

Record Snowfall Blankets Wellesley Campus

by Sno Wing '71
The U.S. Weather Bureau at Logan Airport had registered 11.1 inches of snow by Monday evening. Newton claimed 15 to 20 inches, but even this more generous estimate did not begin to describe the widespread effects of the winter's first heavy snowfall. Within 36 hours, the storm managed to plunge the Boston area into a temporary state of paralysis.

By Sunday afternoon, traffic was snarled on all routes to and from Boston; by evening, it had come to a standstill. Even public transportation was losing its fight with the elements. Betsy Bowman's ('71) experience was not unusual, for Sunday night: "All of a sudden between Newton Center and Chestnut Hill the MTA just stopped. We piled out and struggled through the station. There was absolutely nothing;

we finally got rides back, but we had to push six cars out of the way, and the snowplow stuck in front of them."

Stranger than Fiction
Others were more or less lucky, depending on how you look at it. Stranded indefinitely in Cambridge, New Haven, Middletown, Hanover, and other scattered locations in the northeastern United States, students continued to struggle back to Wellesley through Wednesday. Eleven girls left Wesleyan and arrived here 25 hours later, after a night in a VW bus outside Mass Pike exit 13. At noon on Sunday, Trudy Hanmer '71, left to babysit a mile from the campus. She returned 24 hours later, after an all-night vigil with three children — "The parents were stranded at a wedding in Reading, Mass. I had to stay up all night stoking the fire

after the heat and electricity went off."

For the U.S. postal system, the storm was something that even "neither rain nor snow . . ." evidently had not taken into consideration. The Wellesley town post office sent out their first shipment of Monday mail at 3 p.m. On campus, postal service was suspended. Monday morning, Boston radio stations were broadcasting the emergency announcement, "Wanted: Able-bodied men to shovel snow for the MBTA. Report to the Charles St. station; the MBTA will pay workers \$2.25/hr." It was mid-Tuesday before the Riverside cars, Wellesley's public transportation lifeline to metropolitan Boston, were once again operating. Local hospitals reported 57 deaths, mostly heart attack victims, as a result of the storm. It was the highest toll

since the infamous "Blizzard of '88."

Wellesley Adrift
Overnight, the snow had transformed Wellesley. Clinging to bare vines it enshrouded Billings, in an eerie white web. Branches appeared from out of nowhere as they bent low over the roads. In the News office, the only daylight came through a porthole which had been battered through the snow with the bottom of a metal waste basket.

Wellesley not only looked different; it even felt different. For a little while, the halls of academe seemed to recede. Most classes were canceled. A student visiting the library Monday morning passed an empty circulation desk and paced three floors before she discovered a fellow human being. Enforced co-

education may seem drastic, but it was undoubtedly one of the storm's more agreeable effects. Students from Wesleyan, Columbia, and Harvard, here for a meeting of Proyecto Amistad, had planned to leave Sunday. Marooned until the MBTA was repaired, they spent two nights at the College Club and two days at Stone-Davis — And Billings added "overnight lodging" to its growing list of facilities.

Wellesley began to emerge Tuesday morning. The Physical Plant Department, following the MBTA's lead, sent out a campus-wide SOS for able-bodied snow shovelers. A field of large white lumps once more became Founders Parking Lot, and all over campus, the sidewalk sank several inches. — And the weatherman was promising more snow for Wednesday.

Commission to Study Wellesley's Future — See page 2

WELLESLEY NEWS

Vol. LXII WELLESLEY, MASS. FEBRUARY 13, 1969 No. 15

Women Succeed in 'Bernarda Alba'

by Peggy Maclewher '72

Intelligent direction and competent performances characterized the Experimental Theatre's production of Federico Garcia Lorca's *The House of Bernarda Alba* in Jewett auditorium, Feb. 7 and 8. In demonstrating the volatility of repressed passion, this tragedy of virginity also satirizes man's fearful concern for the opinions of others. Dramatists of Spain's Golden Age (1550-1650) emphasized the distinction between honor as a virtue and honor as the homage an individual may receive from his fellows. Garcia Lorca adopted this classic theme in his modern work.

Bernarda Alba is a violent, brutal, domineering hypocrite, obsessed with external signs of purity and austerity. The set, fashioned

by Gita Barnes '69 and Barbara Bloom '71, helps to create the gloomy atmosphere of a tomb; Bernarda wishes to bury her daughters alive within her white-walled house. Kathryn Wright '71 powerfully portrayed this proud, vicious woman, in part by sustaining a stiff, stately bearing suitable in her role. Hers was the most striking, convincing performance.

Adela Rebels

Bernarda's youngest daughter, Adela, refuses to submit to her mother's domination. She seeks not only sexual pleasure, but also freedom. Newly West '72 interpreted Adela as a snarling, almost deranged woman twisted by desire. Yet this character is after all tangled in dreams. The poetic and sometimes pathetic quality of some of Adela's speeches was lost in shouting. Newly created a stiff and strident, though intensely alive, rebel who too closely resembled her oppressor.

Ellen Armstrong '70 memorably portrayed La Poncia, Bernarda's maid and self-appointed critic. She occasionally seemed overly bitter, too insolent and rebellious in the face of her merciless, supercilious mistress, who would never have allowed such open defiance. Adela, not La Poncia, is the real opponent of Bernarda Alba. The maid also is more concerned about reputation than virtue, and she serves as Bernarda's spy to uphold "deceit." Yet, La Poncia recognizes the strength of natural impulses. Referring to the jealous, hate-filled sisters, she declares, "They are women without men, nothing more," thus voicing a major theme.

Nancy Herron Triumphs

Nancy Herron '69 was nearly faultless in her role as Maria Alba. Although the old woman is insane and brutalized by her daughter, she expresses the repressed feelings of the other women. Bent in mind as well as in body, still she speaks of thwarted passion, desires for freedom and contentment, and frustrated maternal instincts. Nancy's sensitive, controlled performance of Maria

Josefa's song in the third act was masterful. One may wonder why some in the audience laughed at this grotesque, pitiful figure.

Martirio, played by Marcy Barack '71, is the most vicious of the sisters. Marcy adeptly conveyed the character's sinister, sullen, sly nature. Her facial control and postures strengthened her performance.

Minor Characters Portrayed

The actresses in minor roles seemed slightly less effective. Miriam Luce '71 adequately portrayed the envious, despairing Magdalena, and Sally Phillips '72 was sufficiently mousy and spineless for her role as Amelia, the most submissive sister. Rhoda Whitlock '71 appeared too young and pretty to play convincingly the homely, 39-year-old Augustias, but her whining, submissive tone suited her character admirably.

Nancy Young '69 exhibited skill and sensitivity in portraying Francisca. Through her talent alone, Nancy converted a brief bit part into a real role, creating a serene, warm woman, resigned to suffering, who contrasted noticeably with the frantic ladies of the house of Bernarda Alba. In trying to expand her role, Ellen Kaufman '71 became an affected, annoying character. Her tendency to become overdramatic hindered her earnest efforts to portray a hypocrite.

Slides Effective

The director, Cheryl Woolton Black '69, did a technically admirably production. As a reinforcement of poetic imagery and a reminder to the audience of hidden forces, colored slides were projected on the white walls, under the supervision of Nancy Eyer '69. Basic themes seemed well expressed, but poetic declarations and subtle, ironic thrusts at vice were often obscured by an over-emphasis on impassioned polemics. There would never be any screaming allowed in the house of Bernarda Alba, for she insists upon silence and inactivity to prevent rebellion. Adela's spirit revolts before she takes Pepe as her lover; the main action of the play occurs within the characters.



"Hell hath no fury . . . — Nancy Herron '69 in a scene from *The House of Bernarda Alba*. photo by Lin Tucker '71

Variety Sparks College's Winter Weekend

Something for everyone — that's what Winter Weekend is all about. If you'd like to shake it up without "mixing," there's a dance Friday night; get rid of your frustrations with the help of The Brothers and the Sisters, returning to Alumnae Hall, where they played for last year's Winter Weekend. This year, during those difficult twenty-minute band breaks, the Wellesley Widows will provide entertainment. Alumnae Hall, conveniently located near sources of food and fresh air, will open for business at 8 p.m.

If, on the other hand, you tend toward the more intellectual, or, perhaps, have an obsession for oldies-but-goodies, Saturday afternoon in Pendleton is definitely your hour. Laugh with W. C. Fields in *Hurry Hurry, The Great Chase, and Circus Slicker*. Enjoy *Casablanca*, the full-length feature, starring Humphrey Bogart and "Introducing" Ingrid Bergman — for the sixth time, if you're a Bogey buff, for the first time, if you think you'd like to be one.

Buckley Ia Concert

"Tim Buckley is a prism; touch him and you're scattered — watch him and he's beautiful. His songs of loneliness, of elusive women and

"heartbreak" rise from his inside as verbal expressions of that music." — So Andy Walnwright of the Toronto Varsity praised Buckley, who at the age of twenty-one, had cut two popular albums, *Tim Buckley and Goodbye and Hello*, and had gained a following of thousands, including Paul Butterfield, Leonard Cohen, Judy Collins, Janis Joplin, Eric Clapton, Paul Simon, Frank Zappa, journalists, editors, hippies, club owners, teenagers and college students.

