

# Artist, critic challenge Read's views

Painter Mel Strawn and art critic Clement Greenberg expressed doubts about Sir Herbert Read's theories of artistic education during a forum on art last night in the Meetinghouse.

Herbert Read defended his own position that the only really effective way to inculcate morality is through art education.

Greenberg said a look at history produced no evidence that those people with greater artistic sensibilities were more moral than anyone else. He commented that the Chinese had for centuries maintained a high level of aesthetic awareness, "But the Chinese were also known for being the most refined, the most subtle inventors of methods of torture."

"It is very risky to equate the moral with the aesthetic," Greenberg stated, "Plato did it and it

was risky in his day. It has been done since Plato. I find it always questionable. There's always a question being begged."

He objected that Read's theory of education through art means using art as a means rather than an end in itself. He asserted, "Art itself has to be treated as an end and not as a means to anything else — not as a means to morality, not as a foundation of morality, but as an end in itself. Art as anything but that, I think, is a fiction."

Read replied that although art is an end in itself, it does not exist in a vacuum, but has a direct effect on human beings. "The contemplation of a work of art," Read explained, "is not a useless activity. It is something which does have an effect on our feelings, our emotions, on one's intelligence and it is in that

sense that a work of art is a means as well as an end."

Strawn asked, "I really wonder if discrimination acquired through the mastery or exercise of manual integrated skills is transferrable. Does the virtuoso violinist choose the best furniture, read the best books or vote wisely because he was able to integrate technical, emotional, and intellectual factors in his fiddling?"

He said that art has a much greater contribution to make that the mere teaching of manual skills. "Certainly we want a civilization with as much grace as is consistent with adventure," Strawn stated, "But I would rather educate people through and beyond taste to the visionary challenge of art as experience — however difficult or unpleasant that experience may be. I would rather do this

than let people become economically graceful, content and ultimately passive."

Sir Herbert Read commented that Plato from whom his own views are derived, believed human and natural environment insofar as it is beautiful is the only secure conditioning agent for the institution of the good life, the moral life. Only insofar as we bring up our children in an environment which is itself harmonious and beautiful will their natures have any chance of being harmonious and beautiful."

Read said that Plato did not mean art in a passive sense. "He didn't mean that if you just allow children to grow up in a natural and beautiful environment and give them beautiful toys or beautiful pictures to look at, that they would inevitably become good. Art must be a discipline that

in some way conditions the human frame. Read observed that this idea explained Plato's preference of such arts as gymnastics and choral singing to painting and poetry.

He reasserted his main thesis that "art is entirely basic to the evolution of human consciousness. Unless we realize that fact and base all our ideas about education on that fact, civilization will continue to decline."

In reply to Greenberg, Read stated that his ideas only work if they are carried out on a total scale. He said that otherwise the environment can counter the moral effect of art for an individual.

Mel Strawn is a painter and designer now teaching at Antioch. Clement Greenberg has written for *The Nation*, *New Republic* and the *New York Times Book Review Magazine*.

"The Duchess is loose at the hilts!"

## The Earlham Post

Earlham College, Richmond, Indiana

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"This is a rebellious student generation, despite all that you hear. There are no wild drinking bouts, or anything like that, but the rebellion appears in a 'beatnik' way — sloppy clothing, beards, long hair."  
—An anonymous E.C. official



Photo by James Hadley

Sir Herbert Read answers a student's question at the coffee hour in the Meetinghouse Library after his Tuesday convocation speech.

## AMR council revises constitutional structure

Partly as a result of the addition of a new men's dormitory and partly as a result of some questions raised by Second East Hoerner last term, the AMR council has embarked on the task of a constitutional revision. This revision is basically legal recognition of what has in fact taken place within the structure of AMR.

With the addition of the section representative from Hoerner Hall, the AMR council has become too large a body to handle most AMR matters effectively. Therefore, since most AMR business is centered around the dormitories anyway, the proposed change would recognize the dorm councils as the major working bodies of AMR.

These councils would meet regularly twice a month and deal with all matters pertaining to dormitory life. The new AMR council would then meet only once or twice a term to consider those matters which involve all the men — e.g., elections, room drawings, a change in AMR or administrative policy.

The proposed constitutional change

would have a decentralizing effect — taking the emphasis off the larger AMR council and placing more responsibility on the individual dorm sections and the three dorm councils.

Mark Trumbo stated, "AMR is not a student interest group or a social action group. It is a governmental organization which stands for the fact that the men on this campus can live and work in harmony in the dormitories."

Trumbo also expressed AMR's concern that some campus men are not acquainted with the organization and its functions. Following is a tentative schedule of coming AMR activities:

April 13 (by midnight): petitions due for AMR president.

April 14: general meeting in Goddard, for all men; presentation of presidential candidates.

April 15: election of AMR president; vote on revised constitution.

April 24: petitions due for rooms and sections for next year.

May 1 or 4: election of new dorm presidents.

## SAB expresses concern with student behavior

Monday night Senate approved a minute expressing its concern on behavior, dress, and hygiene of students. Senate asked AWS, AMR and the dining room committee to look into the student opinion and present regulations and to report to the Senate at its next meeting.

The discussion of the issue was initiated by Fred Horning of SAB who said that he had been approached by numerous students concerned by student appearance, behavior and hygiene. Horning pointed out that this was not a desire to enforce strict new regulations, but rather an effort to show students that there is concern about dress and behavior on campus.

Paul Halter, vice-chairman of SAB, stated that this was definitely not an attempt to limit individualism, but that "it is not necessary to be sloppy, inconsiderate and rude to be an individualist." Faculty Senator Charles Matlack stated that "something will be done in this area and I hope it is in a valid and democratic way." The minute accepted by Senate calls for a sounding of student opinion and investigation of present regulations as a basis for further discussion and action.

An exchange program with Tougaloo College, a Negro school near Jackson, Mississippi, was approved by Senate. The program, identical with the program held last year, will be held this term. The proposal presented by Tom Stowe and Jay Olmsted includes a week-long visit of five Earlham students on the Tougaloo Campus. At the same time five Tougaloo students will visit the Earlham campus. The program must now be approved at Tougaloo.

### Coming Soon

Art Little will discuss "Dutches of Malfi" — Sat. 11:15 p.m. at Guarded Well By.

English Film, "I'm All Right, Jack" will be shown in Dennis 110 Fri. and Sat. at 7:30 p.m.

Warren Staebler will read Shakespeare at 7 tonight on WGLM-FM.

"The Duchess of Malfi" opens in Goddard tonight at 7:30 p.m. Presentations will also be given Friday and Saturday at 8:15 p.m.

"Serengeti Shall Not Die" will be shown in Dennis 110 Sun. at 2 & 4 p.m. (details, see pg. 7)

With no discussion the Senate accepted the Executive Committee's proposal that Modified Quaker Procedure be used throughout the present Senate. Andy Granell, new Senate president, presented Steve Boyce a gavel in honor of his service as Senate president during the past year.

In reporting on SAB activities Fred Horning stated that an all-college Banquet with entertainment by the seniors will replace the Sophomore-Senior Banquet and Freshmen-Junior Picnic this spring. Horning also announced that All-College Outing, which will be May 8 to 10, will be headed by Dick Butler and Bob Clark. Co-chairmen for May Day on May 2 will be Gerry Cooper and

Mary Barstow.

A report on the Model United Nations which six Earlham students attended over the Spring vacation in St. Louis was given by Bob Olson. Earlham represented the country of Kenya. Olson reported that Earlham has been building a reputation at the Model United Nations and expressing hope that Earlham would continue to participate.

An essay of 5 to 10 pages is optional, not compulsory, in the Read-Program this term, according to Randy Burnham of the Senate Academic Committee. This term's reading Program is still on an experimental basis where discussion and reading is encouraged by the students but no examination is required.

## Boyce receives Danforth fellowship

Earlham senior Steve Boyce has received a Danforth Fellowship which will pay for four years of graduate school and up to \$1800 for incidental expenses.

The Fellowship award is made for one year and is renewable each year thereafter in a four-year Doctoral program.

The nomination system is organized around a liaison officer who works, either by himself or with a committee to select an appropriate group of seniors from his particular college.

The requirements for the Fellowship include a 1,000 word essay on a pre-determined subject. Danforth requires the applicant to have "serious thought and religious concern but they do not require that the applicant accept any particular doctrine," according to Boyce.

Four recommendations are asked for each applicant. One from the Academic Dean, the Chaplain, the applicant's major field department head, and another professor from his field. Boyce secured a recommendation from D. Elton Trueblood since Earlham lacks an official Chaplain.

Boyce was chosen from 1200 applicants who were narrowed down to the accepted 100.

The Danforth Foundation notified

Boyce that he had been nominated on Oct. 30. "I remember the date," said Boyce, "because I had to take my grad records the next day, to meet the application deadline."

"The night before my first final, last term, I got an airmail letter; I walked around for ten minutes before I opened it," said Boyce. The letter was his acceptance for the Danforth Fellowship.

Boyce plans to attend Wisconsin at present, but said he might change his mind after hearing from them. He is also considering Stanford, Duke or Michigan.

Commenting on the various aspects of the Danforth program, Boyce said, "One of the nicest things about this is that there's a real sense of fellowship which develops into a lifetime association." He cited a conference with the Danforth Fellows this summer at Camp Miniwanga in Michigan.

The Danforth Foundation was instituted in 1927 as a non-profit corporation. It also sponsors a work shop in liberal arts and the Kent Fellowship, which Professor Elmore received when he attended college.

