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# CONN CENSUS



CONNECTICUT COLLEGE

Vol. 40—No. 4

New London, Connecticut, Thursday, October 17, 1963

Price 10 Cents

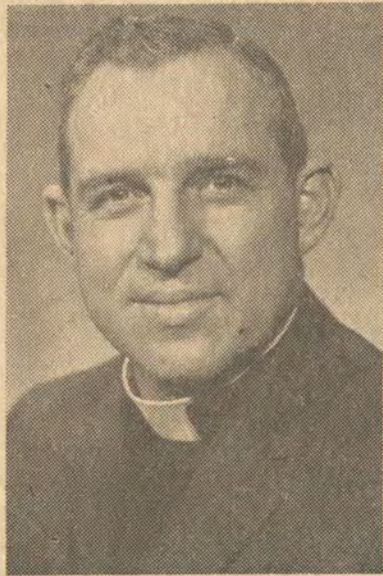
## Theatre Workshop, Club Plan Two Productions for November

Wig and Candle, new and revitalized, announces the first production of the season, **Auntie Mame**, by Patrick Dennis, November 20 and 21. In addition, the Experimental Theater Workshop, a newcomer to the dramatic arts on the campus, will make its debut November 12 with **Moods of Brecht**.

Hilary Hinchman, Wig and Candle president, has announced the committee heads for the season: Nancy Cogut, vice-president; Helen Jinks, business manager; Carol McVeigh, publicity, and Audrey Stein, secretary. The following will head production committees: Widge Cochran, stage manager; Hedi Leister, lights; Ginger Haggerty, props; Kathy Diehr, make-up, and Carylle Bartholomew, Kathy Hudson and Sandy Saunders, sets.

Marlene Cohen, student director of the Workshop, will be assisted by Mr. Robert Hale. Carylle Bartholomew and Jane Uricchio will direct the first production.

## Vespers to Present Episcopal Evensong



Rev. John Paul Carter

This Sunday, October 20, at 7 p.m. in Harkness Chapel, Vespers will take the form of an Episcopal Evensong. The officiant will be the Rev. Paul Wilbur; the precentor, the Rev. H. Kilworth Maybury. The Rev. John Paul Carter of Washington, D. C., will be the speaker for the service. The title of Mr. Carter's address will be: "Pity, Our False Virtue."

Until October, 1959, the Rev. Carter served as Episcopal chaplain to the University of Texas. He was born in Clarksburg, West Virginia, graduated from the College of William and Mary in 1944, and from Virginia Seminary in 1947. Before going to the University of Texas he was ordained deacon and priest in the Diocese of North Carolina, subsequently receiving his S. T. M. from the University of the South in 1957.

Presently Mr. Carter is the Provincial Secretary for College Work in the Province of Washington. He works with college students a great deal and is a trustee of the Episcopal Council for Foreign Students. For several summers, Mr. Carter has organized and led work camps in Mexico and Japan and plans to lead a team of clergy to Tanganyika to work this summer on the post-ordination training of native clergy.

**Moods of Brecht** will consist of four poetry readings and two short plays by the German master dramatist. Combined casts include: Mariana Kaufman, Ellen Gold, Pat Glixon, Susie Freiberg and Robin Fromme. The four male roles are yet undisclosed. Nancy Stevens will be stage manager.

As a result of the October 15 and 16 tryouts, the cast for **Auntie Mame** has been selected. Sue Lates will play the memorable madcap Mame. Ellen Corroon will portray Mame's secretary turned fallen woman, Agnes Gooch. Peter Desnoes will play Patrick, Mame's nephew. Others in the cast include Allice Cotsworth as Mrs. Burnside, Ginny Chambers as Mrs. Upson, Missy Meegan as Gloria Upson, Jerome Andrews as Babcock, Bob Rogers as O'Banion, E. William Scott as Ito, Anne Yellot as Pegeen Ryan and Kathy Hudson as Sally Cato. Also: Pat Glixon as Norah, Elaine De Santis as Vera, Chuck Griffiths as Ralph Devine, Dave Bergamo as Cousin Jeff, Susan Pettibone as Cousin Fann, Carl Deny as Beau, Bruce Einfeld as Osbert and Guy Fatoul as Bishop. Others in the cast include Joe Migliorato, Genie Dunn, Barbara Brodsky, Jamie Destrops, Charlie Markarian, Buncie Morgan, Francie Winfield, Ada Morey, Ed Webb and Jon Lasher.

## More Teachers Join Faculty; College Adds to General Staff

There have been two new additions to the music department this year at Connecticut College. Mr. James Armstrong, an instructor in music was assistant Conductor of the Harvard Glee Club from 1961-1963 and is now assistant organist and director of Bel Canto Chorus. Mr. Armstrong's main fields of interest are Baroque music and the organ. Mrs. Leda Hirsch, a new part time Assistant in Music is a 1951 graduate of Connecticut College. Her primary interest is musicology and is currently working towards her Ph.D.

Mrs. Suzanne Lowitt, a part time, first semester lecturer in History has previously been an instructor at Goucher College, Johns Hopkins University and Mitchell College. She is presently engaged in writing a biography of Samuel Chapman Armstrong, the founder of the Hampton Institute in Virginia. Miss Eveline Omwake is a new part time lecturer in the Child Development department. She had previously been director of the Poughkeepsie Elementary Day School, and a Visiting Lecturer at Johns Hopkins University and is currently Assistant Professor and Director of the Nursery School at Yale University.

Mr. W. Thomas Beans, an instructor in Mathematics, who received his master's in 1963 from Villanova University, was a Teaching Assistant at Villanova from 1961-1963. Mr. Melville Ackerman who from 1961-1963 was an Instructor in Physics at the Maine Maritime Academy is now a member of our Physics Department. Mrs. Mary E. Williams, a current member of the faculty at Williams Memorial Institute is a new

## Frank Morris, Retired in '54, Dies Sept. 30

Frank Edward Morris, professor emeritus of philosophy and a member of the Connecticut College faculty for 37 years, died September 30 at the age of 74, at his winter home in Swarthmore, Pennsylvania. There was a private burial service in Montrose, Pennsylvania, his boyhood home.

Retired in 1954, Dr. Morris had taught in the philosophy, education and psychology departments of Connecticut since his arrival in 1917 from the University of Texas, where he had been an English instructor for one year.

In 1945 he was awarded the Lucretia L. Allyn Chair in philosophy for distinguished service as scholar and educator. At this time, he was appointed chairman of the joint psychology, philosophy, and education departments at Connecticut.

Besides writing articles for scholarly and professional journals, Professor Morris was active in civic affairs. He was the director of the Connecticut Society for Mental Health for six years and was a member of Phi Beta Kappa, the American Association of University Professors, and the American Philosophical Association.

Dr. Morris, born in New Brunswick, New Jersey, received his bachelor's degree from Yale University in 1913 and his doctorate three years later. During World War II, he served with the Psychological Warfare Corps of the United States Army.