This weekend, Wellesley students will be able to put Walnwright's option to the test. Here, in concert at Alumnae Hall Saturday night, Tim Buckley will highlight the annual Winter Weekend.

Added Attractions

No matter what shape your stomach is in, the Winter Weekend Committee has not forgotten it — there will be free refreshments at the dance, and food along with music, at the dorm parties planned for Saturday night after the concert. Even Saturday dinner has been designed to appeal to a variety of tastes. Seen as a compromise between informality and graceful living, dinner will be one of those rare tablecloth-and-candle-

light meals, with coffee and smoking permitted, but it will be served cafeteria-style.

One of the nicest things about Winter Weekend '69 is that in between the planned activities will be large blocks of Free Time. Well aware of the imaginative and ingenious nature of Wellesley girls, the Winter Weekend Committee has provided for this added attraction.

According to Elizabeth Jones '69, who heads the Winter Weekend Committee, which includes all the sophomore social chairmen, tickets went on sale at MIT this past Tuesday. Since cross-registration for this weekend's activities has been popular, Wellesley students who have not yet bought their tickets and are planning to be advised not to waste another minute. It's a something for everyone weekend: it's what you want to make it, but Tim Buckley, The Brothers and the Sisters, W. C. Fields, Humphrey Bogart, Ingrid Bergman, and a cast of thousands want to help you out. Why not give them a chance? — Buy your Winter Weekend tickets at the El Table, at the Info Bureau, or from your dorm sophomore social chairman.

Honor Us All

Recommendations for new honors programs at Wellesley are on the agenda of Academic Council today (see proposals, p. 3). Before members consider what kind of honors program the College should have, *News* urges them to examine the more basic question of whether the College needs any kind of an honors system. We believe that the College should not place the label of "honor" on students before they have done the work. Instead students should be recognized at the end of their four years.

Designating "honor" students in a class and creating a conscious division among members of a class forces the faculty and students to accept preconceived value judgments—value judgments which may prove false—of what a student's work will be. Once they are in a course, all students should feel free to get involved in extra reading for a class—they should not have to declare such intentions before taking the course. The new honors program as proposed will be opened to *any student*, but to stay in the program one must maintain "honors level" work.

How is "honors level" to be defined? Do the proposals mean that all our courses are not graded on an honors level? To keep the requirements for 370 and for the new program comparable, the Committee on Curriculum and Instruction has recommended that for the first year it be defined as "B or above." They have not, however, worked out the complicated mechanics of the system. What is the difference between a "B or above" on an honors exam and one on a regular exam? What happens if a person does not obtain a B on the honors exam?

Since all professors should give their students suggestions for available reading, honors readings lists seem unnecessary, as do honors exams since exams and papers should be designed so that students can utilize their extra reading.

The members of the Committee on Curriculum and Instruction were aiming at a more flexible honors program—*News* would like to see a more flexible curriculum. Students should have the option of all kinds of independent work proposed—of a thesis, of conferences with faculty and outside authorities, of an experiment, or of any other project approved by the student's advisor.

In an interview, Miss Phyllis Fleming, dean of the College and chairman of the Committee on Curriculum and Instruction, stated that the new program was designed to provide means for more discussion among majors and faculty, especially in the large departments and to shake students up so that they have to make a mature decision whenever possible, concerning what studies are important to them—a difficult decision in a course with an extremely structured syllabus. *News* strongly agrees with these aims, and feels that the concept behind the proposals be expanded to affect not only "honor" students but all students.

Trustees Triumph

In January, the Board of Trustees decided that it was time to consider the future of Wellesley College. The outcome of their decision is a study commission composed of three trustees, three faculty members, three students, two members of the administration and two alumnae, according to Miss Adams' announcement in Academic Council, Thurs., Feb. 13. The commission is charged to examine Wellesley's future and its role as a woman's college. Miss Adams stressed that the establishment of this commission in no way predestined specific directions for the college. The commission will report periodically to the community on its progress and conclusions. Further details will appear in next week's *News*.

News sees the creation of this commission as a step in the right direction. It is particularly significant that comments and suggestions are encouraged by the commission, offering potential for a meaningful exchange of ideas on a crucial topic. The Trustees have responded opportunely to the crucial need for Wellesley's future definition both as a college and, most important, in its role as a woman's college.

WELLESLEY NEWS

Owner, operated, and published weekly on Thursday, September through May inclusive except during Christmas and spring vacation during examination periods by the Wellesley College News, offices in Billings Hall, Wellesley College, Wellesley, Mass. 02151. Telephone 235-0513 and 234-0330, extension 270. Circulation 2500 to students (included in tuition) and to faculty, plus 500 subscriptions, 500 office copies. Subscriptions \$5.00 per annum; Second class postage paid at Boston, Mass., under the act of March 8, 1879. Registered for National Advertising by National Advertising Service Inc. The opinions expressed in this newspaper are not necessarily those of the Administration.

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The Reader Writes

Re: Scheduling

To the editor:

Why is it that the aim of the college seems to be so consistently one of discouraging students from experimentation? By imposing a \$5 fine on the student who likes to try many courses before deciding her permanent schedule, the Recorder's Office strikes an arbitrary and unjust blow against the student who attempts to evolve a meaningful academic program.

The fact that the fine is waived if the change in schedule is the result of an MIT course seems to suggest that when the change is due to external circumstances beyond the student's control, there is no punishment. But when the change in schedule is a result of the student's discovery that another course is more relevant to her interests, then she is punished for her flexibility. It seems that the fine, rather than representing any actual cost in paperwork, is meant solely to discourage changes in schedule.

What right does the college have to treat so unjustly the student who cannot tell from the catalogue or from rumors from her friends which courses and/or teachers are going to allow her the maximum room for growth? Often the catalogue doesn't even list the seminar title or the authors to be studied during the semester. How is the student to learn about her possible choices unless she samples all those courses which seem interesting? The number of students who pay the fine every semester would tend to indicate that most students are not content to buy the product without seeing it first.

The first week of each semester would be a reasonable period of time for such experimentation. If the cost involved in removing a name from one list and adding it to another is prohibitive, it could be borne by the students. But it is hard to believe that it could be more than \$1.

Is it the policy of the college to decrease the workload of the Recorder and to allow students freedom and flexibility in shaping their education?

Ruth Howe '70

An Alum Speaks . . .

To the editor:

Many of us in the white community who have a total commitment to integration do not view the Black student desire for a degree of separation as permanently foreclosing the future of integration. Nor do we see the Black student focus as a hindrance to individual academic achievement. This is the moment, it would seem, for thoughtful people to re-examine many faculty premises so that colleges may deal more justly with Black youth who are now attempting to expand those opportunities so recently opened up to them.

Unlike the past, today it is the minds of our young that constitute our country's reserve of "undeveloped land." Undeveloped minds represent no potential land bank, but rather a guaranteed future drain on the social and economic wellbeing of every person in the nation.

Each student must participate to create a climate that will enable him to develop his "own piece of land." It is an affront to good sense to assume that students will forever submit to patterns that do not serve them adequately. It is equally absurd to assume that students, one step away from the Black ghetto, in a highly competitive environment, are voting a blind rejection of integration when they wish to set up a "family" community within the campus community. The Black student's need for increased sense of personal identity in a new and frequently harassing experience has solid historical precedent.

It is useful to recall that the majority of immigrant family children went to college as commuting students. They participated little in the social and extra-

curricular life of the campus. Travelling on public transportation with former high school friends, their personal lives remained tied to their childhood community throughout their college years. Economics alone did not dictate this pattern. The largely prosperous, white, Protestant milieu of the resident college population presented a threatening and exclusionary scene that inhibited immigrant family children from attempting life in the dormitory even when economically feasible.

That Black students do not cite such facts, but express their concerns in the rhetoric of Black Power is only a popular excuse for complaint. Far more distressing and warranting complaint is the poor memory of educated adults, especially faculty and administrators, who ignore the facts of their own history—and miss the point at issue.

There is no more galling experience for a college student than to be told "lies" which is their term for rationalizations advanced to obtain compliance with adults' desires. Most adults congratulate themselves that they want a more integrated society and more opportunity for all. But Black students know that our well-educated society has been woefully inefficient in pursuit of these goals. Plus statements from these adults suggesting that Black centers represent a retreat from democratic ideals just do not ring true to them.

It is important to state clearly what is true: that dormitory arrangements are, traditionally, largely elective—the one exception, freshman dormitory assignments. What is the record here? There is no indication that the age-old practice of assigning Jewish roommates to incoming Jewish freshmen has changed in the last quarter century. Nor is there any evidence that residence means ever tried to discourage students of a

single nationality or religious affiliation from seeking, as friends, common housing.

