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Morning Classes Cancelled as Memorial to Dr. King Faculty Votes Honors Change; Only Six Exams to Be Required

by Greg England

The Honors program was subjected to its first changes in over forty years at the faculty meeting last Friday. Future Honors students will normally be required to sit for six papers, and will normally be allowed to take a maximum of six seminars. Gilmore Stott, Presidential Assistant who described the meeting for *The Phoenix*, said that votes on these momentous decisions were "decisive."

Approval of the six-paper program came after the faculty had rejected the CEP Minority Proposal of four papers. The theme of the arguments advanced in support of the minority proposal was that, in Mr. Stott's words, "This solution would have been the bolder step in the impetus it would give toward realizing benefits of the experimental features of the CEP report." Other advantages claimed for the four-paper program included greater "cognizance of the pressures of our current social and educational scene," and increased academic contact between Course and Honors students.

IMPOUNDERABLES

Those who opposed the minority report had a different answer for the question, "How much can Honors be changed while retaining its unique benefits?" In their view, according to Mr. Stott, the four-paper proposal "contains too many imponderables for us, and is not inclined 'to hold fast to that which is good' in Honors at Swarthmore . . . If we adopt a six-paper program in Honors, seminars still predominate in an Honors student's educational experience, and this is a plus. The 'dangling minor' is removed, but the benefits of doing substantial work in more than one field are retained."

Concern was expressed that the four-paper program would so deplete the number of Honors students in the

smaller departments that outside examiners could no longer be attracted. Ultimately it was feared that smaller departments would be forced to drop out of Honors.

Spokesmen for the sciences objected that the minority proposal would not perpetuate the interdepartmental

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King Chester Freedom Fund Created To Translate Good Will into Action

In the interest of improving race relations in Delaware County, and in order to demonstrate that non-violence is not dead in the white community, a group of white citizens here has established the Dr. Martin Luther King Chester Freedom Fund.

The Fund, which was set up as a memorial the day after Dr. King was murdered, is dedicated to translating the "great reservoir of good will toward Negroes among Delaware County citizens" into action. Under the direction of the Rev. William R. Yeats, the group is trying to raise at least \$100,000 from the white community in the area.

Any money collected will be donated without condition "to representatives chosen among and by Chester's black community, including existing neighborhood and church groups." These people would be able to spend the money as they chose, without any direction from the Fund; among the projects might be "a black mobile arts and crafts center and library; credit unions and other cooperative business ventures; emergency funds to forestall illegal evictions, for legal aid, for bail bonds."

Normal activities at the College have been cancelled until 1:00 today in observance of the funeral this morning of Dr. Martin Luther King, Jr. In a number of gatherings during the day members of the community will meet silently and in discussion groups to consider the man and the racial problems that continue to plague the country in the aftermath of his death.

In proclaiming the suspension of morning classes and the half-day off

for employees of the College, President Smith also called for a silent gathering in the amphitheater at 9:30 a.m. to honor the slain civil rights leader, whose funeral will commence at about 10:30 in Atlanta, Georgia. Parts of the funeral services will be televised.

In addition, a number of campus groups have jointly organized discussion meetings in which members of the community may share their thoughts and feelings on race relations. The groups will form at 1:00 in the afternoon. They will be led by members of SASS and other students, and will proceed informally to discuss any problem of interests to the group.

The Christian Association will sponsor a fast at dinner. In the evening from 6:30 to 8:00 the Friends' Meeting House will be open for members of the community to review in silence the day's events and their meaning.

Plans for the day grew out of a meeting of Student Council members, proctors, and several other interested people at Sunday lunch. Dan Nussbaum presented a proposal for a full day's suspension of college functions in recognition of the funeral of Dr.

King and of the weighty problem of race relations of which that event must make Americans acutely aware.

After a long discussion of the aims of such an observance, the two dozen students voted unanimously to submit to President Courtney Smith a request that he declare a full day of mourning for King. The group planned memorial observances for the morning, and for the afternoon, discussion groups which would bring together students, faculty, and especially the members of the maintenance and kitchen staffs, many of whom are Negro, and with

Faculty Resolution

The faculty of Swarthmore College passed the following resolution in its meeting on Friday, April 5, 1968:

The assassination of Martin Luther King hangs heavy on the minds and hearts of America. Our task now is to make his tragic death a turning point in the struggle for which he gave his life. Let each of us in his own way pursue the goal Dr. King held before us.

whom students have had little opportunity to discuss reactions to the assassination of Dr. King.