## 27 Connecticut Students Join State-wide Civil Rights Rally

Thursday, October 10, twenty-seven Connecticut College girls sponsored by the Civil Rights Group, joined with an estimated 400 college students from all over the state in a peaceful civil rights demonstration at the State Capitol building in Hartford. The purpose of the demonstration was to arouse the interest of state legislators and Governor John N. Dempsey in the plight of a Trinity College student, Ralph Allen, who is being held without bail in Americus, Georgia, for the capital offense of inciting insurrection, and to raise money for his legal defense.

## Campus Songsters Plan for Concerts; Add New Members

Signs on campus last week read "Without a song, you can't try out, but with a solo and a harmony, come along!" Following these words of wisdom, upperclassmen tried out for the two campus singing groups, the Conn Chords and the Shwiffs.

The Conn Chords accepted three new members: Lucy Arbutnot, Nancy Baum, and Sally Morrill. Along with these new members, they elected new leaders for the term. Their new president is Cathy Fujiwara; Carolyn Dawn is the new song leader; Katie Colson and Carolyn Shipkus are the assistant leaders. On the first week end of the school year, the Conn Chords traveled to Williams to sing at St. Anthony's Hall there. They are planning to sing at Button Down Sound at Trinity on the week end of November 16. This is a song fest organized by the Trinity Pipes for singing groups in the New England area. In February of next year, the Conn Chords will again return to West Hartford, Connecticut to participate in the Collegiate Sing there.

The Shwiffs announced that they now have six new members: Ellen Hedberg, Margy Fleck, Michael Montayne, Rowain Schultz, Lee Oliphant, and Helen Munch. They too had elections for officers. Their new song leader is Ann Worcester, their new assistant, Debbie Little. Sarah Kirtland is business manager and Mary Smith is secretary. The Shwiffs are planning to sing here on campus on October 30 with the Augmented Seven from Yale.

## Students to Debate On Creative Arts

The Connecticut College Debate Group will argue the question of federal support for the creative arts on Thursday evening, October 24. This is the first of a series of debates planned this year by the group. Charna Tenenbaum, president of the group, has explained that in addition to the four intra-college debates planned for this year there will be two debates with colleges in the area. One of these will be the second annual debate with Yale. Another is planned with Pembroke.

Thursday night's debate is: "Resolved: the creative arts should be federally subsidized." Nancy Ronk and Gay Justin will present the case for the affirmative and Judy Aiello and Marina Joselyn will argue for the negative.

At the time of his arrest on August 8 of this year, Ralph Allen and two others, Donald Harris and John Perdue, were working for the Student Non-Violent Co-ordinating Committee. On that day, Allen had addressed a mass meeting of civil rights supporters. Following the meeting, the Negroes who had attended were involved in a clash with club-wielding policemen. Police allege that Allen, Harris and Perdue were chiefly responsible for the outburst.

## Harris Joins Demonstrators

In a letter Allen addressed to Trinity, he writes that as he and his two friends were leaving the meeting, they spotted two groups of Negroes standing on opposite sides of the street with policemen clustered around them. At this point, Harris joined the demonstrators, and sat down in the street, starting a peacefully uncooperative demonstration. Others soon joined him. When a squad car arrived to carry off Harris, someone began throwing bricks and bottles. Allen claims that these were not thrown by the Negroes, but came from behind some buildings.

In the confusion that followed, Allen and Perdue who were not part of the crowd, were driven into an alley, and allegedly pummeled with clubs by police. Allen says that he was charged with disorderly conduct and it wasn't until the following day that his present charges were made known to him.

## Congressmen Ask for Support

At least eight Congressmen have already asked the Justice Department to investigate the Americus situation. Connecticut Governor John N. Dempsey, Senator Abraham Ribicoff and several other Connecticut Congressmen sent word to the demonstrators that they are conducting a joint effort to obtain support on Allen's behalf from the Attorney General, Robert F. Kennedy. Demonstrators were urged to send letters to their Congressmen to encourage Federal intervention.

Negro and white participants began the demonstration with familiar freedom songs. The messages were read. An appeal was made for money for Allen's defense by John Chatfield, a member of SNCC at Trinity. In closing, the demonstrators joined hands and sang "We Shall Overcome."

Although these plans are highly tentative, the group has mentioned the following ideas of topics for debate during the year. The debate with Yale will hopefully be focused on film excerpts taken during the McCarthy hearings. These excerpts, of dialogues between McCarthy and Welsh, are put together under the title **Point of Order**. The film was shown this summer in New York at the Museum of Modern Art as a part of the Film Festival of productions which have never been released. It received very favorable reviews from **The New York Times**. Following the showing of the film, the debate teams will argue on the House on Un-American Activities Committee. The group will hold a second in-school debate centered on the question of guaranteeing higher education to all qualified people. The topic resolving that federal aid should be given to the creative arts will be the subject of the debate with Pembroke.

# ConnCensus

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## Editorial

### The Wayward Bus

It is not unusual for people who write to think that they are understood. It is, in fact, with this purpose in mind that they attempt their communication. Unfortunately, it is not always wise to assume that readers read between the lines, that they bother to consider meaning beyond the words. The behavior of a group of students at last week's Yale mixer has made us acutely aware that we are either not read, or write in error.

It has been the policy of this paper to shout "freedom" at every possible occasion. We ask for individual rights, mature, independent judgment, and responsible action without legislative regulation. We have attacked what we consider unfair, childlike restrictions imposed by the microcosmic society to which we belong. We have demanded the rights, as members of an adult community, to determine our own actions.

We have not changed our mind; we do not want to be treated as children. We have assumed that others feel as we do and have assumed them equally capable. It is possible that we are wrong. We do not think so but as a result of last week's mixer the question must be raised.

The facts are simple. Approximately eighty Connecticut College girls, most of whom were freshmen, went to Stiles College on chartered buses for the purpose of attending a mixer. They were instructed to be at the buses, ready to return to school, at 11:45. When it came time to leave, two girls did not return, and at approximately 12:00 one girl was carried drunk and in a state of considerable disarray to the still waiting bus. Those girls who were not missing refused to leave on time; many of them were quite drunk.

To many at the college, this action is conclusive evidence that we are not capable of handling the freedom we advocate. We do not think this is true, but think that a definition of freedom is in order.

The freedom for which we have been asking is not, as some seem to think, a freedom from responsibility, from ethics, from society, and from self. It is freedom to choose for oneself, to determine action on an individual basis, to act as a mature self conscious being. It is a freedom to do, rather than a freedom from doing.

It cannot be denied that man requires discipline. He is a social animal, and as such has a responsibility to the society under whose laws he lives. There is no doubt that he must show restraint. The question is whether the restraint should be external or internal, imposed or chosen.