In addition, it should be emphasized that faculty and administrators alike have long considered it academically beneficial to set up dormitory corridors as language centers. These provide an elective opportunity for upper-class language majors to improve their language skills and to permit a more informal exchange on the history and culture of the country under study. Familiar? Why is this program acceptable when faculty sponsored and an "unseemly demand" when suggested by Black students? It has never been suggested that such centers isolate the participating students to their detriment, or that such centers do violence to the democratic complexion of the university.

Even more pointedly in contradiction of the prevailing view, is the acceptance of Newman Clubs, Hillel Centers, etc., for whose purposes the colleges have occasionally set aside scarce office space. In some instances there has been an outright allocation of land for buildings. Who is rationalizing what?

If our younger citizens are to accomplish those goals toward which we have made but the barest beginnings, then we must be willing to permit them to try their own ways and stop pretending that those ways are so different from traditional practices on so threatening to some fantasy of democratic life. It is time, indeed, to trust to free enterprise in the university society, assured that poor enterprise will fall to its own weight. Black and white students alike will learn to construct better enterprises year by year, examining their own previous errors or progress, as every generation of students has done.

Very truly yours,
Marilyn Gottler '47
(Mrs. Jacob) Gottler

Now Speak Aloud

Student Seeks Exam Change

by Pat Nicely '71

Since the institution this year of a longer reading and exam period at the end of each term, Wellesley is now in the position to consider an even greater step toward academic freedom: the self-scheduling of final examinations.

Self-scheduled exams, which have already become a reality at many American colleges, means simply that it is for the student not the administration, to decide when he will take his final examinations. During a set period of about ten days, he may take any exam on any day he chooses, in any order he chooses. Most schools using this system require the student to declare in advance when he will take which exams, and to adhere to his schedule once it is made.

At Other Schools

At Agnes Scott College (for women) in Georgia, self-scheduling of exams for the next two quarters was passed last month, although procedures had not been decided yet.

Amherst College has adopted an unscheduled exam period as a two-year experiment, to be reviewed at the end of 1970. This program is especially unrestricted, in that a student receives all his final examinations before the eight-day exam period begins. In most cases, he then may complete the exam anywhere, in an individually decided length of time, thus doing away with the former two-hour exams. However, the right of the instructor to schedule a specific exam is reserved; this is necessary for some courses such as art and music where special audiovisual equipment is used.

Smith College will institute a similar proposal second term of this academic year. Haverford (Pa.) and Goucher (Md.) Colleges are some others at which the plan is already in effect.

Self-scheduled exams would be

an easy program to institute at Wellesley. Probably the simplest procedure would be to require students to submit their exam schedules to their instructors before classes end. Exams could still be held at 9 a.m. and 2 p.m., with perhaps an additional period at 7 p.m. During these times, large lecture halls with one proctor in each would be maintained. Exams would be distributed within the rooms by a procedure similar to that used in distributing exemption exams in September. Those requiring special equipment could be scheduled by the instructor.

Reasons for self-scheduled exams represent the most fundamental principles of individual academic effort. "People study different ways, and for different lengths of time," said Meredith Forinash '70. "Self-scheduling would take a lot of pressure off exam period. You could take your worst exam first, to get it over with, or you could take it last, to have more time to study."

Education is an individual process, and we cannot assume that one arbitrarily-decided date is best-suited to each individual's educational plans.

Also, examination periods often affect one's other plans. "It's so arbitrary now," said Carol Sanger '70. She plans to be married this summer and according to present schedules, will have to remain at Wellesley an extra month to take exams before joining her husband overseas.

Problems?

It is interesting to note that most of the schools who have already adopted self-scheduling are small ones, while large universities have not yet joined them. "Nobody around here seems to care much about it," said William Henry, Yale '71 and copy editor of the *Daily News*. He said that at Yale

(Continued on page 8)

Curriculum Committee Offers Proposal for Honors Degrees

Ed. note: The following is the draft of the Curriculum Committee's recommendations on honors. Please note that it encourages questions, discussion and suggestions. The recommendations are on the agenda for today's Academic Council meeting, and will probably be discussed at the next couple meetings.

The Committee on Curriculum and Instruction recommends the adoption of three programs for honors. Departments may offer all three or none as they choose. The first two described below lead to the award of an Honors Degree, the third to Honors in Course.

I. Honors Degree - 370. This program would follow the same pattern as the present 370 with the added opportunities for students to relate other areas to their projects and make it possible for a greater number of the academic community to be aware of and to participate in the program. The Committee proposes that these opportunities be implemented by publishing the names of the students and their advisers along with the topics and a brief description of the 370 projects. We would encourage interested faculty and students to consult with 370 students and ask the advisers to encourage their students to consult with other faculty. In addition departments could request faculty who had shown interest in the project to sit on the 370 examining boards.

The Committee recommends dropping the distinction between High Honors and Honors; any student who successfully completes the Honors program would receive the award of Honors degree.

The Committee also recommends the following program for an Honors Degree.

II. The Honors Degree:

A. Should enable any department to offer an honors program built on the normal course offerings of the department.

B. Should offer any student the

opportunity to explore in depth and or at a more scholarly level the program in the student's major that 1.) is approved by the student's department(s), and 2.) makes up the student's chief interest in the field.

C. Consists, essentially, of special reading lists, assignments, experiments, problems, and other set pieces designed by the instructor of any course given on an honors basis.

D. Requires the student to undertake an entire two-year program of honors performance, but enables her to withdraw at any time without any stigma or denigration.

E. And requires the evaluation of a student's competence not only by her entire major department but also by an outside examiner.

Eligibility: any student declaring a major after the freshman year.

Honors courses: normally six above the Grade I level, of which at least three should be at the Grade III level, chosen by the student with the department's approval. Two on Grade III may be 350. Of the six courses two may, with the major department's permission, be elected from the honors degree program in related departments, at least one of which should be on a Grade III level.

A. Grade II honors courses, for departments with a "core" curriculum, should consist of those core courses; each to be supplied with an honors reading list and an honors examination or paper. If there is no "core" curriculum, the department may designate one or more Grade II courses to be taken by all honors candidates. The reading list shall be made up by the instructor but concurred on by a majority of the entire department. If the courses require a final examination, a major portion shall be directed exclusively to the honors work, and the entire exam shall be graded on an honors level. (For the first year of the experimental program, honors level is defined as B or above.) If the course requires

a final paper, it shall be judged at an honors level and it shall show evidence of the student's mastery of an honors reading list (or whatever). The course may require a final paper in lieu of an examination for honors candidates.

B. Grade III honors courses shall be similarly made up and graded.

Evaluation:

A. At the end of the junior year or after completing the required Grade II courses, the student will have an honors conference with a committee of three or five faculty of whom at least two shall be the student's current instructors in the honors courses, and of whom not more than two may be from outside the student's major. At this conference questions will be directed to the specific courses but to the student's general understanding of the major. Faculty will vote whether or not the student may continue in the honors degree program.

B. Each of the grade III honors course exams, or final papers, or what have you, will be read by the course instructor and also by two others: two other members of the department, or one other and an outside examiner, and judged for mastery of the field and scholarly ability in handling the material.

C. Each student will present an independent piece of research, which may be a paper or some other evidence of her scholarly ability, for evaluation by an honors conference committee (as defined in D, II) plus an outside examiner when feasible. This piece of work may be based on a paper submitted for any course (honors or non-honors), an extracurricular project, summer employment, or anything else at the student's option. To be acceptable this work must demonstrate maturity of thought, acquaintance with recognized authorities in the field, and competence to handle the "tools of the trade."

D. At the end of her senior year, there will be a second honors conference (which may be a group meeting if several honors candidates exist.) Again, questions will be directed over the general field. If there are any glaring omissions in a student's performance, honors will be denied.

Departments may be able to design special honors courses, sections of courses, seminars, etc., to fit the interests of the honors candidates.

III. Honors in Course

Any student who has a B or better average for courses above the grade I level in her major department shall have the option of taking an honors exam. The department should administer the examination. For a student to receive Honors in Course the exam should be of honors quality.

The Committee on Curriculum and Instruction plans to introduce these proposals at the Academic Council meeting on February 13. If you have any questions about the programs before that date, please get in touch with any member of the Committee: Lillian Anderson, Carolyn Bell, Virginia Fluke, Mary Leflowitz, Torsten Norvig, Ingrid Stadler, and Phyllis Fleming.

Harvard Report Favors Afro-American Studies

by Page Trollett '72

The aspect that marked the release of Harvard's Rostovsky Report was its immediate widespread press coverage. This report, printed in the Harvard Crimson on Feb. 4 and 6 gave suggestions for an Afro-American studies program at Harvard University. Recommendations from the faculty committee came after nine months of research and conversation with black student leaders at Harvard.

Suggested innovations include a "Standing faculty committee on Afro-American studies," a social and cultural center for the black students, appointments of more black professors, research employees and administrators, and the acceptance of students and faculty without the normal academic credentials. The committee asked that a "distinguished scholar deeply concerned with Afro-American studies" be appointed Chairman of Afro-American Studies. The report recommended that by September '69 there be at least ten new professors, tenure, term, or visiting, who are specialists in at least six areas—history, sociology, political science, economics, literature, and arts. These steps lead toward an undergraduate degree for the class of 1972. Other suggested changes in the curriculum include a colloquia open to anyone interested in Afro-American studies, a freer interdepartmental interchange of faculty and resources, and an extension of the proposed new program into the graduate school level.

