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Connecticut College

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# Conn Census

Vol. 47—No. 15

New London, Connecticut, Thursday, March 1, 1962

Price 10 Cents

## Conn. Alumnae To Visit Here, Discuss School

The Connecticut College Alumnae Council will hold a symposium here the week-end of March 2-4. The theme of the week-end is "The Drama of Learning in the Sixties: What Role Do We Play?"

The week-end will commence with a dinner Friday night at Jane Addams House, where President Rosemary Park will speak on "The Role of Connecticut College." Following this, the council members will attend the Competitive Plays of the Classes of 1962 and 1964, in order to better understand the role of the student in the Sixties.

Saturday morning, the Council members will audit classes, and then hear a speech to be given by Miss Julia Bower, chairman of the Mathematics Department, on the newest concepts of teaching mathematics and the latest ideas in that field.

Mrs. Charles Becker Jr. of Haverford, Pennsylvania, will discuss the role of the alumna as a volunteer worker for her college at a luncheon at Katherine Blunt House. Mrs. Becker is president of the Alumnae Executive Council. Following this, the group will be divided into two sections for discussions. One group, with Mrs. John R. Kranz as chairman, will discuss the role and problems of the clubs. Mrs. Robert Garlock is chairman of the other group, which will discuss the problems facing the classes.

The evening session will feature a panel on "The Changing Role of Higher Education." Dean Gertrude Noyes will be the moderator. (Panel members to be announced.)

Sunday morning, at the final session, Personnel Director Alice Ramsay will speak on "The Role of the New Graduate." This will be followed by reports on the various meetings, reports of class sections, and reports on the club sections.

Representatives from 28 classes and 19 clubs, including members from Minnesota, Illinois, and Ohio, will be present. The Alumnae Council is composed of members of the different classes, clubs, executive board members, alumnae trustees, past executive board members, and past alumnae trustees.



ROBERT LOWELL

## Cliffies Speak Up, Demand Revision Of Social System

Discussion at Radcliffe is now centered around a new proposal from two seniors which would put social rules more in keeping with the honor code and which would abolish curfews for upperclassmen. If the rules are revised, all restrictive hours, chaperonage rules and complicated sign-outs would be eliminated, leaving sign-outs for the protection of the student and the school.

Consideration of the proposal is pending the election of members of the board of College Government which will decide the issue. The College Government, which has replaced the Student Government, was formed when Radcliffe recently ratified a new constitution.

Mary Bunting, president of Radcliffe, believes, "This is a fine statement of policy," since it represents a high interpretation of the honor system.

Other reaction, from Radcliffe students and Head Residents, has been varied. Said one Cliffee, "Abolishing the curfew might give Radcliffe an awfully bad reputation, not necessarily because of immoral behavior but because of what boys expect to go along with a great deal of freedom. Let's face it, if you're signed out until five o'clock in the morn-

See "Radcliffe"—Page 6

## Sunday's Reading to Feature Pulitzer Poet, Robert Lowell

Robert Lowell will read selections of his poetry Thursday, March 8th, in Palmer Auditorium. The Club will host Mr. Lowell in sponsoring this reading.

Among Mr. Lowell's published works are: *Life Studies*, winner of the 1960 National Book Award for poetry, and *Lord Weary's Castle* for which Lowell received the 1947 Pulitzer Prize for poetry. Included in this work were many poems from *Land of Unlikeness*, his first published collection of poetry. Other Lowell publications include *The Mills of the Knavenahs*, a poetry volume; *Phaedra*, a verse rendering in English of the Racine classic; and his most recent *Imitations*, called by Mr. Lowell "a book of versions and free translations." This collection of poetry represents poets ranging in time from Homer to Pasternak.

Robert Lowell attended Harvard College and was graduated from Kenyon College where he studied poetry with John Crowe Ransom. In 1947-48 he was Consultant in Poetry at the Library of Congress and during these years lectured in poetry and creative writing at the State University of Iowa, The Kenyon School of English, and the Salzburg Seminar in American Studies in Austria. Mr. Lowell has taught also at Boston University and has recently received a professorship appointment from Harvard for the coming year. He has held a Guggenheim fellowship, an Insti-

## Rev. G. Nicholson Speaks at Vespers

Reverend George Nicholson, minister of Rutgers Presbyterian Church, New York City, will speak at Vespers Service Sunday, March 4.

