcommittee on Africa during the hearing on U.S.-South African relations.

When asked what we at Wellesley could do to help black in South Africa, he suggested that interested students raise money for an Anglican School, St. Christopher's, in Swaziland. The school educates boys (mostly black) at the high school level and prepares them for universities in England and the United States. Ntlabati feels this would be an excellent way for U.S. students to protest the Bantu education system of separate schools for black and whites as well as to give promising South Africans a much needed education in Africa.

## Defense of Apartheid

Later in the semester, Mr. Louw, a Niemann fellow at Harvard and

political reporter for Die Burger, the leading Afrikaaner newspaper, spoke to Wellesley students in defense of apartheid. Ntlabati entered the scene unannounced half way through the evening, and the two men continued the argument. A confrontation such as this one, with black and white South Afri-

cans speaking on an equal level, seldom has taken place in South Africa.

Tonight, Thurs., April 27, Nana Mahomo will speak to the South Africa Committee in 300 Billings at 7:15 p.m. Mahomo is the representative of the Pan Africanist Congress in the U.S. He will speak

on African resistance movements in South Africa.

Next Thursday, Sherida Johns from Brandeis will speak on the Communist party in South Africa. This also will take place at 7:15 in 300 Billings.

All are welcome to attend these discussions.



All prices are "about."

## Ivy Editors Agree On Lottery, Abolition of Student Deferments

Jacques Leslie, vice chairman of the Yale Daily News, and Doug Paal of the executive board of the Brown Daily Herald discussed "The Draft: Should College Student Deferments Be Continued?" in the Pope Room last Friday afternoon. Both men took the same basic stand against any kind of student deferment.

Paal had reformed his stand on student deferment since the Brown Daily Herald's editorial in March advocating continued student deferment.

The editorial had supported instituting a lottery which all 19-year-olds would enter. Selected students had the option of deferment until the end of the school year or of their four college years. Paal's objection hinged mainly on the present possibility that deferred students may be able to wait out the war and avoid service.

## Voluntary Army

Leslie felt the question could not be divorced from one of the validity of the Vietnam war. Ideally he would propose a voluntary army. For the time he felt a lottery, selecting from the 19-year-olds first, was best, provided there were no student deferments.

Leslie supported a legal provision for conscientious objection to a particular war. Paal spoke of the number of genuine conscientious objectors unfit to serve in the Vietnamese war, who cannot get

c.o. status because their objection is not religious. He felt this was "an unrealistic situation and must be changed."

## Pressure and Escape

Leslie noted the pressure effect of the draft on professors not to fail students and on schools not to dismiss students. In answer to a question about the value of a "dove" going to Vietnam, and working against the war from within the military, he called such action "courageous."

In answer to a question about moving to Canada to escape service in the Vietnam war, Paal felt it was not cowardly, but a less responsible action because it excluded working within the country to reform the present situation. Leslie noted that he wanted to remain an American.

Representatives from the Harvard Crimson and Boston University News were unable to attend.

## Peace Corps

The Peace Corps has announced an urgent nationwide campus recruiting drive to find 300 volunteers to serve in health, education, and agriculture programs in the Polynesian nation of Western Samoa. Interested members of the class of 1967 may obtain information and application forms from: Polynesia Desk, Peace Corps, Washington D.C.



For country living at its best—John Meyer niceties that add color to the scene. Fastidious tailoring is among their many charms. Fashionable revival, the patch-pocketed blazer \$20. Fly-front walk shorts to match \$12. Traditional kilt with those waist-minimizing stitched-down pleats, in the new sport length \$14. Hip-hanger slacks with straight stovepipe legs, brass-buckled contour belt that skillfully takes a waistband's place \$14. All in Vycron® polyester and cotton. Interchangeables—the jersey stripe short-sleeve pullover \$7. And the shell that could be taken for a double knit \$8. Both in silken-soft Durene® cotton. Do see our collection in zingy springtime shades. At discerning stores everywhere.

# American Music Festival Soars on Wings of Jefferson Airplane Proffers "Trans-Love" Student Fare

by Chris Franz '69

This is a paean to Jefferson Airplane. I spent several hours listening to their albums ("Jefferson Airplane Takes Off" & "Surrealistic Pillow") in preparation for writing this article; but it was really just an excuse. I would have done it anyway.

### Concerted Appeal

The Friday, April 22 concert of the American Music Festival at the Commonwealth Armory is described as "The Frontier Tradition (From Plymouth Rock to Hallelujah)", and it was an excellent show. Pete Seeger opened the evening. Particularly arresting was his controversial song "Waist-Deep in the Big Muddy," which strikes with great impact at the Viet Nam dilemma.

Emcee Dick Summer of WBZ described Seeger's arrival backstage: "He had his banjo slung over his shoulder when he walked in, and it looked like America coming through the door." The rest of Summer's contributions were unfortunately somewhat below this level—he aims in general somewhat overily at the emotions, with syrupy corn, rather than at the intellect,

with wit. I'm sure he was trying his best, though. . .

Josh White Jr. was also featured on the bill. He is handicapped by a somewhat bland, characterless face; however, he blooms when he sings. Particularly outstanding was his unique lyrical treatment of Dylan's "It Ain't Me, Babe".

Leonda, young, half-Cherokee/half-English, blues-oriented folk singer from North Carolina, followed on the program. She is possessed of charm and spirit, and her songs were musically quite good; however, she lacked soul - depth - a sense of personal experience.

Also featured were Tom Paxton, the Beers Family, Dave Von Ronk, the Highwaymen, and Arlo Guthrie. All were excellent: Arlo particularly so. He shall be dealt with individually elsewhere.

### On to the Airplane

Jefferson Airplane is something else, somewhere else—some place altogether its own, in a bag that is totally theirs. In a program studied with star performers, they drew the awe of the eminent. The audience registered like sentiment. There was a complete hush when they began—none of that scream-



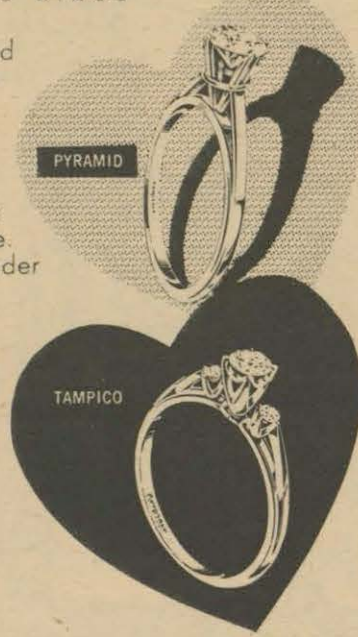
The Jefferson Airplane. (l. to r.) Paul, Grace, Marty, X, and Jorma.

First Choice Of The Engageables



REGISTERED  
**Keepsake**<sup>®</sup>  
DIAMOND RINGS

They like the smart styling and the guaranteed perfect center diamond . . . a brilliant gem of fine color and modern cut. The name, Keepsake, in your ring assures lifetime satisfaction. Select yours at your Keepsake Jeweler's store. He's in the yellow pages under "Jewelers."



PRICES FROM \$100. TO \$5000. RINGS ENLARGED TO SHOW BEAUTY OF DETAIL. TRADE-MARK REG. A. H. FOND COMPANY, INC., ESTABLISHED 1892.

### HOW TO PLAN YOUR ENGAGEMENT AND WEDDING

Please send new 20-page booklet, "How To Plan Your Engagement and Wedding" and new 12-page full color folder, both for only 25c. Also, send special offer of beautiful 44-page Bride's Book.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_

KEEPSAKE DIAMOND RINGS, BOX 90, SYRACUSE, N. Y. 13202

ing bit, less than needless to say—and the audience remained rapt throughout their performance. They did four numbers: "She Has Funny Cars," "The White Rabbit," "Today," and "Somebody to Love." They had then to call a halt, because the concert was considerably over time. They were fantastic. To be pedestrian, we shall pause to give the background of the group. Jefferson Airplane is a San Francisco rock group made up of Marty Balin: founder, leader, and main vocal, Paul Kantner: rhythm guitar and vocal (he looks something like Chad Stuart of Chad & Jeremy), Grace Slick: second lead singer, with a clear, haunting, and very good voice which she describes only as "loud, unmistakably loud." she is also a former model and dresses quite distinctively, Jorma Ludwig Kaukonen: solo guitar, with a degree in sociology from Santa Clara University, Jack Casady: bass, with a curtain of long blond hair and bright, round glasses over his eyes, and a drummer who shall go nameless because he is not Skip Spence. Skip Spence left to start his own group, explained Marty Balin, and former female lead Signe Toly Anderson also fell by the wayside. "She had a baby and got married and left the group."

### Aerial Views on Music

Most of their origins were folk, but, says Marty, "We like the excitement of the rock." Various combinations of members of the Airplane result in most of their songs. To explain the group's music and their approach to music, Paul Kantner says: "When we started the group we started with a definite idea in mind; that of playing music that would make people smile and bounce; and say things that make people think about what they're doing."