Repairing Problems

"Instead of merely suggesting the minimal expansion in course

offerings," a Crimson editorial on January 27 stated, "the committee proposes a far-reaching program aimed at remedying its academic deficits and of repairing some of the grotesque problems of black students' life here." The Crimson felt that it will be a difficult task for the committee to find ten qualified professors who have "experience" in a particular program, and students believe that they should have a part in the appointment of the new faculty members.

Meanwhile on other campuses the alienation that black students feel has led to similar actions. At Brown University in Providence, R.I., a faculty committee headed by Charles Philbrick hopes that a course called Black Assertion will lead to an Afro-American studies program. At Reed College in Portland, Oregon, students recently created a black studies department.

Course Revamped

On February 7, black students at Harvard and Radcliffe demanded that visiting lecturer, Siegfried M. Breunling cancel his course "An End to Urban Violence." The protesting group claimed that the course was principally aimed at black people and was directed toward how to repress riots, rather than how to understand the causes. The statement issued by the students ended, "We ask students not to take this course; we demand that the Administration and Faculty withdraw it. If the course is not stopped, we must and we will seek to stop it." In response to these demands the seminar will now be given on "how to develop an urban studies program at Harvard."



Spirit, the "family" from Laurel Canyon who launched the Ark. Philosophy: "Everything is Everything". Their musical blend of jazz, country, and rock elements is expressed as "a reflection of emotion . . . our form of communication and love with the universe."

Buoyant 'Spirit' Launches Ark

by Christopher Franz, '69
Guest Reporter

An Ark has been set afloat on the waters of 15 Lansdowne St., across from Fenway Park in Kenmore Sq. If one is to judge from the overwhelming reception which marked its premier voyage under the prapillous aegis of Spirit (see accompanying picture), the Ark contains a realm of entertainment possibilities unprecedented in Boston's experience! Surmounting the rising tide of psychedelicism, the Ark affords a unique opportunity to tilt the flash scene from a relatively safe distance or by total immersion.

"Nebular Landscape"

Within its curvilinear white walls and 18,000 sq. feet, there exists a labyrinthian environment encompassing a central dance area from which sprout several secondary, raised, oscillating-illuminated - & - fanned dance platforms reached by ramps — all mushrooming around a bitus-shaped stage composed of modular units which may be folded or expanded; as well as a variety of lounges including one "traffic pit", recessed and enclosed by a translucent glass wall, in which one can sit surrounded by the lights and motion of the Massachusetts turnpike brought in through diffracting lenses and prisms; a startling, entrancing, utterly mind-blowing, high-energy experience.

Conversation is outphosed and inadequate anyway, supplanted by a multiply sourced and channelled, incomparably superb, aural reinforcement system, which is centrally programmable for any mix

of live or recorded sounds — all reproduced with flawless studio-quality and equilibrial distribution.

Visual prospects are more than covered by a 3-source matrix console, contained in a giant, suspended, dodecahedron structure created especially by John Kostick from Omniversal Design.

In addition to the spectacular, variegated light show provided by this phantasmagorical computer — overhead strobe light fountains and a changing tableau of slides and films, projected on the walls in a surrealist continuum, complete the array of wonders which one beholds. You can even lean against cushioned walls or pillars, or collapse in the thickly-carpeted seating area, if it all becomes too overwhelming.

Wonderland Experience

Whether it is a circus or a discotheque or a night club (over 18 or college I.D.'s are required, though no alcoholic beverages are served; this, plus the \$3.50 entrance fee, serves as a screening device which tends to minimize the stagnant Tea Party element, and maximize the dilettante-devotee range of enthusiasts) — it does certainly fulfill the promise of a totally incorporative atmosphere, designed as a "celebration of motion, color, space, and time" through an environmental trip-media.

One cannot deny that to dance at the Ark is to participate in a universally stimulating, multi-dimensional "spectrum of physico-ecstasy." Seelag is believing, and a trip to the Ark shows you plenty.

Tickets are needed for a small, one to one, individually structured program in Roxbury. Experience promises to be challenging, frustrating, rewarding if you make it so. Meets twice each week, on Monday and Thursday from 4-7, including transportation time. If interested call Nancy Fitzgerald, TCW 237-8670.

CENTRE FRANCAIS '69-'70
Students who wish to apply for residence at the Centre Francais in 1969-70 may do so by signing up with the Secretary of the department of French, Green Hall 228, before Feb. 28. A student must plan to elect at least 1 unit in the French department in 1969-70 to be eligible.

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Spacks Publishes First Collection

by Betsy Bowman '71

"For my wife and daughter" reads the dedication in *The Company of Children*, a first collection of poems by Barry Spacks, but the poems are about and for his own time. Mr. Spacks is a professor of English at MIT and lives in Wellesley. His poems, including some in this collection, have been published by *The New Yorker*, *Saturday Review*, *The Nation*, *The New Republic*, *The Massachusetts Review* and other magazines. His first novel, *The Suphomore*, was published in February, 1968.

In this collection of 50 poems, Mr. Spacks ranges over a vast number of subjects, but they are for the most part personal, familiar and real. His humor is light and contemporary, but he proves equally skillful in capturing the poignant and stormy elements of life today. He explores, in the imagination and the materialistic fret of everyday life. He writes of the family, of Wellesley, of suburban dandelions, of the frustrations of teaching, of nature's freedom, and of nature imprisoned.

Leaving Childhood
He finds himself now in the position of a father, an adult, but in many of his poems tries to discover how the world with its actualities, forces man to quit his childhood to reach his adult goals. His concern for his daughter is matched by his involvement with his own father. "In the Calm and Measured Country," the poet heard his father "thrusting, working, upon his deathbed's wrinkled country," but this sound is transformed into "our daughter, turning in her sleep." In "Father Figure" he describes the unlimited possibilities of fatherhood, of being close to or stifling your children, while the children are:

Beking blood, are leaping from
housetops,
that you might catch them, or
whip them
or show them how to fly.

The title poem of the collection is uniformly excellent. The poet speaks of desires that can rise up suddenly the way that "insects swell to premature old age" in "those nature films at school," but the world is "tugged by oxen." To build a house man must leave "dream-flight, and all thought of ease, of instant mastery of talents," leaving

the company of children;
of those who'd prove by crashing
into trees
that forests are against them.
And yet building a house is like
climbing a hill; once it is done, it
reveals itself as a small accomplish-
ment:

When at the top he stands,
well pleased,
stands high with himself, he
stands amazed;
the hill is smaller,
for he is smaller
by a hill.
He builds his house,
and then returns
to the company
of children.

His advice for his daughter is in a similar vein "many come to less by growing, losing what they've had by heart."

Short Subjects
Mr. Spacks' most successful and effective poems are his short ones. He concisely defines sincerity as:

telling lies
that tempt the fish of Truth
to rise
striding from mud-bottom
into light,
open-mouthed for flies
made out of feathers.

In "The Outrageously Blessed," he explains man's eternal fascination with the anomaly. "We cherish maddening exceptions: the lines that need not scan; the gulfs in nature; . . . the pearl grows precious in its queer success." In another short poem, "Fingers," the poet exploits every word for its full meaning, skillfully combining noun and adjective. Fingers are "swift" like stunted snakes entrapped in wilder, sluggish mothers . . . train-

ed to be retrievers, grasping . . . dangerous at the tip and carapace, and lined."

These creepers, sometime lovers, makers, leapers, clenched, are staring moonfaced watchers; village elders, blind as twigs. In another poem of eight lines, the poet invokes his Muse, but she is a far cry from the Muse of the Elizabethan poets. His Muse is nine feet tall:

She smelled like flame,
like starch on sweat,
like sperm; like shame;
like a launderette.
None, she said, has loved
me right.
Day and night, Day and night.
Flights in Reality

In the last two sections of the book, Mr. Spacks explores his world as an adult and tries to find the meaning in it. He discusses love and death, the problems of cultivating a suburban lawn of enduring a boring reception. He pinpoints the virtues of a good woman: who remains at the root of things, who can sit, "a cliff at the hub," and still be transformed into the embodiment of guty. He writes of the loneliness of absence, of the calmness of reading on an October afternoon, of creating "a thousand sons an hour," with humor and tenderness. He wonders about achieving significance, about

making "a singularity." And finally he will go "to cast a shade which is his own, however irrelevant. In a poem which is significantly different from most, although not quite as successful, "A Dream of a Garden" he creates his own world of purity and freedom, for "we have mucked-up daylight's garden" with beer cans, chucked umbrellas, and seandals. This poem most clearly and completely defines what the poet sees now and would like to change.