To our mind, the restraint must be internal, the discipline self-imposed; the individual must retain his freedom. We see little worth in imposed values, little dignity to the man who obeys rather than decides. We must repeat, however, that decisions must be made, that value lies in the freedom to make such decisions.

We do not condemn the behavior at last week's mixer as individual behavior. It is our opinion that if girls enjoy drinking to the point of illness that they be allowed to do so—so long as they do not inflict themselves upon others. When, however, eighty girls are left waiting for two young ladies who do not return; chaperones worry over two young ladies who do not return; and onlookers from other colleges refer to the behavior of eighty girls as a "good show" because of two young ladies who do not return; an infliction has been imposed. We cannot condone such action. What one does as an individual does not concern us; what one does as a member of our group, however, does.

We continue to maintain that school policy should be one of liberalized regulations. It is our belief that students on campus are mature enough to handle the responsibility which comes with freedom. Those who are not will quickly learn.

J.T.M.

## Brutality, Atrocities Surround Southwest Georgia's Negroes

On October 9, about thirty Connecticut College girls rallied in protest of the arrests and holding without bail of four boys accused by the local authorities in Americus, Georgia of inciting to riot, assault with intent to murder, and attempt to incite insurrection (a capitol felony carrying the death penalty). Actually, the boys had merely been observing a protest demonstration, and were brutally beaten by police who were making the arrests. No bond has been set, and they are being held until the grand jury convenes. It is now over two months later, atrocities in Southwest Georgia have become worse, and the local law enforcement authorities still act with impunity.

Twenty-four hours after the first arrests, a group of citizens marched in Americus to protest the arrests. They were met by City Police, State Patrol, the Sheriff and deputized white citizens armed with clubs, guns, and electric cattle prodders. Shots were fired and children were brutally burned with cattle prodders. A young boy had his leg broken, another needed over twenty stitches in a wound in his head, a man of sixty-seven had his head split open, and the justice department responded with the statement, "there is no evidence of police brutality in Americus, Georgia."

The cases of police brutality are so numerous, so atrocious, so evident, and yet the federal government has not moved to protect its citizens and assure them of their physical safety. They are not even safe in the "hand of the law."

It is painful to read about the atrocities of Southwest Georgia and of many other sections of the South, but perhaps an awareness of them will make us realize the necessity for action on the part of the federal government that has allowed so much suffering to go on unattended, and has permitted so many atrocious acts to go unpunished.

Only a few of the cases are listed below. The people who have suffered are not martyrs, but it is hoped that their sufferings will not be repeated and that they have demonstrated the need for federal action NOW!

**CHARLES WARE**—The Sheriff of Baker County arrested him one night, without a warrant. He then beat him with a pistol and put three bullets into his neck. Ware still has scars on his wrists from the handcuffs. (Baker County is the place where the infamous Sheriff Screws beat Bobby Hall to death with a steel black-jack.)

**JAMES BRAZIER**—In June of 1958 Brazier was arrested by the police after he protested their brutal beating of his elderly father. The police beat him continually around the base of his neck and skull. He died shortly afterward as a result of this heinous crime.

**WALTER HARRIS**—In May, 1962, Harris was arrested for carrying a jug. He was alleged to have drawn a gun, but the one produced at the inquest was old and rusty. In Albany, Georgia, a police officer shot him in the left thorax, left elbow, and through the groin, killing him.

**MRS. MARION KING**—In July, 1962, Mrs. King was delivering food to children who had been jailed during peaceful demonstrations in Albany, Georgia. She was in her seventh month of pregnancy and carrying her young daughter in her arms. A police officer shoved her, kicked her in the buttocks, and punched her in the face causing her to fall to the ground and lose consciousness. A month later she gave birth to a dead child.

The atrocities continue, unending, unpunished. And the conscience of the country has been aroused—this summer saw demonstrations in all sections of the country and two hundred thousand people rallied in Washington to express their concern. It is now time for the federal government to hear the cries, to answer the question that we hear echoing its painful melody throughout this country—"How many deaths will it take till he knows that too many people have died?" **K.K.**

## Letters to the Editor

To the Editor:  
 What has happened to the student at Connecticut College who is so interested in the affairs of the world and politics? It seems to me that last year when the students of this campus voted not to have an affiliation with NSA that the general argument was that the students here are enough alive and "unapathetic" to inform themselves and their fellow students of the affairs of the world and the nation. It seems that there is no interest here, or else no one has become activated enough to do anything. A political forum has not appeared. If there is such an organization, it has degenerated to an underground association that holds secret meetings. This past week, the papers have been full of announcements of the visits of Madame Nhu to Radcliffe, Wellesley, Columbia and elsewhere. Governor Wallace is scheduled to speak at Brown. In the catalog it says that Connecticut College is located about halfway between New York and Boston. But these prominent political figures, as well as many others, seem to bypass our school. We know that the trains stop in New London. Could it be that no one has thought of inviting these people to speak here? It appears to be the case. Education is not merely burying one's nose in piles of books every day at the Library. It is also reading the newspapers, listening to the news on the radio and television; in short it is informing oneself of what is happening in this world. We have a duty to ourselves, if to no one else, to be informed and open-minded. There is no excuse such as... we shouldn't have Madame Nhu or Governor Wallace or a communist or a pro-Castro Cuban here to speak because they are anti-American or controversial figures. Are we so afraid of our beliefs that we don't dare to listen to those people? Or do we just not care? It would be a frightening thought if either of these reasons is true. Perhaps, after all, we are the apathetic beings we so violently objected to last year. Is there a political forum? Let's form a group of interested people and show that we care. Let's have some action.  
**Carolyn Shimkus '65**

**Honor Court Reviews Mixers**  
 To the Editor:  
 Due to the fact that problems concerning mixers and general conduct at them have come up, Honor Court would like to clarify several points. First, a mixer is a function within itself held at a specific place for the entire evening. A mixer is not the starting point for an evening spent somewhere else. In addition, because it is a function between Connecticut and another college, it is expected that students maintain the standards of Connecticut College and that they abide by the regulations established for mixers. Any infractions of either of these provisions will come under the jurisdiction of Honor Court  
**See "Letter Two"—Page 5**