Rev. Nicholson's unusual background has included service in a wide variety of churches, and a period of missionary work to over one thousand deaf-mutes. He has also performed ministerial duties abroad, in Cape Town, South Africa, and in the Middle East during World War II.

Serving a parish in New York City has enabled Rev. Nicholson to meet and aid individuals of many types and backgrounds. Thus he exercises a very personal and dynamic pastoral ministry.

tute of Arts and Letters grant, and in the past year held a Ford Foundation fellowship working with the Metropolitan Opera and New York City Opera Companies as a poet-librettist. Presently Mr. Lowell is living in New York and is lecturer at the New School for Social Research.

Exemplifying Robert Lowell's position as a successful contemporary author and poet, Stephen Spender has written of Lowell as a "pioneer extending the frontiers of language, making notable conquests of material which often seem too eccentric for poetry and consolidating it in very strong and compact form."

## Miss Bree to Talk On Camus' Earth At Convocation

Miss Germaine Bree, authority on French literature and culture, will be the guest speaker Wednesday, March 7 at the Honors Convocation, to be held at 8:00 p.m., in Palmer Auditorium. Preceding the talk, President Rosemary Park will announce members of the Class of 1962 elected to Phi Beta Kappa.

Miss Bree's topic will be "Camus' Earth: Exile and the Kingdom." Having taught in Algeria for several years, she is acquainted with the area Camus used as the setting for many of his books. Miss Bree was born in France and graduated from the University of Paris, after which she studied at Bryn Mawr College.

She has held teaching positions at Bryn Mawr and at Washington Square College and the Graduate School of Arts and Sciences of New York University, and is now a professor at the Institution of Research in the Humanities at the University of Wisconsin. In addition, she has written numerous books, translations, textbooks, and periodical articles.

Miss Bree has also served as member and chairman of the National Selections Committee for Student Fulbright Awards and as a member of the selection committee for French Government awards. She was decorated with the Bronze Star for her work with the French Army during World War II.



## A Definition . . .

Tradition suggests that the first issue of a publication under a new editorial board contain a statement of policy. We will follow this suggestion because our policy is of relevance to the Student Body, Faculty, and Administration. ConnCensus is exchanged with the publications of other colleges and universities, thereby creating an image of the College throughout the country. Within the boundaries of our own campus, unless the newspaper abides by certain standards, it will be worthless to both its readers and staff. Therefore, we offer a statement defining our policy for your inspection and critical appraisal.

We reaffirm our goal of covering campus news thoroughly and accurately. In this capacity, we serve every campus organization by publicizing all activities, performances and lectures. We also intend to increase coverage of off-campus activities that would be of interest to the students, and to give more news from other campuses.

We intend that feature articles be written with style, intelligence and authority. When we analyze, we will aim to be constructive, and will reject all idle, purposeless deprecations. Features will continue to cover such things as theatrical, musical and literary events, both on- and off-campus, and personal experiences of general interest such as the series of articles on Crossroads Africa.

Concerning *Free Speech*, we will continue the policy of publishing all letters which are signed. We cannot over-emphasize the encouragement we extend to you to contribute here. *Free Speech* offers you the opportunity to discuss issues, and offer suggestions and critical judgments. It is a tool that may and should be used by students, faculty and administration alike to its best advantage.

Editorials will be used to express the views of the Editors, and we will not hesitate to define our position whenever we feel it necessary, with as much fairness and objectivity as possible.

We fully realize the responsibility required by our position and intend to fulfill the standards we have set for ourselves. —A.G.

### Netherland Choir

The Netherland Chamber Music Choir will perform in the Connecticut College Chamber Music Series on March 6 at 8:30 p.m. in Palmer Auditorium. The Choir, conducted by Felix de Nobel is to present a program of a cappella music.

### Weekend

The Freshman - Sophomore Weekend, March 10 and 11, will feature a song fest on Saturday afternoon and a twist party in Crozier Williams on Saturday night. The theme for the weekend will be "Tutto Italiano."



