History is not just a subject for study in the classroom. Rather, as students are now realizing, it is being made every day. A conscious effort for normative and ethical behavior cannot be separated from the total educational process.

So said Mr. Barlow, Dean of Wadsworth, as he opened the closing session of The American College Editors Association, a temporary Social Issue.

There were, however, written rules and regulations for the Honor Code. Mr. Barlow recognized the Honor Code as "in the workshop" of the students. It was not a "reform" to be forced onto students, nor was it a "status quo" measure, but a "new beginning." The Honor Code is a living entity, and its purpose is to give students an opportunity to live and study in the classroom.

One of the most innovative aspects of the Honor Code is the concept of "peer responsibility." This means that the student is responsible for his conduct, and if he is found guilty of breaking the rules, he is punished.

The history of the Honor Code is a complex one. It started with a small group of students who wanted to make their own set of values and standards by college age. A code of honor was established their own set of values and standards. The code was meant to be a self-governing body, and it was meant to be a self-governing body, and it was meant to be a self-governing body.

The code of honor is not a "wholesale retreat" from previous standards. It is a "reform" to be forced onto students, nor was it a "status quo" measure, but a "new beginning." The Honor Code is a living entity, and its purpose is to give students an opportunity to live and study in the classroom.

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Letters to the Editor

To the Editor:

I am writing in regard to the article, "Beyond Egotism," which appeared on page 4 of the November issue of the New York Times. I believe that the article is a thinly disguised attack on the ideals of democratic participation and universal education, and I would like to express my disagreement with its contents.

Firstly, I take issue with the notion that the "competition" aspect of college life is inherently detrimental to students' well-being. It is true that competition can be stressful, but it is also true that it can be motivating and encouraging. I believe that the difference lies in the way in which it is presented and experienced. For example, I think that it is possible to create a supportive environment in which students can feel comfortable competing with one another, and that such an environment can ultimately lead to greater success and satisfaction.

Secondly, I disagree with the assertion that "broad experience is necessary for a meaningful education, and a comprehensive education is the only one that makes a difference in the real world." This is a narrow and limiting view of the educational experience, and I believe that it is important to recognize the value of different types of education. Whether one chooses to pursue a liberal arts education or a more vocational path, the goal should be to acquire a broad and well-rounded education that prepares them for a wide range of future opportunities.

Finally, I would like to challenge the idea that "broadness of education is a product of the marketplace, not of the institution itself." I believe that institutions have a responsibility to provide a broad and well-rounded education, regardless of the demands of the marketplace. It is true that some institutions are driven by the need to attract students and funding, but this should not be an excuse for compromising the quality of education.

In conclusion, I urge the editors of the New York Times to reconsider their editorial policies and to promote a more balanced and inclusive view of education. I believe that this is essential for the future of our society.

Sincerely,

[Your Name]
Thursday, February 11, 1965

**Theodore Bikkel**

(Continued from Page One)

Reitz of the philosophy department of the College, who began at 2100 a folk concert will be given. Theodore Bikkel, actor, folk singer, photographer, politician, linguist, author, and political activist, will be here to portray his character, the Soviet Colonel, was applauded by theoverflow of spectatorsthe applause in the concert is loudest. Talks and repre-sentations by the African students. The African students speak seven languages fluently, and they easily lend themselves in their native tongue.

Born in Vienna in 1924, and of-fered the position of director of the Israel Academy of Dramatics in 1963, he went to London to study at the Hungarian National Theater. After he graduated from the Academy of Dramatic Arts, he translated and acted in various theater productions in London and it was then that Sieur Laurence Olivier, who has worked in one of these, of-

**Letters to Editor**

(Continued from Page Two)

... passage for Vanderbilt for the eleventh hour, after the last day has been paper is, the bosses these revised and authorized, the final examination and preparation for the last course exam com-plete. It is our intention to make sure that Comps. Theodore Bikkel's fame and pres-ence in the world are a good example of a modern news medium.

Year last the alumnus nearly 500,000. This was a 25 per cent increase over the previous year, and the following membership: Mr. Lawrence A. Azbicki of New York, Mr. Sherman L. Knopf of Hartford, Miss Janet M. Paine of New York, Mr. Harvey Pickering of White Plains, Mr. William H. Jessop of Andover, Strass, Mr. Joseph Z. Howard of the Board of Trustees. This committee was reconstituted in December, 1964, with the following membership: Mr. Lawrence A. Azbicki of New York, Mr. Sherman L. Knopf of Hartford, Miss Janet M. Paine of New York, Mr. Harvey Pickering of White Plains, Mr. William H. Jessop of Andover, Strass, Mr. Joseph Z. Howard of the Board of Trustees. This committee was reconstituted in December, 1964, with the following membership: Mr. Lawrence A. Azbicki of New York, Mr. Sherman L. Knopf of Hartford, Miss Janet M. Paine of New York, Mr. Harvey Pickering of White Plains, Mr. William H. Jessop of Andover, Strass, Mr. Joseph Z. Howard of the Board of Trustees. This committee was reconstituted in December, 1964, with the following membership: Mr. Lawrence A. Azbicki of New York, Mr. Sherman L. Knopf of Hartford, Miss Janet M. Paine of New York, Mr. Harvey Pickering of White Plains, Mr. William H. Jessop of Andover, Strass, Mr. Joseph Z. Howard of the Board of Trustees.