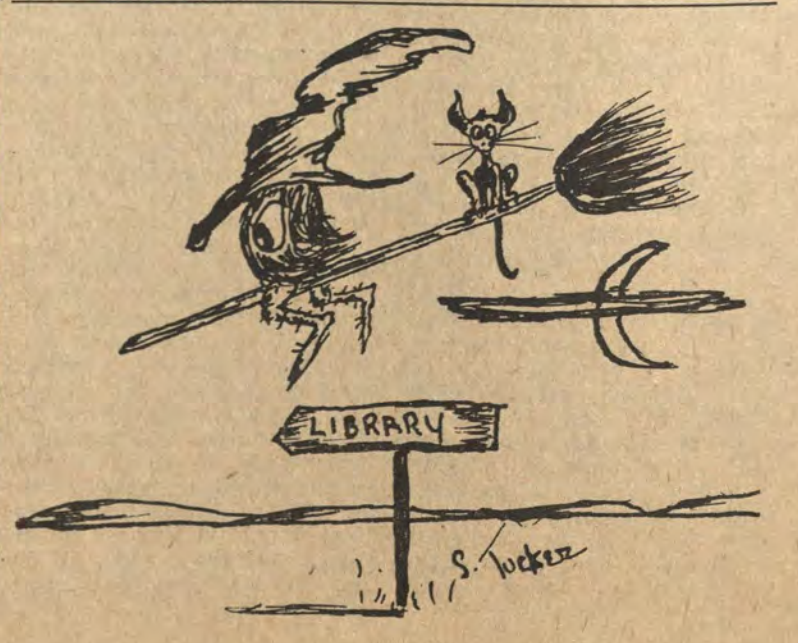
## Reviewer Praises Intent of 'Realist'; Questions Content

The *Realist*, self-proclaimed advocate of 'freethought, criticism, and satire' also goes by the name of 'the magazine of the lunatic fringe.' From the first it struck me strange that such basic principles as free thought, criticism and satire could only be found somewhere within the lunatic periphery. The whole editorial position of this paper might be taken to be that only within the realm of the 'different, the non-conformist, the lunatic' is one to find the essentials of freedom of expression.

Topics as varied as suicide, sex, and sadism are considered 'too hot' to be handled by the 'slick press'; i.e. the reading public is far too puritan in its views and outlook ever to condone publication of copy based upon such horrendous themes. I refer specifically to an article by Miriam Allen deFord, entitled 'Do We Own Ourselves?', which discusses the possibility of the creation of state-run 'suicide institutions.' The article was provocative, not in the least bit offensive, and yet it was turned down by eight 'big name' magazines. A real shame; much fascinating material for thought and discussion was kept from the reading public.

With the possible exception of one article, which I will refer to later, I found the *Realist* a refreshing change. New and different ideas were present. Not that I rushed to espouse any new avant-garde cause, but to find challenging and opposing viewpoints, heretofore unexpressed except in hushed whispers was indeed a treat. I do not fear that I shall be 'subverted' by some one or something 'different,' and see no need to condemn 'difference.' Where else would one find a choice tidbit such as: "every Democratic judge elected in Chicago must give one third of his salary to the Democratic party. In New York, a total of only one year's salary is the price of a judge-ship, but, then, it's only adolescent court." Delightful! at last someone has almost said 'political corruption' outright.

Unfortunately, the most recent issue of the *Realist* presented a lead story on Lenny Bruce. I am in full accord with the professed aims of the *Realist*, and find it a real shame that Lenny Bruce should have somehow become a sort of figurehead for the move-  
**See "The Realist"—Page 6**



## Student Writes From Spelman, Tells of Anti-Wallace Protest

(Editor's note: Mardi Walker '66 is an exchange student at Spelman College, Atlanta, Georgia. In a letter to Conn Census she writes, "I've decided to write something concerning just one event. As you may guess, it had quite an effect on me . . . I really love it here at Spelman. Despite the fact that there are only four white students out of a student body of 700, I do not feel uncomfortable or self-conscious . . . Every day I find out new things, develop new ideas. If only I could share everything I've learned with the students at Connecticut.")

October 7, 1963

In the Spelman dining room at dinner tonight, Betty Stevens, the student body president stood up and silenced the students. She announced that picketers were needed in an hour at the Dinkler Hotel, in downtown Atlanta. Gov. George Wallace was to speak there to the Georgia (white) Citizen's Council. Also Betty announced that there were mass arrests in Selma, Alabama, today in connection with the SNCC Voter Registration Drive. Among the arrested were: Dick Gregory, James Baldwin, and Howard Zinn (beloved ex-faculty member at Spelman). This news brought applause and much excited talk from the students in the room. All those who wished to picket were asked to meet at Rush Church at 6:30, and to give their names to Betty.

Girls came streaming out of every dorm at 6:30 and headed two blocks down the street to the church. Most carried sweaters in case it got cooler after dark, and most had on sneakers in hopes of preventing sore feet. Few were walking—everyone was running in the direction of the meeting place.

### Student Demonstrators Sing

SNCC workers met the students, primarily from Spelman and Morehouse Colleges, in a big empty room in the back of Rush Memorial Church. SNCC headquarters for this area of Atlanta are located in this church building. About a half-dozen SNCC people directed things. They led us in songs (favorites were: "We Shall Overcome," "Oh, Freedom," and "We Will Not Be Moved") accompanied by much hand-clapping, explained why we were going to picket ("We believe in freedom of speech, but we can't let Wallace's appearance in Atlanta go without some protest. . ."), and gave us a brief history of SNCC's activities in Atlanta this summer, including an account of the arrests made. One boy got up and pointed out that the North looks on Atlanta as being a "model city"—a true progressive Southern city. He stressed the need to let the people in the North know that this is not true, that Negroes in Atlanta must still fight for their rights, and have yet to receive them. We also were given careful instructions for the procedure to be used in the evening's demonstration. While all of this was going on, people were printing up signs and passing them around the room. No one there expected as many students to come and participate as did. Around 7:30 we left the church. The chorus of "Oh, Freedom" kept running through my mind:

And before I'll be a slave, I'll be buried in my grave—  
I'll go home to my Lord, and I'll be free.

### 500 Students March

The march downtown was a long one, close to three miles I'd say, and we ran much of the way. We went two abreast, each girl escorted by a boy, for protection. There were rumours that the Klux Klan was to meet tonight, and then go and welcome Wallace. Actually, I never saw any Klansmen. Marching along we sang and clapped, yelling "Freedom!" "Freedom!" especially as we got into the business district of Atlanta. The line of people was two blocks long—I judged there to be about 300 students, but dis-

covered later that it was more like 500!

Evidently the stores were open late, because there were a lot of people in the city. They all stared as we went by, but no one said anything to me personally (perhaps because I was almost at the end of the line). Some of the girls told me afterwards that people had said things to them (like "goddamn niggers"), but I only heard very general comments. One white man passed me going in the opposite direction, and said in a loud voice, "Y'all ain't accomplishing anything." I heard someone else observe that, "They'll never get enough paddy wagons to fit them all in," but that was all I heard myself.