Marty images this idea: "We like to put the music down like a big hand and grab you and shake you." He continues later, ". . . There's an instant communication that goes on once you are familiar with Jefferson Airplane's language. It's loud like the world we live in and it's strong, too. But it is also romantic and lyrical . . . I feel like

I'm talking. It's the greatest way to communicate."

It occurred to me last night that what they do is adult rock (well, young adult rock.) Their words, pictures, concepts, and Sound are not the general radio pop.

Marty expands upon the love theme linked with the Airplane: "All the material we do is about love. A love affair or loving people. Songs about love. Our songs all have something to say, they all have an identification with an age group and, I think, an identification with love affairs, past, beginning or wanting . . . finding something in life . . . explaining who you are."

They come across the stage with a fantastic sense of intimacy. They grab you in a very personal way. The closest thing to it would be to say it's like an immense love affair—they're all in love with each other and what they're doing, their music—and you're included in this and become a part of it. But I wish I could say it better. They're great. They don't have any real gimmicks on stage. They just seem to be enjoying things tremendously. Yet they don't even really burble over or give any signs of this. They're just alive.

### Incidentals

Because of the nature of the concert—I gather they were trucked in and out between their shows at the Unicorn: it was sort of a scramble affair—there was not much of a chance to speak with them. I have only two anecdotes to relate. As they ran across the common room backstage to the stage wings several photographers leaped into their path. Marty grabbed Jack and covered while the cameras clicked, as though being fired upon. Then, as they waited in the wings for Dick Summer, who was waiting for their equipment to be set up to introduce them, Mr. Summer gifted us with a quip about sugar cubes and round edges "for round trips." Grace winced, the others shuddered, and the audience muttered and groaned. It was amusing. . .

### Dispatch

The temptation is too great to resist summerizing with state-

ments like: They're out of this world, Aviation has risen to new heights (Haight(-Ashbury)s?) with Jefferson Airplane, They're flying high, etc . . . But "What can you say really?" as Arlo Guthrie put it, "—It's like sunshine: it's great!"

**Note:** Jefferson Airplane may be seen at the Unicorn Coffee House in Boston through April 30th; they then return to California, which some-what less accessible. (Bet you get there early, too, because t' lines have been incredible.)  
**Note:** A further personal interview is anticipated.

### English Department Memo

Next September will mark the 300th anniversary of the publication of John Milton's *Paradise Lost*. This great event merits celebration by the whole college. The middle of October has been tentatively chosen for the festivities. Anyone interested in working on the plans should speak to Mr. Ferry, chairman of the English department, so that a steering committee can be organized soon. The only qualification is interest in *Paradise Lost*. Students and faculty of all departments are welcome, since *Paradise Lost* involves us all.

### WANT TO CHARTER CHANGE IN SUMMER '67?

Project, Amistad involves Harvard, Radcliffe, Wesleyan and Wellesley students in the challenge of change in a developing culture. We're looking for people open to a new and exciting experiment in education through experience. Participants will live with Peruvian families and develop program in education, community development and therapy by for mentally retarded.

If you're ready to learn through a unique "live-in", call Jan Krigbaum, Claflin, CE 7-1093.

# Jefferson Airplane and Mothers of Invention

## 'Mother-Images' Freak Out Creamcheese, Psychedelics

by Chris Franz '69

The opening concert Thurs., Apr. 20, at the American Music Festival featured a program of "Music of the Americas," subtitled "Our New World of Neighbors". The publicity hand-out goes on to describe contributions from Israel, Africa, South America, Ireland, and other nations of the world. However, the music which came from perhaps farthest away was provided by Los Angeles' Mothers of Invention. This group of five (one is actually optional) is among the most innovative of the new psychedelic rock groups. Their first album **Freak Out!** (a second will be out this summer) is at the same time a fantastic put-on and a fantastic groove. There is no other way to describe it.

### Freak Out

However, first, for the uninitiated, let me quote from the Mothers their own definition of Freaking Out. "On a personal level, Freaking Out is a process whereby an individual casts off outmoded and restricting standards of thinking, dress, and social etiquette in order to express creatively his relationship to his immediate environment and the social structure as a whole."

Let us now proceed to an analysis of the component parts of this phenomenon. The Mothers consists of Ray Collins: "lead vocalist, harmonica, tambourine, finger cymbals, bobby pin & tweezers"; Jim Black: "drums (also sings in some foreign language)"; Roy Estrada: "bass & guitarron; boy soprano"; and Elliot Ingber: "alternate lead & rhythm guitar with clear white light". Frank Zappa is optional. The album jacket explains: "Frank Zappa is the leader and musical director of the Mothers of Invention. His performances in person with the group are rare. His personality is so repellent that it's best he stay away . . . for the sake of impressionable young minds who

might not be prepared to cope with him. When he does show up he performs on the guitar. Sometimes he sings. Sometimes he talks to the audience. Sometimes there is trouble." The jacket is a wealth of such gems.

I had the opportunity to talk with him Thursday night for about an hour before they went on, as well as with various assorted other Mothers who faded in and out.

### On Personal Appearances

There are those who will insist that every folk, rock, or psychedelic group must be dirty, rude, and ignorant, per se; there is really no point in belaboring the issue with them. However, needless to say, the Mothers were quite clean, extremely well-mannered, amicable and compliant; extremely intelligent. (Dave Von Ronk, noted folk singer, scoffed at a proposed comparison between the Mothers and the Fugs: "Get on — be serious! . . . There is no comparison. I mean, the first time you hear them it sounds like gibberish, but then you realize how incredibly intellectual their material is, when you get underneath it.")

And what if they were turned out in an unusual vein? (Their hair averages shoulder-length and unkempt. Their attire is colorful and unconventional. Roy wears beads. Frank has adopted Jim's "65 Baseball Champs" high school sweater . . .) The statement "Clothes make the man" is a ridiculous and twisted notion. The man should make the clothes. After all, clothes are just for decoration. They should be as imaginative, creative, and individual as possible. They should express each man's personality. Theirs did.

### Existence

We discussed Frank's philosophy of life:

—If you could change the world in any one way, how would you change it?

—I'd paint it a different color.  
—What color?  
—Gray.  
—Why gray?  
—Because it's a good neutral shade. Besides it would match all the conservative gray suits.  
—Do you have a gray suit?  
—Yes, I wear it to funerals and recording sessions.

### School

His views on education:  
—Where did your education stop?  
—(taken aback) It hasn't stopped. I'm still learning.  
— . . . your formal education then?  
—(with distaste) Oh, that . . . high school . . . ughh.

The jacket amplifies this sentiment: "Drop out of school before your mind rots from exposure to our mediocre educational system. (Note: he is referring to American public high schools here, not to colleges or to private institutions, of course.) Forget about the senior prom and go to the library and educate yourself if you've got any guts. Some of you like pep rallies and plastic robots who tell you what to read. Forget I mentioned it." (Note: Suzy Creamcheese is significant in this relation. She is almost a byword for them — her symptomatic endorsement appears on the back of their album, and salient reference is made to her in the song "Help, I'm A Rock." She is their Symbol. Suzy Creamcheese epitomizes for them the super-socialized product that is turned out by the American educational system.)

—What is your philosophy of education?

—The system goes all wrong after kindergarten. High school should be just like kindergarten . . . After all, all their parents want is to keep kids out of their hair and out of trouble . . . babysat for, for free. The kids should be able to work on their cars if they want to work on their cars; go to the beach if they want to go surfing! learn something if they want to learn something; come and take off all their clothes, if they want to take off their clothes; do exactly what they want to do. That's the only way to handle it . . . They've got to find out that the world is a lousy place —

—Is that your philosophy of life?  
—(wincing) . . . No. (Here we went off on a tangent and touched upon the Montessori System.)

One might share his aversion to external compulsion (N.B. distribution requirements).

### Tea & Cacophony

A conjectured Wellesley-Mothers of Invention get-together: We invited them to tea some afternoon, but they had to decline because they had to return to New York (where they are booked at the Garrick Theatre through next September). Frank proposed in alternative that the College come down en masse to the Garrick. He figured they could take care of us with about five shows.

### Music:

—What do you think is the future of the current Indian trend in pop music?

—I think it will wear out. People will get tired of trying to play the sitar. (Note: the mastery of which requires a minimum of a lifetime of dedication and study; if we are to believe Ravi Shankar. Who ought to know.)

—What do you think of the San Francisco groups?

—Ahh, . . . yes — my favorite color is . . . Jefferson Airplane is OK. (Here we discussed the Grateful Dead and their slogan.)

—What do you think of the new attempt to move psychedelicism into the realm of pop — like the Beachboys in "Good Vibrations" — as they tried . . . ?

—(registering disbelief, then breaking into an appreciative chuckle at the thought of it) . . . the Beachboys? . . .