The Fellowships are given for the purpose of attracting future college teachers, although the Danforth fellows are under no professional obligations.

# Procrustians threaten Earlham

I thank the Earlham Senate for considering certain procrustean dress regulations for the student body. I just learned the word **procrustean** a few weeks ago and have been looking for an opportunity to use it.

It is a fascinating word if one is aware of the story behind it. It comes from a chap named Procrustes, surnamed Polypemon of Damastes. According to Greek legend he was a very hospitable sort of guy who offered lodging to passing travelers. But when bedtime came he had the rather inconvenient notion that everyone had to fit the bed exactly. Any visitor too short for his bed was stretched; the legs of the taller ones were amputated.

Hence the word **procrustean** has come to be applied to anything designed to secure conformity at any cost. Any rules further restricting the dress of Earlham students run the risk of being procrustean. Although stricter dress regulations might please the aesthetic sensibilities of some, they would not be worth the cost in personal freedom.

Some have asserted that regulations should be stricter because there is some mystical relation between the clothes that hang on a person's body and a person's mental attitude. But until the mystical experience supporting this assertion is made available to all, or until some specific sociological and psychological evidence of a casual relation between sloppy dress and "sloppy minds" is shown, this argument is on shaky ground.

Others complain that they are embarrassed about what visitors might think. This embarrassment might be alleviated if they remembered that most of these visitors live in modern American society. If they come from areas where people dress as they do in my own neighborhood in the suburbs of Dayton, they will appreciate Earlham as the true center of high fashion and respectable dress.

Whatever the reasons for desiring dress regulations, the cost should be taken into account. There are members of both the student body and the faculty who pay little attention to their dress and often look as if they are falling apart at the seams. Yet the contribution these people make to the community is often very great. Their freedom to dress as they wish should not be restricted.

To be sure, the contribution these people make would not be any less if they conformed more to proper manner of dress. Undoubtedly the virtues and talents of travelers on the road by the house of Procrustes were not dependent on the height of the men, but amputated limbs can be a nuisance to anyone.

## Reading Program

The Reading Program Committee was probably a little over-optimistic in asking for five to ten page optional papers on the **Grass Roots of Art**. It is very doubtful they will get more than a handful of papers.

It should be remembered, however, that since the paper is optional nothing prevents a student from handing in a shorter paper. Even if a student feels he cannot spend the amount of time required by a long paper, he can still spend some time discussing and considering the reading program topic.

—Dave Etheridge

## Education should have some leisure

The other day a fellow from down the hall walked into my room and announced that he had a problem. It seems that over the week-end he had to read three dialogues by Plato, four plays by Shakespeare, **The Brothers Karamazov**, and **Mein Kampf**. Worse, he had four experiments to do for chemistry, each of which was likely to take a full day. When I asked if he was perhaps behind, he replied that, on the contrary, he was a week ahead on his work. None of his professors, it seems, had realized that he had three courses this term.

Is this exaggerated? Perhaps. But it is not as far from the truth as many might think. I sat down and calculated the total amount of work that I have to do this term; I was amazed. My schedule, moreover, is light compared to some of the following which I heard of recently.

One girl told me she worked eight hours a day on studies, at a minimum. She is, of course, a conscientious student, but it must be remembered that this is time outside of class.

There is a certain course which requires a minimum of 9000 pages of reading for the term. This is one course, and the reading is a minimum. Worse, the course requires two papers, each of which requires extensive research.

It might be argued that this is what we are here for — to spend time on our courses. To a large extent this is true; Earlham is, after all, an academic institution.

On the other hand, there is no question that Earlham must be more than that. Most students are residents on campus. This means that for three-fourths of the year most of

us spend most of our time at Earlham.

Now, the implication of this is that Earlham must be a place where one lives as well as learns. From this it follows, of course, that students should have time for things other than purely academic pursuits.

It might be argued that students can make time for extra-curricular activities. This, unfortunately, is true only of a very few students. Most would agree that time which does not exist cannot be made.

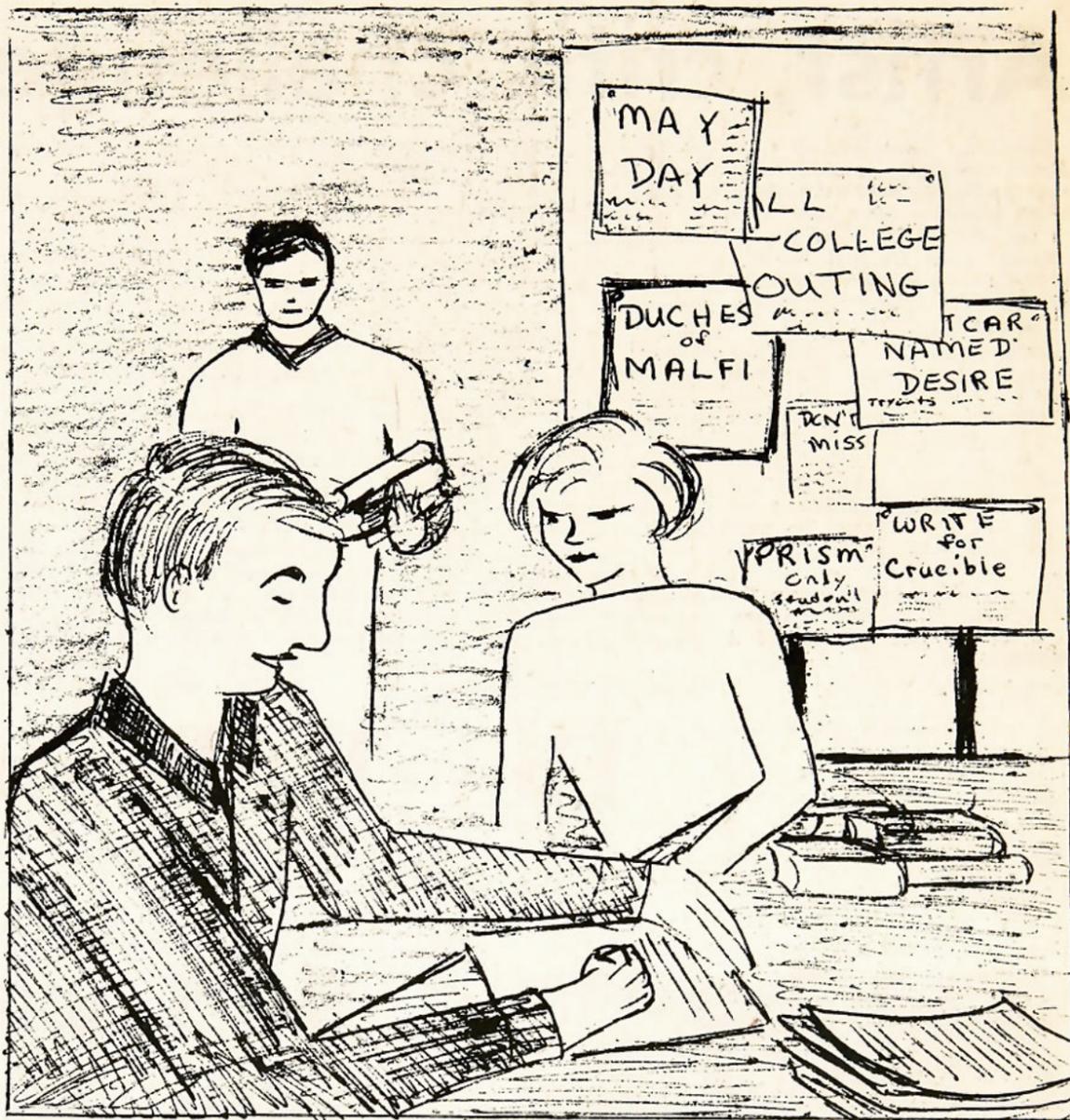
The problem, then, is clear. What is not clear is the solution. One obvious answer to the problem is a brief reminder to professors at the beginning of each term that there are more courses offered than theirs.

Another answer, perhaps, is for professors to calculate the approximate hours which their students should spend on reading for the courses and try to pare assignments to fit that number of hours. This would cut down on the ridiculously long assignments such as that cited above.

Education is, after all, at least partly a process of absorption. It is not — or rather, it should not be — a process of cramming page after page down poor benighted gullets. Under present conditions, it seems more often to be this than the leisurely process it should be.

Perhaps this sort of pressure is inevitable under the three-three system. But I wonder if this is so. Can we not do something to relieve the pressure on the student body even a small amount? The gains from such relief — both psychological and pedagogical — would be tremendous.

—Bob Seeley



I don't know what I'd do this term without this five-page Reading Program essay!

## Speaking Out

By Dave Feintuch

Now listen, buddy! I know you're new here, but we don't use that kind of language. **Cultured** society has the decency to avoid dirty words like "apathy."

You see, "apathy" has become a gutter word around here. 'Long about a couple of terms ago, "student apathy" was bemoaned by everybody, except, of course, students.