Mr. Spacks' subjects are well-chosen, a part of today. The collection when viewed as a whole is hard-hitting and well-written. However, just as many of his longer poems seem to break down occasionally, even in his good poems, many lines seem ineffective because of his language. The poet uses words which are contemporary and cool, but in many places, they seem out of place. His tendency to use short imperatives, unneeded repetitions, and in some cases, just too many words, detracts from the liberal consistency of many poems and often makes them sound more like praise. Nevertheless, the collection is a good one, full of promise and far-reaching thoughts.

Mr. Spacks will be reading of his poems at Wellesley on Monday, February 17, at 7:15 p.m. in the Upper Room.

Barn Cast Merchant of Venice Production Set, Feb. 28-Mar. 1

The Wellesley College Theatre has announced the cast for its forthcoming production of Shakespeare's *The Merchant of Venice*. The title role of Antonio will be played by Charles Leonard, currently of Emerson College and a staff announcer for WHDH. Mr. Leonard has acted in a number of roles with the New Jersey Shakespeare Festival and with Plays and Players of Philadelphia. Also new in the Wellesley College Theatre is Laurie C. VanRenter, a graduate student at M.I.T., involved with the Apollo space program, who takes the role of Solanio.

Experienced Portia
Murana Brooks '72, who has just appeared with the Lowell House drama group at Harvard and was seen as Aunt Rina in *Heidi* (Caterer will be Portia in this production, succeeded by Pat Smith '71 as Nerissa, Joyce Narins '70 will take the role of Jessica.

M. T. Director's Husband
David M. Black, Harvard '69, whose wife Cheryl is the co-head of Experimental Theatre and director of the recent *Loren* production, plays Lancelio. Richard Bright of Liberal, former president of the Boston Theatre Guild, will act as Prince of Morocco. Returning to the Wellesley College Theatre after two years in the army and extensive work with theatres in the Washington-Baltimore area is Edwin J. McDonough who plays Shylock. Mr. McDonough is remembered for his Shylock in *The Night of the Ignominious*, *Vershhulu* in *Three Sisters* and *Shylock* in *The Merry Wives of Windsor*. Wellesley High School is represented with Thom Holaday as Lancelot Gobbo.

Murat/Sule Veterans
Several of the cast are veterans of the recent *Murat/Sule* production: Richard Silberg (Murat) is Bassanio in *The Merchant of Venice*; Stan Bowker (Sule) is the Duke of Venice; (Carrasco) is Colerico; Albert Ferris, Jr. (Coulmier) is Old Gobbo; Jerry Gould (Guard) is the Prince of Aragon; and John Richardson (Guard) is the Goneril. John Murane returns to add another role in his series for the Wellesley College Theatre, playing Gratiano in this production. New in the company is William Council of Tufts who plays Tubal.

Mr. Lovenson Designs
The romantic setting for the

entirely has been designed by Mr. Egle Lovenson, Design Director of the Wellesley College Theatre who has also designed Harvard's *Happy Birthday Show* this year. Mr. Paul R. Barshaw directs the production, and Evangeline Moribus '71 is stage manager.

Performances of *The Merchant of Venice* in Alumni Hall at 8:00 p.m. will be on the evenings of February 28 and March 1. Tickets are \$1.50, with Wellesley College students admitted for \$1.00, and may be obtained by mail, through the Information Bureau, or at the Box Office.

Princeton Dean Will Discuss Campus Role of Black Students

by Anne Trebblecock '70 and Pat Neeley '71

Carl A. Fields, assistant dean of the college at Princeton University, will be at Wellesley Fri., Feb. 21 to meet with Ethos students and members of the faculty and administration.

Discussing the role of the black student on campus, he will describe his own role in Princeton's new policy toward black students, initiated in 1963. At that time as assistant director of the Bureau of Student Aid, he helped establish a program for each black student to be "sponsored" by a black family in the community, which provided a vacation home in a plan similar to Wellesley's assistance to foreign students.

Policy on Blacks
In discussing what was wrong with Princeton's old policy on admitting blacks, Mr. Fields has said, "Princeton didn't have a policy, that was what was wrong." In an article, "On Recruiting Black Students," by John Dipeolu '68 (*Princeton Annual Weekly*, Oct. 15, 1968), he continued, "black people thought of Princeton as a place to which Negroes could not aspire. No one in the admission office was aware of this attitude."

"After the 1963 shift in policy, the University moved with 'understandable caution and conservatism,' Fields says, since it was sailing into uncharted waters . . . The number of Negroes applying in 1963 tripled . . . until (last) spring, the figure had remained fairly constant."

Admissions at Stage Two
"Fields sees the admissions picture now at a second stage. The number of risks has been re-evaluated," he explains. "We are way beyond the point where a man is a risk because he is a Negro . . . The question is not one of finding Negroes . . . but of inducing them to come to Princeton and preparing them of acceptance. What some term a 'lack of qualified Negroes' he calls a matter of 'not knowing how to find them.'"

"The Negro administrator is convinced that Princeton must accept high school seniors from deprived backgrounds, who may be deficient in some areas of testing, such as

SAT scores. He thinks groups like the Association of Black Collegians (ABC) can act in conjunction with the admissions office to reach this kind of potential undergraduate."

Recruitment Efforts
Through ABC, alumni groups, the Cooperative Program for Educational Opportunity (CPEO), admissions office facilities and personnel, plus student initiative, 1968 brought a substantial increase in the number of blacks applying and being admitted to Princeton despite a lingering "Southern plantation school image."

Last year, student recruiters armed with letters of introduction from the admissions office, launched a vacations and summer campaign to visit urban high schools and community groups. In Cleveland over Christmas 1967, ABC volunteers located 20 blacks, nine of whom were later admitted, who came to Princeton for two days last January. With financial backing for the trip from the Negro Industrial and Economic Union, the city of Cleveland and a state representative, the boys from Hough absorbed as much about the college as possible in that time period.

Thoughts for the Future
Commenting on such efforts, Fields said, "The kind of thing that keeps the kid in the ghetto away from Princeton is hard to pin down." In the future, Fields hopes to set up a procedure for having Negroes fill out applications when they are first contacted. He also thinks the big job ahead of ABC and the admission office is to deal directly with a much greater number of blacks in their own schools and homes, to answer the kind of questions Negroes will raise concerning Princeton and the black student."

With the prospect of applying much that has been learned in Princeton's experiences, Fields will come prepared to offer insights useful to Wellesley black recruitment. He will meet with students at 4 p.m., after having seen Miss Ruth M. Adams, president of the College, and representatives of the administration, admissions office, heads of house, Ethos and a faculty recruiter earlier in the day.

Thieves Pull Job at Library

by Joanne Curtis '72
Wellesley remains one of the few colleges in the country which still enjoys an open stack system where students share on their honor to sign out the books before removing them from the library. Recently, however, people are abusing this system to a greater extent than ever before.

According to Miss Helva Brown, the chief librarian, an exact stack count of the whole library is impossible; yet, there is evidence of an increase in stolen books from the stacks. The Reserve Book Room offers the statistics of a complete count.

215 Missing
Expressing astonishment at a shocking increase in the number of books stolen, Mrs. Margaret Morrison, the librarian in charge of the Reserve Book Room, stated that in the period from Jan., 1968 through June, 1969, 37 books were stolen. This year, from only September through December, when the last stack count was taken, 215 books were stolen.

Mrs. Morrison continued that the librarians were aware that the new wave of stealing occurred during the second week of November when the first hourlies and papers were scheduled, but when they made the count over Christmas vacation, they did not expect so many missing straight books.

Unreported Stealing
Five years ago in Dec., 1963, the library witnessed a similar increase in stolen books when their inventory revealed 170 books missing. After the library announced that

so many books were missing, the number of missing books dropped in the next six-month period to 92. "We have never seen this much stealing," continued Mrs. Morrison. In order to correlate the subject material and the number of books missing, Mrs. Morrison tabulated the totals of books stolen from each department.

Subject Matter
She found that the most books were stolen from among political

science reserve books where almost 100 books were taken, from history books, and from sociology books. There was also a possibility that more new books were stolen than old books, but tabulations revealed 108 new books stolen, and 107 old ones.

"I just think that the girl who steals books should realize her selfishness and self-centeredness when she takes them," concluded Mrs. Morrison.

Psych Dept. Adds New Course

by Eugenia Meek '70
This semester at Wellesley there is a new introductory psychology course. It is an extra-curricular course, not for credit, directed by Betsy Lowry '69. Approximately fifteen students will join in an educational experience which, according to Betsy, is meant to differ from traditional introductory courses by emphasizing thinking instead of acquisition of factual material.

The idea for the course originated last semester when for a Psychology 350 project Betsy undertook to design her own introductory psychology course. She came up with a format in which there would be small group class discussion and no assigned reading but an extensive booklist to be offered to the students. As Betsy plans to lead the course this semester, each discussion session will concern itself with certain preannounced subjects. Participants will contribute from the reading they have been doing

independently. The new extra-curricular course is to emphasize intellectual freedom and individual responsibility. In Betsy Lowry's opinion, "the education. If your education is not for education you get is your own education something in yourself, then you might as well not be in school."