### Police Unco-operative

Upon reaching the block of the hotel everyone had to be completely quiet. Some people marched around the block, but by the time I got there I had to turn right around to go back. Evidently, from my own observations and from what I heard some SNCC workers say, the police were being very unpleasant about the whole thing, and were giving the students a lot of trouble. One policeman told the students that if they weren't off the block in five minutes he'd see they were thrown in jail. Things looked bad for a few minutes, and some of the people in charge of the protest were getting a little worried because the students couldn't keep moving and got all bunched up. It could have meant arrests for loitering, but the line began to move. Finally everyone was headed back, except for the 30 boys who'd been chosen ahead of time to stay and actually picket. The signs they carried said such things as: "One Man, One Vote in Selma, Ala.," "Wallace, Their Blood is on Your Hands," "I Have a Dream of Freedom," and "Federal Government—Protect Citizens' Registering in Selma, Ala." I also saw a few hurriedly scribbled small signs that announced, "Wallace is a Murderer." It was quite a feeling for me to see all those signs, and know some of the boys who were carrying them. Before tonight, I always felt quite detached from the people that are shown in news pictures carrying signs of protest. I guess I really never thought of them as "people." There were also a few representatives on the other side of the block who had come to "greet" Wallace. They were members of the State's Rights Party, or something like that and they yelled "Go back to Africa!" when the students marched by them. But I missed that.

### Pessimistic Hopefulness Prevails

Back at the dorm (9:15) and everyone is both excited and exhausted. Many of the girls had never participated in any kind of a demonstration before. Those that had are amazed at the number of students who participated tonight. The demonstration certainly accomplished what it intended to — that is, to protest Wallace's appearance. Unfortunately I do not believe that it did anything to make the Negro's plight more obvious to the white Southerner. The Atlanta newspapers may mention the demonstration in tomorrow's paper, but then again they may not. Five hundred students, gathered in the center of town, singing and clapping, would never make the headlines—if those students are Negro. I wonder what it will take to make Atlanta see that her citizens are being denied some of their fundamental rights—those that any human being deserves. I fear from what I saw tonight that nothing will make Atlanta "see."

Mardon R. Walker

443-7395

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## Stop, Think, Give; Bloodmobile to Be Here on Oct. 24

The Red Cross Bloodmobile is coming. Stop. Think. Really think. Give. Just a little. Ten minutes to give and a little extra time to drink fruit juice and feel good. And you will. Giving blood is honestly the "easiest thing in the world to do." Please, before you think blandly that here will be enough people giving and really, why bother, give a little. Every pint of blood honestly does make a difference, and the other people cannot be depended on. Last year at Connecticut College, for example, three hundred girls gave. This is terrific. It is three hundred pints of blood that were used for immediate transfusion, research and in the production of medicines. But there are thirteen hundred healthy girls at Connecticut College and surely one-tenth is not a very good record. It is true that many who did not give suffer from various forms of "tired blood" caused by mononucleosis or other diseases. Some of our parents do not realize the advantages of the blood program and will not give their consent. But we are still not down to one-tenth of the college community. It may be corny, but you can honestly think that your pint might be the one that will make the difference and if it were you you would want that pint.

The Connecticut Blood program is unique in that it enables anyone hospitalized in this state to receive blood free of charge. In other states the charge is \$25 to \$50 for a pint. Since this program started in 1950 it has saved Connecticut residents over \$40,000,000.

If you are between the ages of 18 and 21 you will need permission from your parents to donate. A permission blank may be obtained from your dorm rep. Be sure to return the blank as soon as it has been signed. Anyone over 21 or married needs no permission. There will be a sign-up list and a list of physical requirements in both Fanning and the Post Office. The hours for donation will be 12:45-5:30. There will be a special hour for faculty, administration and employees (4:30-5:30). Students are requested not to sign up at this time. The sign-up sheet will be taken down on Monday, October 21. If you have any questions about your physical ability to give please check with the doctor at the time of your appointment. If you have any questions about your mental ability, ask yourself again.

## Sport Shorts

The Athletic Association wants to welcome all the new girls on campus and explain something about AA. The symbol of AA is an arrow which has been its seal since 1934. It symbolizes directness, something which is sent directly to a mark or goal, and is straight in flight. It is this emblem of the arrow which AA believes in and which it upholds by seeking to demonstrate and encourage honesty, integrity, fairness, truth, and straightforward direction toward a goal.

There are two major awards that are given at the end of each sport season (fall, winter, spring). They are the club awards and the honor team awards. A club award is given to those girls who meet the standards of the Sports Board of each sport. The criterion is based on active participation by attending required practices and games. The Honor Team is chosen by the sports head, class managers, and the faculty adviser of each sport. This is comparable to being on an all-star team. The girls are chosen for their outstanding skill, willingness to participate in practices and games, cooperation, good sportsmanship and enthusiasm. If at any time there are questions about AA, the intramural tournaments, or AA activities, dorm representatives may be consulted.



The elimination of maids from the working staff of the college has caused considerable concern in the minds of the student body. Several prominent personalities on campus have been known to spend nights at the infirmary in order to avoid returning to rooms which have been collecting dust and cigarette butts for three and one-half weeks. One girl announced that she had finally dragged the vacuum cleaner down six doors to her room, but on completing her task, became hysterical on finding that the room now lacked the warm, homey quality which gave her security. It has been rumored that the school psychiatrist has been swamped with calls from girls suffering acute nervous traumas, and showing signs of extreme feelings of guilt and persecution.

But one well-adjusted junior has taken the bull by the horns and was caught here, assuming the work of campus cleanliness. She should be an inspiration and a panacea for the terror-stricken women of Connecticut College.

## Vivid Prints by Three Artists Highlight Lyman Allyn Exhibit

On display October 6-27 at the Lyman Allyn Museum and in Fanning Hall is a colorful exhibit of one-of-a-kind ink-graphics by three Canadians who are now not so young. These artists pursue careers in commercial art and design, but devote sufficient time to produce their exhibit prints. They are businessmen, and seem well-aware of the public's desire for decorative art.

Each artist has his mannerisms; very many of the prints seem to be stylistically contrived. Geometric patterns and spacial areas are carefully integrated and seem to be too consciously arranged. Strong hard colors provide the impact as there is not much freedom in space—all the areas are explicitly defined and are only effective in their vivid harsh hues.

The prints by Tony Tascona remain flat, possessing only the textures seen on glossy reproductions. In his shallow *Landscape*, muddy still areas blend in with large areas of life-saving red. The exception to his almost unfelt textures is found in a print exhibited on the second floor of Fanning, where small shapes of brilliant scarlet-pink resemble scattered pomegranate seeds—from it, one can conjure up myths and stories. One's interest and imagination is held by the movement, design, and startling red color in this print.

There is density in the work of Bruce Head, mostly because of the careful manipulation of lights and darks and a full-brush feeling. In *Exterior Search* the bright green attracts all attention, but on further view, one sees that there is a disturbing evenness of color intervals in this abstract mood. The most beautiful and pleasurable print in the entire exhibit may well be *Pollination* where there is a vivid field of warm fluttering color. In most of Head's other prints the areas seem to have been pre-shaped and perhaps pre-fabricated with cut-outs.

Strange faces peer out into two reddish atmospheric prints by Frank Mikuska. There is a mysterious light which penetrates the *Altar's* browns and blues and compensates for his other less imaginative techniques. The *Entrance* appears to be a wood block-print at first, but there are brush-stroke textures which detract from its clear simplicity of form and color.