SAB held meetings to discuss "apathy." Post editorialized about it. Stories about student organizations and other articles used the word. Concerned students conferred with Landrum Bolling and Eric Curtis about it. The opinion board bub-

### W E C I

- Friday, April 3
- 7:00 McCorkle's Moods—Jazz
- 8:00 Travelogue—Erica Mizl
- 9:00 French Press Review
- 10:15 The Early Quartets—Beethoven
- 10:45 Friday Music Festival—Classical
- 11:30 Friday Music Festival—Jazz
- Saturday, April 4
- 2:00 The Metropolitan Opera—Live from New York
- Sunday, April 5
- 8:00 Classics With Bruick
- 9:00 Franklin Institute Science Series
- 9:15 Masterworks from France
- 9:45 Reflections on the News—Jack Narvel
- 10:00 Sunday Night Concert
- Monday, April 6
- 7:00 Early Evening with Judy Pence
- 8:00 What's the Issue?
- 9:30 Music of the Netherlands
- 8:45 Music to Miss the Movies By—Gail Jefferies
- 9:30 Music for Organ and Brass—E. Power Biggs
- 10:00 Jazz 'Round Midnight—Jack Narvel
- 11:45 So to Speak—Bill Hickman
- 8:00 Karol Fahnstock—American Music
- 9:00 Swedish Press Review
- 9:15 Jazz From Canada
- 9:30 House of the Blues—Bob Quine
- 10:30 U.N. REPORT—Claude Lancone
- 10:40 Science and the Men—Documentary
- 10:50 Campus Report
- 11:00 Night Mists—Quiet Classics
- Wednesday, April 8
- 8:00 Music for Wednesday Evening—Mary Ward
- 9:00 Music for Wallflowers
- 9:45 Dr. Kershner's Commentary on the News
- 10:00 Folk Music—Karl Knobler
- Thursday, April 9
- 8:00 International Report and Editorial Opinion
- 8:15 Classical Showcase—Jon Davis
- 9:00 Scope—U. N. Magazine
- 9:15 Eric Tabb and Peter Huber Present Music Omnibus
- 10:15 German Press Review
- 10:30 Wide, Wide World of Music—Walt Cropper

bled over about it. Post's second rate competition talked about it.

Then, all of a sudden, **WHAMMO!** Apathy became a dirty word. Ingenious writers went to great lengths to call the phenomenon by another name. In a conference with Post staff, President Bolling suggested that the term "non-involvement" be used.

Most students were too non-involved to care one way or the other. But the new theory of non-involvement in certain activities because of over-involvement in others found a number of converts.

You see, students aren't apathetic, they're too busy taking part in activities you don't know about. Anyway, it's all the fault of academic pressure. Students may occasionally be a little "disinterested," perhaps, but apa—ic? Never!

Even our own John Taggart, in his Special Report article this week, coins the strange euphemism "student torpor."

Only the Times ominously rumbles about events being unsuccessful because of widespread "student apathy."

Where does the truth lie?

The student body is still divided into two camps: those who are in many activities, and those who are in none.

Those who are in many activities, and have a reputation for getting things done, are always in demand and must turn down requests to help one project or another because they simply haven't the time.

The others have the time but not the interest.

We were mistaken in hollering "apathy" whenever it was difficult to get workers for a project.

But we are also mistaken in smiling "over-involvement" to excuse every refusal to participate in a community activity.

Let's be realistic. Let's bring "apathy" back from the gutter.

WE, AS POLITICIANS WORKING FOR A CAUSE, RECOGNIZE THE EXTREME IMPORTANCE OF CON-

VINCING FELLOW STUDENTS OF THE JUSTICE OF OUR CAUSE, AND GETTING THEIR HELP AND PARTICIPATION.

THEREFORE, WE AGREE TO SHROUD ALL OUR ACTIVITIES IN SECRECY AND RESIST ALL EFFORTS TO LET THE STUDENTS KNOW WHAT WE'RE DOING.

Strange as it sounds, this is apparently the doctrine most Earlham political groups follow. The Young Democrats, the Young Republicans, the Goldwater for Prexy group, and the Civil Rights Committee have, all of them, shown unparalleled disinterest in friendly newspaper publicity. Too often these groups, in fact, are downright hostile.

Why? We don't know, and we guess it's their own business. It would be nice, though, if someone would tell them that they're lessening their own chances of success and accomplishing nothing by alienating a friendly press.

## Letter to Editor:

Dear Editor,

In last week's Post, Bob Seeley raised some legitimate questions concerning the present system of room drawing. However, I would suggest for the consideration of the men, that the faults Mr. Seeley mentioned are not in the system. Rather, the men can enjoy the advantage of living with a group of men whose fellowship they enjoy and can eliminate the evils of a certain amount of ostracism that occurs each year if they would exercise some concern for that fellow who is not part of any group and take the initiative of inviting him to join them. I can think of no system that will eliminate man's cruelty to man. We can simply appeal to his better nature! If the men have strong feelings on this or any other AMR issue, I urge them to make their views known to their AM Representative.

—Mark Trumbo



Photo by Ethar Gordon

Castrucio (Henry Tammarin) explains the relative virtues of captaincy and royalty to the Duke (Karl Knobler) as Brooks Minton, Loren Poser and Mike Hoehne look on.

# Mask & Mantle presents Duchess of Malfi tonight

By Paula Hurn

"The Tragedy of the Duchess of Malfi," to be presented by Mask & Mantle this weekend, written by John Webster and first performed in 1613, is one of the most unusual revenge-tragedies to rise from the Elizabethan Age. Although the play obviously is written in the style and tradition of this period, it differs greatly from, for instance, Shakespearean drama. Webster replaces the vast humanitarian quality found in Shakespeare's works with a Calvinist moralism and the doctrine of Original Sin. "The Duchess of Malfi" is permeated with the conception that the world is an evil place and it is impossible for the innocent and noble to reconcile themselves with it. The

only hope for the good is that they face the inevitable destruction by the wicked with courage, serenity and faith — looking to heaven for relief. Nevertheless, the wicked are also destroyed, perhaps with the help of some divine force. In a sense, this major conflict of the play between good and evil is Webster's personification of the conflict between God and the Devil.

The play itself is full of such conflicts and contrasts. As the story goes, the Duchess of Malfi, a young noblewoman recently widowed, is forbidden by her brothers, the Duke of Calabria and the Cardinal, to marry without their permission. Ignoring them, she secretly takes her faithful and honest steward Antonio for her husband and has three children by him. When she is found out, the brothers are infuriated at her for "spoiling the blood line" and ruining her chances for a profitable marriage to a nobleman. In revenge, they contrive a series of horrors — violent murders and attempts to drive the

Duchess mad. In the ensuing scenes, the noble and basically good characters of the Duchess and Antonio are set in brilliant relief against the evil and decadent characters around them. The cold, Machiavellian Cardinal is contrasted to his violent, fanatic brother, the Duke. In still another example, the wantonness of the Cardinal's mistress Julia sharply accentuates the Duchess' virtue. Among all these extremes, the paradoxical nature of Bosola, who executes the brothers' plans, is probably the most interesting—he is the man whose conscience bothers him as he takes bribes — who pities as he murders. In spite of this "categorizing" of the characters, Webster makes them entirely believable, even in the midst of many horrors.

The tragedy is a fascinating play upon contrasting natures — involving jealousy, bribery, envy and hatred with overtones of incest and greed—lightened only by occasional moments of genuine love and pity and courage.

## Model U. N. holds session

Editor's note: Everett Adagala, Topsy Chambers, Norma Janes, Bob Olson, Dot Sheldon, and Benita Warder were "Honorable Delegates from Kenya" to the Model United Nations in Omaha, Nebraska, March 18-21.

By Topsy Chambers and Dot Sheldon

We spent the first day and a half at the United Nations in meetings of five special Committees. There we hammered out draft resolutions on a variety of different subjects to be debated on the floor of the General Assembly. The topic of these resolutions varied from the peaceful uses of outer space and a permanent UN Peace Force to the question of China and South West Africa.

On the floor of the General Assembly the Model United Nations really came alive. Here lines of resistance to resolutions formed and compromises were worked out.

As an African nation, we were very concerned about South Africa's apartheid policy, especially since Norm Janes, a member of our delegation was one of the leaders in the African bloc on this issue. As debate progressed, it soon became apparent that a majority favored the resolution condemning South Africa for its racial policies.

The United States and other Western nations agreed with the condemnation in principle but were against the economic sanctions which were to be imposed on South Africa. Due to the limited amount of time allotted for debate, the Western bloc was able to utilize delaying tactics, and no resolution was passed.

This example is cited for several reasons. In the first place, it shows how accurately the various delegations were playing their roles. Also, it illustrates how American foreign policy can appear to other peoples. Finally, it shows how difficult it is to get anything done at all in the United Nations.

We came away with a deep admiration for our parent organization in New York.

Another high point of the conference was the speech given by Harlan Cleveland, Assistant Secretary of State for International Organization Affairs, at the closing banquet. His speech, "The Thirteenth Alarm," referred to the Cyprus crisis when the U. N. answered the peacekeeping fire-bell for the thirteenth time.

Secretary Cleveland looked back over the other peacekeeping efforts of the United Nations, he noted that threats to the peace can and do break out almost everywhere. He observed that "The margin between success and failure in getting a peacekeeping mission on the island of Cyprus was all too narrow for comfort."

He ended with the hope that other nations are finally beginning to realize the necessity of having soldiers to serve as peacekeepers and statesmen to serve as peacemakers.

## Antiochian tells of demonstrators

By Jack Narvel

During Earlham's spring break a minor uproar occurred at Yellow Springs, Ohio. Yellow Springs is the location of a barber shop, owned by Lewis Gegner and the home of GLCA college, Antioch. The uproar came about through a mutual encounter of these two groups on Mar. 14 when Antioch students picketed Mr. Gegner's shop.