Marriage Lecture Series
Feb. 20 Dr. Harrison Edly—panel discussion with Rev. Sautelle, Mrs. Gillespie, Dr. Murray on role of college policy in determining sexual behavior of students.
March 10 Dr. Ronald Parker, gynecologist. "Contraception and Venereal Disease."
April 9 Dr. Olga Werner. "Physiology and Anatomy of Women" followed by coffee hour in Shakespeare.
May 5 Movie and speaker from Boston Association for Childbirth. All lectures at 7:30 p.m. in Penfield.

Color Assaults Local Gallery Lecturer To Show Chaucer Film

by Susan Helmenstam '70

"The strife of colors, the sense of balance we have lost, tottering principles, unexpected assaults, . . . apparently useless striving, storm and tempest, broken chains, antitheses and contradictions—these make up our harmony," writes Wassily Kandinsky. Paul Gauguin compared color to musical sensations, while Le Corbusier felt that each person's psyche was governed by a particular color.

"Approaches to Color," the current exhibit at the Carpenter Center for Visual Arts in Cambridge, plays on these and other definitions of color. The show is more a course in color than an exhibit of paintings. Educational explanations accompany each demonstration, while printed questions force the viewer to examine his own visual experience.

Take a Lesson

Beginning on the third floor of the Center, one is first introduced to color through the writings of famous artists. Illustrated definitions of hue, intensity, value and saturation follow. After mastering the technical language of color, one learns the diverse uses of color in composition.

A variety of studies instruct one on color's relationship to transparency, depth, form motion and pictorial structure. Colors advance or recede, confirm or modify shapes, create a restful ambience or dance excitedly over the canvas. The interaction of lines from three projectors effectively demonstrates the dynamic interplay of color and the multiplicity of its relationships.

Finally one confronts "Color and the Artist" — a series of color abstractions ranging from the freedom of an action painting to the strict order and symmetry of a geometrical composition. Color varies from subtle nuanced tones to more strident, fiery hues. The best in the collection is Paul Klee's "Green-Orange Gradation with Black Half Moon." Here color enhances the organic progression and the balance of the pictorial architecture, as well as creating space, movement and atmosphere.

Students Serve on Board of Admission

Sandi Servass '69, Jenny Bell '70, and Alice Prince '71, the students on the Board of Admissions, are engaged in long-range planning concerning Wellesley's admissions policy and procedure.

Presently they are choosing their staff of student interviewers which they hope will increase in number by the end of the year. Each Wednesday and Friday afternoon, and Saturday morning, these student interviewers will be available to any prospective student who wishes to supplement her knowledge of Wellesley by conversation with a student. Interviewers submit summaries and comments of such conversations to the Board of Admissions.

Sandi, Jenny, and Alice explain that the number of prospective students who desire interviews with students has been great. For the most part, they have given rather than received information.

Problems and Future Prospects

Lack of space is the major problem of student interviewers. Rooms 230 and 232 in Green Hall are found to be inadequate.

They desire a place in which copies of News, Boston after Dark and other relevant information besides the college catalogue, may be kept for the benefit of prospective students.

The extent of future student participation in the admissions process is a controversial issue. While many favor expansion of student involvement to include the reading of applications, Miss Barbara M. Clough, director of the Board of admissions criticizes this as not only an exploitation of student time, but also a potential harm to the confidential information given by high schools

Downtown, on the first floor, the viewer is invited to choose an art instructor. The approaches to color of Arthur Anderson (Skidmore), Hannes Beckmann (Cooper Union), Richard Fillipowski (MIT) and Sewell Sloman (WUSD) are shown through the work of their students.

"The emphasis in our work is placed upon a sensuous response to color and the development of visual acuity to its use," explains Mr. Anderson. Yet this reviewer would question the word "sensuous" for his students seem more concerned with purely intellectual problems than with emotional or even aesthetic experiences.

In fact, Mr. Beckmann's stimuli offers more sensuous works. "Whispering Colors" reveals a series of rectangles of delicate, close-valued blues which seem to move in swirling patterns — an epileptic delight. Mr. Beckmann explains that his course is derived "from Joseph Albers' Basic Color Course in which students practiced 'limited perception' by work with some 200 shades of colored paper." Investigations range from color changes to optical mixtures and vibration effects.

Ordered and Free

For the architectural mind, Fillipowski offers a course stressing the visual synthesis of form, the notes "One evolving color method today is the explanatory use of

color, its function being to make the dimensions, geometry and structure of object and building more visually particular." However, this functional emphasis is coordinated with an aesthetic one to produce some of the most exciting and visually alive compositions in the exhibit.

Mr. Sloman teaches the most searching and color-sensitive course. He succeeds in developing an awareness to color actions and interactions. Color is never seen alone, but in its relationships to other colors. Imagination and improvisation characterize the efforts of his students.

NATIONAL SCIENCE FOUNDATION GRANTS

For the fourth year the National Science Foundation has awarded a grant to Helen A. Podykula, professor of biological sciences. It will make possible continuation of the Undergraduate Research Participation Program, a ten-week summer session conducted by the department of biological sciences of which Miss Podykula is chairman. Approximately six to eight students and six faculty engaged in research will participate.

Students invited to enter the program are usually juniors majoring in biological sciences or molecular biology, but it is open to any undergraduate who has the interest and enough scientific background. For some, the research program is a chance to initiate honors work for the following academic year. The participating student receives a weekly stipend of \$60. Upon completion of the summer's work she writes a summary of her research project for the National Science Foundation.

A second grant has been made available by the National Science Foundation to Joan Harrison, assistant professor of biological sciences. The grant is for research entitled "Auditory Physiology: Relation of Hindbrain, Midbrain and Forebrain." It involves electro-physiological recording from the brains of pigeons.

The general College community on Tues., Feb. 18, and Wed., Feb. 19, in Jewett Auditorium

Former Faculty

A former member of the faculty at Wellesley, Miss Diamond, professor of English literature at the University of Syracuse and a Chaucer specialist, undertook the research and the writing of the film commentary. Her co-producer, Miss Kirby, whose previous documentary on medieval pilgrimages in Spain won second prize in a contest organized by the Spanish Ministry of Information and Tourism for the best films on Spain made during 1967, did the filming.

The 35-minute documentary retraces the steps of fourteenth century pilgrims to the shrine at Canterbury not only along the route of Chaucer's pilgrims from London but along routes from many parts of England.

Three Lectures

Miss Diamond will present the film on Jewett auditorium on Tues., Feb. 18, at 7:30 p.m. and on Wed., Feb. 19, at 4:15 p.m. and at 8 p.m.

In conjunction with the above programs the Wellesley College Library will hold an exhibition entitled "Chaucer and the Canterbury Tales in Pictures and in Text" from Mon., Feb. 17, through Fri., Feb. 21

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sufficiently advanced to satisfy NSA requirements.

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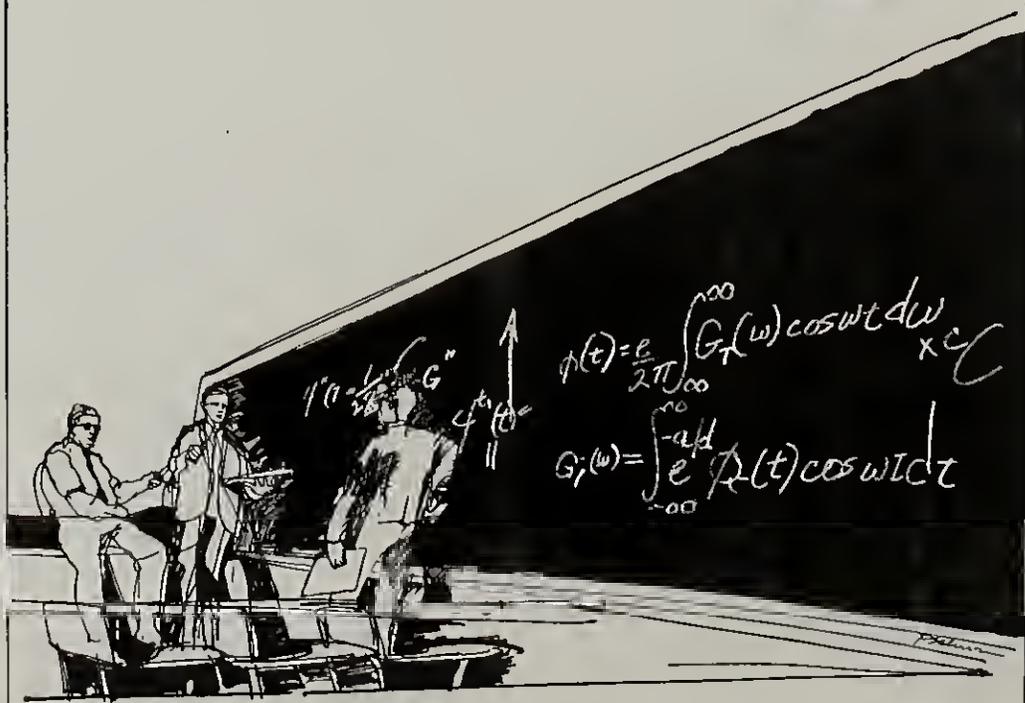
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Campus Interview Dates:

FEBRUARY 28



national security agency



... where imagination is the essential qualification



Father Mullaney speaking on civil disobedience at Wellstar. Photo by Lin Tucker '71

Mullaney Seeks Civil Reform

by Martha Wasson '71

Last Thursday Father Anthony Mullaney, one of the "Milwaukee Fourteen" who destroyed draft records with napalm on Sept. 28 in Milwaukee, Wisconsin, spoke about the polarization in America.