Kirk Roose, SC president, presented the group's request to President Smith. Later in the afternoon Smith replied to Roose that he would declare an official period of mourning until 1:00 on Tuesday, and suspend classes and release all but essential employees until that time. Roose reported that Mr. Smith shared the students' desire for a memorial observance, but that he felt the shorter period would serve to focus feelings and thoughts without drawing out to undue length the official period of mourning, which began here with a silent vigil on Friday. He stressed that an important part of facing the grief and tension of such a situation is to return in due time to normal.

Students then set to work to get rescheduled, to free students and professors for the discussions, and from afternoon classes, labs, and seminars the distraction that classes would cause in their period of mourning and

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Satyrs Soften Long Haul

Review by Bill Barton

While it may be said that the U.S.A. sounds better on record than in person, the same certainly does not hold for Jeremy and the Satyrs. Their album (*Jeremy and the Satyrs: Reprise*) gives evidence of all their sources from Chicago blues through hard rock and jazz, but leans most heavily upon the blues. Most of the cuts are standard length, the longest being six and one-half minutes, and they are all highly structured and restricted. From the album, there is only a slight indication of the brilliance which they demonstrated in concert Saturday night.

FREELY FLOWING

They began with their rendition of the Miles Davis tune, "All Blues," and continued for nearly two and one-half hours of improvised magic which transfixed the majority of a packed Clio. Most of their selections ran for about a half hour apiece, during which they glided in and out of the full range of forms and emotions in a nearly stream-of-consciousness fashion. Here and there one could catch passages from most of their album songs and from some jazz standards. One selection might start with a screeching Chicago blues, proceed to a soft, lyrical flute solo, continue into some standard jazz piano patterns, pause for a bass solo, launch into some highly progressive, free-form images, slip into a soulful rock passage, and end with a few haunting piano chords. Perhaps the flow was too free, for they seldom seemed to return to their original themes and tie excursions together.

SATYR SOLOS

Each member of the quintet possessed flawless taste and sensitivity to the others, not to mention an indi-

vidual proficiency on their respective instruments. Jeremy Steig, recognized as a first-rate jazz flutist, was equally impressive in his lyrical solos, in his rapid runs, in his one-man duets of voice and flute, and as he filled in between the lines of the other solos. I have nothing but

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Fete Features Unique Folk

Review by Dave Huntington

An individual's performance of his own material, especially in the folk vein, is rather a personal thing. Much more so than a group, a lone performer has an opportunity to communicate something more than just his music. Friday night in a modified folk concert, both Joni Mitchell and John Fahey took advantage of this opportunity but in different ways, therefore appealing to different kinds of people.

Although Joni Mitchell's delivery is a derivative of Judy Collins', a comparison is unfair, for her youth, freshness, and inexperience can't be compared to Judy Collins' more mature and generally more powerful style. Miss Mitchell was a little unsure of herself, but really had no reason to be, for she had a lovely voice and a fine lyrical sense in her phrasing. Taking advantage of open tunings, her guitar was always adequate, and in some songs, the California kitchen songs for example, it became an integral part of the song — not just background. Her songs were very personal, about people she knew or places and things she had enjoyed or that saddened her; but

The goals for the summer will be the same as in the previous two years.

The staff hopes to increase student motivation during the seven-week period by making learning more interesting, helping the students (generally "underachievers") find individual answers to the question "Why

study?" and opening opportunities for them. Basic skills, especially reading, are stressed so that students can overcome deficiencies blocking basic understanding and an appreciation of learning.

The core subjects for study will be math, English and social studies. Much of the work will be remedial. Other topics will be determined by student and faculty interests. The daily program includes classes in the morning, with more of a tutoring than a classroom atmosphere, and interest groups for enrichment in the afternoon. The Swarthmore students who are counsellors also serve as faculty. Their duties will now also include directing evening study halls for those on campus.

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SC Sees Success in Committee; Issues Small, But Errors Few

by Pete Solar

Student Council adopted a rare evaluative attitude Thursday evening as it considered its role in student life this semester. Occurring after the transaction of routine business concerning the yearbook and proctor selection, this type of discussion represents a step toward making Council a bit more relevant to the students.

