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Connecticut College

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# Conn Census

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NEW LONDON, CONN.

Vol. 47—No. 16

New London, Connecticut, Thursday, March 8, 1962

Price 10 Cents

## CORE Att'y To Talk Wed.

Mr. William Kunstler, 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. Kunstler 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 charge of the defense for the 200 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 each day.

Last September, Mr. Kunstler was billed with Martin Luther King and Harry Belafonte at the annual Southern Christian Leadership Conference, 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. Kunstler is the creator and writer of such well-known radio programs as *Justice*, *Famous Trials*, and *the Law on Trial*. In 1960, *Justice* received a first national award from the Institute for Education by Radio-Television of Ohio State University.

In addition to professional and academic activities, Mr. Kunstler is author of several books, including *First Degree*, *Beyond a Reasonable Doubt?*, *The Case for Courage*, and *And Justice for All*, 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.

Professor George Schrader of Yale will be guest of the Philosophy Club Tuesday, March 13, at 8:30 in the Main Lounge of Crozier-Williams. The topic of his talk will be "The Categories of Existence."

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

The exhibition of Religious Art which opened on Sunday at Lyman Allyn Museum is a fascinating assemblage of objects, and 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 *Madonna 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 \$25,000 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 brass almsplates, one notices a trend toward craftsmanship which seems to be subordinating religious fervor in church art. Aside from hinting at this nebulous

## C. Bodnar to Sing At Senior Recital

The Music Department will present Christyna Bodnar in a vocal recital this Sunday evening, March 11, at 8:30 in Holmes Hall.

Chris will sing a medley of foreign compositions arranged in four groups — Italian, French, English, and German. For the Italian ensemble, she chose songs by Handel, Cherubini, and Mozart. The works of Faure compose the French medley, and those of Aaron Copland, Randell Thompson, John Duke, and Martha Alter represent the English repertoire. The German group consists of compositions by Anton Dvorak. William Dale will accompany Chris at the piano.

Chris, a member of the Senior Class and house fellow of Lambda, majors in English. She has studied voice with Mrs. Helen Boatwright of our Music Department for the past three years.

lous 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 capitol 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 see the progress of this city is afforded by an exhibition at the Museum. *Brasilia* consists of text and enormously enlarged 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 format of the show 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 Shaw in the title role, Mary Jackson as the chorus, Karen Weiss as Ismene, William Meridith as Creon, the king of Thebes, and Andrew Kazarimoff as Haimon. Miss Margaret Hazlewood will direct.

## 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 at 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, Judith Klein, 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. Where, in the regions, cities, and states of the country, provincial lawyers love to counsel local politicians . . . in Washington, lawyers dabble in national appointments to places of high political destiny. Their influence, collectively, can never be ignored, because collectively, they possess a larger fund of wisdom, experience, contacts, memories, running back over thirty years of national politics, than most candidates on the national scene can ever hope to accumulate on their own."

Mr. Rowe was active in Democratic politics during the Roosevelt years as an administrative assistant to the President. In 1941, however, Rowe left the active political life to become Assistant Attorney General for the Justice Department, and then in 1945 became a technical advisor for the International Military Tribunal at Nuremberg, Germany.

In 1946 Rowe entered private practice; law became his vocation and politics his avocation. He worked with Adlai Stevenson during his two presidential campaigns, and then with Hubert Humphrey and Lyndon Johnson in 1960. After the National Convention Rowe offered his help to Kennedy at the Hyannisport strategy meeting.

### A. B. Lord to Speak Here

Professor Albert B. Lord of Harvard University will speak in the Palmer Room of the Library Wednesday, March 14, at 7:45 p.m. Mr. Lord, Professor of Slavic and Comparative Literature, will discuss *The Oral Poet* in a lecture which will be illustrated by slides and recordings of modern Yugoslav bards.

Professor Lord is the author of the *Singer of Tales* and many articles on the nature of the oral epic. He is an authority on the creation of this epic. He will attempt to relate his knowledge of the Yugoslav bards to the study of the *Iliad* and the *Odyssey*.



# 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 the 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 being allowed to find them by using their own powers of reason.

Yes, let us discuss communism in the high schools, but let us not create a generation of Joe McCarthys and John Birchers. Let us present the Marxist doctrines, and explain where and how it is illogical. 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.