Mr. Gegner said he did not know how to cut negroes' hair and, therefore, would not permit them in his shop. His explanation evidently did not satisfy Antioch student demonstrators.

A pickett was set up around the barber shop; police were called in with fire hoses and tear gas. The result — over 100 demonstrators arrested.

That was the mid-term break. This term, Antiochian, Dave Bell has come to Earlham to study Japanese and was kind enough to clarify a few points about demonstrations and demonstrators.

Bell noted that the Antioch administration usually feels the students are "on their own." In this case, the college officials made a policy statement: "Students may participate in demonstrations only if they are not in organized groups."

Student interest in racial problems has been sufficient to create the Antioch Committee on Racial Equality (ACRE), although Bell says that the demonstrators are in a minority at

the college and "most students are for demonstrators rather than demonstrations."

Although there is a CORE group at Antioch, Bell says it has duplicate membership with ACRE comprising 10-20% of the student body.

He noted there was a group sympathetic to the National Association for the Advancement of White People who have also been "known to demonstrate at Antioch."

Finally, Bell said that "many students felt the Gegner demonstration was put down by far too brutal tactics."

Concerning his own opinions, Dave made no comment saying:

"As an Antiochian I am expected to dislike everything and make nasty comments about everything. I'll try not to live up to that reputation."

## Artistic Touch

By Clare Hammann

The photographic exhibit in the basement of the social science building presents a panoramic view of past and present Iraq. Accompanying the photographs is an outline of Iraqi history emphasizing the focus of the exhibit: the customs, dress, and ways of life which have endured, and the new sculpture, architecture, and industry.

Latif Al-Ani skillfully illustrates the ancient habits of Iraq in such pictures as "Euphrates waterwheels used for irrigation," "Old house is Basrah," "Spiral minaret," "Old Village," "An Iraqi girl celebrating a national festival," and "Desert Arab." Contrasted with the pictures are views of modern classes, orphanages, factory workers, highways, bridges, and the Baghdad of today. We see how past customs are retained and how industry and finance have added to the life of the people. The Arch of Ctesiphon of the Fourth Century AD opposes sharply the modern financial district of Baghdad.

We see something of the intricate workmanship of Iraqi artists in "Old

Sabain engraving, silverware with 'black mina' and "Crystal decoration in a shine at Karbala." The many photographs of school and factory workers give us an idea of the work and education that have been gone into the making of new industry and architecture.

Some of these pictures are just plain pleasing. A life-sized large-eyed cat stares from one photo, and pictures of fishing boats use black and white contrast to picture shining ripples and silhouettes. The girl's expression in "Children's Playground" is haunting and "The Northern Mountains in early spring" make one wish that he could step into the scene.

Latif Al-Ani is head of the photographic section of the Republic of Iraq's Ministry of Guidance. He first visited the U. S. in September 1963, sponsored by the American Friends of the Middle East, Inc., a non-profit private, inter-cultural organization whose headquarters are in Washington, D. C. His photographs have been on display in Geneva, London, Baghdad, and Budapest. He has written a book on Iraq, which is illustrated with his own photographs.

Discuss The Play  
With Art Little  
SAT. 11:15  
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# Student artists discuss, question

By John Taggart

## Is art hopeless at Earlham?

The various essays scattered upon these two pages, on a variety of topics, share the common focus of the student artist working within the academic situation. And although these essays are ostensibly occupied with this common subject matter, they come to no unanimity in their conclusions. Therefore, let this serve as a cautionary reminder: there are no right answers, just individual observations, including this column.

The performing arts (writing, graphic arts, music, drama) and Earlham collectively form what may be titled a cultural dead duck. That the college is now seriously entertaining suggestions for a new student union building, supposedly constructed as a collegiate temple of the arts, is appropriate. As such, it will form a lasting and perpetual tombstone to those activities (the arts) which have never, in actuality, existed at Earlham.

For it is my contention that the arts at Earlham exist only in the realm of conversation, an area officially symbolized by the Friday afternoon tea, the market place of the undergraduate "culture vulture." The arts, like everything else at Earlham, are not considered seriously; they belong to that mysterious sphere of personal cultural betterment. Woe upon him who would dare attempt any sort of serious and conscientious artistic achievement!

This nineteenth century finishing school situation is not the result of poor administrative thinking, nor of scholarly pedantry on the part of the faculty. Certainly, Landrum Bolling's opening convocation last fall with its concern for the over-all function of the arts on the campus was one of the most exciting things ever to come out of that annual exercise. Rather, I would suggest, the present vacuum of the arts at Earlham is directly related to student torpor. The administration and faculty can only construct buildings and schedule classes. It is the individual student, who, caring enough about the particular requirements of his art form, will help bring about an atmosphere that will be eventually conducive to all the arts.

In his book on the American expatriate writers of the 1920's, *Exile's Return*, Malcolm Cowley notes that whatever the virtues of Harvard may have been in his undergraduate days,

the university definitely was of no help to him as an aspiring student writer. This observation can be quite easily and accurately applied to Earlham. And one must accordingly keep in mind while reading such a publication as *The Great Lakes Anthology* that the student writer in all his protean shapes is at best only an attractive anachronism within the academic institution. The fallacy behind *The Great Lakes Anthology* as well as *New College Writing*, *Best College Short Stories*, or even *Crucible* is that student writing is presumed to be somehow "creative," meaning something a little beyond the dramatic term paper.

Student writing, for the most part, has never been "creative" in the sense of imaginative and well-crafted literature. This is partly because most academic institutions aren't organized for the purpose of producing qualified young writers, but mostly due to the character of the student writer himself.

The student writer realizes with James Baldwin that he, unlike others, must cultivate "that state of being alone." But with this realization the student writer becomes, if not already, a bewildered creature frenetically following a dozen stylistic masters, attempting to exude a cultivated attitude of literary *sang froid* for the sake of his churlish peers, knowing all the while that he has neither artistic discipline nor a C average in American Government-for-those-who-don't-give-a-damn.

If you find such a view unpalatable to your stereotype of the bright young student writer, I urge you to examine the winning story of *Story Magazine's* college writing contest in 1940. Its author was a Harvard student named Norman Mailer: it is at once the best of the worst.

What, then, can be done? Absolutely nothing. One might, of course, organize student writing workshops, make the campus literary magazine a competitive organ, even do such a drastic thing as request a writer-in-residence who is not a regular (and over-worked) faculty member. These and many more things can be done, but they won't. For to do so would be to go against the Earlham code of the "nice," of the casual, of the absolute amateur.

Perhaps W. H. Auden is correct

when he insists that programs should never be instituted for the student poet; for, according to Auden, such developments would take the necessary "fight" out of the process of becoming a poet despite one's surroundings. Auden's position, at any rate, insures a knowledge by the student writer of those things which he is against.



Is Mark Zorn talking to Drew Kilgore, or is Covielle confronting Jourdain, the Snob? It's all a problem of the actor's identity, which Zorn discusses in "Can Drama Be Made Convincing?"

By Christine Anderson

## Does a small college foster artistic development?

Artistic creativity is primarily the experience and expression of an individual, yet there are certain ways in which environment can influence it: through encouragement and stimulation of the artist or through rejection of his work by disapproval or disinterest. Perhaps the student artist in a college atmosphere feels these influences most. He is usually still seeking an unique way to relate to his surroundings and is often unsure of his artistic ability.

In many ways, Earlham encourag-

es the artist: it offers two excellent art history courses and a variety of studio courses; its library has a good collection of art books and magazines; and it sponsors fine art exhibits in the gallery of the library. Each of these can help the student artist who is seeking direction by exposing him to various art forms. Through them he can see what has been done and discover the forms which interest him most. For a student with drive, the limitations of a small department can be overcome by independent study

Art is basically a system of communication that transforms and crystallizes human experience, English author and critic Sir Herbert Read told a convocation audience Tuesday.

Reviewing the communication theories of Plato and Aristotle, Read drew a distinction between the

classical goal of communicating truth and the modern goal of communicating individual experience.

He rejected the view of some art critics that art serves to make an individual's unique experience into a common experience to be shared vicariously by many.

"Art does not convey a unique experience," Read said. "It takes a common experience and gives it universal attributes."

He continued, "The true artist is not concerned with communicating emotions and experiences as such. His concern is to establish order among his perceptions and sensations."

"Art transforms and leaves objects in crystalline form until it leads one into a land of perfect delight," he added.

Turning to the problems encountered by art in modern society, Read said, "In a commercial society, culture tends to become treated as a commodity. It is something to be exhibited but not explored."

He called for greater emphasis on the cultivation of artistic awareness in young children to encourage more widespread participation in art.

Read said that art, communication and education are closely related in that they establish bonds which unite a people and build a sense of community.

One function of art, he said, is the reconciliation of society and the individual member of society.

By Mark Zorn

## Can drama be made convincing?

Acting is an activity which provides for the student a singularly intense and creative outlet. The environment factor of a small college provides the priceless attribute of making this outlet available to a large percentage of its student body.

To the student who develops the desire to further his acting experience, however, environment plays a decisive part in creating situations which can lower his chances for self-improvement.

Perhaps the most obvious problem is the fact that at least part of the audience knows the performer off-

stage impairing the credibility of the performance. This obstacle can be and has been overcome by a good performance before an audience in a receptive mood. But as a result of this, even the objective viewer's critical faculties are bound to be influenced. A conversation with this viewer may well cause the actor to fret over problems which may not exist in the mind of an equally discerning person who does not know him. Furthermore, the play reviewer is put into the awkward position of having his reviews colored through no fault of his own.

