Mr. William Kunster, attorney and special counsel to CORE (Congress on Racial Equality), Martin Luther King, and the American Civil Liberties Union, will speak Wednesday, March 14, at 7 p.m. in Hale Laboratory. This lecture is under the auspices of the Civil Rights Group.

Mr. Kunster is a practicing attorney in New York City and Associate Professor of Law at both New York Law School and Pace College. Recently, he represented CORE from the American Civil Liberties Union, with another attorney, in charges brought for Freedom Riders who were arrested last year in Jackson, Mississippi; Birmingham, Alabama, and Albany, Georgia. These duties took him South from August 22 to January 17, during which time two Freedom Riders came up for trial today.

Last September, Mr. Kunster was briefed with Martin Luther King and Harry Belafonte at the annual Southern Christian Leadership Conference in Atlanta, speaking for the American Civil Liberties Union. His topic at this important conference was "Legal Significance of the Freedom Ride Trials to Interstate Travel."

Mr. Kunster is the creator and writer of such well-known radio programs as Justice, Famous Trials, and the Law of Life. In 1946, the American Bar Association awarded a national award from the Institute for Education by Radio-Television of Ohio State University.

In addition to professional and academic activities, Mr. Kunster is author of several books, including First Degree, Beyond a Reasonable Doubt, The Case for Courage, and Justice and All for Us, as well as many articles and book reviews both here and abroad.

He is a member of various professional and honorary societies including the National Panel of Arbitrators of the American Arbitration Association, the American Civil Liberties Union, Phi Beta Kappa, and Phi Delta Phi.

Religious Art Show Work Loaned From Now at Museum; Local Collections

The exhibition of Religious Art which opened on Sunday at Lyman Allyn Museum is a fascinating assemblage of objects, surprising in its scope and quality, in that it consists largely of loans from local collections.

One of the least prepossessing of the items, a small marble Madonina and Child by Alceo Dossena, proves to have a rather interesting background. It is in the style of the Fifteenth Century and is wonderfully battered and aged in its appearance, although it is a Twentieth-Century work. The artist is well-known (now) for his works in various early styles, which were sold as authentic. Dossena never denied his authorship; nevertheless, his works have been purchased by several major museums. The Boston Museum of Fine Arts paid $5000 for a Renaissance tombstone which, to their dismay, was found to be carved by Dossena.

Noteworthy paintings in the exhibition are a Guido Reni half-length Christ, a Fourteenth-Century Italian Crucifixion, and a fragment Head of a Saint, Seventeenth-Century Italian. When these paintings are compared to the later works, for example, silver and pewter communion sets and enamel almsplates, one notices a trend toward craftsmanship which seems to be subordinating religious fervor in church art. Aside from hiring at this nebulous trend, the show has no real unity or significance; its value lies in the individual objects which are without exception of unusual quality and interest.

BRASILIA

The phenomenon of the building of an entire city in less than five years had never been achieved—until Brasilia. This new capital of Brazil, the only existing city built completely according to plan, the only city with architectural unity and aesthetic design, lies in the heart of Brazil. A unique opportunity to trace the progress of this city is afforded by an exhibition at the Museum.

Brasilia consists of text and enormous photographs showing the history and construction of the city and several of the completed major buildings. Designed by Oscar Niemeyer, the complex includes schools, hospitals, markets, amusement centers, and housing. The interesting but not wildly successful form of the project envelops the viewer completely, thereby making this Twenty-first Century city even more real and exciting.

Wig and Candle announces that its spring production, April 13 and 14, will be Sophocles' tragedy Antigone, the play has been requested by Miss Park and dedicated to her.

The cast includes Midge Boatwright in the title role, Mary Jackson as the chorus, Karimoff as Haimon, Miss Rosemary Park.

Phi Beta Kappa Elects 8 Seniors

The Conn Census staff wishes to extend congratulations to those members of the Class of 1962 whose election to Phi Beta Kappa was announced last night's Convocation by President Rosemary Park.

The new Phi Beta Kappa members, who were honored at a dinner before Convocation are: Irene Bogdanski, Christel Brendel, Elizabeth Haines, Patricia Ingala, John Duke, Susannah Miller, Barbara Nichols, and Gloria Henriques Paterson. Annette Spera 62 was elected to the organization in her junior year.

Rowe to Discuss J.F.K.'s Campaign

James Rowe, a Washington lawyer-politician, will discuss the 1960 Presidential campaign at an afternoon assembly on March 15. Theodore White, in The Making of the President 1960, describes Rowe's role in politics:

"One must stop and generalize about men like Rowe . . . who in their dark-paneled law chambers nurse an amateur's love for politics and dabble in it whenever their practice permits. In the regions, cities, and states of the country, provincial lawyers love to counsel local politicians. . . ."
Reason Above All

We read in the Wellesley College News of a bill now being considered by the Massachusetts Legislature, which "would compel students to take a course in the virtues of free enterprise and the evils of communism."