The college also receives sup-port from foundations, corpora-tions, and individuals. For example, a $20,000 grant from the Rockies Foundation is used to provide financial aid to students in need.

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Mr. Velemirovich Discusses 
Influence of Byzantine Music

Romanian music, both today and in the past, shows the influence of the Byzantine chant introduced by Gregory of Nazianzus. Those chants are based on psalms, written, at first, with no rhythmic notation. The Byzantine records show some early knowledge of theory, although few of these records remain. Allowing that there was a legible because of the strange music notation, style, method of composition, and choice of subject matter.

The oldest Gregorian chants were monophonic, that is, all the species sung was monophonic. Though certain variations showed up in church. The Gregorian chant, at least in its modern form, did not begin until the fourteenth century, when the Benedictine monk, Gregorovius, first chanted was always in Latin.

The Gregorian chant, on the other hand, was in the language of the base, which is part of the reason, Mr. Jordan's office

The history of the last four centuries generation of the Byzantine Church. The chants are often in Canon form, using texts from both the old and new Testaments. The Byzantine chants used only eighth notes, groups of melodic patterns or formulas, unlike the Western traditions. The chant is still essentially the same today.

The Byzantine chant, which also appears in some of the older English chant traditions, is the college's responsibility. It is important that all officials be aware of its existence. The college must be made aware of the importance of this chant in the life of the college. The chant is part of the college's heritage.

Singing a Merry-Madrigal

A new singing group is in the process of being organized. The group will concentrate on old and new madrigals and other music of the fifteenth century. Mr. James Armstrong of the English department will be the director and the group will be made up of interesting students. The group will meet on Wednesdays and Saturdays, and the members will be given opportunities to participate in the music department activities.
Albee Treats Illusion, Reality Theme in Enigmatic Tiny Alice

"Your guess is as good as mine" is the song the New York critics have been saying since Monday night, meaning of Edward Albee's latest play, "Tiny Alice," now on Broadway.

With this tune in mind, most producers were not sure whether to see this latest production by Mr. Albee as a case of delicate misperception; others shrugged their shoulders and thought it was another sequitur tangling Albee in the morass of words and ideas (in print).

The theme is actually much clearer than in many other Albee plays. It is that the basis of one's inability to distinguish illusion and reality, Albee established early in the show that his belief in reality is elusive and what seems real to most men is really illusionary (in your face). The rest is but interesting variations on the theme: the lawyer is clarity the devil's rhythms-which at times seemed still more incomprehensible. He is trying to manage the play in just the same way "as a con artist," apparently making up a story and seeing if it stands. Falsehood is an accomplishment of some sort; Mr. Gielgud makes it seem as if his statement about them is obfuscation, but such ambiguity is not necessary for falsification.

For the best in travel and luxury, one should go to the Ferry Trow. It is, if located on the Connecticut river, just off exit 9. Dist. range from $3.00 to $5.00.

Ticket.

SLouching towards a few inches tall from dainty to comforter (as of the Eleanor Shop in Waldorf-Astoria) thin or thick, one can find an exact replica of the mansion made ten inches tall by drinking 1874's "Bourbon" short "movements" for String Quartet, Opus 5, by Anton Webern. The quartet as a whole showed seen; the most aware of the instruments used the cello in a Laporte, should be praised. His prices range from $2.50 to $7.00.

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**Twins Produce Show Of Japanese Art for Museum**

**Slater Museum Exhibits Faculty Art at Norwich**

**Conference**

(Continued From Page Five) The conference, which runs from $275 to $6.50, is expected to last an entire weekend. Sunday will see the Sunday dinner, at which the guests will enjoy a meal in a more intimate setting.

**Two Charms**

(Continued From Page Five) The joint effort is the brainchild of two women who have been working together for some time. They have been designing and making pottery for several years and decided to open their own shop. The shop is located in the heart of downtown Norwich and is open daily from 10 a.m. to 6 p.m.

**$50,000 to Combat Dry Rot In Harkness Library Stacks**

By Virginia Chambers "Work on the Library has begun," said Vice President Tom Skinner. "We have already spent $50,000 on repairs, and we expect to spend at least $200,000 more over the next few years." The repairs are being paid for by a grant from the National Endowment for the Humanities.

**Mr. Romoser Receives Grant To Continue Book on Germany**

The second volume, which is expected to be published in 1966, will cover the period from 1933 to 1945. Mr. Romoser, who is a specialist in modern European history, is currently working on a third volume which will cover the period from 1945 to the present.

**To Win Competition Classes of '67, '68**

Produced by Students The competition is open to all students enrolled in the library science program at the University. The winning entry will be announced in the spring. The competition is sponsored by the American Library Association.

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