A striking corollary of the problem is that the more plays the actor is in, the more the audience sees him rather than the character he is playing. This can be hard on both the audience and the actor: the former because they are finding it increasingly difficult to become involved in the play; and the latter, because he knows that his job is to subordinate himself as much as possible to the character he is playing. Criticism will, again, probably concentrate on his putting too much of himself in the role — a difficulty which can be overcome to a large extent by continuing experience. But the problem

may be a question of choosing quality of experience over quantity, for only a certain amount of attention can be given to each individual actor in each of the major productions given by Mask and Mantle. Better quality can be obtained through participation in a smaller-scale dramatic activity, where there is more room for individual attention.

Neither problem is completely soluble; but there do exist definite possibilities. For instance, concerning play reviews, there might be students at other colleges interested enough in theatre to want to come out and see a first-night performance, and then give it a lengthy review from an impartial standpoint. GLCA would definitely be of use here.

The second problem of affording wider opportunities for those interested in drama must, it seems to me, come about through more student initiative. The fields of dramatic readings and student-written and -directed material need not remain untouched; while improvisation is a serious acting exercise with infinite room for imagination. If Earlham can never be a haven of impartial criticism, it can certainly be a forum for innovation and experiment.

which carries with it exciting possibilities for originality. Development of artistic interest into ability is helped by the availability of working space in the art studio and is encouraged by the possibilities of publication in campus magazines.

Despite these many elements which are conducive to artistic creativity, there are a number of qualities at Earlham which hinder it. A developing artist needs both contact with current thought about philosophies and styles of art as well as a diversity of knowledgeable criticism of his own work. These have been hard to find here since the art department is small and there are few visiting artists and critics.

The problem will be alleviated to a great extent if the recent increase in visitors (Talbot, Read, Fuller) is maintained. Increased exposure to thought in the field of the arts would be beneficial to all Earlham students, as it most certainly would be to those who are seriously interested in art.

One of the frustrations of the student artist at Earlham is the cynicism with which many students regard creativity. Even if campus art work does not reveal genius, much of it is evidence of serious and often successful study and effort. If the atmosphere were friendlier to creativity, those interested in art would have a greater chance to share their work and gain from the constructive criticism of fellow students. Perhaps the best way to improve this situation would be to combine a speaker program focused on acquainting and interesting students with the issues of contemporary art with exhibits of student work.

Earlham has a great deal of potential in developing the artistic creativity of its students. If the college continues to place greater emphasis on the arts, the general level of understanding of art can rise and make possible an atmosphere which fosters originality and values creativity.



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# state of arts on Earlham campus

## The State Of The Arts

### At Earlham

Special Report No. 2

John Taggart

Editor

By Steve Crockett

## Why would musician come here?

Quite frequently, the music student at Earlham is asked to explain why he has chosen to remain on this campus. Such a question may be phrased in various ways, as, "Are there enough courses?" "Shouldn't you transfer to a school of music?" "Doesn't New York offer more?"

This kind of question has an answer counterpart in "I like Earlham,"

and other variations on the theme of escapism. There should be a question and an answer which more adequately deal with the justification of a student artist being educated in a liberal arts curriculum. This is "What is the nature of music that allows a student to acquire his artistic training in a formalized, sometimes isolated and often poorly

equipped environment, where much of his energy is spent on non-artistic pursuits?"

Here are a few perhaps questionable assumptions concerning music and musicians, not as these are in fact but rather as they should be. Art may have its source in both the rational and irrational, but derives its being from a free and well-stocked imagination. The artist is a human who finds that his creative imagination expresses more completely than some other pursuit the reality in which he lives.

It can be said then that the education of the musician should involve the acquisition of skills appropriate to his art; moreover education should provide the student's imagination with the necessary wealth of material which the skills will shape. Thus an answer to the question under discussion is simple: A liberal arts college such as Earlham is in no way excluded from those environments which may provide such an education. A less evasive answer will explain why Earlham and its kind are preferable environments for training in music.

With a few capable teachers, a

student is able to develop the necessary skill. With a sufficient breadth of knowledge concerning both himself and the social context, past and present in which he lives, a student develops an imagination which is capable of expressing the whole of his reality in music terms. Thus, a liberal education yields a wealth of knowledge, analytic and otherwise which serves as raw material to a responsive and skilled imagination.

The young artist who is concerned about the source of his creative ability will choose to be liberally educated — and liberal arts colleges are one way of accomplishing such training.

It is possible to become more normative and perhaps exclusive in defining "oughts" of music and musicians. The musician should be a free person both socially and self-responsible, one who is aware of a debt to the society which allows him to exist and one who is interested in the meaningful communication to others of reality, in musical terms. The liberal arts college which strives to provide the necessary education for such responsibility is a preferable environment for the student musicians.

By Bill Hickman

## Does college discipline encourage poetic creativity?

Does college help or hinder the writing of poetry?

Poetry, I feel, comes out of the interaction between a person and

life. The material for the idea of a poem usually lies outside the college classroom while the classroom helps form clarity of expression.

Between writing papers and reading other poets some idea of form and style is conceived. Rampaging ideas are forced into some sort of coherent babbling.

The academic problem is that these torrents quickly become tame under the pressure of getting a grade. The college class, while demanding discipline, often does not allow enough room for experimentation. Papers are to be written in standard form and style. The would-be poet needs to be able to experiment and he needs to be able to fail. There are "creative" courses offered, but often they are on a "churn it out" once a week basis. All that can be gained here is technique and a sense of proportion — which admittedly is a lot, but not enough.

Poetry, while it is still growing, craves many experiences and the academic world is sometimes too particularized within the experience of the world's totality to provide this. This is where the variety and informality of the liberal arts college experience can be of great value. One can cross the great divide which supposedly runs between the humanities and science and muddy his hands with the biology class in a spring pond.

The meeting of people from many different backgrounds and cultures can be of great benefit. Also, college indirectly provides a periodic vacation where one doesn't have to drive and push, but has the time to adjust his value system or just relax and enjoy the simplicity of sleep, good food, and exploring his interests.

Too often ideas spawned by research for a class are allowed to drift away from us because of the necessity to get on with the work. We come back to them and we are on a different sea — the mental weather has changed.

What can be done to remedy this? Probably not much. I suppose the need for one's own time is why writers go "to the garret" and starve materially. The impulse to poetry has come most often to me, not when I've had all the time in the world on my hands, but when I was caught up in one thing after another and was aware of the passing of time — aware that my chance to reflect on the experience was slipping through my fingers.

In this way college, because of its demand for time, has forced me to put some ideas down that otherwise would have passed. Still I have felt the need for a more relaxed informal approach to writing somewhere along the academic way.

Perhaps if the third course required for English were not an elective, but a required course in creative composition the situation would change. A course where there would be a weekly "creative project" with Criticism would only be directed as to stress on imagination and clarity, how well the idea was developed — not on grammar or style. Let the student discover himself how much

form is necessary for expression. True, some horrible examples of writing would be produced, but this is what is needed. For once to be let out of the strict academic closet and allowed to skip around the room even if giddy in our freedom we trip over a few rugs.

The exhilaration produced from the sense of creation would, I think, reward us with academic dividends later on; but first the imagination must be allowed to run a little.

## Fine Arts-Union preliminary plans to go to Trustees

Preliminary plans for the combined fine arts and student union building will be considered at a special one-day session of the Board of Trustees April 15.

The Board will hear a report from the faculty-student committee on the Student Union detailing what progress has been made on plans both to increase the role of art on the campus and provide better facilities for student activities in the proposed new building.

Consideration of a fine arts center in connection with the student union began last September. Eric Curtis commented at that time that the administration was considering the possibility of using the Union as a creative arts modeled after the creative arts concept in the student union at Dartmouth.

The trustees gave their approval of the combined center in February. At that time they accepted a faculty recommendation that a committee should proceed at once with planning of a building to combine facilities for music, drama, art, offices for student organizations, lounge, snack bar, radio station and bookstore.

The Senate Student Union Committee held meetings with students to discuss the proposed Union. At one such meeting students suggested that an area formerly allotted to bowling alleys be used for a room for hall parties.

Most recently student groups desiring space in the proposed Student Union have been asked to make specific statements concerning the amount of space wanted to fulfill their needs in the new building.

No decision has yet been made concerning whether a proposed swimming pool should be part of the student center or built as an addition to the fieldhouse.

More detailed plans will probably be considered in June when the Board convenes for its regular summer session.

Members of the Reading Program Committee have suggested that discussions and essays on this term's reading program book, *The Grass Roots of Art*, may prove useful in determining how the fine arts possibilities of the proposed union can best be used. Students have been asked to write an optional essay on the role art has played in their education at Earlham.

The Board of Trustees meeting will also consider matters of administrative organization which have been under study for the past by an outside agency.



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# Art critics consider trends of contemporary painting

By John Taggart

## Book review

Herbert Read's main contention in his collections of essays, *The Philosophy of Modern Art*, is that "art has developed in stages that are parallel to the development of thought, and both developments have intimate connections with social movements." This contention in all its transparent attractiveness appears to me to be generally indicative of the non-technical, "casual" type of theorizing to be found throughout this collection, and especially in the essays "The Modern Epoch in Art" and "Some Observations on Art in America."