The discussion was sparked by a couple of questions concerning Council posed by President Kirk Roose: "What have we done?" and "How are we coming across to the students?" Regarding the former, members felt that SC had been out of the action this semester with the major decisions being made in SAC and the Danforth groups. Council was doing what it could to promote the student viewpoint in the deliberations of the faculty and the Board of Managers. It also concerned itself with the routine tasks presented it by groups and individuals.

STAGNANT APATHY

As to the students' view of Council, members detected that it was at least not any worse. There was agreement on no increase having taken place in "hard-core bitterness," thanks to the lack of any disasters like the Hamburg Show controversy. However, it seemed that in the absence of large-scale blunders a strong apathy

still reigned.

This talk of apathy and routine tasks turned discussion toward Council's role in student life. It was suggested by Nanvy Bekavac that SC had no set role other than to do the routine chores and to exist as a "crisis mechanism" for solving problems. If this was the case, and the view was generally accepted, what then could Council do to make itself useful besides operating efficiently?

At this point it was suggested by this reporter that Dean Barr had explained a number of possibilities for very relevant service by Council earlier this semester. When he appeared before Council, the Dean had mentioned the need for student studies of counselling, social life, and drugs and had expressed his belief that such studies would be invaluable. The response from Council included the lateness in the school year and the constraints upon members' time as factors impeding action.

Although no concrete proposals came out of Thursday's discussion, Council had performed a vital institutional function often neglected in the pressing business of the moment. Evaluation can give direction to Council's activities and make its work, if not more relevant to the students, then more effective of their behalf.

In less interesting, but still impor-

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Lithographs Contemporary, Exciting

by Emily Brower

An exhibition has finally come to Wilcox Gallery which is exciting and meaningful as a true sign of what is going on in contemporary art. The four artists are among America's most respected young artists, particularly Johns and Rauschenberg. Most of them have been more or less involved at some time with Pop art and the effects of Dada. All four of them are the artists who have more or less set themselves in opposition to abstract expressionism.

Jim Dine, represented by only one lithograph, is a pop artist who denies any relationship to the Dada artists. In his efforts to be objective, Dine has used the pop image as part of the landscape of his art. *Toothbrushes IV*, although not, strictly speaking, using pop images, is in this spirit. The glass and the three toothbrushes suspended beside it are used, the surrounding black splotches preventing any sense of shiny newness. The image as a whole is part of our own larger landscape.

In this same tradition is James Rosenquist. One of the first of the pop artists, his earlier billboardlike works were organized like Cubist works, squared-off pieces of images being juxtaposed in unusual combinations. The three lithographs of his in this show are somewhat of a change. The style is freer and more open. Only one of them, *Roll Down*, hearkens back to his earlier creations. In this one two carefully done paintings of the side of a car, with part of the window and the handle are placed next to each other, one higher than the other.

Rosenquist's other two lithographs *High Pool* and *Dusting off Roses* are in his newer approach. The colors are applied more freely. The forms are no longer confined by their own rectangularity. I think this new style and these lithographs lack the force of Rosenquist's earlier statements. There is a sense of isolation and detachment in these, but less than in *Roll Down*.

With the works of Robert Rauschenberg we seem to move into a whole new world. This is the world of photomontage, of hurried images seen against the blur of background. Rauschenberg says that he is trying

to be honest. He is in no specific movement, but approaches Dada and Kurt Schwitters in particular in means although not in ends. His is a delight with all he perceives around him and the amazing jumble it makes.

Of the five lithographs by which Rauschenberg is represented in the show, the one which best shows his approach is *Post Rally*. Here photographs of baseball players and a television screen showing Johnson are juxtaposed with other photographs of track events. This use of newspaper pictures has an impact which is

greater than if Rauschenberg had created his own athletes. Superimposed over the whole is a translucent cane, beside which is printed a little sign—"Cane from St. V." The longer one looks at a Rauschenberg the more that emerges from the surrounding grey and black washes.

The last of the four artists, Jasper Johns, is best represented. His seven lithographs show a great variety in style and subject matter, from the rough simplicity of *Voice*, to the poster-like cleanliness of *Kenneth Koch Poem*. Perhaps the most interesting, and one of the better examples of Johns' avowed intent is *Watchman*. "I am concerned," Johns says, "with a thing's not being what it was." This state of flux is clear in *Watchman*. The man, sliding out of his chair in the upper right-hand corner is no longer a watchman. The names of the colors fade into a dark mist. The colors are greyed over. The blue slash at the bottom is stopped short.