## ConnCensus

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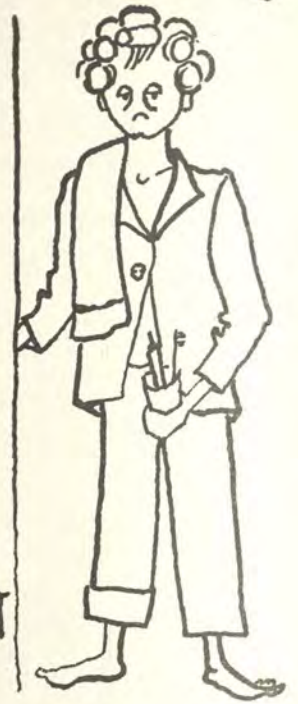
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Knowest  
him  
well,  
the God  
of Sleep



## FREE SPEECH

**A Forum of Opinion From On and Off the Campus**

The opinions expressed in this column do not necessarily reflect those of the editors.

To the Student Body:

As each one of us pulled 7 levers to the left last week we delegated 7 girls with a staggering amount of responsibility to assume within the following year. With our vote we asked each candidate to make personal sacrifices and to assume our leadership in her specific area. In turn each candidate has pledged her willingness and readiness to take on this work load and to be responsive to our, the Student Body's, wishes. Every successful candidate will find an ample supply of work available at all times—but will she find a clear or even any mandate from her electorate by which to guide her policy?

Many of the election speeches were concerned with creating a student government more representative of and responsive to the student body. A criticism was made of the manner in which new legislation in a final form is presented at Amalgo merely for its "stamp of approval" or complete rejection. An improvement was suggested in creating a "senate" composed of a greater majority of students to initiate legislation, followed by review in the houses and in Cabinet, and then a final vote at Amalgo. Herein lies a possible structural remedy. Yet, to return to my earlier subject, this "senate," our house councils, organization leaders, and Cabinet officers can only be as "representative" and "responsive" as there is a view or views to represent or be responsive to.

Herein lies the reciprocal responsibility and obligation for every student as a member of

this college community, for every individual that pulled one of those levers down; the obligation to inform herself of school policies and to construct her own view on each one of these matters. Once she has formulated a positive stand through a deliberate analysis, she will find the means of expression whether through a "senate," Cabinet meeting, House of Rep., Amalgos, house meetings, informal chats, classroom discussions, faculty and administration acquaintances,—or even by a letter to the paper.

Our "standard bearers" are all too eager to carry our torches—we must supply the fuel, but more important we must also know where we want them to be taken.

Jo O'Donnell '63

## This Week

This week it is time to defend the college cocktail party. Between the twist and the open bar, deep philosophical and intelligent conversations take place, of the nature that can be overheard at any cocktail party, providing those present have had the basic training. The place: the Capitol; the time: the Washington Prom; the scene: a lavish room, complete with an open bar and Joey Dee; the characters: College graduates, of course; the dialogue . . . Mrs. Kennedy and Astronaut Glenn, true to protocol, have started with the do-you-know game . . . Barry Goldwater

See "This Week"—Page 6



# Plays on Reality: Madwoman, Mad Women

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 by chatting briskly with neighbors. By now everyone knows that the sophomore presentation of Clare Boothe'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 proclivities and extra-marital 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, nail polish, 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 ("Watercress: 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 imperiousness, 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 interpretation 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 retreats as the hairdresser's, the exercise salon, and the Reno hotel

room, was managed well enough, although there is always the danger of losing the pace in such scene changes. The bright starkness of the sets paralleled the lack of warmth in the characters who moved through them. Jane Ferber, the director, worked to bring across the multi-colored brittleness of this play by insisting upon a rapid, almost staccato conversational quality. In general she was successful, although there were times when the tempo slackened, for example the long exchange between the outraged Mary Haines and the supercilious "other woman" in the fitting room. This was a superficially slick play, relentless in its satire, but not without flashes of insight, although one shudders at identification with this virulent sisterhood.