In "The Modern Epoch in Art" Read acknowledges that "art never exists in a vacuum," that it is very much a part of the matrix of society as a whole, that modern art has been particularly stimulated in its current direction(s) by the scientific and industrial progress of the nineteenth century. One of the elements of this progress was photography. Photography, according to Read, diminished one of the social functions of art and the artist, that of "visual aid." This element effects a differentiation between illustration and interpretation — between Norman Rockwell and Paul Klee, for instance — and also points up the distinction of image from symbol.

Read is at pains to establish, with the Marxists, the historic nature of human consciousness in this separation of image and symbol. Image for Read indicates representation of objects as they appear; a symbol abstracts the essence of the object.

Read's major contention is that the separation of image from symbol is a necessary evolutionary process beginning with "man in his first unreflecting unity with nature" needing only "the image to project his sensations." As his self-consciousness grows, man becomes disjointed from his previous unity with nature and experiences, the need for what Read calls "a language

of symbols to express his self-ness." Increased awareness of this need prompted the creation of such conceptual symbols as "God."

He goes on to speculate that "if we could reconstruct the stages in human evolution which led from the eidetic, vitalistic art of the paleolithic period to the symbolic, geometric art of the Neolithic period, we should have a clear conception of the rise and not only human self-consciousness, ethical conscience and the idea of a transcendental God, but also of the origins of that polarity (image and symbol) in art ... which now exists as an unresolved dialectical contradiction."

Read's penchant for loose and random speculation, illustrated in the cited quotations, strikes me as an eclectic jumble of Frazer, E. B. Tylor, Malinowski, and possibly Jung. Read does not support his speculations with enough information

to afford his essays susceptible to evaluation. The collection is an amalgamation of declarative sentences, which draw vocal, if not critical or reasoned assent. This is to say they are, ineffect, "conversational."

*The Philosophy of Modern Art* is a compilation of attractive, almost magnetic generalizations about extremely intricate historical and artistic movements, without any apparent related scholarship to corroborate them. As such, the essays form a fascinating introduction to more thorough study of the origins and currents of modern art.

## Art dispute

Intellectual controversy has for the most part, in recent times, assumed the tincture of veiled innuendos uttered in arsenical Latin or poisonous footnote references to "my thorough-

ly erratic and mis-directed colleague who alleviates his erroneous judgment only by his zeal for pedantry." Typical of this type of combat are the disputes between the literary critics Ivor Winters and John Crowe Ransom, between the academicians C. P. Snow and F. R. Leavis, and more recently between the art critics Clement Greenberg and Sir Herbert Read.

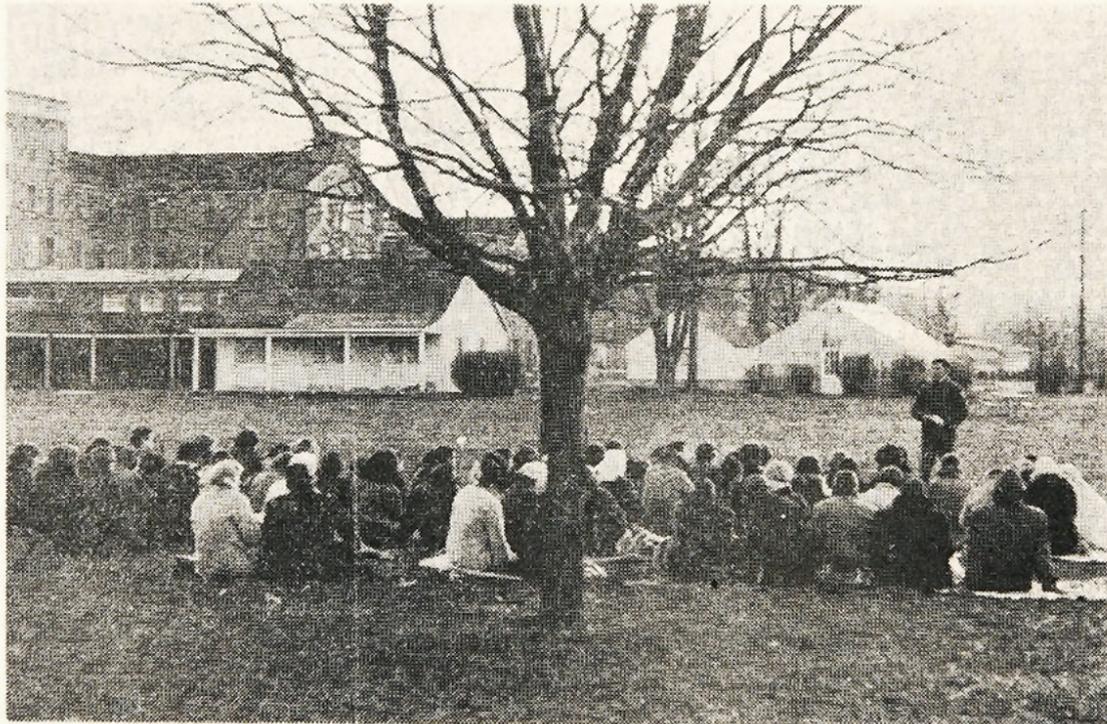
The foray started with an article by Clement Greenberg in the December, 1962, issue of *Encounter* magazine entitled, "How Art Writing Earns Its Bad Name." In this article Greenberg contends that art writing, especially that of an academic avant-garde critic like Robert Goldwater, tends to imply that every major living artist "has come out of nowhere and owes practically nothing to anything before him." It's as though art began all over again every other day." Not only are Goldwater and

Sir Herbert Read guilty of this chronological error, they are also, according to Greenberg, making contemporary art criticism "absurd" by inexact rhetoric, obtuse critical language, and "solecisms of logic." Today's art criticism as typified by Sir Herbert is additionally absurd for Greenberg by its repetition and its insistence that "every step in the evolution of modernist art" since Manet is "a revolutionary break with the past."

Greenberg concludes the article by asking, "Why is art writing the only kind of writing in English that has lent itself to Existentialist and Phenomenological rhetoric?" His answer is that the rapidity with which modernist art has been developing completely superseded "the common categories of art criticism." What Clement Greenberg is implying, then, is that current critical language is outmoded; something new and more accurate to its subject is needed.

Sir Herbert replied in the February, 1963, issue of *Encounter* that it is difficult and unrewarding to define the "resentment" that cause a critic to indulge in "baseless attacks on his colleagues." After some minor skirmishes with Greenberg's article, Sir Herbert comes to the general conclusion that Mr. Greenberg has failed to recognize the "unprecedented task given to art critics in our time, which is to try to convey to a public ... the sincere but obscure motive that cause our painters and sculptors to express themselves in 'provocative images.'" Sir Herbert adds that criticism (the art of interpretation) in Europe has carried more good writing in our time than either poetry or fiction.

Included in this same issue of *Encounter* was a lengthy reply to Sir Herbert's letter by Mr. Greenberg. While dealing largely with the smaller details of the dispute, Mr. Greenberg nevertheless admits that he has been hard on Sir Herbert and the American critic Harold Rosenberg, and asks "but since when have critics lost the right to come down hard on other critics for sowing confusion?" Sir Herbert's "resentment" seems to beg this question.



Students gather to hear D. Elton Trueblood speak at Easter sunrise service last Sunday morning behind Earlham Hall. Photo by Alan Quinn

## The Earlham Post

A Newspaper for the Earlham Community

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## Campus Chest surpasses goal

Earlham students pledged so much money in the Campus Chest drive last term that money may be given to three additional charities.

\$1,756.85 was pledged during the auction last term. The Campus Chest committee had originally set the goal at \$1,250. "We didn't plan on having so much money," committee member Richard Quick commented.

Quick said it might be better to give money to more groups rather than sending more money to the top five charities.

In student voting last term the **American Friends Service Committee** received the most votes. The next four associations were respectively, **UNICEF**, **National Scholarship Service for Negro Students**, **CARE** and **United Fund**. The **Cerebral Palsy Association** in sixth position, **Muscular Dystrophy Association** in seventh and **Wayne County Association for Mental Health**, eighth, would benefit if the funds are given to more charities.

Quick said the committee would get a cross-section of opinion before making a decision. He stated that the decision should not be final until the committee knows how much it will collect.

Only about \$50 in donations have actually been collected so far. Payment for items bought at auction has barely begun. Quick urged students to pay as soon as possible.

## This Week at EC

### FRIDAY, APRIL 3

Campus Chest Film, "I'm All Right Jack": D110, 7 and 9:15.  
"The Duchess of Malfi" Mask and Mantle Production: Goddard, 8:15.  
Guarded Well By, open till 1:00.  
Green Onion opens, Cast discussing "Malfi," 11:15.

### SATURDAY, APRIL 4

Volleyball Tournament, Ball State.  
Metropolitan Opera, Verdi's Macbeth: WECI, 2:00.  
Campus Chest Film, "I'm All Right Jack": D110, 7 and 9:15.  
"The Duchess of Malfi" Mask and Mantle Production: Goddard, 8:15.  
Folk Dance: Women's gym, 8:30-12.  
Guarded Well By: Art Little discussing "Malfi," 11:15.

### SUNDAY, APRIL 5

Clear Creek Meeting for Worship; Meetinghouse, 9:15.  
All College Meeting, Fred West; Meetinghouse, 11:00.  
Non Western Film: "Sarengeti Shall Not Die," D110, 2-4.  
Jones House Tea: 3-5.  
Friends Committee National Legion, Main discussion with Dave Hart-sough; Meetinghouse, 7-8.  
Anthony Nemetz, address: Goddard, 7:30-9:30.