(He did acknowledge later that



Natalie Dixon '69 reads material on Viet Nam distributed by David Rubin and Joan Friedman, both '69. The table was set up in front of Green Hall this week in conjunction with the Tuesday night films and panel discussion.

the Beatles had done this in a certain way — witness "I Read the Papers.")

### Moral

Conclusion: the Mothers of Invention are a mind-expanding experience. In fact, Motherhood is better than apple pie, only harder to digest.

**Collegiate Queen**  
Ballots for voting for the Massachusetts representative in the national Collegiate Queen contest are available in the News office. Ada Jean Caldwell '67, Severence, is one of the four state finalists in the competition



The Mothers of Invention

**new for Spring 1967...**

**OUR DOUBLE-BREASTED BLAZER**  
of lightweight Dacron-and-worsted

The double-breasted jacket revival continues apace . . . and we are happy to present it for Spring in an unusually attractive blazer for women. Adapted from our men's style, its slimmer lines and lightweight material make it both more becoming and more comfortable. Finely tailored in a hopsack weave, with brass buttons and welted edges. Sizes 8 to 18, in navy. \$40

ESTABLISHED 1818

Brooks Brothers

CLOTHING

Mens & Boys Furnishings, Hats & Shoes

346 MADISON AVE., COR. 44TH ST., NEW YORK, N.Y. 10017  
46 NEWBURY, COR. BERKELEY ST., BOSTON, MASS. 02116  
PITTSBURGH • CHICAGO • SAN FRANCISCO • LOS ANGELES



# Jewett Shows China Art Objects

An exhibition, "Chinese Art: Symbols and Images," sponsored by the Mayling Soong Foundation is on display in Jewett Arts Center through June 6. Max Loehr, Abby Aldrich Professor of Oriental Art at Harvard University, organized the exhibition and prepared the catalogue.

The small but stunning assemblage of selected objects represents contrasting styles from China's earliest historical period, the Chou Dynasty (1049-256 B.C.) through the Ch'ing Dynasty, which collapsed in 1912. Included in the exhibit are pottery, painting, bronzework, and sculpture.

### Meaningful Contrasts

The oldest objects on display, sacrificial bronze vessels from the Chou Dynasty, show stylistic change within a dynastic period. Zoomorphic reliefs decorate the two ritual vessels dating from the Western Chou (1027-771 B.C.). A smooth-surfaced tripod decorated with a curvilinear pattern of inlaid silver (450-230 B.C.) reveals a growth in sophistication that parallels cultural changes which occurred in the sixth century B.C.

Pottery was a significant art form for the Chinese. Sung ware (960-1269) is characterized by thick lustrous glazes and a controlled elegance of silhouette and decoration. The enamel glazed Ming Vase (1636-1644) on display exemplified "three-color ware." Raised outlines enclose the separate areas of white and turquoise which color the lotus and leaf design decorating the blue ground.

### Chinese Painting

Several contrasting styles of painting are on display. A long handscroll, "Fishing in a Mountain Stream," executed in ink on silk exemplifies a landscape from the middle Sunfi. A technique of tonally graduated washes describes nature as an independent power. In contrast, the wallscroll, "Autumn Landscape" (1701 A.D.) by Shih-t'ao, declares man's power to shape nature, portrayed stylistically by a climbing landscape, red wash and flickering light.



A silver-inlaid bronze vessel (450-230 B.C.)

## Films Create True Experience . .

*Continued from page one*  
Awards in New York last fall, has often been mentioned by members of the audience as rivaling the prize winners. A documentary on the commercialism of a southern California Christmas, it features a lot in which colored trees are sold (with its vocal owner: "We hope people will leave here at least as happy as . . . they were when they entered), and an in-the-home Santa service ("five minutes of a father figure"). It captures not only the sense of Christmas as business, but some choice particulars of the season. Os Willard Van Dyke, curator of film at the Museum of Modern Art and moderator of the panel, suggested, the film displays some amateurishness in the editing, continuing with each segment a little beyond where the point is made.

### Exercise

"The Bridge," by Tom Berman and Bob Halper of Michigan University, provoked a good deal of comment from the audience. Its camera work and transitions are, more than impressive-beautiful, but the film suggests to many viewers an "exercise" rather than a finished work. The film makers did, indeed, intend it as a kind of exercise, they explained at a workshop in the afternoon. Having conceived of a film they felt too elaborate for a first attempt, they decided to make "The Bridge" first, in order to practice their techniques and their working partnership.

A very interesting idea, marred by a poor recording of the sound track (perhaps it should have been a male voice,) is "A Generation of Leaves," by Alan Metzger of Wesleyan University. Taking a passage from Homer's Iliad, the film maker illustrates a battle with images of trees. Most striking is his zoom-stop approach to the forests of advancing armies, which gives the effect of motion forward differently, and perhaps more powerfully, than a smooth approach would have done. The suspense, the might, and the grim aftermath of war are conveyed in this most striking film metaphor.

### Change

War themes were conspicuous among the films at other festival showings, Friday night and Saturday morning. Protest and satire seem to have replaced "boy and girl in the mist near a beach," hippies, tennie-boppers, and excessive lyricism as the dominant themes, as contrasted to last year's festival films. There was also less the sensation of "camara intoxication" and more the impression of earnest, competent search for means and images of expression among the films.

Mr. Vanderbeek's own films, shown Saturday afternoon, give a sense of the frontier of experimentalism beyond what was exhib-

ited in the festival entries. His use of the "spherical" lens and of computer programmed images were particularly striking, illustrating the way technical advancements and innovation can be used in film to express new emotional and intellectual content. (As first prize winners "A Goon Song," and "An Anesthetic Mirage" suggest the merits of using, film for extra-narrative purposes. With the exception of "Baby Blue" and of "A Child's Introduction to the Cosmos" (an animated fantasy), the films selected for recognition all featured time-changes out of sequence with unities of metaphorical proportion.)

### Image Meeting

Illustrating his idea that film and the audience, together, create the "filmic environment," Vanderbeek described a film he had seen elsewhere which consisted of three images or events juxtaposed without logical connection or sequence. People saw in the images—a man cutting bread, a train, a woman walking—their own logic, narrative and meaning. Mr. Van Dyke capped the point by indicating that the images in that film were, indeed, a coffin, a plate of soup, and a naked lady.

Mr. Vanderbeek praised the festival as an admirable student effort towards the support of the medium, but lamented that the prizes were not more substantial. The greatest difficulty in independent film making, he explained, is money. Looking about at Wellesley the film maker suggested, "why doesn't Wellesley get behind the film makers . . . you're obviously loaded!"

The University of San Francisco has announced that registration is open for its 17th Summer Sessions Abroad in Valencia and Palma de Mallorca, Spain, and in Guadalajara, Mexico. The summer sessions start June 26 in Valencia and Palma de Mallorca and on July in Guadalajara. They are open to men and women college students and auditors.

The courses feature Spanish for beginning, intermediate, and advanced students, Spanish conversation, Spanish, Mexican, and Spanish-American literature, and the history, geography, and folklore of the Spanish world. Art courses also are offered on the three campuses abroad. Following the courses, students will have the opportunity of touring Spain or Mexico, either in groups or on their own. Further information may be obtained from Dr. Carlos Sanchez, Director of Summer Sessions Abroad, University of San Francisco, San Francisco, California 94117.



The wallscroll "Autumn Landscape" by Shih-t'ao

## Wellesley Joins WGBH-TV; Lens Set on Educational Role

This month Wellesley College became the 15th member of the Lowell Institute Cooperative Broadcasting Council, in the first expansion in Council membership since 1965. The Council is the foundation on which Boston's WGBH-TV Channel Two, is built. All WGBH programs are produced with the advice and cooperation of Council members. In addition, the universities and educational institutions provide talent and assistance in on both radio and television programs, and, in an arrangement believed to be unique in educational broadcasting, they contribute substantially to the station's unrestricted operation budget.

### Outstanding Members, Features

Include don the Cooperative Broadcasting Council are such outstanding educational institutions as Brandeis, Harvard, M.I.T., Yale, the Museum of Fine Arts and the New England Conservatory of Music. The program categories include current public affairs, thea-

ter, art, science, sports, and children's programs which concentrate on such diverse topics as ear training for Grades one and two, news background for grades five through seven, marine science for junior high students, and Shakespeare specials for senior high students. Courses for college credit are telecast by WGBH-TV in cooperation with the Commission on Extension Courses at Harvard.

In announcing Wellesley's membership, College president Ruth M. Adams commented: "Wellesley College welcomes the opportunity to add its efforts to the splendid accomplishments of those institutions which have already contributed so significantly to excellence in educational broadcasting."

A commentary tour and of the Chinese art collection currently on display in Jewett will be filmed on May 11, at which time the galleries will be closed. The broadcast will be shown at 9:30 p.m. on May 12 and at 4 p.m. on May 14.



Charles Chi-jung Chu, assistant professor of Chinese at Connecticut College, will speak on "Techniques in Chinese Painting," Wed. May 3, at 7:45 p.m., in Jewett. Mr. Chu is a specialist in China's political affairs, an authority on Mandarin Chinese, and an accomplished artist in the traditional Chinese brush technique.