## Free Speech

February 25, 1962

Dear Editor:

Since the occupation of the new dorms in the North Complex, twenty girls at Lambdin have been actively participating in a new experiment in education at Conn—the French floor. The purpose of this floor is that those students interested in French will have the opportunity to hear and speak French daily, thus becoming more proficient in the language.

The French floor can be a success provided that two criteria are fulfilled: 1) that the participants manifest a constantly active interest and, 2) that the rest of the college exhibit a strong interest in the experiment. The first of these criteria has been fulfilled; the girls living on the floor are demonstrating their belief in the potential value in this form of study. (Not only is French spoken continually, but there are also planned activities to better acquaint the students with French culture.) However, it is evident that there is a general feeling of apathy on the part of the rest of the student body and faculty. This feeling is exhibited by such comments as "How can you stand it up there?" and by the continued practice of other students speaking English on the French floor.

If this lack of interest is the result of poor publicity, then perhaps it is our fault, but, if this lack of interest is a case of pure apathy, this attitude does not speak highly of our college community. We cordially invite everyone to visit the French floor, discuss it with any member of the floor, and to see for herself the idea in practice.

Sincerely,

Ann Partlow '65  
Ann Decker '65



## This Week

This week was one of a new beginning, a sort of new page for those who are advocates of trite expressionism, but whatever, here we are, and to stay, at least for a while . . . Friday night was the first offering of a tradition that has managed to stay on with few grumbles. The Juniors proved again that one has to be a top actor and an even better director before attempting both, but the freshman showed some talent with imagination; even Mr. G. might find something nice to say about them . . . The sensitive soul appeared again with much to offer for those who managed to stay around during the week-end, though there were those who find that Route 40 holds more than the dateless reserve room . . . Conn isn't the only college where student government is giving trouble, but maybe the incomers can wash them all away . . . Amalgo was squirmy as usual; certain ones were there to hear certain people, rather unfortunate should others win . . . we're all familiar with the faces, about as familiar as with those who support the snack shop, but two minutes doesn't do much . . . might be about time to start some like real campaigns with some like real issues—like man we aren't advocating a rumble, just something to ponder until next week.

A. McG.

Outing Club Square Dance!  
Bowling - Song Fest - Food  
Friday, March 9, 7:00-11:30  
Crozier-Williams  
Price: \$.50

Dear Editor:

This week has been designated for the collection of the Community Fund Pledges made for the 1961-62 Drive last fall. This year we have made more money per person than ever before, totalling \$6377.81. However, this boast includes the money we plan to receive from pledges. As Sue Bohman said in her speech in Tuesday's Amalgo, Community Fund continues to need our support if we are to be able to benefit students all over the world.

Service League Dorm Reps will collect the money through Monday, March 5. I hope that everyone will fulfill the obligation she made in signing the pledge last fall.

Sincerely,  
Jo Lindseth, Chairman  
Community Fund

## ConnCensus

Established 1916

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# New York Meeting of N.S.A. Discusses International Affairs

by Gay Justin '65

Last weekend college students representing various colleges and universities on the Eastern seaboard met to discuss "The Student in International Affairs." The United States National Student Association sponsors this three day conference which aims to establish wider understanding and deeper communication between national and international student groups.

The conference dealt with present world problems but it did so from the standpoint of the student and his role in political activities. The NSA speakers at the opening program Friday evening stressed our relationship and responsibility as interested and aware college students to those students abroad who were at this moment struggling for political and social independence. African students from Ghana, the Union of South Africa and Algeria spoke and answered questions from the audience.

We asked direct and meaningful questions—questions which concerned political freedom in Ghana, native terrorists in Algeria, and apartheid policies in South Africa. We sought to understand the motives in addition to knowing the facts of the situation. The students answered us with frankness and passion. They defended their people and tried to explain the policies of their governments in their present political context.

Saturday each delegate had the opportunity to take part in a special workshop seminar. The seminar groups concerned three areas: Asia, Africa and Latin America. Each area group included a number of different seminars. I chose the area of Africa and spent the morning discussing the problems of student groups and student movements in North Africa and the Middle East. That afternoon all the African workshops came together and we saw a film produced by N.B.C. on the revolt in Angola.