### MONDAY, APRIL 6

Tryouts for "Streetcar Named Desire": Goddard 211, 3-5, 7:30-8:30.  
Dr. Herbert Aptheker, Prism Speaker: Goddard, 7:30-9:30.

### TUESDAY, APRIL 7

Convocation: Joseph L. McCabe.  
Dr. Sidney Hook, Prism Speaker: Goddard, 7:30-9:30.

### WEDNESDAY, APRIL 8

AWS Spring Banquet: Earlham Hall, 6:15.

### THURSDAY, APRIL 7

Convocation: Paul W. Pruyser, Lilly Lecturer in Religion.

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# Earlham tutors coach Richmond students

A progress evaluation questionnaire of the Greater Richmond project reports, that tutoring by Earlham students has led to better grades and enhanced self-confidence for Richmond pupils.

Tutors answering the questionnaire indicated they thought progress is being made although they had to combat lack of proper background, difficulty and short tutoring periods.

Sponsored by the United Organizations Council, a local organization composed of representatives of a number of Negro organizations, tutoring services are available regardless of race or religion; however, to date the majority of pupils aided have been Negro.

Several teachers have praised the project as being a real aid to their students. One reported that a student had improved from "F" to

"C" work, another, from "C" to "A-" work. The teacher can also observe less tangible progress of which the tutor may be unaware. Mike VanLandingham was told by the teacher that his pupil was beginning to take more part in class discussions.

On the evaluation questionnaire Mike, as well as others such as Fran Millard and Mary Ann Kennedy, stressed lack of self confidence as the main stumbling block which is gradually being overcome. This problem could reflect the general "lack of attention in a class of 40 divided into 2 different grades," described by Kim Vanlaningham. And, referring to the same problem, Cathy Roth expresses the sentiment of many of the tutors that "the relationship is as important as the teaching technique in this case." Tutors have also noted progress in the ability of their students to concentrate.

The tutoring project has been publicized in the Richmond newspaper, at local churches and clubs, but does not solicit the student directly. "We do not solicit but feel that if the student is interested either he or the parent should contact us — and it has worked out well so far," states Mrs. G. Tanner Brooks, coordinator of the project for the UOC.

A form is sent to the teacher informing him that his pupil is being tutored. The tutor is then advised to confer with the teacher to locate specific problems of the student.

Most of the tutors in the city-wide project are Earlham students. At present 70 E. C. students are participating. Diane Craig, lamenting the fact that only those who attended Civil Rights Meetings last term knew of the project, feels that the number would further increase if more Earlham students were made aware of the opportunity.



Photo by Kurt Fuglister

The Earlham Washboard band entertains while folk fans eat free food at the Guarded Well By's "Hootenanny" Friday night.



Miss Murakami

## Japanese dept. to get new prof

Kenko Murakami will take Misako Hagino's place next year when Misako will be taking graduate work through an American Association of University of Women Fellowship.

Miss Murakami is a graduate of Christian University in Tokyo; this is her first teaching assignment since her graduation last March.

Some new students are at Earlham studying Japanese this term. There are students from several Great Lakes College Association Colleges who need Japanese credit, unavailable on their home campuses, in order to participate in the GLCA Japan study group this summer and fall.

Besides teaching a combined Japanese 11 and 12 course for the off-campus students, Miss Hagino and Miss Murakami will be directing Japanese 13 and a course equivalent to Japanese 14.

## Staebler to speak

Warren Staebler will present the first of a series of five broadcasts on Shakespeare, tonight at 7 p.m. over WGLM-FM.

The broadcasts are in commemoration of the Shakespeare Quadricentennial. Staebler will discuss *A Midsummer Night's Dream*, *Othello*, *The Merchant of Venice*, *Romeo and Juliet*, and *Hamlet*.

Recordings of scenes from the plays, acted by Earlham faculty and students, will be heard during the broadcasts.

WGLM-FM broadcasts at 96.1 on the FM dial.

## Library to auction duplicate books

Monday afternoon the library will auction a miscellany of old books. Less hopeful works and bookends will go for a dime, others will be bargained for. 78 rpm recordings to be sold range from classical pieces and national marches to "The Cigarette Tango."

Some of the books appeal because of famous authors, such as two novels of Balzac published around 1890; individual plays of Shakespeare; Richard Hailburton's *Book of Marvels*; and Humboldt's undated *Cosmos* in two volumes.

The large assortment of novels have accumulated as gifts to the library. A few books, such as the *Works of Chaucer*, display an ornate binding. Also unique is a small leather-bound first edition of William Couper's poems; published in 1803, and a mildewed *Spectator* date March 10, 1712.

An illustrated 1926 volume called *The Chatterbox* claims to be "the acknowledged King of all Juvenile books printed in the English language."

There are books on finance, music history and writing drama. A set of Department of Agriculture yearbooks, though a bit obsolete, deal authoritatively with food, soil, livestock, etc.

The books are being sold, because it costs time and money to catalogue them. Furthermore, many of them, including Tournier's *Meaning of Persons*, are second copies taken from the shelves. Mr. Shore states, "We'd need a new library if we kept two copies of things." Quaker books, of which Earlham tries to collect every edition, are among the few that merit this distinction.

## News Notes

### SAB seeks sixth member

The Student Activities Board is seeking a sixth member for the Executive Board. The new member will be in charge of publicity and advertising for all SAB activities. A sign-up sheet for candidates has been posted on the Student Organizations Bulletin Board. The deadline for signatures is Sunday, April 5.

Sign up sheets for the formation of Senate Academic Committee and Great Lakes College Association Committee are also posted on the bulletin board. The deadline for these positions is Friday, April 10.

The Student Organizations Bulletin Board may be found in Carpenter Hall to the right of the Official Bulletin Board.

### Curios exhibited

There is an exhibition of Guatemalan curios in the Archives section of Lilly Library loaned by Alice Shaffer, Earlham '28, who is currently Chief of UNICEF office in Guatemala City.

### Green Onion opens

After a term of inactivity, the Green Onion will begin its activities for Term III with an after-the-play discussion of *The Duchess of Malfi*

on Friday evening, April 3. The Onion will open at 9 p.m. to provide atmosphere and refreshment; the cast will arrive after the play.

The Onion will remain open until 1 a.m.

### Architectural photos

The library is exhibiting photographs of prize-winning structures and designs from the Massey Medals for Architecture competition.

The competition was held in Canada in 1961. The pictures are being displayed at various colleges around the U.S. through the sponsorship of the Smithsonian Institute in Washington, D.C.

### WECI to publish guide

Reagan Hull, new station manager of WECI, has announced the publication of a monthly program listing sometime in May.

The guide, financed through the station's CCB budget, will be distributed free of charge to both the college and Richmond communities.

### Rohe writes article

W. Vernon Rohe, manager of the college bookstore, is the author of an article in the current issue of the College Store Journal. The article comments on a program for the distribution of paperback books which Rohe initiated.

## Joseph McCabe to speak in convo

Convocation speaker next week will be Joseph McCabe, President of Coe College, and Paul Pruyser, psychologist with the Menninger Foundation.

Joseph McCabe will speak Tuesday on "The Scholar in the Judeo-Chris-

tian Tradition." Dr. McCabe is an American scholar who has studied in the United States and Scotland. He was ordained as a Presbyterian Minister. He has been on the staffs of Muskingum College and Princeton Theological Seminary and has served as Chaplain in the Navy.

McCabe became President of Coe after twelve years of experience as a pastor. He now serves as a member of the Board of Trustees of Princeton Theological Seminary also. Dr. McCabe has written *God in a Parish Program* and has contributed to major religious journals.

Paul Pruyser is a Dutchman with training as a psychologist in Holland and the United States. His topic for convocation is "Hoping." Thursday night he will speak on "A Psychological Commentary on the Doctrine of Atonement." He will also speak in the Friday Tea and in All-College Meeting.

Dr. Pruyser has been a clinical psychologist for Boston Childrens Hospital, National Veterans Epilepsy Center of the Veterans Administration Hospital, and the Menninger Foundation. He was Senior Clinical Psychologist while at Topeka, one of America's most progressive and successful state hospitals.

He has served the Menninger Foundation in several capacities and now is Director of its Education Department. The Menninger Foundation is one of the leading research and treatment centers for psychic illness.

Dr. Pruyser's interest in the relationship between psychology and religion are evident in many of his writings. He is on the editorial board of the "Journal for the Scientific Study of Religion" and on the Committee on School Psychology, and Psychology and Religion, of the Kansas Psychological Association. Dr. Pruyser is also a member of the Council of the International Society of Art and Psychopathology.

## Wildlife film to be shown

*Serengeti Shall Not Die*, a movie on the wildlife of the Serengeti Plain in Africa, will have three showings. It will be shown in Lib. 130 for the African Family Seminar and on Sunday at 2 and 4 p.m. in Dennis 110.

The movie was made by biologists Professor B. Grzniek is the director of the Frankfort Zoo in Frankfort Main.

Concerned with the preservation of African wildlife, the father and son team devised a plan for taking an estimate of the wildlife population by aerial photography. The flights were taken over Tanganyika and Kenya. Besides taking a census, they discovered that the herds of animals follow the rainfall, manifesting a circular movement around the plain area.

The 80-minute film is comprised of films from the trip. It is narrated by Dr. Grzniek.

## Rettig awarded science grant

Michael Rettig, a 1963 Earlham graduate, has been awarded a National Science Foundation Fellowship for study in chemistry during the 1964-65 academic year.

Rettig received one of the 1,900 fellowships granted by the foundation this year. His fellowship carries a grant of \$2,600.