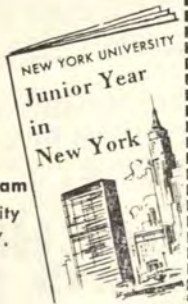
Turning to the ambitious senior offering, **The Madwoman of Chaillot**, a play which has been called "a morality play, an immorality play, a farce-fantasy, tragi-vaudeville, and super-human Saroyan," we find a rare and sophisticated wit at work. We have a wonderfully cracked Countess who dropped flowers into sewers for the men who worked there, deciding to rid a power and money mad world of its conscienceless 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 **absentia**, 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 returned, to no one's surprise, the madwoman, pretending to have discovered oil, blithely inveigled corporation presidents, prospectors, press, and demimondaines into her cellar and ushered them through a trapdoor leading nowhere.

These "facts" of the play, however, do not convey the quality. See "Review of Compet"—Page 5

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# BRAVE OTHERWORLDS

by Sherry Sonnett

The recent student decisions on the chapel requirement and house courts have served to emphasize the role of student government on this campus. Below is a view of student government at other schools. In the **Wesleyan Argus**: "We hope that by Wednesday we shall feel able to cast, with conviction, a ballot for a candidate. The campaign for College Body president has been, to date, regrettably inauspicious. Inconsistencies, untruthful statements, and unnatural, and generally unconvincing, approaches have been observed in the candidates. . . . Apathy and mockery are in the air . . ."

The student body at Columbia has voted to abolish the Student Board, the undergraduate student government. From the **Columbia Daily Spectator**: "The University administration is largely responsible for the death of S.B., although some functionaries now express concern and shock. For the administration rarely listened to the demands of S.B., making it the ineffective body it was." Columbia's Dean Palfrey: "There is room for students to discover the role of student government by doing without it."

Last month at Brown, the student court was recommended for abolition by its president on the grounds that the court actually has little jurisdiction and hence little to do. The student government has passed a resolution in favor of this, which now awaits ratification.

At Amherst, because of failing student interest and action, the student organization has formed a new committee to work closely with faculty on local issues.

Dianne Reader in UConn's **Connecticut Campus Daily**: "The Student Senate has done it again. It has shown itself to be a self-centered body, concerned primarily with their individual desires and interests, lacking in concern for the continuance of student government on this University campus."

The University of Pennsylvania's **Daily Pennsylvanian** was suspended by the student government after it attacked the Student

Government Association. The paper accused the Association of a "high handed and totally unconstitutional manner" of choosing committee members. The **Pennsylvanian** also reported the resignation of the vice-president of the Association and three committee heads. Reaction in the **Harvard Crimson**: ". . . in suspending the publication of the **Daily Pennsylvanian**, the University of Pennsylvania has fallen into evil ways. . . . The immediate issue which precipitated Penn's action was, quite appropriately, a fight over the Student Government Association, an organization so beset with student politicking that one party within it advocates the abolition of the system . . . the **Pennsylvanian** took a similar stand, and the next day, on recommendation of SGA, the Dean of Men notified the paper's staff that publication was suspended."

**Goucher Weekly**, after a controversy over the Executive's Board petition for later weekend curfews: "If there is truly malfunctioning on the part of the Executive Board, the elected members are not to blame. The Board derives its powers from us. If we are content to be solely governed, we can sit back and let those elected do all the work as they see fit. And we can have no excuse for complaint."

Bonnie Bagley '64, will discuss her native Alaska at Assembly next Wednesday. Her talk, which will be illustrated with slides, will cover such topics of Alaskan culture as its history, the Eskimos and animals, and Alaska as it actually is, in contrast to its reputation as a state of snow and igloos.

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The Saturday Evening  
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# Censorship Code Restricts Author's Social Philosophy

Mr. William Meredith recently testified as a witness for 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.

Idealistically, he first stated that when censorship is considered, language and incident should become secondary to philosophy. Language and incident must become secondary because the use of language and codes of public morality are constantly changing. When James Joyce's **Dubliners** was published, the use of the word "bloody" was as shocking as the use of Miller's central four letter word. Mr. Meredith said that, "A responsible writer will not offend public taste in either of these respects except for some good literary reason." Literary tradition has shown a tendency toward the portrayal of more disorder in social action, that is, that low types of people and sex incidents occur with increasing frequency.