Also at the Museum is an ex-

hibit of 1000 Years of American Indian Art which is an amazing collection of exquisite bead-work, weaving, pottery, and other artifacts—all presented in excellent condition and in beautiful colors. This exhibit should prompt many visits to the Museum with the afore-mentioned prints as a secondary interest.

J.R.

## Turay Ucal Speaks On Beliefs, Rituals In Moslem Religion

This year the Religious Fellowship is initiating a series of discussion groups on various religions of the world. The first of this series was held last Thursday evening in the living room of Larrabee. Donna Malsby and Barbara Eddy, co-chairmen of the discussion group, introduced Turay Ucal, who spoke on the Moslem faith. Miss Ucal is from Turkey, and is currently doing graduate work in chemistry at Connecticut.

An outline of the fundamental beliefs and rituals was presented. Turay explained that before the arrival of Mohammed in 570 A.D., the people of Arabia had been praying to about 360 idols. Within two years after the Koran had been written, the teachings of Mohammed, inspired by Allah and revealed in the Koran, were widely accepted throughout Arabia. The Moslems regard Mohammed as the last and best prophet, although not as a Messiah.

Moslem doctrine includes the concepts of God as a loving father; of a final judgment; and of an after life. Moslem belief in an after life can be closely correlated with that of Christianity, except that in the Moslem faith there is to be no after life until the day of judgment.

A question and discussion period followed the presentation of the basic doctrines of the Moslem religion. Miss Ucal explained that in Turkey Moslem women are achieving more status as individuals. Although the laws of faith permit polygamy, the first obedience of its adherents is to the rules of the state.

This first discussion group proved to be quite thought provoking. An interest was expressed in hearing speakers on Far-Eastern religions, and it is in this area which the group will concentrate in the near future.

## Rabbi Zion Explains Judaism; Sees Man, God in Evolution

Rabbi Leonard Zion, Jewish Chaplain at Brandeis University and head of the Hillel Organization there, was the Jewish Group's guest speaker this Tuesday afternoon in Harkness Chapel. Proceeding from his stated topic, "Judaism as an Evolving Civilization: A 20th Century View," Rabbi Zion drew a picture of the Jewish faith as a religious involvement in societal history.

The Rabbi indicated Judaism to be a product of man's decision-making, a decision-making policy by which man can reject or accept his institutions, a policy susceptible to change. This last aspect, the element of change, encompasses a changing conception of God. God may then be understood as a relationship in which and by which man can understand his place in the universe.

According to Rabbi Zion, the end of the nineteenth century was marked by a movement towards a scientific and historical understanding of religion, a movement emphasizing inquiry. He remarked that the cornerstone of Jewish understanding was a belief that the world is unfinished. Thus it follows that man is not the last stage of evolution. With this as a basic belief, a restlessness, a need for activity arose.

Rabbi Zion then proceeded to speak of man and God in a partnership. Following this idea, one completely alien to a pre-terminational view, man found a new freedom of thought and action lying open before him.

With the twentieth century this decision-making of man became both more possible and more important. It was a positive approach for man to become involved in changing the society around him. Rabbi Zion felt that this activism traversed a great distance from the normist Judaism of the past. This was a movement not to accept the status quo, not to conform to the surroundings. This was man as an active partner of God, and this God was seen as a quiet, personalized inspiration. Man was seen to hold Godlike potential, in this way to be created "in the image of God."

Rabbi Zion concluded by speaking of the aura of change since World War II. He mentioned this period as one of reidentification. Man seeks his identity and with this comes an activist orientation, an involving sense, a commitment. Man in identifying with history, in making choices, can confront himself and his faith in asking, "Who am I? and Where am I going?"

## Monotony Prevails; WCNI Hootenanny Lacks Pep, Talent

WCNI, the recently renovated radio station at Conn College, sored its first "hootenanny" last Friday evening. Students were invited to come, with dates or dateless, to the main lounge of Crozier-Williams and sing some good old folk songs.

Although audience participation, and even attention, were almost nil, five Connecticut girls strummed their guitars to the tune of sometimes enjoyable, but mostly monotonous, songs.

The performances of Carol Shimkus, Audrey Stein, Dee Dee Hack, Billie Clement, and Leslie Setterholm were taped by WCNI, supposedly for future use on their radio programs. Billie Clement and Leslie Setterholm sang several interesting ballads with considerable sensitivity; their voices blended well and they showed good taste in selection and presentation of songs. Not much can be said for the performance of the other girls, with the possible exception of Dee Dee Hack, who would have a sweet voice were it not for an unfortunately forced warble.

The idea of a hootenanny is good and appeals to many on campus. This first was only a beginning and future folk sings may provide much more enjoyment and entertainment.

## Five Tragedies Illustrate Role Of Women in Literary Themes

In a program entitled "Scenes from Classical and Modern Literature" held October 9 at the Mitchell College Auditorium, fragments of five tragedies having feminine protagonists were presented. This choice of scenes brought out variations in the prototype of the tragic heroine and underlined the never-changing feminine role.

The players were well-qualified: Laura Stuart played Electra in the Shakespearites performance of *Electra* Off-Broadway. Phillip Lawrence directed *Electra* and *Royal Gambit* Off Broadway. He directed the Shakespearites for eight years and has previously received a \$10,000 Ford Foundation Director's Grant.

The plays were presented in chronological order. Clytemnestra's monologues from Aeschylus's *Agamemnon* afforded the first view of the embittered heroine. Topped from power by the return of her husband, Agamemnon, and newly exposed to his mistress Cassandra, she is seen as deceitful and conniving. Miss Stuart exquisitely portrayed Clytemnestra's triumphant defiance.

The next scene was taken from the Euripidean *Electra*. Electra is waiting for Orestes to avenge the murder of her father. She is not yet enraged and bitter, but helplessly questions her fate. Miss Stuart skillfully effected the poignancy of her situation.

Three modern plays containing

heroines refashioned from the classical sources followed. Robinson Jeffers' *Medea* culminates the bitterness of the female prototype. She vaunts her murders. If, however, as Mr. Lawrence's commentary suggested, she is protesting woman's status in a man's world, Mr. Lawrence's projection was not forceful enough to indicate the strength of her adversary. A new unproduced modern work by Mr. Alfred on the theme of the *Agamemnon* showed new motives for the heroine's actions, yet still within the frame of the female prototype.

The last scene presented was from Jean Anouilh's *Antigone*. Here, similarity to the classical source, Sophocles' *Antigone* remains. It was a longer selection than the others, which may indicate that it is a pleasing climax to the tracing of the distraught heroine. For *Antigone*, alone among the heroines presented, does not change her beliefs or lose her reserve. She stands up against a barrage of insults from Creon. Miss Stuart presented her as strong and resilient.