The exhibit as a whole is outstanding. The artists have set themselves challenging, goals and achieve them brilliantly. The prints are exciting for themselves and for their place in contemporary art. There should be more exhibits like this one.

Grad Fellowships

April 15 is the deadline for application for each of the three fellowships for graduate study which the Faculty awards each year: The Hannah A. Leedom, The Joshua Lippincott, and The Lockwood Memorial Fellowships. They are described on page 76 of the 1967-68 Catalogue. Application forms can be obtained from Miss Margaret MacLaren, Financial Aid Office.

Folk-Rock Festival Reactions

Rock Review

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praise for pianist Warren Bernhardt as the core of the group and as the initiator of most of their fluid transitions. His frequent use of the electric piano was always appropriate, and the variety of sounds he evoked from it were always effective. Edgar Gomez on amplified bass was what all good bassists should be. His rhythmic background was always present but never ostentatious, and his solos were brief, controlled, and inspired. Drummer Donald MacDonald provided both a solid, driving backbone and an interesting complement to the other soloists. Adrian Guillery is a master of the blues guitar, uncommonly fast, although occasionally out



Group Image trips in lite' fantastic.

of tune. He was less at home with the more progressive parts, but fortunately did not overlap them. His voice was far from golden, but often seful, and used often like another solo instrument.

In all, Jeremy and the Satyrs gave a most unusual and fascinating performance which was received by a largely appreciative audience with a standing ovation. The Satyrs obliged with a lengthy encore which was definitely anticlimactic, but which did not warrant the immature hissing from some which came seconds before they were obviously about to finish. Understandably, their performance was too long for those who do not like jazz, but it was beautifully exhausting to those who did and who followed their transitions. Jeremy and the Satyrs cannot help but be an important influence on the contemporary music scene, and they were not out of place at a rock festival, since rock is turning more and more to improvisation.

INITIAL IMAGE POOR

The second half of the concert was taken up by the Group Image Band and Light Show. After a weak start with a too-common progression theme, and an unsuccessful attempt to sound like the Jefferson Airplane in "Grew Up All Wrong," they picked up as the lights cast a red and black line effect across the whole stage while the band moved into a slow, bluesy number, "Aunt Ida," that showed the first signs of vocal competence and of a fairly good lead guitarist, both in the person of "Freddy." They followed with first a fast and then a slow version of "I Know We'll See Some Sunny Days," and the juxtaposition was nice. They continued to build up in intensity (and volume) to a final number which included a long, ear-shattering psychedelic break accompanied by their giant strobe and a rapid alternation of two movie billings. For an audience which had endured the uncomfortable Clothier for over four hours, this final bombardment was almost too much to take, but under other circumstances might have been quite effective.

Mention should be made of Sheila, their principal lead singer and go-go girl. Although occasionally off key, her voice was powerful and even impressive at times.

LIGHT ENTERTAINMENT

Whatever they may have lacked musically was compensated for by a truly elaborate light show, which included amoeba-like drop patterns, film clips, cartoons, Howdy Doody,

Peace Corps Representative Urges Alternative to Nihilism

by David Cadigan, Peace Corps Representative

A stranger to the campus six months ago might have been impressed with something unexpected at Swarthmore — student apathy. This same stranger on the scene today is impressed with something more insidious than apathy — a despair mounting to near-nihilism.

Negativism is more active than nothing, yet it demands little energy. It seems glib enough to argue that peace drips more sweat than war, and that is precisely what the Establishment all too often lamely asserts. So it becomes a matter of the usual credibility gap, reinforced in this writer's case, with a flagrant disavowal of the Hatch Act, one of the more medieval of the Federal Government's laws.

How much, then, is peace dripping?

Peace Corps, for one, is picketed on some campuses as a stooge of the State Department, ignored on others as a supporter of United Fruit in Latin America, or decried for supporting the war, or dumped as a lackey of the CIA, or worst of all,

held in contempt as a bunch of naive cultural imperialists.

Peace Corps, for one, does not support the war, (being an undeclared war, it must still require a lower case 'w'). And it will be on campus once again this week. It asks for an active and positive commitment from students, many of whom have never been committed to anything more definite than a vague desire for peace

Banned By Washington!