This film was for me the highlight of the conference. It was an actual documentary of the present uprising in Angola. Here we saw a first hand account of the Angolese—their suffering and their rallying. The film made us aware of the great challenge and responsibility which faced our fellow students abroad and of the terrible suffering which they would have to endure in the process of this uprising.

Saturday evening the delegates attended a banquet at which time a panel of students from West Germany answered our questions on the Berlin crisis. Sunday morning we listened to a panel of Latin American students discuss their role in political activities.

I think all of us at the end of the conference felt a little envious of the great challenge which lay ahead of these foreign youths. They had so much to do and such new and pliant material to work with. But I think we also felt that we faced an equally difficult task—that of contributing to and improving an already established society.

Needed: a student to teach religion at Seaside (community for mentally retarded children) in New London. For further details contact Dorrie Swahn in Freeman.

## HOW DO YOU RATE AS A WOMAN?

Is being a mother your full-time job? Then you're no better than a cave woman, says Margaret Mead. In this week's Saturday Evening Post, she tells why the average housewife is a flop as a woman. Shows how smart mothers are encouraged to be Dumb Doras. Tells why we should stop picking on career girls and spinsters. And advises women how to get out of their rut.

The Saturday Evening POST  
MARCH 3, 1962 ISSUE NOW ON SALE



## Art Majors Present Honors Project; Nineteenth-Century Costume Display At Lyman Allyn, Through Mid-March

The fruit of a semester's work in individual study in art history for two seniors is now on view at the Lyman Allyn Museum in the form of an exhibition of nineteenth-century costumes in a contemporary setting. The occasion rarely arises whereupon students are able to examine tangible results of such work in an enjoyable and comprehensible manner. The individual study, as an elective in the Art History major, was taken in museum training, under the direction of Miss Jane Hayward. Having examined during the course, the methods and techniques of museum administration, the final project of the semester's work was to utilize these methods in the designing and setting up of an exhibition.

Susan Hall and Rosemary Wilson were completely responsible for every aspect of the exhibition,

from the selection of costumes and minor arts for the setting, to the compilation of a catalogue for the show. The area which they treated was women's afternoon apparel from 1850 - 1870. Since there was quite a variation in style during this time, the four models used were arranged to illustrate the development of the costume from the crinoline to the bustle.

The dresses were chosen from the museum collection, which contains over 150 complete costumes. A greater task was the selection of appropriate and accurate accessories, and the furnishing of a small gallery to approximate the taste of the time. Research done to this end was in the nature of any art-historical study. Every other aspect of the show, however, such as the cataloguing of the items used, the arrangement of the objects for aesthetic and instructional value, and the preparation of a descriptive catalogue involved a technique learned during the preparation of regular museum exhibitions.

Although such work in individual study has been technically possible for at least two years, this is the first time that it has been undertaken. The very successful results, in an especially extended showing, can be seen at the Museum until mid-March.

Jean Cutinelle '62

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# Frosh, Junior Compet Plays Uninspired and Lacking Depth

The famous and time-honored silver-cup trophy race, better known as Compet Plays, was declared open last Friday evening in the Palmer Auditorium by Sandra Farinola, co-chairman of Wig and Candle. Sometimes mistaken for an exercise in literary or dramatic artistry on the order of the Wig and Candle productions, this sporting event is a sort of handicap derby. The object is to determine which class can present the best dramatic production on a limited budget of money, time, and effort. Since at this half-way point of the race a reviewer should refrain from any attempt to influence the judges, let us simply analyze the strategies employed by the Juniors and Freshmen in their entries.

The Juniors first presented Yeats' poetic drama **Purgatory** and the Freshmen followed with **Rouge Atomique**, "a play in verse," by W. Richard Nash. Oddly, both classes eschewed prose, revealing a happy willingness to venture into the difficulties of reading verse. Both appear also to have decided that a complete one-act play was advantageous, an idea with much merit from the viewpoint of an audience. Did both also lack a stable of talented actors that they chose a play with only two speaking parts (a third in **Purgatory** hardly counts)?