The program was entertaining; the drama was exciting. Seen together, the scenes hint at the various parts woman has taken in drama through the ages. If you're sorry you missed it, check the T.V. listings. Miss Stuart and Mr. Lawrence may repeat their performance on an educational television presentation.

K.R.



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## Britisher Albert Finney Stars In 'Tom Jones,' Plays Luther

There is a world of life in **Tom Jones**, and the audience at Cinema I in New York is captivated by his madcap 18th century experiences. This is largely due to the fact that Mr. Richardson, producer and director of the Woodfall production, together with his scenarist John Osborne has shunned the conventional and employed vaudevillian methods in their film.

Tom's story, as related in the Fielding novel, travels from the English west country to London, and involves the hero in a series of roguish adventures. As portrayed on the screen by Albert Finney, who is also currently appearing on Broadway in **Luther**, er," the tale is so rapidly told that one escapade barely has time to exit before another toples into its place.

The masterly technique is revealed even before the credits are given as we, and Squire Allworthy, find an unknown, illegitimate baby in the Squire's bed. This is Tom, whose later adventures more than fulfill any expectations raised by his obtrusive entrance. Mr. Richardson's clever direction includes the use of revealing camera shots, the device of having the characters speak directly to the audience, and the use of printed titles and bawdy language. He makes not only Tom, but his town and country cousins, breathe with such gusto that their pranks are unforgettable.

There is, for instance, a hunting scene where the camera follows the hunting party from the early breakfast to the moment of triumphant climax. There are also many scenes of Tom's encounters with the opposite sex, most of whom find him so irresistible that he is hard put to keep to his own bed. One further highlight is a sensual dinner scene which is acted without dialogue and is more than suggestive, yet so well done that it cannot be thought tasteless.

Albert Finney leads a cast deserving only the highest praise. Susannah York as Sophia Western has more than enough exuberance to keep pace with Mr. Finney, while Peter Bull and John Moffat, portraying Tom's tutors, are perfect foils for the hero's rascality. Hugh Griffith excellently bellows and rages his part as Squire Western. Diane Cilento is seductive and enticing as Molly. Credit must also be given to the authentic costuming and color photography. John Addison's score, played on a harpsichord, lends a perfect touch to the production.

Whatever this film attempts it achieves with all the force and hilarity it can muster. Nothing is left untried, much is left to the imagination. The jokes are crude and the morals well-concealed. The audience feels that it is being let in on a very funny inside joke. "Tom Jones" brings boos, hisses, and cheers at the appropriate times as the incorrigible Tom has one narrow escape after another. For two hours of real entertainment I unhesitatingly recommend "Tom Jones."

Barbara S. Johnston

**Luther**, also starring Albert Finney in the title role, is a confusing, disturbing, but most provocative play written by John Osborne and directed by Tony Richardson. It characterizes Martin Luther as a man tortured in mind and body. Struggling to free himself from his extreme doubts and exaggerated imperfections, he suffers an entirely internal conflict. Though this conflict is egocentric, Osborne probably means it to have been directly inspired by God. This is most clear in the terrifying scene (Act I) when Luther breaks away from a group of monks chanting in front of a crucifix and has a violent epileptic fit. This is much more than a physical struggle; in his hideous groans he seems to try to say something. Osborne's relating of the physical to the spiritual is somewhat overdone in the theme of Luther's constipation, which occasionally overshadows the spiritual conflict. However, besides being an excellent parallel to Luther's loftier problems, this affliction roots him to the earth; he is no saint or mystic, but a peasant.

Albert Finney is magnificent in his portrayal of Luther. He is consumed by a pain so forceful and convincing that it is truly frightening to watch him. His power and rage in the pulpit is a wonderful contrast to his quiet courage in the dialogue with Cajetan. He looks so stiff and small confronted by the cardinal in billowing crimson silks that it seems as if he will be engulfed by this sly and worldly prince of the church. When begged to retract, however, Luther answers in all respect, "Most worthy Father, I cannot." His humility shows that he is not an opinionated rebel; it is just that it is impossible for him to relent; he is possessed.

This scene is just one example of the magnificent staging of **Luther**. In the first scene the only prop is the crucifix mentioned above. This is no willowy, esthetic Christ drooping upon the cross but a huge, mottled, scrawny figure, with fingers drawn back in excruciating physical agony. How perfectly it sets the tone of the first act. The scene of Pope Leo with his hunting dogs and falcons is not only beautiful and fascinating; but expressive of the worldliness Luther hates in the church. It would be possible to go on and on enumerating the fine points of **Luther**. Though the play is often confusing, especially in the last act, it is well worth seeing; the questions it poses are impossible not to think about.

E.C.

## Kingman Brewster Becomes President Of Yale University

Saturday, October 12, the governing body of Yale University announced the election of Kingman Brewster, Jr., as the 17th President of the university. Mr. Brewster, as provost, was the leading academic officer of the university, and he assumed the role of acting president on the death of Dr. A. Whitney Griswold, April 19.

Mr. Brewster graduated from Yale in 1941. He took his law degree at Harvard in 1948, but he has never practiced law. He served on the faculty of the Massachusetts Institute of Technology in 1949-50, and in 1950, he joined the Harvard Law School faculty, where he was appointed to full professorship after three years. In 1960, Dr. Griswold appointed Mr. Brewster provost of the college and gave him a year to observe the workings of the university.

About 200 names were submitted to the election committee, but Mr. Brewster had a consistent lead over other candidates. He was very popular with the Yale faculty because of his aggressiveness in promoting and appointing faculty members. Mr. Brewster believes that qualified faculty should be promoted to full professorship instead of rank of associate professor and has also urged members of the faculty to do their best to organize and develop a strong institution at Yale instead of trying to concentrate on what other professors are doing at other universities.

Mr. Brewster has been extremely popular with the Yale students because of his ability as a story teller and humorist. He is best known for his imitations of old Bostonians and satirical tales of politicians.

As the new president of Yale, it is expected that Mr. Brewster will support expansion of the university's graduate divisions. He is also interested in what the outside world thinks of Yale activities, and he often cancels appointments to get this information.

## Novels of Greene Present Paradoxes

"In faith, there is no comfort. Life is more simple for the unbeliever." This is Graham Greene's frightening but compelling theory as described by Mr. Purvis in the lecture in the Chapel Library on Wednesday, October 15.

Mr. Purvis discussed the novels of Graham Greene, a man who is not a Catholic writer, but a writer who is Catholic. To those who are probably not familiar with Greene, he is the writer of **Our Man in Havana** and of many Catholic novels. As Mr. Purvis said, Greene constantly presents the problems of the believers, those who have faith in God, yet who are constantly besieged by doubt and denial. They are bound to their religion, and it presents frightful agonies.