A movie made by a returned Peace Corps volunteer will be shown tonight, 8 p.m. in Dupont Lecture Room. "Give Me a Riddle" has been rejected as a recruiting movie because of its discussion of the problems of Peace Corps work.

shrouded in the tatters of security. It is not too soon for juniors to consider the alternatives, nor too late for seniors to demand the alternatives. Underclassmen are advised to concentrate in Buddhist fashion on the possibilities.

Summer Program

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Because of the elimination of the pre-ninth grade group, Upward Bound will have no new students this summer. The return percentage is good, however, with only a few lost to summer jobs. About 65 students, the majority boys, will participate. Swarthmore finds students for the program through contacts in Chester and other area high schools.

The staff, under Director Richard Malacra and Coordinator Mrs. Carl Barus, will be the same size as in previous years: five teachers and thirteen counsellors (eight boys, five girls). Prof. Edward Skeath of the math department will teach, along with area high school teachers. Returning counsellors are Diane Batts, Robin Darr, Pat Layne, Bill Dorsey (Head Counsellor), Danny Nussbaum, and Howard Vickery. Morrow, who was Assistant Director last summer and a counsellor in the '66 program, will also serve as a consultant this summer, observing other Upward Bound programs for the federal administrators.

Student Council

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tant routine business SC heard a lengthy report from Frank Easterbrook concerning *The Halcyon*. An additional appropriation of \$5,000 from the college was approved to "put a yearbook on every shelf" without any extra charge to the student. At present a substantial sum from the Green Card Fund pays much of the yearbook's expense and those students who want it pay a price of \$6.50. Because of the Green Card Fund appropriation, students not buying *The Halcyon* pay \$4.00 for that privilege and its actual cost is \$10.50. With the extra grant and savings from printing costs, every student would receive a *Halcyon* with no charge other than the general fee.

Council expressed its opinion that the \$5,000 might be put to some better use elsewhere in the Green Card Fund and that SC would prefer to control the funds. The offer, however, was made especially to rehabilitate *The Halcyon* and learning this, Council was reluctant to pass up a good deal and approved the move. Easterbrook also secured Council's approval for a proposal to change the publication date of *The Halcyon* from May to September. The advantages of the move would include coverage of the last half of the year, a 10 percent savings in printing fees, winter and spring color pictures, and a less-harried staff. On the advice of Easterbrook SC approved the proposal, feeling that these advantages far outweighed the disadvantages of the plan (mailing costs, seniors not having the yearbook by graduation).

The Proctor Selection Committee was also appointed in closed session. Members of the committee, which will interview and select next year's proctors, are seniors Lew Lutton, Wally Adamson, Bob Suter, Dick Andrews, and Joe Wilson (chairman), juniors John Ellis and Dave Thoenen, sophomores Andy Schaefer and Jeff Roemmel, and freshman Pat Connell.

Students Unable to Shun War In Int'l Politics Simulation

by Holly Robinson

The inter-nation simulation performed by International Politics students three nights last week was the first such experiment to be tried by the Swarthmore Political Science Department. Inexperience and confusion on the part of both student participants and directors caused a number of problems.

The simulation was divided into two worlds, each containing seven countries. In an attempt to reproduce the international system as closely as possible, nations were allowed to trade, accelerate economic development, develop nuclear capabilities and declare wars.

All gains and losses were calculated by means of special simulation formulas whose complexity caused some difficulties. The *World Press* was the major source of information to each country concerning other countries. During the course of the simulation, meetings of the International Organization, and trade and disarmament conferences provided other sources of information, and opportunities for discussion.

The developments in the two worlds as the simulation progressed were interesting. Both worlds began the simulation with declarations by each

country declaring a desire for world peace, international cooperation, and solid friendship among nations. The first few periods consisted mainly of trade agreements, a few non-aggression and mutual defense alliances, and meetings of the International Organization.

NUCLEAR ATTACKS

The simulation lasted seven periods. The fourth period brought a nuclear war to the second world which destroyed one country. In the first world, one of the major powers organized a collective security system in the fifth period to counter a suspected belligerent nation. By the final period, the conflict situation had precipitated a war in which the belligerent, a rapidly industrializing nation, was completely subdued by one of the major nuclear powers.

The simulation experiment was extremely effective in reproducing the international system and allowing the participants to act as realistically as possible as statesmen, heads of state, and other government officials. With repetition in future years, most of the problems and inconveniences will be ironed out, and the experience can be considered a valuable learning aid to students of international politics.