Max Loehr, Abby Aldrich Professor of Oriental Art at Harvard University, will speak on "Major Art Styles of China," Tues. May 2, at 8 p.m. in Jewett Auditorium. A native of Germany, professor Loehr taught in Peking and Munich before coming to the United States. He has written numerous books and articles on Chinese art.

# Louis Display is Study in Optics

The Morris Louis Retrospective Exhibition at the Museum of Fine Arts in a tremendously exciting optical experience. The first major retrospective of Louis' work, this exhibition will run through May 24.

Although Louis is one of the most influential American artists of the postcubist era, he is unfamiliar to many viewers. A leader of the school of Washington Color Painters, his highly personal and imaginative work has led to much of what we now call Op Art. It is extremely good to see the Museum of Fine Arts wearing its contemporary cap and presenting this show, which has been praised by the *New York Times* as "half a hundred of the most beautiful paintings ever made in America."

### Breakthrough to Color

Louis' early paintings, of which there are several examples in the exhibition, are highly reminiscent also of the cubist work of the '30's in their sculptural aspects. Not until 1953, when he had his so-called breakthrough, however, was Louis' work considered to be of major significance.

It was in 1953 that Louis, with painter-friend Kenneth Noland, traveled from Washington, D.C. to New York where he met art critic Clement Greenberg. Greenberg took him to the studios of Jackson Pollack and Helen Frankenthaler. There Louis found new techniques and a more spontaneous approach to art; also, he found a rejection of cubism. With new ideas in his mind, he returned to his studio and began to create monumental works, which in themselves are visual experiences — demanding not an intellectual key, but a finely attuned visual sensitivity.

### Waves of Pigment

Louis stained waves of thinned pigments onto unsized and unprimed canvases. In such a way,

he made the color a part of the fabric, and stressed the optical nature of the visual experience, while denying any tactile nature.

Perhaps one of the main reasons why one does not feel as if he could touch such paintings is that he cannot imagine what he would touch — there is no form or tangible shape with a definable boundary, nor a line with an edge.

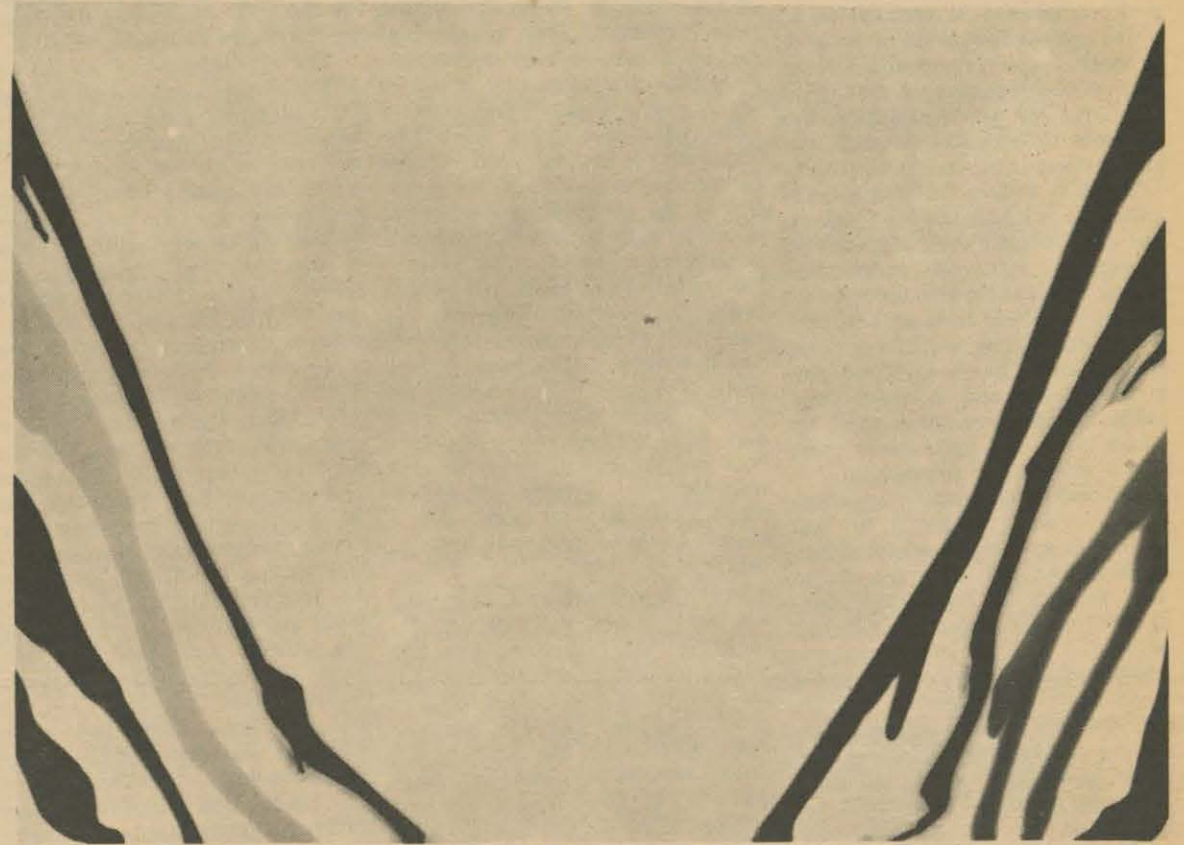
### A Lot of Looking

In the "veil" paintings of the '50s, the visual experience is made up of subtle series of waves of color, often intense hues veiled in gray, brown, or violet. Each wave is visible, even underneath others. As Greenberg has pointed out, the word "underneath" is not exactly appropriate to a discussion of Louis, for the successive waves, stained into the canvas, make the distinction of levels almost unnecessary and inapplicable, yet it is useful for descriptive purposes.

*Tet*, 1958, is one of the most striking veil paintings in the show, although this claim should be qualified by a mention of this critic's personal preference for the color blue. *Tet* is an exuberant play of blues across a canvas with dimensions 93½ x 115½ in. Fanning out from the center, the pattern reveals veils of green and violet with yellow and orange visible only at the edges. There is no need to seek figurative analogies here, but this art necessitates a lot of looking, which of its own, leads to enjoying.

### Florals and Stripes

In the "florals," done c. 1960, the experience is an explosion of color, more intense and opaque than earlier, but also stained into the canvas. Louis shoots electrified darts of color across the sides of the canvas in his "unfurleds" of 1961. He brings a new dimension prominently into his work — the powerful impact of the white canvas, seen between very intense



"Alpha-Alpha," done in acrylic resin paint in 1991, is typical of Louis' "unfurleds." The dimensions are 151 by 103 inches.

colors.

The "stripes," which which he worked until his untimely death in 1962, represent a more formal approach to the problem of composing highly poetic color vibrations. They are bands of intense color, placed parallel to each other across the canvas, sometimes touching the the edges and sometimes not.

Black and white reproduction do no justice to Louis' work, which is based totally on color. Words do little to capture the evocative nature of his painting, which is as optical as painting can be.

The excellent catalogue which accompanies the retrospective has a fine introductory essay on Louis by Michael Fried, one of Louis'

staunchest supporters. It also includes a valuable chronology and excerpts from the writings of Clement Greenberg. It might be advisable for the reader to turn first to Greenberg's article, which is concise and informative, and provides a good step between the paintings and Fried's more abstract interpretations.

## College Names Honor Students at Convocation

### Phi Beta Kappa

#### Seniors:

Shirley Anne Best, Lillian Terry Cauthorn, E. Story Cleland, Eloise Damrosch, Donna Lee Dickenson, Dorothy Jean Glancy, Christine Hoyt Godfrey, Anne Drury Hall, Lorraine Palmer Harrison, Ann Corinne Hill, Bonnie Burton Kime, Judi Deborah Lempert, Carolyn Hope Magid, Mary V. McGowan, Marilyn Leda Mushlin, Leslie Ann Pickering, Susan Reichgott, Ann Safier, Susan Ruth Watt, Brandel Wittman.

#### Juniors

Grace Morgan Armstrong, Patricia Anne Challenger, Rosalind Bernice Greenberg, Lee Ann Morgan, Jean Avnet Morse, Anne Elizabeth Petty, Carolyn Starbuck Pratt, Sandra Yvonne Shaw, Carol Lynne Silver, Judith Ann Siskind.

#### Sigma Xi

Marian E. Blank, Susan C. Wright, Trudy Gilkerson Morrison, Susan I. Wunsch, E. Storey Cleland, Cynthia J. Sweetman, Winifred A. Burgess, Rosamund C. Putnam, Susan K. Mahoney, Carol Ann Bateson, Sally E. Spies, Judith Lempert, Lisa Schwartz, Jane E. Levin.