Books which are untrue or scheming 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 writ-

See "Censorship"—Page 5



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## Review of Compet

(Continued from Page Three)

of it. In its technique of impressionistic absurdity and extravagance, it was sometimes difficult to maintain the reality of the indictment against materialism, which may be in itself an oversimplification. Nevertheless, social 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 to sustain a full-length play.

The seniors recognized this possibility and were wise in limiting

their selection to the second act, after the Ragpicker had established the scene and mood in a prologue carefully written by Roz Liston. Betsy Kraai was excellent as the urbane Ragpicker and her low-pitched calm voice was an interesting contrast to the sometimes piping shrill madwomen. Midge Shaw as the mad countess, gowned in tacky red velvet, her white face and wispy hair suggesting the ravages of lunacy, had to maintain a balance between lucidity and irrationality in a very demanding role. Perhaps it is to her credit that her insanity and nonsense often made sense. Incidentally, the three girls who handled make-up and costumes should be particularly complimented.

The tea party was the greatest source of amusement, especially in the way in which the three madwomen subscribed to one another's delusions. (Gabrielle hears voices, Constance continually pets a Harvey-like dog, and Josephine waits for Woodrow Wilson). Anne MacMichael's whimsical and delightful performance at times drew one's attention away from Aurelia's

words, and this is a play in which one must attend carefully to what is being said. Beth Maggin as Mme Josephine was perhaps a little too strong in the booming authority she conveyed, but it did get laughs.

The only objection to the set is that possibly it did not reflect the fantastic effect one might suspect it should have. It did not seem to be the apartment of an eccentric madwoman, although there was an air of decay. There were some other incoherencies here, for example, the business of the lost feather boa was a puzzle; also, the relationship of Pierre and Irma was not exactly clear except that it furnished the countess with her final bromide about the necessity of love.

In conclusion, then, we were asked to suspend our sense of reality temporarily, and to see that the evils of the world were dissipated with a kind of Pied Piper simplicity. One cannot resist contrasting the portraits in Clare Boothe's play with the words of the countess: "Nothing is ever so wrong in this world that a sensible woman can't set it right in the course of an afternoon." Wouldn't it be lovely?

Jean Parker  
Instructor in English

## Censorship

(Continued from Page Four)

ten whose sole purpose is to arouse eroticism that a book becomes reasonably subject to censorship. Such books may be said to destroy a 'middle class optimism' which tends to see that things as they are, are for the best.

With respect to **Tropic of Cancer**, there are many words or incidents which may be said to offend the reader. Mr. Meredith said that "language and incident ought not offend public standards of taste except for good literary reasons." He also said that "there are many valid literary uses for offensive language and incident."

Professor Harry Levin of Harvard testified at the Massachusetts trial of **Tropic of Cancer** last September. There he stated that Miller's use of certain four letter words was a part of the literary design. In this case, the literary design is a protest against a society which has no socially acceptable vocabulary for the most natural bodily functions. Professor Levin was asked if the substitution of the word "fornicate" or "coitus" would be an effective substitution for Miller's offensive word. His reply was no. Miller explicitly states that his intention is to record the things that are usually omitted from the books.

Censorship, in spite of the fact that it tends to deal specifically with language and incident, is based on socially sound philosophy. It is in the accuracy of the presentation, literary intentions and social codes that a book is judged concerning censorship.

M. B. '64

### WHY DO SO MANY SMALL BUSINESSES

# FAIL?

Last year, 16,000 U.S. firms went out of business. But, says Commerce Secretary Luther Hodges, many could have pulled through if their owners had known the ABC's of economics. In "Speaking Out" in this week's Post, he gives the two main reasons for business failure. Says most Americans are "economic boobs." And outlines a 3-part plan for coping with economic problems.

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# CAROL BURNETT

—FROM HAT-CHECK GIRL TO TV STAR

A few years ago, Carol Burnett was checking hats for \$30 a week. Today she's TV's hottest new comedienne. Says Carol: "I've been successful far beyond anything I've deserved." In this week's Post, she tells how a "mystery man" financed her career. How she gets along with Garry Moore. And why success jinxed her marriage.

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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 Demos have so much more to offer . . . In another corner, the Attorney General is assuring the Secretary of Labor that it really isn't neces-

sary 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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