The freshmen wrapped their confection appropriately in vivid red cellophane. Labelled bitter-sweets, the contents were all pistachio creams and no chewy pieces. Trusting, and not unwisely in this case, more to the eye than to the ear, they contrasted blonde Mary Stewart Davenport as the wife with Brunette Jill Newman as the other woman on the improbable but satisfactory theory that blondes like the steady life and brunettes the dangerous paths. The two girls wrestled, once even hinting at a lady-like version of the twist, with what the author calls verse. The visual effect of the accessories was again notable. Stylish little masks, held like lorgnettes, informed the audience when the characters had their public manners on and talked trivialities about the awful state of the universe, and were laid aside when they got down to the serious business of staking their claims to "the man." The audience laughed at a joke on the French word for August. Perhaps the whole thing might have been played more as farce. Its merits were those of showmanship; beyond that neither author nor actors were quite sure enough where they were going.

Yeats had at least an idea of where he was going, but like much Irish drama his play depends heavily upon establishing the right mood. The Juniors rec-

ognized this, as the cover of their program attested. But they had trouble carrying it out. The curtain opened upon a setting of such nice clean ruins and decorative plants, one might have been prepared for an Irish fairy tale. Then some shrill noises from a microphone used by the introductory voice of Suzanne off-stage accidentally drowned out the opening lines of the old man and his son. Mickey Lotz, as the old man, carried the principal burden of what is almost a dramatic monologue. She portrayed persuasively a haunted, suffering creature. But one must admit that in selecting a play in which both speaking parts are those of men the Juniors handicapped themselves. Miss Lotz delivered her lines in a jerky fashion which was often effective and in character but became monotonous, besides concealing too effectively the underlying rhythm of the poetry. Judith O'Donnell, who doubled as director and the sixteen year old boy, is required to make believable a transition from a harshly realistic youth to one who has entered the purgatorial realm. Having willed his father's death, he must perceive his father's vision of the haunted house of their ancestry. This is a large order for an actor. Intellectually, one comprehends; but I, for one, was not the less taken aback, though I don't wholly blame Miss O'Donnell for my shock. The haunting visions, pantomimed by Roberta Vatske and Robin Lee, were so brilliantly illuminated that they lacked any eery quality.

Of the first two entries then, the Freshmen displayed a talent for showmanship, the Juniors a more sophisticated sense of dramatic quality and character portrayal. If either the Sophomore or Senior entry puts the two together . . . The winner of the 1962 silver cup trophy will be decided next Friday night.

George Haines, IV

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# Dean's List

## CLASS OF 1964

**Group I 3.75-**  
Jocelyn Ward Coburn  
Deane Fischer

**Group II 3.50-3.74**  
Susan Mary Allan  
Patricia Henry Arnold  
Patricia Ann Brown  
Sandra Mae Burger  
Linda Gail Cohen  
Judy Frances Cosler  
Muriel Harman  
Joan Carolyn Ivers  
Shannon Leigh Jensen  
Rebecca Rivers Owens  
Fay Shutsky  
Sally Spencer

**Group III 3.00-3.49**  
Janet Marion Bishop  
Susan Brayton  
Barbara Jane Brodsky  
Barbara Ann Brotherson  
Anne Elizabeth Burger  
Barrie Mae Butler  
Jennette Hartshorn Cambell  
Judith Rina Canciani  
Virginia Draper  
Barbara Eddy  
Patricia Mills Edwards  
Miriam Ercoli  
Amelia Fatt  
Blythe Merry Forer  
Angelika Renate Gerbes  
Amy Lee Glassner  
Jean Helen Goldberg  
Ellen Ruth Greenspan  
Suzanne Louis Grimes  
Susan Ann Hackenburg  
Susan Evelyn Haggerty  
Diane Geneva Howell  
Mary Elizabeth Jackson  
Barbara Ellen Johnson  
Jean Ann Klingenstein  
Susan Elizabeth Lates  
Evelyn Carol Marcus  
Mary Christine Maskell  
Eleanor Hart Middleton  
Carol Maud Miller  
April Freeman Moncrieff  
Jean Kirk Palmer  
Marcia May Phillips  
Marcia Elizabeth Rendle  
Donna Gay Richmond  
Susan Ann Roessner  
Joan Stuart Ross  
Lynn Elizabeth Sanders  
Sandra Lee Saunders  
Sally Ann Schneller  
Nancy Ellen Sinkin  
Elaine Martha Stanley  
Julia Muriel Sternbach  
Cassie Woodward Thompson  
Mary V. Turner