### Durant Scholars

#### Seniors:

Verna Adams, Mary Bellamy, Lora Benjamin, Shirley Best, Lillian Canthorn, Storey Cleland Anne Conley, Claire Cook, Kathleen Cooke, Eloise Damrosch, Donna Dickenson, Lynn Dusingberre, Elizabeth Gesmer, Dorothy Glancy, Christine Godfrey, Marion Goertz Lorraine Harrison, Anne Hall, Ann Hill, Joan Hunt, Bonnie Kime, Megan Lawrence, Judi Lempert, Jane Levin, Helen Locke, Carolyn Magid, Susan Marmon, Katherine Marshall, Mary McGowan, Marilyn

Mushlin, Susan Pennycook, Leslie Pickering, Ann Safier, Carol Schlesinger, Merilee Serrill, Katherine Stone, Susan Watt, Mary Wesselman, Brendel Wittman.

#### Juniors

Nancy Adler, Grace Armstrong, Anne Carter, Patricia Challenger, Barbara Chotiner, Dorothy Collins, Rochelle Cooper, Sally Cross, Ellen DuBois, Katharine Evans, Martha Fudim, Kristin Gamble, Sherry Goodman, Rosalind Greenberg, Natalie Houghton, Belle Huang, Jule Kaufman, Sheila Kritzman, Kay Lehman, Lee Morgan, Jean Avnet Morse, Constance O'Dea, Anne Petty, Carolyn Pratt, Elizabeth Robbins, Sandra Shaw, Carol Silver, Judith Siskind, Susan Spear, Pamela Starr, Wendy Wyse.

### Wellesley College Scholars

#### Seniors:

Linda Andrews, Roxann Armstrong, Susan Atkinson, Sally Barker, Carol Bateson, Roberta Bayler, Ann Bennett, Leslie Benton, Nancy Berman, Marion Blank, Robin Bledsoe, Audie Bock, Kaatri Boies, Carol Bosworth, Jacalyn Brookner, Leslie Brotherhood, Heather Symmes Cannon, Katherine Van Orden Carroll, Kathleen Chaiken, Judith Cherniack, Priscilla Costello, Margaret Coulson, eborah DeWitt, Darlene Diamond, Judith Dietz, Lynn Distelhorst, Mary Dodd, Anne Doughty, Christine Meaders Durham, Christina Elliott, Marjory Evans, Sandra Ferguson, Alice Flint, Marie Fox, Margaret Freeman, Wilma Gause, Sarah Gelatt, Nancy Greenberg, Jeannette Grunhaus, Holly Hanford, Anne Hannan, Ann Hayden, Nancy Heller, Nancy Hughes, Sarah Isherwood, Gail Josephson, Eve Kellogg, Karen Kiesel, Judy Kohn, Elizabeth Kononoff, Eliza-

beth Kopp, Susan Korte, Leslie Laird, Carole Leonard, Dee Ann Lesser, Laura LeWinn, Karlaine Livingston, Meredith Fuller Luyten, Cecil MacKinnon, Adelaide MacMurray, Susan Mahoney, Mary McAdam, Rebekah McCandlish, Trudy Gilkerson Morrison, Anne Murray, Cevza Musabay, Marjorie Myers, Donna-Belle Nelson, Dedra Orr, Ellen Pearlstone, Evelyn Perry, Jeanne Pierce, Katharine Pillsbury, Cynthia Poore, Rosamond Putnam, Elizabeth Quay, Susan Reichgott, Prudence Richardson, Karin Rosenthal, Ann Rosewater, Allyne Ross, Lisa Schwartz, Nancy Selvage, Nancy Seymour, Sandra Schroder, Karen Sidney, Sharon Simmons, Harriet Simons, Sarah Smith, Gail Somerby, Andrea Spaulding, Ronnie Strangler, Cynthia Sweetnam, Sarah Taylor, Margaret Tcheng, Elisabeth Thresher, Leslie Waring, Cynthia White, Doris White, Vivian Witkind, Phyllis Winston, Barbara Wolff, Elaine Woo, Christine Young, Patrice Young.

#### Juniors

Carolyn Alexander, Martha Atkins, Joanne Balfour, Starr Black, Pamela Booz, Susan Bradley, Carol Burns, Mary Calhoun, Anne Campbell, Jane Canter, Joan Chase, Katherine Childs, Suzanne Ciani, Linda Cicaless, Caroline Compton, Gail Crook, Sean Curley, Elizabeth Dawkins, Dorothy Deacon, Susan Davies Drane, Margaret Drew, Diane Durgin, Mary Elsas, English, Carol Fernback, Marsha Forman, Sally Fowler, Felice Gaer, Katherine Garner, Susan Gill, Carol Goldstein, Ann Hagga, Diane Harrington, Rachel Harris, Judith Harte, Diane Hawk, Roseann Hayhurst, Jan Heckenkamp, Cynthia Hetsko, Mary Hoe, Katharine Hosken,

Martha Hughes, Leonore Huppert, Julie Hurwitz, Susan Johnson, Susan Joslin, Stephanie Judson, Sarah Kelly, Holly Knox, Marjorie Kornhauser, Priscilla Labovitz, Mary Lamb, Marcia Lazer, Candance Loomis, Joan Manheimer, Ellen Marram, Linda Mascetti, Katherine Means, Eleanor Meschan, Jane Michaels, Bettye Moulton, Gale Munson, Patricia Murphy, Bette Myerson, Anne Patenaude, Betty Jo Pearce, Andree Phillips, Carla Pollack, Victoria Raymer, Sally Regan, Jane Riffin, Susan Abuza Roman, Pamela Ross, Suzanne Sherwood, Rita Smalling,

Sharon Smith, Sarah Snell, Diane Speare, Gale Spector, Elaine Stein, Barbara Stevens, Margaret Stone, Corinne Stowe, Sue Tatter, Ellen Taylor, Margot Townsend, Margaret Walton, Jill Wescott, Joanne Westin, Ellen Whitnack, Nancy Wiggers, Lynne Williams, Carolyn Campbell Wilson, Jane Wolf, Kay Woodhouse, Elizabeth Yeagy. ....

### Writing Contest

*Story* magazine has announced its 1966-67 college creative awards contest, and is offering up to \$4000 in first prizes. Contest categories include short fiction, poetry, drama, journalism, essay, TV and film writing, photo essays and cartoons. Entries and requests for further information should be submitted to Whit Burnett, director, *Story* Creative Awards, 53 W. 43rd St. New York City by May 5. Winners will be announced in the fall issue of *Story*.

### Fulbright Scholarships

The Institute of International Education (IIE) has announced that its competition for 1968-69 U.S. Government graduate grants for academic study or research abroad (Fulbrights), and for professional training in the creative and performing arts, will open officially on May 1st. Eligible students may see their deans for further information.

The Organization of the rural Poor, a civil rights group based in Selma, Alabama, is seeking college students for volunteer civil rights activity in three Southern states beginning June 17th, 1967 throughout the summer or for a minimum of four weeks. All expenses will be paid for students to live and work among Negro sharecroppers in Georgia, Mississippi and Alabama in order to collect data to document the economic basis of the racist caste system in the rural South. This information will be vital for political and legal action to drastically alter the oppressive living conditions which now prevail. Details will be furnished to those responding.

An orientation session will be held in Atlanta, Georgia where speakers will include Stockely Carmichael and representatives of the Mississippi Freedom Democratic Party (MFDP) and the Southern Christian Leadership Conference (SCLC) who will prepare the students for the project. For further information you may write to the: ..... Organization of the Rural Poor 1430 First Avenue, Selma, Alabama 36701.

# The Reader Writes More

## Tailor-made?

Continued from page two

actually optimistic. Student questionnaires of this sort can always be counted on to chafe against that sense of authority which is a necessary and healthy part of the makeup of any good teacher. We teachers urge you students to be bold—but not presumptuous! (Yet wher is the line?)

Truth to tell, in devising a questionnaire of this sort students are quite within their rights. This process is, after all, rather like taking a suit back to a tailor to let him know where it doesn't fit properly. Any tailor worth his wage prides himself in his ability to give a perfect fit, and is much more likely to do his work well if his client does not just stand there like a stiff, dumb mannequin.

The worth of student questionnaires of this nature is at best extremely variable. Some students, predictably, will use these forms only for giving anonymous vent to their petty gripes. I once had occasion, back in my graduate-teaching-fellow days, to examine many such questionnaires and recall reading some snide and unworthy cracks about teachers who were downright great. In such cases one wondered only about the judgement of the student who could dash off such flippant remarks.

to the fine craft of clothes making, otherwise he can neither judge the tailor properly, nor assist him. The good tailor is not insulted by a client who is alert to the fine points of his craft; to the contrary, the tailor's proudest boast is the satisfied client who is truly discriminating. The discriminating client is of course critical of his tailor—even while he trusts him. The client who is discriminating is also better able to appreciate the qualities of the eventual product. Best of all, a knowledgeable client can be counted on by his tailor to wear the beautiful suit to its best advantage! The discriminating client is not just the one who, when the suit has been sewn, flies back to the shop grousing "The rump's too tight!" (Some clients in the shop may have to face up to the fact that no tailor will ever be able to dress them in style, given that much rump to deal with—and a similar problem just may exist in education!)