Father Mullaney explained that many incidents in Milwaukee highlighted the polarization. Federal officials described the action of the "Milwaukee Fourteen" as "strikes at the very fabric of society" which "defiled the whole system." Father Mullaney criticized the lack of full, free discussion of national policy, a discussion which he felt should be the bedrock and fabric of American society. Furthermore he advocated that organized civil disobedience be incorporated into the democratic process.

The Powerful over the Powerless

Father Mullaney illustrated the gap between the powerful and the powerless by examples of existing double standards. A "handout", for instance, exists in the form of oil depletion allowances, farm, railroad, aerospace, and airline subsidies, yet is denied the powerless.

He criticized national priorities which favor, for example, office space and transportation, rather than housing. Further, he explained, "The draft board does not legislate to allow the defendant witnesses and attorney in matters of

life and death, yet we legislate in abundance to protect and govern rights to our possessions."

Justification for Civil Disobedience

"We affirmed the priority of human life and are sorry civil disobedience was the only means to do so, due to the insensitive and intransigent national leadership," he commented. Father Mullaney emphasized the need to ask the right questions. As in the case of an ambulance driver, he said, we must not ask "Did he break a law by exceeding the speed limit?" but rather "Did he arrive in time to save the people?" Defining the state of justice as the ability to live a more fully human life, he explained that the distinction between illegal and legal was secondary to the distinctions between just and unjust, moral and immoral.

The first of several questions asked Father Mullaney was "Can you confront injustice without building justice?" He stressed the importance of man's saying "no" to injustice. Only after sufficient numbers say "no" is action possible.

Father Mullaney's speech will be rebroadcast on station WNTN (1550) Feb. 18, Feb. 20 at 12:30 p.m. Although he has been indicted by the Federal government, his trial date has not been set. His indictment on the state level will occur Feb. 14.

SO Offers Service Opportunities

Service Organization has been contacted this semester about several possibilities for volunteer work.

Jonathan Kozol's Storefront Learning Center in the South End needs people to work at the Center at various jobs and also to help raise funds. If interested, call the Center at 262-3350.

The Natick YWCA would like Wellesley students to lead weekly recreation groups after school from Tuesday through Friday. Most of the girls are in junior high, but there is also a possibility of working with emotionally disturbed high school girls. For more information call Miss Sullivan at 653-4464.

The Natick Nursing Home has asked for volunteers, especially those who can sing or play a musical instrument, to visit with patients on a weekly basis or less frequently if weekly visits are impossible. Transportation will be provided. Call Mr. Lindzey at 235-5640 about this work.

Volunteers are needed to help raise funds for WGBH-TV (Channel 2), a non-commercial, educational station. If you would be willing to visit a few stores in Boston to arrange for contributions to the annual WGBH auc-

tion, call Mrs. Rothmuff at 235-8944.

Two Colombian boys at Wellesley Junior High School need Spanish-speaking tutors. If interested, call Elizabeth Michel at 237-9807.

Wellesley volunteers at Perkins School for the Blind need drivers on Monday or Wednesday evenings, or both. The driver could either read to a blind student or simply wait at the school. If willing, call Pam Wolfe at 235-0643.

Unusual Potpourris Entices Cambridge Windowshoppers

by Sue Wang '71

Looking for the Unusual? Designs 99 has hand crafts and art objects from local artists and craftsmen. At the sign of the "99", in flight below Mt. Auburn St. in Cambridge, a whitewashed basement room offers a unique experience both to the prospective buyer and to the casual browser.

Opened over a year ago by James Robinson and Helga Tschinkel, Designs 99 was envisioned as an outlet for the most imaginative creations of local artists. Even though the shop has operated on a consignment basis, and its owners have not therefore been able to travel widely in search of new crafts, Designs 99 evidently has not lacked willing and talented contributors.

Vanity Makes Sates

Perhaps the objects which have been most popular, smiled Miss Tschinkel, have been "things that flatter people's vanity, like jewelry and scarves." A large collection of knitted scarves and woven textured fabrics is on display; a scarf ordered from a set of color-and-stripe samples available can be ready for the buyer within two days. There are earrings of stained glass and blown glass, which are quite rare in this country, explained Miss Tschinkel, where there are so few domestic glass blowers.

By all means, if you visit Design 99, be sure to see the puzzle rings; the shop has the largest assortment this reporter has ever seen, some of which, Miss Tschinkel admitted, "I can't even do. I'm saving them for a future challenge."

Empty of Color, Design

Pottery and ceramics also make quick sales. Designs 99, however, provides new dimensions. Don't miss the nubby free-form mugs and Mary Kay's suspiciously pumpkin-shaped "squash bowls." Although the objects on displays were created by men and women who are artisans on a more or less full-time basis, some of the most unusual creations at Designs 99 are exceptions to this rule. "An eight-year-old friend of ours, made this, for instance," Miss Tschinkel pointed out, as she picked up a fanciful yarn doll. A local student has designed a set of "twisted" candles, drawn up by hand in a spiral over the wick and topped by a flower-shaped crown of pastel-colored wax.

A variety of color, design, and imaginative technique covers the wall on which are displayed the greeting cards, penned, penciled, silk-screened, ink-blotted and crayon-colored. There, the Community Art Workshop of Roxbury, directed by Paul Rausseff, displays its own line of cards, each design is unique, developed through a special technique somehow instinctively combining glue, string, paper, and plastic. The Community Art Workshop reflects the freshness of technique evident in many of Design 99's specialties; Pat Bauer, for instance, has designed ceramic beads and earrings using a coloring technique borrowed from the ancient Egyptians.

Synergetic Sculptures?

If you have a yen for syner-

getic sculpture, drop in at Designs 99. Created by Omniversal Design, these structures, as intriguing as their name, are constructions of unmeshed brass and stainless rings. Three-dimensional, they can be flattened and then reopened in a different shape. Sitting on the side shelves or suspended from the ceiling, the synergetic sculptures reflect the light of the unshaded basement light bulbs.

One-of-a-kind prints, free-form goblets, mobiles, changeable sculptures—the owners of Designs 99 seem to have adopted mobility and artistic flexibility as their business guidelines. Even their advertisements proclaim, "Attention! Artists/Craftsmen; Design 99 actively seeks the unusual. What do you have, Bring It In, or call." (868-0025 after 12 noon). Quality is not sacrificed, but here, it is definitely redefined. If, however, in a moment of artistic inspiration, you create an assemblage made up of a hummer which you have stuck into the broken front of a transistor radio which refuses to die, save this masterpiece for your room—Designs 99 already has one.

Satting East

Heading away from Harvard Square, a walk down Elliot St., which, before it curves into Boylston St., reveals many hidden surprises. Once you've passed Charlie's Kichen, keep your eyes open. When you see the wooden "Taj Mahal" sign swinging above you, turn left, go down a flight of stairs, and walk in. There, among carved ivory inlaid tables and piles of multicolored silk, Lakshmi Mehta and his wife run a small gift shop. Specializing in Indian imports, the Taj Mahal Gift Shop, opened in November, in an outgrowth of the restaurant above it, which the Mehtas opened nearly three years ago.

After the News reporter had explained herself, Mrs. Mehta suggested "I don't know if you'd be interested, but, that year, while my husband was finishing at Harvard Business School, I was allowed to sell some of our things in the dormitories out at Wellesley. So when it came to putting advertisement for this new shop in your dormitories last fall, I had no

trouble finding them."

Scarves and handworked leather sandals, the latter, incidentally, for a very reasonable price, were most popular with Wellesley girls three years ago. Even now, clothing and jewelry sell best, according to Mrs. Mehta, but customers are always attracted to inlaid coffee tables of wainut, rosewood, and sheesham wood, to old taxid horns, etched brass lampstands and the fine colorful collection of woven rugs.

Quality Product

When asked about the blue-green sari she was wearing, Mrs. Mehta observed, "When girls buy dresses in this country, they pay more attention to style and color; it's different in India—there, women are most fussy about the quality of the material." To prove her point, she asked this reporter to feel several fabrics. Chosen from a pile of myriad colors, of gold and silver borders, the material which Mrs. Mehta offered was filmy and iridescent in the light, illusive to the touch.