Odette Michelle Veysey  
Lee Pinkney Walkley  
Joanna Peck Warner  
Deborah Ann Werle  
Judy Zimmerman

## CLASS OF 1965

**Group I 3.75-**  
Joanne Marie Basso  
Holly Lee Schanz  
**Group II 3.50-3.74**  
Susan Patricia Heller  
Jean Alyse Torson  
Jane Pamella Weber  
Diane Willen  
**Group III 3.00-3.49**  
Vivian Jill Andrist  
Patricia Antell  
Barbara Anne Beach  
Sandra Gayl Brusman  
Marian Vanburen Cleveland  
Elizabeth Donner  
Melba Judith Donovan  
Emily R. Erda  
Lenore Farmer  
Sheridan Goddard  
Maryann Golart  
Joan Ellen Goldman  
Ruth Elizabeth Goodson  
Judith Sandra Grass  
Sondra Elizabeth Hall  
Hilary Ann Hayden  
Stephanie Heyman  
Ann Claire Jacobowitz  
Judith Ann Jacobs  
Emily Barbara Littman  
Linda Louise Marks  
Carolyn Jane May  
Linda Barnard Mellen  
Karen Lynn Metzger  
Margaret Hill Monroe  
Marion Louise Nierintz  
Linda Norton  
Rosemary Ann Oetiker  
Geraldine Elizabeth Oliva  
Elizabeth Ann Olson  
Mary Lake Polan  
Melissa Ann Reese  
Kathy Claire Sammis  
Carole Elaine Schepps  
Carolyn Beatrice Shimkus

See "Dean's List"—Page 6

# SABOTAGE

## WAS MY BUSINESS

His alias: "Dr. Moriarty." His job: dreaming up fiendish plots for U.S. spies. After 20 years of silence, Stanley Lovell reveals the true story of his adventures in the O.S.S. In this week's Post, he tells about the "Hedy Lamarr"—a device that panicked a roomful of generals. About a devilish weapon for wrecking Nazi supply trains. And about a "mistake" that might have blown up the White House.

The Saturday Evening  
**POST**  
MARCH 3 1962 ISSUE NOW ON SALE

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# FLICK OUT 'Creditors' Has Excellent Cast, Direction

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 Ray Danton  
 Jayne Mansfield  
 Starting Sun., Mar. 4  
 Summer and Smoke

**GARDE**  
 Ending Mar. 6  
 Lover Come Back  
 Rock Hudson  
 Doris Day  
 Wed., Mar. 7 - Tues., Mar. 13  
 Sergeants Three  
 Frank Sinatra  
 Dean Martin  
 Wed., Mar 14 - Tues., Mar. 20  
 Walk on the Wild Side  
 Laurence Harvey

Just as Broadway is playing grateful host to many British imports this season, so it is equally enriched by the return of Strindberg's **Creditors**. This play, currently housed in the off-Broadway Mermaid Theatre, is an effective lesson in those qualities which serve to produce a successful blending of direction and acting.

**Creditors**, written the same year as **Miss Julie** (1888), reveals a new reference point: autobiography. Obviously an extension of Strindberg's autobiographical **A Fool's Defense**, **Creditors** cannot be fully understood without taking into account the playwright's emotional state at the time of writing. The heightened cynicism in this work and the characterization of Tekla may both be considered reaction to Strindberg's violently unsuccessful marriage to Siri von Essen.

Briefly stated, **Creditors** is a play about a man who triumphantly seeks to destroy his former

wife by revealing her insidious character to her present husband. His revenge is accomplished by first gaining the confidence of the unsuspecting husband, and secondly by mercilessly dissecting his ex-wife's flaws in the hearing of the hidden husband.