The discriminating student who has decided not to "buy off the rack" in her education, but has sought out a first-rate undergraduate institution that prides itself in good teaching, likewise has the right to criticize the product for which she and her family are paying a good price. If that student is truly keen to get her money's worth, however, she will do well to think carefully about what her teachers are trying to accomplish with her, else she cannot possibly criticize usefully. Furthermore, she must sense her own obligations in the "wearing" of her educational apparel. Not the finest shop in Saville Row can attire a client with elegance when that client has no sensitivity for fine dress, and would in truth have preferred the uncommitting case of buying off the rack.

We educational "tailors" welcome the insight of our clients. You students must realize, however, that it is only to the degree that you ponder our craft (and sense your own obligations) that you can help us to give you a better fit.

Yours truly,  
Owen Jander  
assistant professor of music  
on leave 1966-67 at American  
Academy in Rome

## And Curriculum...

To the editor:  
I should like to call attention to two unrelated questions, suggested by the very interesting discussions in the News in recent months.

The appointment of an Ad Hoc Committee of faculty and students to study proposals for modifying the curriculum has made me wonder how much the students know about the history of the present curriculum. Are the present members of SEC, for instance, aware of the fact that during the two years of work (1963-65) that preceded final adoption of the curriculum, members of SEC met many times with representatives of the faculty and administration, to exchange the evaluate ideas, to give the students a chance to discuss the project as it evolved and to contribute their proposals. The people who spent countless hours in this give-and-take of suggestions and advice were not called an Ad Hoc committee, so the students are justified in considering the present committee as a new form of faculty-student cooperation. The fact that they have perhaps over-emphasized its newness offers an illustration of the transient character of a student generation. By the time whatever changes the present committee may propose can be translated into a working curriculum, only the present freshmen and sophomores will still be in college. How much will they remember of the sound and fury of 1966-67?

My other question pertains to the current dissatisfaction with the distribution requirements and the desire for more - or total - freedom in choosing courses. Personally I agree that there are too many requirements, and I should like the students to have more freedom. But I wonder whether it would make them happier. At present many of them seem extremely troubled when they are forced to make a decision of any kind. May I remind the College that during Term I of this year, the Recorder received 2,220 requests for changes in electives for Term II, some of those requests involving as many as seven courses. It would appear that students are unable or unwilling to make up their minds, and to accept the consequences of their own decisions. Would greater freedom produce a still more chaotic negation of responsibility? Or can we hope that the freedom to choose will lead not to groping for intellectual security, but to the

growth of intellectual curiosity and courage?

Yours sincerely,  
Edith Melcher  
professor of French

## Art-Aches

To the editor :

The art department was considerably disturbed at the number of books which were removed illegally from the study rooms in Jewett just before the examination period. Fifty-five books were lost to the use of other students during that week when they were most needed. The students who abided by the rules of the art library were put at a disadvantage in their examinations by students who thought only of themselves. These books cost the College several hundred dollars.

For these reasons no books have been put on reserve for art 219 and art 309 this term. We hope that it will not prove necessary to abandon the splendid idea which created the art study rooms and which gives Wellesley an advantage over almost every other institution in the country in this field. However, we cannot absorb this kind of loss nor afford such large scale pilfering. Future regulations will depend upon the way students treat such books in this present term.

Sincerely yours,  
Mrs. Cornelius C. Vermeule  
chairman, department of art

## Who's Choosing?

To the editor:

During the recent CB elections the issue of the selection of Vil Juniors was raised by several candidates. Before it is forgotten, some points should be clarified about the problems of the present system, one that ignores a realistic consultation of student opinion.

The final choice of the Vil Junior Selection Committee, which consists of two deans and five CG officers (Graybook, p. 17), can at best be called a fairly educated guess. No matter how much time is spent in careful consideration of nominees' qualifications, a small, isolated group cannot know the girls as well as their respective dorms do. The committee asks for letters of recommendation from the whole campus—it would be interesting to know how many people write and whether the letters are truly indicative of a girl's general support in her dorm. Even a house council's suggestions are

not always the best in the sense of being the most knowledgeable—often freshman and upperclassman members do not know the sophomores who are nominated, and they are discouraged from talking about them to people outside their meetings. How can they decide who is eligible? Another question concerns the mysterious inner workings of the committee after it has compiled its information—on what standards does it base its final selections?

A change is more than justifiable in this case, when an alternative exists in a fairer process, i.e., in an election of Vil Juniors within the individual dorms, similar to the election of house presidents. Pre-election cross-offs would give the chance to decide before she is chosen whether or not she wants the office and eliminate a last minute scuffle if a first choice declines; as in most elections, the names of finalists would be sent to the deans for an academic check. As a Vil Junior functions not only as an organizer and advisor, but also as a link between the freshmen and the upperclassmen, she would find the confidence of popular support most encouraging.

The strongest objection I have found to an election of Vil Juniors has been that it will turn into a popularity contest—that a certain type of girl is elected to an office and she is not always the best choice. I doubt that this is entirely true. A piece of paper with a name written on it can involve as much thought as a letter of recommendation, which could easily turn out to be a trite formality. I trust the judgment of what I consider to be a body of intelligent voters. Also, is popularity an objectionable quality? It can be generated by positive attributes such as approachability and a sense of humor, and I don't believe it precludes dependability, emotional stability, or academic and social maturity. These characteristics were listed by this year's Committee as important in considering a girl for Vil Junior. I agree, as I am certain most students do.

Why, then is the decision not ours?  
Sincerely,  
Anne Messenger '68

## Ethos in Theory

To the editor:

Since it has become apparent that members of the College community know little about the newly formed group Ethos, we would like to introduce our organization.

The main purpose of the group is to represent the Negro students on campus in the matters which concern and interest us. We are not trying to compete with the present Civil Rights Group. We have been meeting every other week to discuss such topics as the Negro in America, Wellesley's rooming practices, and the role of the black student.

As a third term activity we will be teaching Negro history with the Freedom Workshop in Cambridge. Also we are trying to sponsor the movie *Nothing But A Man* to be shown on campus.

Because of the inherent nature of Ethos, being a personal self-discovery of one's racial heritage through group interaction, only Negroes would find membership meaningful. However, anyone who is interested is welcomed to attend our meetings.

Sincerely,  
Karen Williamson '69  
president of Ethos

## Re: Tutors

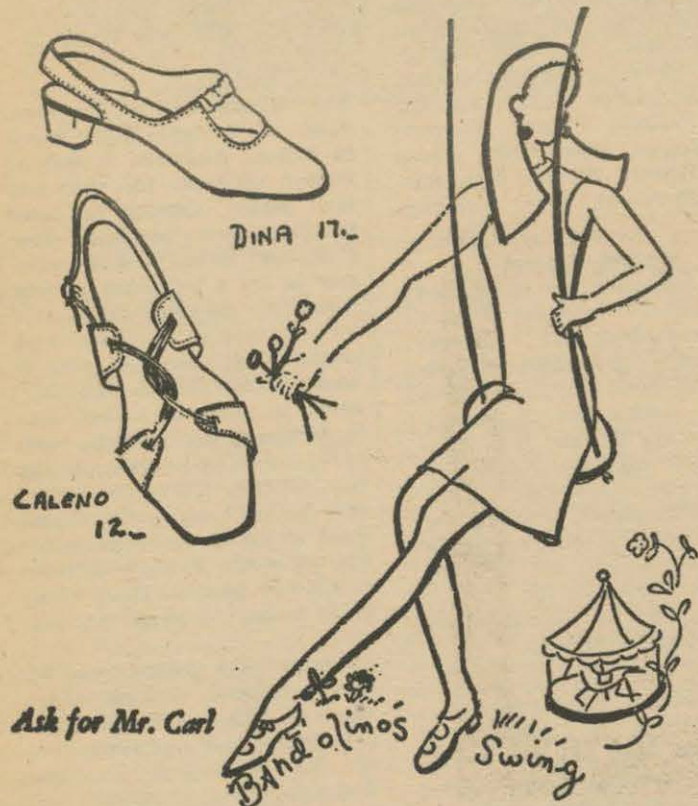
To the editor:

The present senior economic tutors would like to commend you for your editorial in the March 23, 1967 issue of News entitled "Non Doceri Sed Docere." We all feel that the tutorial program (Economics 355) has been a rewarding experience.

For the record, however, we

Continued on page twelve

## Think Spring



Ask for Mr. Carl

Experiment

SHOE BOUTIQUE

298 Washington St., Wellesley Hills

(One Block from Route 9)

Open Mon.-Sat. 9:30-6; Wed. 'til 9 -

235-4347

You mean,  
because I'm a student  
or teacher I get  
special rates at all  
Hilton Hotels in the U.S.?