The Mehtas' concern for quality and authenticity is extended to their Taj Mahal Restaurant, where they do all their own cooking. The Mehtas use authentic Indian spices and traditional recipes which they brought with them when they came to this country eight years ago. Although, Mrs. Mehta explained, the restaurant is now open only in the evenings, Thursday-Saturday, they will be serving every night later in the spring. (Info. call 354-4764) For the Taj Mahal in Cambridge, hushness so far has been good, but, said Mrs. Mehta, if owners are very excited about the future; her husband, she explained, was getting ready to make his annual buying expeditions to India. "When he comes back," she said, "we hope to have a large selection of Indian spices available here."

Surprise Packages

After nearly five hundred years, we're still going to India for spices—it just goes to show that, like Columbus, you shouldn't be worried about getting back into dark corners; in fact, if you're in Cambridge, that's probably where you'll make the most interesting discoveries.

Renovated WBS Airs Experimental Approach

by Genevieve Steele '71
Guest Reporter

The changes that have recently transformed WBS, the college radio station, have been directed mainly towards increasing the technical and esthetic quality of the station's broadcasting. Listeners at 6.40 kilohertz AM hear a stronger signal, and longer hours of somewhat more varied programs than they did last year. When WBS is not student broadcasting, WBCN-FM is rebroadcast on its AM frequency, giving the station a claim to 24 hours a day scheduling.

As for programming, jazz shows have begun to supplement the more usual rock and folk shows, and all of Wednesday night is devoted to classical music. DJ technique is tending to be smoother, too, although this varies with the announcer.

Most of the current station members profess a need to muster their shiny new console, the system of knobs, switches and meters with which the station is controlled. The potential of the new equipment deserves an imaginative and competent attempt to fulfill that potential.

Additions

One innovation makes most of the others possible. The monthly proceeds from newly instituted advertising go back into improvement on the station, bringing WBS the wiring that has greatly improved dormitory reception and the services of the wiper, Technical Manager Frank Kampahn, MIT '70, designer of the new console.

Most of the advertisers on WBS are stores in the VII, but expansion (Continued on page 8)

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Co-op Ed Assesses Programs

by Anne Treblecock '70

Wellesley's first term of Cooperative Education was both a success and a failure, observed participants at an evaluative and planning meeting in Room 1 last Thursday at 4:15. Its failures centered chiefly on diminishing numbers and lack of committed interests, and were increased by technical difficulties and competition for time with regular credit courses. Its success, for the few who could maintain a serious interest, was substantial in terms of personal benefits.

Leah Ollis '70, chairman for the first term, asked for summaries of members' experiences in different courses. Though topics covered a wide range, one report was unanimous: each course had started out with a large group, and had eventually diminished to a core of two to ten students by the end of the term.

Extra-curricular Problems

Paul R. Barstow, director of the Wellesley College Theatre, who plans a course for Term II on the decorative arts, summed up the problem of Co-op Ed as "how to avoid illletantism while keeping an invitational atmosphere that's not possible in the formal curriculum." Leah ventured that Term II might meet with more success simply because Co-op Ed would no longer be a new concept to people. Also, she added, this term people may have a clearer idea of their work load in credit courses, making it easier to estimate time available for extracurricular involvements.

The group tried to examine what Co-op Ed should be, a strictly extracurricular activity, or adventures in a new approach to education, or a sort of laboratory for courses which might eventually be worked into the regular curriculum. Leah suggested the possibility of Co-op Ed courses being co-ordinated with 350 independent study projects.

Value of Spontaneity

The group seemed agreed that an outlet was needed at Wellesley

in which to explore areas not covered in the curriculum. Mr. Barstow hoped Co-op Ed could become a place where girls would venture to "risk opinions," rarely the case in regular Wellesley courses. In addition to offering students an opportunity to plan and teach their own courses, the group felt Co-op Ed provided valuable flexibility in its spontaneity and lack of pressure.

Yet, this virtue also proved its downfall in some areas. With assignments and grades to consider in regular courses, work for Co-op Ed inevitably ends up low on the priorities list, members felt.

Problems of Flexibility

The flexibility of Co-op Ed also created a problem which the regular system of prerequisites avoids; that of meshing students at various levels of competence. In courses such as Modern Greek and Rock Music, this posed particular problems. In Modern Greek, led by Lois Beison '69, participants chose to begin with the basics, thereby leaving girls who were at a higher level of competence. Rock Music, however, disintegrated into a small circle of people who had already shown an interest and an understanding of modern pieces.

Harriet Milnes '70, said of her rock music course, "It was a flop." She explained that girls had simply not been able to realize that it was a medium worthy of study; they had come in the sessions, usually unfamiliar with the music being compared and analyzed, and had begun talking as soon as the records were put on. She added, however, that fledgling interests were not aided by technical circumstances. There was no feasible way of letting people hear the music beforehand, as no one was willing to donate her records to a common pool, and tapes were not used. Her basic feeling, however, was that of the 50 girls who had come to the first meeting, very few were serious in the interest.

From the students who had stuck with Co-op Ed courses, however, there were favorable reactions. Joanne Lawless '71 reported on the relative success of a course centered on Reisman and Jencks' *The Academic Revolution*. Meeting in the home of Phillip M. Phipps, executive vice-president of the College, Joanne felt that the presence of a faculty member checked a tendency toward sloppy thinking, without creating a stifling situation. "This way, we were forced . . . to consider different viewpoints."

Another course which fell the need of a faculty member was the Teaching of French in High Schools, led by Miss Elizabeth Blake, assistant professor of French and Luisa Paster '69. While students felt the course was definitely valuable in its offering of something unavailable in the present curriculum, their greatest problem was time limitations. Students observed French 100 and prepared their own language lab tapes.

Other Successes

Although no representative at the meeting was from the Co-op Ed course in Russian, it was reported to have been rather successful. The course had been initiated by Paul B. Worthman, instructor in history, and Stephen D. Landon, assistant professor of sociology.

There were also Term I classes run completely by students. One was a Contemporary Literature study run by Ann Carter Crowley '68. With a basic structure, the syllabus was often a joint effort of the five or six students involved. Dealing mainly with poetry and plays because of their length, discussions used free comparison to try to determine the quality and the criteria for quality determination in works written today.

The meeting ended with Leah's speculation that perhaps their analysis of what was wrong with Co-op Ed was actually another way of asking what was wrong with education at Wellesley. Another student suggested that they take a look at the classes at Wellesley which have succeeded, be it in the curriculum and in Co-op Ed, and try to determine why. This led to a suggestion that perhaps a Co-op Ed course be devised to study this very question, to supplement busy committees already established.

Co-op Ed is electing officers Feb. 13, after which Term II courses begin. A complete course description list is posted in the El Table and all dormitories.

Student Seeks Exam Changes . . .

(Continued from page 2)

Exam schedules are announced when students select their courses for the coming year. This can result in the problem of students selecting their courses for the convenient arrangement of exam week, instead of being able to arrange a suitable exam schedule and still take the courses they want.

Objections which might be raised to self-scheduling at Wellesley include the comment that teachers would not be on hand to answer questions during the exam. Carol Sanger answers that charge with, "It seems to me one ought to be able to take an exam without asking 'What does this mean?'. That's a pretty high-school-ish attitude." Arrangements could be made to handle questions. Furthermore, many teachers now are not present during exams except to hand out

blue books in the beginning. Probably the biggest objection to self-scheduling raises the question of cheating. But such a question is an even greater insult to the Wellesley honor system than is the alternate-row seating now practiced at many exams. If we really do have an honor system, it is up to us, the students, to enforce it. A precautionary measure, if necessary, might be to collect exams as well as blue books at the end of an exam period.

Self-scheduled exams would make an improvement in Wellesley's academic program which would reach directly to the core of what appears to be Wellesley's educational philosophy: the individual pursuit of knowledge. We urge that such a program be considered immediately, so that it may be in use at the end of this semester.

Renovated WBS Experiments . . .

(Continued from page 7)

to Boston clients is being considered. The writing of good copy and the production of good advertisements is the latest favorite pastime at WBS; in this, as in other cases, the Wellesley radio station offers its members a chance to right the wrongs against good taste and intelligence which more public media do so often commit.

Co-ed on the Waves

From February 10 through March 10, WBS is taking over the AM broadcasting of WTBS, MIT student radio, while that station closes down for technical improvements. This arrangement is the latest in a series of very profitable cooperative ventures between the sibling stations. Wellesley students look broadcast over the air of the Cambridge station for two nights this fall, while MIT students relinquished out here.

Other aspects also help to make WBS one of the most co-ed activities on campus. Payson and Bob's Monday night show is very popular,

so much so that they may soon lose the uniqueness of their status as Wellesley male broadcasters. Friday nights are set off for "It's A Man's World" and visiting DJ's from other New England college stations, Boston College and Princeton are already scheduled for this month.

With its expanding program, WBS needs an expanding staff. Solo shows are being replaced by announcer-engineer teams; people are needed to write and sell ads, to publicize, and to scout distributors for newly released records. The radio station is recruiting new members, especially from the freshman class, to learn under an apprentice system and, at their own pace, to take on increasing responsibility in the field which interests them. The interested and imaginative should contact Station Manager Elena McCallin, Pom, or Program Director Carol Stewart in Stone, for further information.

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