Donald Davis is a frightening and very believable destroyer. Strindberg's interest in hypnosis is realized in the spell which Mr. Davis casts on both the unwitting Adolf (played by James Ray) and the entranced audience. The role is not an easy one. Gustav is not essentially evil; he is the embodiment of man corrupted by the demoralizing effects of inevitable sexual warfare. Accordingly, Mr. Davis misses none of the nuances of this struggle in his moving, and often emotionally disturbing performance. Whatever awkwardness appears in a reading of the play is dispelled by the dramatic continuity resulting from Davis' pervasive stage presence.

James Ray, the recipient of Gustav's incontestable attack, portrays an Adolf with whose pathetic condition one can readily identify. Even as Gustav is somewhat satanic, Adolf is particularly human. Caught between the two people who mean his inevi-

table destruction, Adolf is indeed pitiable. Mr. Ray allows glimpses of the character's almost unconscious understanding of his fate, and he controls the role with admirable sensitivity — even with animation in those moments when the protective arms of Tekla seem to contain a reprieve. His apparent weakness, however, is not lacking in strength.

With Rae Allen's entrance as Tekla, the sexual triangle is complete. Miss Allen reveals those aspects of Tekla's personality which were originally "stolen" from Gustav with subtlety as she plies them on the innocent Adolf. Charming and irresistible, Tekla makes understandable the destructive power of such charm when used to self advantage by the "unfair sex."

The excellence of the cast is evident in the fact that even their simplest physical mannerisms are not wasted, but used to magnify the souls of the people they portray. They move and behave within Paul Shyre's brilliant directorial framework, as if it were all happening for the first time. Mr. Shyre uses both cast and technical devices to best advantage, especially when causing the actors to direct their impressive longer speeches to the audience, and thereby allowing one to share in the universality of the theme. In all, one realizes that we are not only "creditors" in Strindberg's sense, but also that we owe a debt to the entire cast and company of this highly satisfying production. A.M. '61, L.A.M. '62

## CAN KENNEDY CLEAR UP THE STATE DEPARTMENT

# SNARL

J.F.K. once tossed a long-winded State Department report right in the wastebasket. It was his reaction to the department's endless red tape. In this week's Post, you'll learn how the State Department is bogged down by paper pushing and committees. What Kennedy is doing to streamline the operation. And why one insider feels the situation is just about hopeless.

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# DUMB

GUYS CAN BE GOOD PITCHERS  
 —SAYS WHITEY FORD

Last year, Whitey Ford won 25 games for the Yankees. Yet he still insists it doesn't take brains to be a winning pitcher. In this week's Post, Whitey tells why one Dodger pitcher with plenty of brains never made the grade. Tells how he handles Al Kaline, Rocky Colavito, Jim Gentile and other top sluggers. And says why the beanball isn't as dangerous as it's cracked up to be.

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### Dean's List

(Continued from Page Four)

- Ann Layton Skelly
- Elizabeth Taft Stephenson
- Patricia Lavinia Stocking
- Sarah Anna Tehan
- Marilyn Thaller
- Ruth Dennis Walley
- Dorothy Jeanette Wertheim
- Pamela White
- Catherine Anne Ziobro

### RECITAL

Professor Arthur Quimby will present the fifth in a series of Chapel organ recitals Thursday, March 8, at 5:15 p.m. The program will be devoted to the organ music of J. S. Bach and will include the "Little Prelude and Fugue in E Minor," chorale preludes on Lenten subjects, and the "Great Prelude and Fugue in C Minor."

### Radcliffe

(Continued from Page One)

ing, you're not going to be standing out in the cold."

Although the head residents all agree that the present system is ineffective, they are divided in support of the new proposal. David H. Evett of Cabot Hall said, "The scholarly life is a discipline" and that restrictions should not be

considered out of place in college life.

On the other hand, Roger N. Pierce, a head resident in Barnard Hall, said, "Starting with the premise that mature people should be allowed freedom, one has to decide what are valid reasons for limiting that freedom." He also questioned limiting the freedom of the mature because of the immature.



**"Tareyton's Dual Filter in duas partes divisa est!"**

says Lucius (*Dead-eye*) Claudius, crack marksman of the XVI Cohort catapult team. "People come from Nero and far for Tareyton," says *Dead-eye*. "Vero, Tareyton's one filter cigarette that really delivers de gustibus. Try a pack and see why the whole gang in the cohort is forum."



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