Hilton Hotels Corporation,  
National Sales Office, Palmer House,  
Chicago 90, Ill.

Please send the Faculty-Student  
Rate Brochure that tells all.

I am a Faculty Member  Student

Please print full name and address plainly.

NAME \_\_\_\_\_  
HOME ADDRESS \_\_\_\_\_ STREET \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_  
COLLEGE NAME \_\_\_\_\_  
STREET \_\_\_\_\_ CITY \_\_\_\_\_ STATE \_\_\_\_\_

# Look who's in the National College Queen Contest

Here are the four Finalists in our state—vote for your choice today!

**MISS JUDITH ANN BRODY**

**BOSTON UNIVERSITY**

Boston, Massachusetts • Hometown: Aliston, Massachusetts

Senior. Majoring in: English Literature  
Also studying: Psychology, Philosophy  
Age: 21 Height: 5' 4½" Brown hair, brown eyes

Judith has earned a scholarship, and has achieved membership in the Scarlet Key and Delta honor societies. She was nominated for a Woodrow Wilson Fellowship by the English Department, and is on the Dean's List. A charter member and Historian of Pi Delta Epsilon (the journalism fraternity), Judith has been drama critic and City Editor of "BU News." She also writes a column of health hints for local newspapers. She is Chairman of the Distinguished Lecture Series and a member of the Drama Club. Judith enjoys bowling, horseback riding and handicrafts. She has done volunteer work for a local hospital, a national charity and a political candidate. She works part-time as an Editorial Assistant for the Boston Medical Foundation. After graduation, Judith is planning a career as a weekly newspaper editor, and she also looks forward to marriage.

**MISS ADA JEAN CALDWELL**

**WELLESLEY COLLEGE**

Wellesley, Mass. • Hometown: Ridgway, Pennsylvania

Senior. Majoring in: Chemistry  
Also studying: Mathematics, Physics  
Age: 21 Height: 5' 8" Blonde hair, green eyes

Ada has earned a scholarship, after having been Valedictorian of her high school class and a National Merit Finalist. In college, she has been in charge of work assignments for her dormitory, and served as Cap and Gown Agent for the Class of 1967 at Wellesley. During the staging of the Junior Show, Ada was on the Make-up Committee and created hair styles for a medieval production. Interested in Science, she has held summer jobs doing research with powdered metal products and has been a laboratory assistant at Elk County General Hospital in Pennsylvania. Her favorite sports include swimming, water skiing and golf. Ada's hobbies are cooking and listening to classical music. As a volunteer, she has appeared in fashion shows for a hospital auxiliary and has tutored students. Among her goals, Ada will seek a career as a Chemist.

**MISS LOIS DASHEF**

**BOSTON UNIVERSITY—SARGENT COLLEGE**

Boston, Massachusetts • Hometown: Needham, Massachusetts

Senior. Majoring in: Physical Therapy  
Also studying: Science, Psychology, Sociology, English  
Age: 21 Height: 5' 1" Blonde hair, blue eyes

Lois has earned two scholarships, and was named to the Dean's List for her academic achievements. She has served as President of Honor Board, and was a Representative to the Student Faculty Governing Assembly. Lois has also been a member of the Physical Therapy Club, and became Secretary of the Modern Dance Club. Her sorority is Zeta Tau Alpha, in which she held office as Assistant Treasurer and Vice President. Active in sports, Lois enjoys swimming, skiing, tobogganing, tennis. Her hobbies include knitting, reading, and all types of dancing. She has appeared in amateur theatrical productions as a dancer. During summer vacations, Lois has been a camp counselor and dance instructor. She served as President of a high school youth group doing volunteer work. She plans to specialize in Physical Therapy as her profession.

**MISS KATHLEEN MACKAY**

**BOSTON UNIVERSITY**

Boston, Massachusetts • Hometown: Somerville, Massachusetts

Sophomore. Majoring in: Elementary Education  
Also studying: History, Psychology, Speech, Child Psychology  
Age: 19 Height: 5' 6" Blonde hair, blue eyes

Kathleen has a scholastic average which earned her recognition on the Honor Roll. Poems she has written have been published in the National Anthology of High School Poetry. She won three awards for poetry in national competition. At the University, she is a member of the swimming team and modern dance and ballet groups. Kathleen has helped to produce water ballet shows and has worked summers as a swimming instructress and lifeguard. She skis, plays basketball and tennis. Among her hobbies is modeling with clay. Kathleen has a part-time job working seven hours every day for "The Boston Herald-Traveler" in behalf of Cardinal Cushing's non-denominational charity drive. She has also served the Red Cross as a First Aid Teacher and been a volunteer worker for a political party. Her future ambition is to become an Elementary Education teacher.

Read the biographies above and choose your candidate for the National College Queen competition.

Your vote will help determine which girl will go on to the National Finals... and the time to vote is now!

If you've already voted on campus, fine! If not, here's your chance to vote by mail. The winner becomes our State College Queen and wins a trip to New York, where she'll compete with Finalists from all the

other 49 states for the title of National College Queen. Each finalist will be presented on a television spectacular, June 16th at 10 P.M. on the NBC network.

Vote today! Just cut out the ballot below, print in the last name of the girl of your choice, put the ballot in an envelope and send it off air mail. All ballots must be postmarked by midnight, Saturday, April 29th to be counted.

**Mail this ballot to:** Post Office Box 1096, Brooklyn, N.Y. 11202

<p style="text-align: center;">★ ★</p> <p style="text-align: center;"><b>Vote for the girl of your choice</b></p> <div style="text-align: center;">  </div> <hr style="width: 80%; margin-left: auto; margin-right: 0;"/> <p style="text-align: center;">Signature of Voter</p>	<p style="text-align: center;">★ ★</p> <p><b>Print last name of the girl of your choice on the line below.</b></p>  <hr/> <p style="text-align: center;">Her last name</p> <hr/> <p style="text-align: center;">MASSACHUSETTS</p>
---	---

**The 13th Annual National College Queen Contest is sponsored by Best Foods.**

Makers of: Bosco Milk Amplifier, Best Foods/Hellmann's Real Mayonnaise, Best Foods/Hellmann's Dressings, Karo Corn Syrups, Knorr Soups, Mazola Corn Oil, Mazola Margarine, Nucoa Margarine, Skippy Peanut Butter, Niagara Spray Starch, NuSoft Fabric Softener, Rit Tints and Dyes, Shinola Shoe Polishes and Waxes. Best Foods is a division of the Corn Products Company.

# College Initiates Art Program Painting to Grace Dorm Walls

Students, alumnae, and College staff have long been aware of the desirability of having more good works of art in the College dormitories. The spaces on walls which are empty are too numerous to necessitate an elaborate description of the need. The College is now initiating a program aimed at improving this situation.

The new program for Dormitory Art has both immediate and long-range aspects. The long-range goal of the program is to acquire a group of works that can serve as a rotating collection to be hung in dormitories. Once or twice a year the Committee on Dormitory Art will meet to choose which works might be hung in the dormitory then designated by the president of the College to be most in need of attention. The works would thus be more or less "on loan" to that dormitory with the possibility of their being moved to another house later.

### Committee Members

The first step has been to find alumnae with time and energy to devote to the administration of the program and to the acquisition of works. The College is extremely fortunate that a number of the members of the Committee for the Wellesley College Friends of Art have been willing to give their time to the program. Mrs. Frank Streeter (Nancy Angell '50) who is the co-chairman of Friends of Art will also head this sub-committee on Dormitory Art. She will be assisted by Mrs. Frederick Selch (Patricia Bakwin '51), Mrs. Richard Morse (Claire Wein '57), Miss Heidi Nitze, '56, sister of Nina Nitze '69, and Mrs. Stanford Anderson (Lillian Armstrong '58), assistant professor of art and co-chairman of Friends of Art. The Committee members will consult

with the director of the Museum and student representatives on various aspects of the program.

Two pleasant facts make possible the initiation of the Dormitory Art Program in a limited way this spring. A small amount of money has been made available for the purchase of dormitory art and this money may now be spent by the Committee. In addition, the College has been loaned thirteen works from the Goldberg Collection which Mrs. Nathan Goldberg generously agreed to have hung in dormitories. Included among these are an oil painting each by Georgy Kepes and Ernest Trova, and five drawings by Hyman Bloom.

### Program Begins

College president Ruth M. Adams designated areas in Freeman, Cazenove and McAfee as the first dormitories to be considered in the program. The Committee met on April 15, and "toured" the public spaces of many of the dormitories in addition to these three. They voted to place eight of the Goldberg works in Freeman, three in Cazenove, and two in McAfee for Term III of 1966-67. They discussed future purchase of works for the Dormitory Art Program, and ways of encouraging contribution for the project.