Fellowship applicants were required to take an examination for scientific aptitude and achievement.

Four Earlham seniors were accorded honorable mention. They are Julie Beaman, earth science; Stephen Boyce, mathematics; Bill James, earth science; and Donovan Van-Osdol, mathematics.

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# Experienced squad hopes to improve

## Eight lettermen to return

By Phil Kimball

Earlham's baseball Quakers are looking forward to a good season this year, with eight key lettermen returning from last year's team which posted a respectable 8-6 won lost record, winning their last five games in a row.

The biggest boost to Earlham hopes, according to EC baseball mentor, Thurman Wright, is the infield which is returning intact from last season with four lettermen.

The infield includes John Snow at first base, the fine keystone combina-

tion of junior Rick Carter at second base and senior Steve Boyce at shortstop, and senior John Mehrer at the hotspot of the infield, third base.

Sluggo Boyce led the team in hitting last year with a .349 average. Carter hit .250, Snow .222 with 12 runs batted in to lead the team, and Mehrer .184.

Other veterans are outfielders Dick Harpold and Daryl Renschler, who "put 'em where they ain't" for a .318 mark last year and powdered three homers; catcher Doug Siebert and pitcher Dave Ferguson. Senior

Harpold hit .245 and sophomore Siebert .240, while senior Ferguson compiled a 4-2 won lost record.

Rounding out the list of Quaker lettermen is Tom Lutter, a catcher who was not out for the team last year but lettered two years ago.

The already strong Quaker infield will be further helped by three freshmen: Andy Friedlander, Dick Zaugg, and Harley Negin. Other frosh who will give the Earlham nine needed depth are catcher Gary Smittle and pitcher Tom McDaniel.

The open outfield position will be filled by soph Dave Kenworthy, or juniors Dave Wyneger, Neal Wissman, and Lee Miller.

Sophomores complete the squad. Larry Browning will help fortify the catcher's position, while Ed Rhoads, Jim Hunt, and Chris Gibbons share the pitching chores with Ferguson and McDaniels. If these last three can sufficiently overwhelm the opposition and an adequate outfielder can be found to fill the hole between Harpold and Renschler, the Quakers believe they can have a good season.

So far the unusually late cold weather has kept the squad from much actual practice, other than conditioning. Their first game is April 11th with Wilmington. The schedule follows.

Apr. 11—Wilmington (2)	1:00	H
Apr. 15—Anderson (2)	1:30	T
Apr. 18—Ind. Cent. (2)	1:30	T
Apr. 22—Ball State	3:30	T
Apr. 25—Dayton		H
Apr. 29—Taylor (2)		H
May 4—Louisville (2)		T
May 9—Marian (2)	1:00	T
May 12—Franklin (2)		H

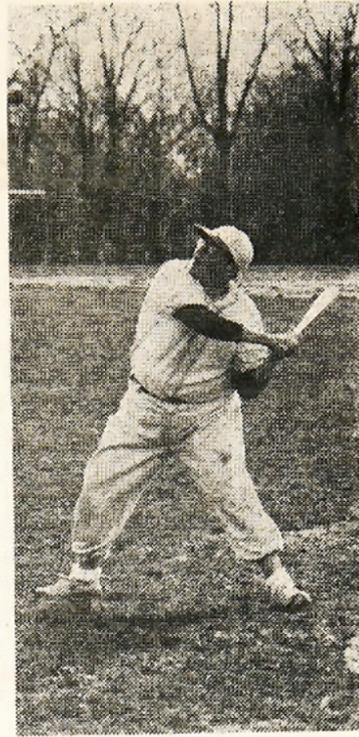


Photo by Kurt Fuglister

Varsity manager Glenn Senter hits fungoes as the Maroon and White prepare for their home opener, a doubleheader against Wilmington April 11.

# Tech topples Quaker spikers

Earlham's spikers suffered their second defeat in three dual matches when an improved Indiana Tech squad outspiked the Quakers at Edwin P. Trueblood Fieldhouse Tuesday night. Tech, playing with greater consistency than Earlham, took the match, 15-4, 9-15, 15-5 15-10.

The visitors dominated the first game, hitting Quaker serves up high,

setting up the second hit accurately, and spiking effectively. Earlham rallied from a 6-1 deficit in the second game to gain its only win of the night, 15-9.

After taking a 2-1 lead in games by routing the Quakers, 15-5, in the third game, Indiana Tech had to fight off an Earlham threat to win the match in four games. The Quakers led, 9-6, but the visitors pulled ahead, 11-10, and won going away.

Lou Fikes led Earlham in spikes with eight successes in ten tries, while Tom Gottschalk connected on five of seven.

Substitute Al Stephens paced Quaker servers with four aces and Chris Huus led setters with five perfect sets.

Earlham starters besides Fikes and Gottschalk were captain Don McNemar, Reagan Hull, Dave MacInnes, and freshman Bob Stein. Al Hansell also saw action.

Spiker Mark Peacock could not participate due to a broken right arm.

The Quakers will be out to play with more consistency and better set-ups Saturday when they travel to Ball State for a Midwest Intercollegiate Volleyball Association tournament. Besides meeting George Williams, Ohio State, Indiana University, the University of Kentucky, and host Ball State, Earlham will get another shot at Indiana Tech.

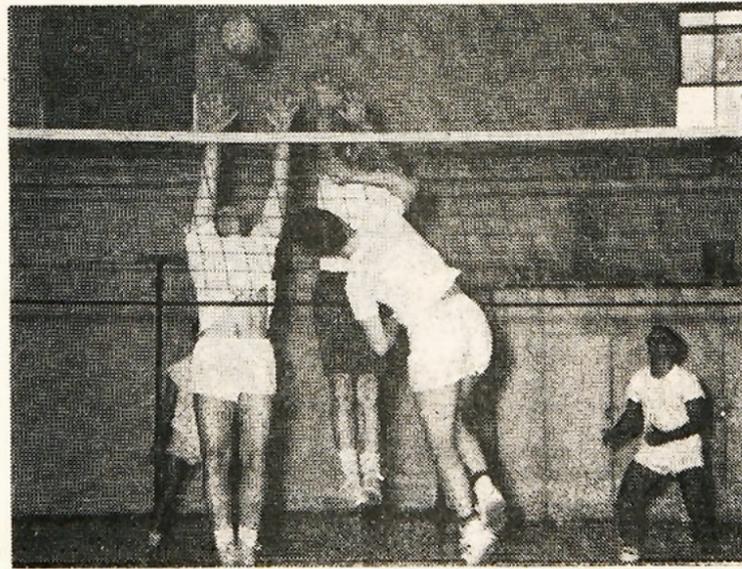


Photo by James Hadley

Varsity spikers sharpen up for Midwest Intercollegiate Volleyball Association Tournament Saturday.

# Thinclads to hold intersquad meet

The annual Earlham inter-class track meet will be held Monday and Tuesday afternoons, beginning at 4:30 each day. The freshmen are the favorites in the meet, which is to be held on the Earlham track.

On a numerical basis, the frosh have a decided edge. Sixteen of them will take their positions next to ten sophomores, seven seniors, and two juniors. Frosh outnumber the combined strength of the upperclassmen in eleven of the eighteen scheduled events and have more than one participant in all but three events.

The sophomores are not going to surrender without a struggle, however; nor are the seniors, but it will take some exceptional performances for them to overwhelm the powerful freshman contingent this year.

Monday's events will be headed by the 440-yard relay and will include the mile run, 100-yard dash, 120-yard high hurdles, 440-yard run, 880-yard relay, shot put, pole vault, javelin, and hop-step-jump.

Tuesday's action will commence with the 880-run and continue with the 220-dash, 330-intermediate hurdles, two-mile run, mile relay, discus, broad jump, and high jump. Field events begin at 4:30 both days and admission is free.

### GOLF SCHEDULE

Apr. 10—Wabash		H
Apr. 14—Anderson	1:00	H
Apr. 18—Marian		T
Apr. 21—Taylor		H
Apr. 24—Indiana Central	1:00	H
Apr. 28—Franklin		H
May 1—Ball State		T
May 9—Little State		T
May 19—Hanover		T

### TENNIS SCHEDULE

Apr. 11—Kenyon	1:30	T
Apr. 18—Marian		T
Apr. 22—Miami U.		H
Apr. 25—Indiana State		T
Apr. 28—Louisville	2:30	H
May 2—U. of Cincinnati		H
May 5—Ball State	3:30	T
May 7—Xavier		H
May 16—Ohio Northern	3:00	T

1. With graduation coming up, looks like we'll have to start thinking about the future.

My philosophy is to live from day to day.

2. That's fine when you have no responsibilities. But chances are you'll have a wife to think about soon.

I may just decide to lead the bachelor life.

3. Hardly likely, since 93 per cent of all men and women get married. Is that so?

4. Yes, indeed. What's more, you'll have children to consider.

Maybe we won't have any.

5. I doubt that — after all, 90 per cent of the women who get married today have children. And, on the average, they have all their children before they're 27.

All my life I've slacked responsibility. Have a ball, enjoy yourself — that's my motto. Now, in two minutes, you've given me a wife and who knows how many children to take care of. What should I do? Where do I begin?

6. First relax. Then look into some good insurance... like Living Insurance from Equitable. It gives the kind of protection every family should have. Helps you save for the future, too. And don't worry — your chances for a happy family life are very good.

I should never have roomed with a statistics major.

For information about Living Insurance, see The Man from Equitable in Richmond