Throughout Greene's novels, Mr. Purvis pointed out, there is a constant struggle. In **The Power and the Glory** and in **The End of the Affair**, the characters are torn between God and the world, and in **The Heart of the Matter** and **The Quiet American** they deny God and are fascinated with self-damnation. Greene is also full of paradoxes, for in his novels one finds Catholic suicides, sinners who are saints, and good that becomes evil. Heaven and hell are present in time, for life becomes hell when men make it

See "Graham Greene"—Page 6

## Letter Two

(Continued from Page Two) and will be considered Honor Court offenses.

Although the rules for mixers are not listed in the **C-Book**, Honor Court does consider them as part of the Honor Policies. The right of jurisdiction is derived from several sources. The first is the fact that college representation is involved in the mixers, and the Student Government and its Honor Court have an obligation to uphold these standards, both on campus and wherever the college is represented. This is supported by the Constitution of the Student Government Association—"The purpose of this Association shall be to control all appropriate matters of the individual and social conduct in the student body which do not fall under the jurisdiction of the faculty." (**C-Book**, p. 24). The second source is the Honor Code which "holds each student responsible for the observance of the principles of social conduct and regulations of Student Government." (p.13) The third source is the Student Government rule concerning drinking. "Honor Court can penalize... any student who indulges in the indiscreet or excessive use of alcoholic beverages to a degree inimical to her standing as a responsible member of the college community." (p. 35) On these sources, therefore, Honor Court is meeting this new problem. See "Letter Two"—Page 6

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### Graham Greene

(Continued from Page Five)  
such. Thus the paradoxes are created by man himself, for to Greene man is a creature of choice. Wherever the setting for the story, man is "part of the cosmic struggle between good and evil, salvation and damnation, and heaven and hell."

In Mr. Purvis' paraphrase: "God is in his heaven, and all is not all right with the world." All is not all right in Greene's world. Mr. Purvis stated that Greene is horrified with this shoddy world. He is anti-capitalist, anti-American, and anti-Communist. In each of his novels the agonizing problems that the characters have are all brought about by one of these three all-encompassing problems. As Mr. Purvis stated, there are two main themes throughout Greene's novels. There is the one of salvation, and the other of damnation. Man is not saved by being the kind of man that he is,

but in spite of what he is. Nor is he saved by his own goodness, but by God's mercy. To bear out this point, Mr. Purvis read excerpts from **The Heart of the Matter** and **The Power and the Glory** and discussed the implications of the actions of the more important characters of these two novels. Both of the main characters in these novels are damned, and through this fact, Greene stresses the point that the sinner is at the heart of Christian theology.

The lecture was presented in a clear and concise way. It was fairly well attended, although it is unfortunate that no more people heard the lecture, for the series of lectures seem to help fill a constantly decried lack of such functions on the campus, and, most important, it was concerned with a man who is aware of the more and more important question of the relationship between man and his beliefs, whatever they may be.

### The Realist

(Continued from Page Two)  
ment. To be progressive today, it appears that one must publish an article on Lenny Bruce. The September **Playboy** was certainly no exception. It is a pity that so progressive a mind as has been attributed to Bruce can only make itself understood through the use of a vernacular that can at best be described as blue, and a rather dirty blue at that. I am insulted when he claims to address people on the level at which they really dwell. Oh, I agree with Hefner that there is a double standard present in modern life, but I think that it has always existed, and is only now being recognized publicly. Fine, bring it out into the open; analyze it, use it, progress! why regress to that lower 'hidden level' of ours? Perhaps Bruce thinks that he is only illustrating our rampant perfidiousness; if he is, then I find him no better than those publications who devote whole issues to cries of 'woe, and alas, and alack-a-day' while sitting behind Danish modern desks, yet never making any suggestions as to how to alleviate the situation. Bruce does the same thing, only from the gutter. More power to the progressive magazine, please don't revert to mere shock effect which is merely mass press without the polish. On the whole, I think the **Realist** could really be something worth while, fulfilling a useful purpose, a sort of gadfly. Just as long as it doesn't become a common house fly. **MR**

REMEMBER:  
Time: November 12, 8:00  
Place: Crozier-Williams, student lounge  
Why: Experimental Theater's first production:  
**Moods of Brecht**

### House of Cards

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### Cinema, Scooped

The Capitol: The Capitol, having just recovered from a siege of Westerns is now being submerged by an invasion of Italians (ha) in **The Leopard**. It would not honestly be academic fair-play for this paper to recommend that Connecticut College girls rush with haste to reap in the vast stores of historical knowledge of the unification of Italy from this all-too-long epic. The scenes of Sicily are terrific, but we can now fly to Italy in the same amount of time, (and take in a good movie in-flight). Burt Lancaster's performance as the Prince is at times sensitive, but even with Burt Lancaster we have our saturation point. Don't go to see this movie unless Crozier is closed and the Bookstore is all out of Ian Flemings!

Relief is in sight for **The Leopard's** week stand ends on October 22 to be succeeded by **The Man With The X-Ray Eyes**. He will be viewed (and, apparently viewing) until the 28th.

The Garde: En garde! **The Castilian** is back in New London. From Italy to Spain and all within three blocks on State Street. What can we say? Playing along with this fiery Spanish-hero is

our old friend Robert Mitchum, rampaging—in **Rampage**.

In case anyone has their little 'uns visiting this week end be sure to drop in on the Garde's kiddie show. Go, for example, with **The Three Stooges Around the World**. And, for the adventure loving young man, the Garde is featuring **Seige of the Paxons**.

We really can take a trip on Tuesday, October 22. All the way to China (town), San Francisco (U.S.A.) **Flower Drum Song** is budding in for this one day.

The travels continue — under this world this time—**20,000 Leagues Under the Sea** will be playing from October 25-29.

But the end of October is a new beginning at the Garde. **Mary, Mary**, the film adaptation of Jean Kerr's play, with Debbie Reynolds will be shown from the 30th through November 5. **Wall of Noise** is playing as the second feature.

And then—Hcthtataaaa — The 'greatest camel opera of our time' is coming to New London. We welcome **Lawrence of Arabia** at that haven for cinema minded Connecticut College girls, The Garde, on November 6 where, bless him, he will remain for two weeks.

### Attention Seniors!

Senior math majors will attempt to aid uncalculating members of their class who are preparing for the graduate record examinations. Judy Campbell Ellen Wexler, Sue Weingarten, and Judy Cosler will hold three classes which are scheduled for 4:20 on Monday October 28, Wednesday October 30 (tentative), and Monday November 4. Each of the first two sessions will concern different topics; the third class will be used to answer questions. Sign-up sheets will be posted in Fanning and in the post office at the beginning of next week;

please sign up if you are at all interested so that the department will have an indication of the number of students to expect.

### Letter Two

(Continued from Page Five)  
lem and is clarifying these points concerning mixers and the general conduct at them. Nevertheless, it is hoped through an awareness of a responsibility to Connecticut College, a sense of pride in its standards, and an appreciation of the mixer privileges, that these problems will not arise again.

Honor Court

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