Last week Mrs. Anderson consulted with an art major in each dorm and the house president about the placement of the works. In the future it is envisioned that a student representative (probably an art major appointed by the house president) will meet with the full committee to help choose works from the "collection" for hanging in her dormitory. Diane Durgin '68, Nancy Selva '67 and Corliss Newitt '68 are the representatives in Cazenove, Freshman and McAfee respectively, and will be glad to hear comments on the new program. Comments also may be addressed to Mrs. Anderson in the art department who will send them to the Dormitory Art Committee.

The Committee appreciates the fact that tastes differ. This is one of the primary reasons for having a "rotating collection." The Committee hopes to acquire works which will be of high quality and which will increase our awareness of art in all its variety.

# Reader Writes More . . .

*Continued from page ten*  
would like to correct a few errors of fact. We do not receive supervised teaching experience as News stated. Each tutor meets with her freshman weekly with no professor present. The tutor learns how to teach economics primarily through her own mistakes, not through the supervision of a faculty member. News also stated that each tutor gives formal weekly reports to the seminar group. This, too, is not quite accurate, for it varies throughout the year depending on the type of material that the tutors choose to discuss. In the fall term of this past year, usually two or three tutors would start off the discussion by giving reports about different aspects of one central question. This procedure was very flexible, however, which is one of the greatest assets of the program. In Term II each tutor gave one formal seminar report on her independent research.

Looking back over two terms of economics tutorial, we realize that we made many mistakes and that the program itself is not perfect. We plan to have an evaluation session in the near future which we hope will be beneficial to next year's tutors. There can be no doubt, however, that learning to "talk" economics, as we were forced to do in the freshman tutorial and in the seminar of tutors, has been an invaluable experience for each one of us.

Sincerely yours,  
Cyndi Aaron '67  
Debbie DeWitt '67  
Ann Hayden '67  
Sunny Locke '67  
M. E. McAdam '67  
Susan Reichgott '67  
Harriet Simons '67  
Mary Wesselman '67

## Asks for Ask-Mes

To the Class of 1970:  
Although the final term of 1966-67 is just beginning, plans are now being made for our next, only-too-soon, academic year. One of the most exciting changes at Wellesley will be the addition of the many students in the entering freshman class, the class of 1971. Members of the present sophomore class and the administration are now organizing programs to welcome and "orient" the new freshmen in their first few days at Wellesley next fall. From rewriting handbooks to scheduling the big and little sister picnic—all plans must be completed before they arrive. But you soon-to-become sopho-

mores can play an active role in the actual Freshman Orientation Week next fall.

The role is that of an Ask Me—to be portrayed by 40 or so selected students. As guides, bellhops, and informed and experienced Wellesley students, you will be greatly appreciated by all during the first few, hectic days. Ask Mes are certainly called to active duty as those from past years can verify but meeting and assisting the new freshmen is a satisfying and enjoyable experience.

I have posted lists in all of the dorms for interested freshmen to sign. Also, the names of the present sophomore Ask Mes in each dorm are posted. I am sure that they can answer questions you might have regarding their posts. The lists will be taken down in a week or so, in order to make selection of the Ask Mes as soon after freshman rooming as possible. The selected students will then be notified of their new duties.

Please sign up soon.  
Peggy Roberts '69  
Head of Ask Mes

P.S. If you have any questions, feel free to Ask Me!

of plowing through red tape, Debbie was able to draw everyone's thought together and push the discussion to conclusion. Some nights it took longer than others, but somehow she always seemed to pull through.

More important than her administrative ability, however, was what I see as her vision for Wellesley, a vision which raised the most mundane discussion of car regulations to a philosophical plane. It is for this that I wish to thank Debbie and tell her that it will be long before I, or more significantly, Wellesley College, will forget her.

Sincerely,  
Nancy Wanderer '69

## An Icy Point

To the editor:  
If there shall be no ice cream machines installed in any dormitory, what are our chances for a ferris wheel?

Sincerely,  
Buzz (Carol) Bosworth '67

## Wanted: Upperclassmen To Work With Freshmen Reading Groups

Plans are now being made for next fall's freshman reading groups. Dorm discussions will be centered on a book or books to be chosen soon. In each dormitory informal discussion will be led by two upperclassmen. Members of the class of '68 and '69 are invited to apply. Meeting with the freshmen groups will entail some advance preparation, consultation with the leaders as a whole and, possibly, with a faculty consultant. Leaders will return to school a few days early for the beginning of freshman orientation. Lists will be posted in each dormitory for girls to apply. For further details, contact Kay Lehman '68 in Beebe (235-8346) or Dorothy DuBose '69 in Cazenove (237-9250).

**Ad Hoc Committee**  
The president's office has announced the members of the Ad Hoc Committee established by Academic Council at its March meeting.  
College president Ruth M. Adams and Miss Virginia Onderdonk, dean of the College, will represent the administration. Faculty representatives will include Robert Garis, English department; Marshall Goldman, economics; Miss Barbara McCarthy, Greek; Miss Florence McCulloch, French; Miss Lucetta Mowry, biblical history; and Miss Helen Padakula, biology. Student representatives will be Belle Huang, Anne Martin, and Jane Michaels, all '68; Ann Rosewater '67; and Marilyn Tamburro '69. The committee will meet during third term to review proposals for curricular changes. Its first meeting will be on May 15.

**GET DISCOUNT CARD**  
on Patent Medicines - Vitamins - Cosmetics - Toiletries - Etc. at **CARROLL'S (Sal-Mac, Inc.)**  
572 Washington Street  
Call CE 5-2489 for Free Delivery  
Hours Mon.-Sat. 8 a.m.-6 p.m.  
Charge Accounts & Free Check Cashing

**Jimmy's RESTAURANT**  
79 Central St.  
Wellesley, Mass.  
Tel. 235-9875  
deliveries

PHONE CEDAR 5-1321  
  
**WELLESLEY SHOE REPAIR**  
EXPERT SHOE REPAIRING  
27 CENTRAL STREET  
WELLESLEY, MASS. 02151  
OPPOSITE FILENES IN THE BASEMENT

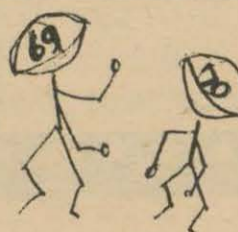
**ELMS HOUSE**  
637 Washington St.  
young men (dates) one night \$5.00 two nights \$8.00 plus tax  
CE 5-2274  
(formerly used as a dormitory)

Passport Photos plus Photos For Applications, Licenses, etc.  
Custom Photo Frames  
**BUBERTS**  
83 Central Street

**CAMBRIDGE SUMMER ROOMMATE WANTED.** Two girls seek third for 3 bedroom apartment. 6 rooms, porch, TV, convenient to shops and Harvard Square. Late June thru August. \$58 per month per person. Linda Yenkin-eWellesley '63.  
876-5952

**DRESS FOR SPORTS**  
THE BEST SPORTSWEAR FOR TENNIS, GOLF SAILING, ETC.  
**Olken's**  
19 Central Street, Wellesley  
— open Friday Evenings —

**Mark Stevens**  
FAMOUS NAME SHOES  
Feminine Footwear - Fashions  
Attractively Low Priced  
564a Washington Street  
Wellesley Sq. CE 5-3603  
Across from the South Shore National Bank  
Open Friday night 'til 9 P.M.

  
69: We are asking you to be an Ask Me!  
70: But why ask me?  
69: Ask yourself why we are asking you to be an Ask Me.

— TOWNE TAXI —  
237-1323  
Serving Wellesley  
Logan Airport — MTA  
Rt. 128 — RR Station

Exam time!  
Feel Frustrated?  
EAT OUR GOOD FOOD  
and FEEL BETTER!  
**WELLESLEY GOURMET**  
27 Grove Street  
237-1450

**Community Playhouse**  
Wellesley Hills CEDar 5-0047  
Evenings at 7:45  
Matinee Sat., at 2  
Sun., Continuous Beginning at 4:45  
NOW! Ends Tues., May 2  
"The Russians Are Coming"  
"The Russians Are Coming"  
Fourth Engagement  
7 DAYS Beginning Wed., May 3  
5 ACADEMY AWARDS!  
Elizabeth Taylor  
and  
Richard Burton  
IN  
"Who's Afraid of Virginia Woolf?"

872 4400 CE 5 8020  
**Cinema I & II**  
SHOPPERS' WORLD FRAMINGHAM  
6th Record Week!  
Academy Award Winner:  
Best Foreign Film  
**'A MAN AND A WOMAN'**  
1:30-3:30-5:30-7:30-9:30  
For Mature Audiences  
**"DOCTOR ZHIVAGO"**  
6 Academy Awards  
1:30-5:00-8:30  
GENERAL CINEMA CORPORATION  
TWIN AUDITORIUMS \* ART GALLERY \* PUSHBACK SEATS \* GIANT SCREEN \* ACRES OF FREE PARKING

WELLESLEY, Washington Street - WELLESLEY HILLS - WESTON ROAD - WELLESLEY LOWER FALLS - MILLIS - DOVER - FRANKLIN (East) - SHARON  
**South Shore National Bank**  
Member F.I.D.C.