From the brief syllabus of the course stated in the Bill, one may draw several conclusions about the nature of the course. By the definition, it will deal in blacks and whites—the virtues of one, the evils of the other. Since grays will not be recognized, all similarities between the two systems as they now exist must be banned from discussion. It does not seem unlikely that the United States will be depicted as a heaven and Russia will be described as a hell.

We certainly do not disapprove of educating youth to an awareness of the dangers of Communism. We consider the leftist movement to be a most serious threat to a system in which we believe, and want to preserve. We must object, however, to such blatant indoctrinations. Anyone who believes in the process of logical thinking, and the right of the individual to think for himself, must object to a course of this nature. These students are not going to be placed in front of a balance on which to measure the relative validity of the two systems. Instead they will be confronted with a seemingly open-and-shut case. They will probably all emerge as anti-communists, and in itself, this is all for the good. But, the approach of the course is reminiscent of the methods of communism, in that the students will be taught convictions instead of allowing them to find their own powers of reasoning.

Yes, let us discuss communism in the high schools, but let us not create a generation of Joe McCarthys and John Birches. Let us present the Marxist doctrines, and explain where and how it is illegical. Let us use reason instead of frightened chauvinism to combat communism. This is no easily fulfilled demand. J. Edgar Hoover falls into the trap of emotionalism when he writes, in The Faith to Be Free, "The Soviet Union and her satellites are a godless dictatorship ruled by warped and twisted minds." He redeems himself, however, in a statement in the same article, when he says, "Let us be for America all the way; but, at the same time, let us not be taken in by those who promote hysteria by the distortion and misrepresentation of the true facts whether they be the proponents of chauvinism of the extreme right or pseudo-liberalism of the extreme left."—A.G.
 Plays on Reality: Madwoman, MadWomen

March is traditionally the month when the Academy of Arts and Science makes known its list of candidates for the coveted golden Oscars. To capitalize on what is probably at best a far-fetched topical allusion, last Friday night saw the presentation of an equally coveted silver bowl for the best class play in a series of four. There was an air of expectancy as both audience and players awaited the judges' decision. Of course many disguised their anticipation by ranging up and down the aisles or chatting briskly with neighbors. By now everyone knows that the sophomore presentation of Clare Booth's The Women was selected as the winning entry. There was the usual amount of emotional jubilation among the winners, while members of the other three classes were left with the disappointment that is always a part of these affairs. Hence congratulations are in order for the class of 1964, with "well done" to the second-place freshman, and a very "honorable mention" to the seniors. (The last is my own designation.)

Let us examine the credentials of the two productions given Friday night. The Women has been critically labelled as a play in which the author "sees her sex through a glass darkly." Indeed the play represents women, or perhaps one should say females, as idle bridge-playing, back-biting creatures who run in packs and cannibalistically turn on their own without provocation. The plot of the complete play is a slight one, and the sophomore adaptation concentrated on a series of characterizations based on the rather shaky dramatic motivation of pure malice. We were dropped into the middle of a bridge game (symbolically competitive?) in which the characters revealed themselves by the nature of their comments upon the real or imagined probilities and extra-martial excursions of their "friends." Leading this band of harpies was Sylvia, played with some flair by Ellen Greenspan. Sylvia was not only the apple of this piece, she was as well the worm in it. When not venomously assassinating someone, she talked only of clothes, nai polis, and money. ("A woman's best protection is a little money of her own.") Susan Lates, as Edith, delivered a number of incisive wisecracks with a world-weary aplomb ("Waterdress: It's like eating your way across a lawn"), but her movements as an obviously pregnant woman sometimes left something to be desired. Louise Shaffer brought an air of helpless bewilderment to the part of the victim, Mary Haines, but did not generate a sense of sympathy for her predicament. Her stabs at retaining dignity came off rather as impertinences, although I suspect that this may be the fault of the lines she was given rather than Miss Shaffer's interpretation of them. Ellen Gold, in the small but pivotal role of the manicurist, gave the best performance of the piece. She captured precisely the right intepretation and intonation of this mindless gossip. I daresay the audience's laughter was based on an uncomfortable recognition of this type of public servant. The cast then, seemed to handle their assignments with an understanding of their respective dramatic dispositions.

The use of five sets, suitably representing such feminine restlessness, although I suspect that this may be the fault of the characters, but not without flashes of insight, Saroyan," we find a rare and sophisticated wit at work. We have a wonderfully cracked Countess who dropped flowers into sewers for the men who worked there, deciding to rid a power and money mad world of its capitalist corruptors. With three equally balmy companions she gave a tea party that was only slightly madder than Lewis Carroll's. A trial of the rich, in absen-tia, was held with a jury composed of riffraff from the Paris streets. The Ragpicker acted as the defendant and unctuously revealed the wickedness of wealth. When a verdict of guilty was revealed the spectators, press, and money mad world of its consciousness.

Turning to the ambitious senior offering, The Madwoman of Chaillot, a play which has been called "a morality play, an immorality play, a farce-fantasy, tragi-comedy, and money mad world of its work."

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is an angel—
Says Carol Burnett
Garry Moore and Carol Burnett have a mutual admiration society. Says Carol: "He's the kindest man I've ever met." Says Garry: "She could be a great serious actress." In this week's Post, Carol tells why Garry "falls" her TV spots. How she and Durward Kirby laugh it up offstage. And why success put a jinx on her marriage.

The Saturday Evening Post
MARCH 10 ISSUE NOW ON SALE

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Conncensus
Thursday, March 8, 1962
Page Three

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Censorship Code Restricts Author's Social Philosophy

Mr. William Meredith recently testified as a witness at the defense at the Hartford trial of Tropic of Cancer. Students here when asked for an opinion concerning censorship and Henry Miller's novel tend to give one of two answers. First, censorship represents restriction of a constitutionally guaranteed freedom; second, that Miller's book should be banned because it is "dirty!"

In addressing an English class recently, Mr. Meredith spoke of censorship in more reasonable and intellectual terms.

Ideally, he first stated that when censorship is considered, language and incident should become secondary to philosophy. Language and incident must be judged by the use of language and codes of public morality are constantly changing. When James Joyce's Ulysses was published the usage of the word "bloody" was as shocking as the use of Miller's central four letter word. Mr. Meredith said that a sensible writer will not offend public taste in either of these respects except for some good literary reason.

Censorship in more reasonable and intellectual terms has shown a tendency toward the portrayal of disorder in social action, that is, that low types and perverts are books which may reasonably be censored. Mr. Meredith stated that a "totally successful work of art argues no doctrine." A totally successful work of art does not scheme. A scheming book is one that "wants to convince without offering proof." A successful work of art which presents a philosophy of despair is not, then, to be considered as scheming.

Probably for the highly trained and perceptive reader censorship has no "raison d'etre." It is when a book represents immoral acts as having either no consequences or having good consequences, or when a book is written to be ranked among the "way-out" books that censorship occurs.

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Review of Compet
(Continued from Page Three)

(Continued from Page Four)

of it. In its technique of impres-
sonistic absurdity and extrava-
gance, it was sometimes difficult
to maintain the reality of the in-
dictment against materialism,
which may be in itself an over-
simplification. Nevertheless,
sozial protest is raised into a world
of fancy, a quixotic dimension
where wishes are easily fulfilled.
Yet one has to ask why it should
be given to harmless lunatics to
cleanse the world and become
the spokesmen for the human race.
Without denying the fun of such
inventiveness, one wonders if
there is enough animation here
tsustain a full-length play.
The seniors recognized this pos-
sibility and were wise in limiting
their selection to the second act,
after the Raggpicker had establish-
ished the scene and mood in a pro-
logue carefully written by Roz
Liston. Betsy Kraal was excellent
as the urbane Raggpicker and her
low-pitched calm voice was an in-
teresting contrast to the some-
times pimpling shrill madwomen.
Midge Shaw as the mad countess,
gowned in tacky red velvet, her
white face and wispy hair sug-
gest the ravages of lunacy.
Herself, he gives the two main rea-
luther Hodges, many could •
sons for business failure. Saysmost
last year, 16,000 U.S firms
have pulled through if their owners
had known the ABC's of economics.
Commerce Secretary
went out of business. But,
ing with economic problems.
In "Speaking Out" in this week's
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This Week

(Continued from Page Two)

interrupts with his plans of getting smashed for the night . . . They are well into the merits of mixed drinks versus straight 90 proof scotch, when Lady Bird enters . . . She has found a new way to sneak out of her second story window without being caught by the Secret Service men . . . Governor Rockefeller can top that one—he went away for the weekend, and The New York Times didn't even know he was gone . . .

Mr. Nixon brings up another important subject—he's decided to transfer to the Democratic party; he's stagnating so with the Republicans, and the Dems have so much more to offer . . . In another corner, the Attorney General is assuring the Secretary of Labor that it really isn't necessary to worry about flunking out, the right person is in the right spot . . . To Dean Rusk's justification for following the philosophy of Ayn Rand, Eleanor Roosevelt repeatedly yawns and occasionally counters with her favorite phrase, "life is such a bore" . . . All this time, Ambassador Stevenson and Henry Cabot Lodge have been discovering how similar their beliefs are on the moral tragedy of the human race . . . But President Kennedy brings up the favorite subject and long holds forth on the complete phoniness of today's generation . . . And so the conversation flows in concordance with, sometimes contrary to, the consumption of gin, bourbon, vodka, beer . . . And so the college cocktail party flows or goes, even through next week . . .

A. M.

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