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Conn Census

Vol. 46—No. 9 New London, Connecticut, Thursday, December 8, 1960 Price 10 Cents

Britten Carols To Be Sung at Chapel Sunday

Sunday, December 11, Connecticut College will again present the Annual Christmas Vespers Program. The Reverend Gordon Wiles will conduct the two services at 4:30 and 7:30 p.m.

The program, "Ceremony of Carols" by Benjamin Britten, will be sung by the Connecticut College Choir in Old English and accompanied by Harpist, Jane Caulfield, under the direction of Mr. Quimby. Barbara Zamborsky will narrate the words of the songs after each section of the program.

The carols to be sung in the program are "Procession," "Wolcum Yole!," "There is No Rose," "The Younge Child," "Balulalow," "As Dew in Aprille," "This Little Babe," "Interlude," "In Freezing Winter Night," "Spring Carol," "Deo Gracias," and "Recession."

Several of the girls will sing solos. Christina Bodnar will sing "The Younge Child"; Betsy Kendall, "Balulalow"; Carlotta Wilson, "In Freezing Winter Night"; and Hilda Kaplan and Carolyn Dawn, "Spring Carol."

Children of New Orleans Will Receive Cards for Christmas

Harvard College is taking another step in its program of bringing undergraduates close to the intellectual life of the University, announced President Nathan Pusey when 21 senior faculty members were appointed as Fellows of the Harvard Houses.

The Fellows will have special responsibilities, in addition to the Masters, for the expanding intellectual life of the various Houses. Each House has now, on the average, about 400 student members and about 40 Faculty Associates and Tutors. The houses have developed non credit seminars and special interest "tables" which meet over lunch or dinner to discuss with faculty members current issues in differ-

Lyman Allyn Showing Photos Of Renaissance Architecture

Lyman Allyn Museum is the scene of a showing of photographs of the architecture of three Renaissance architects: Bruneschelli, Alberti, and Palladio. The exhibit will be on display at the regular Museum hours from December 11 through December 31.

The architecture of the Renaissance is associated with individual architects. **Three Renaissance Architects** presents the outstanding Filippo Bruneschelli, Leon Battista Alberti, and Andrea Palladio who are represented by some of their foremost achievements here photographed by Rolie McKenna. This exhibition, consisting of fourteen photographic panels, a title panel, and three caption panels is circulated nationally by The American Federation of Arts.

Early Renaissance architecture created new rational design with stress on the visual clarification of parts. Essentially this new design started as a linear style as shown by the decorative patterns of Bruneschelli's great Dome, which also represents the fruits of its search for technical innovations.

Under the influence of Alberti,

whose works prophesied the careful planning, the good construction and the greater consistency between design and function of the High Renaissance, a more scholarly and theoretical understanding and appreciation of the antique was conceived. In the next century, the classical style, as translated by Palladio reveals the effect of the more academic study of antique buildings. This style was also an expression of a trend away from the extreme license of completion and ornamentation that Michelangelo had inspired.

Mrs. McKenna, who photographed these buildings, received her A. B. in 1940 and her M. A. in 1949 from Vassar College, where she studied under Dr. Richard Krautheimer, now at the Institute of Fine Arts of New York University. She started taking pictures in 1948 and, realizing the need for up-to-date educational photographic interpretations of architecture based on knowledge of the works of art, set out to learn techniques suitable for this purpose. Last year Mrs. McKenna was sent by the Museum of Modern Art to South America with Professor Henry Russell Hitchcock to photograph modern Latin American architecture.

Mr. Mayhew strongly suggests that the students of Mr. Grieder's Renaissance course and the students of the Fifteenth and Sixteenth Century art course see this showing as the architecture is exemplary of these fields of art.

Coinciding with the Renaissance Architecture display are two one-man shows by contemporary American artists John Day and Jeanette Lam, both of whom are semi-abstractionists.

Mr. Day and Miss Lam are currently members of the art department at the University of Bridgeport. They have previously studied under Professor Josef Albers of Yale University. Mr. Day was awarded two fellowships by the French government so that he could continue his studies abroad. The two artists spent last summer in a period of concentrated work at the MacDowell Colony in Peterboro, New Hampshire.

These shows will also run from December 11 through December 31 at the Museum.

Sue Ann Tally Heads Pageant For Christmas

Flemish art of the fourteenth and fifteenth centuries is the theme of the Christmas Pageant for this year.

Chosen for its spirit and simplicity, yet profound religious meaning, there will be four tableaux presented: the **Annunciation**, by Gerard David; the **Visitation**, by Rogier Vander Weyden; the **Nativity**, by Petrus Christus; and **Madonna in the Cathedral**, by Jan Van Eyck.

The Connecticut College Choir will sing the traditional Pageant music: **Angelus ad Virginum**, Simone Martini; **O Solis Ortus Cardine**, Giles De Binchois; **O Jesu So Sweet**, J. S. Bach, and **Ave Maria**, Jacob Arcadelt. The music for the processional is **Oh Come, Oh Come, Emanuel**, and for the recessional is **Adeste Fideles**. The choir is directed by Mr. Quimby.

The Bible readings chosen for this year's Pageant are from the Vulgate edition, Latin translation of the first and second chapters of Luke, read by Mr. Laubenstein. The St. James' version, English translation of the same readings, will then be read by Barbara Zamborsky.



Traditionally a combined effort of both students and faculty, this year's Pageant is being directed by Sue Tally and Mr. William McCloy of the Art Department. Also assisting are Mr. Wiles, Mr. Quimby, and Alix Paull, who will be next year's student director.

Sue Cameron, a senior art major, is in charge of the settings and is assisted by other members of the art department.

Jill Dargeon is acting as stage manager, while Yvonne Aslanides is in charge of lighting. Judy Tangerman and Sheila Scranton are working on props and costumes, Robin Foster on make-up, and Dodie Hearn on publicity. Hetty Hellebush is in charge of programs.

The Christmas Pageant will be presented twice next Thursday evening, December 15, at 8:00 p.m. and 9:00 p.m. in Palmer Auditorium.

Positive Proposal

Several weeks ago at Princeton University, students and leaders of civic groups met to discuss the proposed American Youth Service Corps bill. Under this resolution, men would be enlisted to aid the developing nations of the world in their efforts to combat illiteracy, poverty and disease. A major point in this proposal allows the Corps men to be exempted from peacetime military obligations.

The aims of this program are manifold. It would serve to improve living conditions in backward regions and simultaneously give many young people an opportunity to use their creative intelligence and skills. Although this plan would certainly enhance the prestige of the United States, it must not be solely thought of as a weapon in the cold war. Senator Hubert Humphrey, in his proposal, stated, "We in the West must not only think about negative policies to stop Communism—but also about creative efforts which reflect our own elevating visions of the kind of world in which we would like to see mankind live."

Perhaps the point which lies closest to our own interests is that which allows these young men to be exempted from the draft. It is equally important to note that this program would help alleviate the present situation in which many college graduates are compelled to suffer menial tasks as part of their military obligation.

Clearly we can see only beneficial results from the enactment of this bill. It is of the utmost importance, however, that it be widely discussed and brought to the attention of governmental leaders. We, as students, must show our support of this measure if it is to be adopted. We should, at least, move ourselves to show some interest in it. NRS

Fish On Friday

Peter Van Dyke Fish and Company will appear at the renowned Il Pirandello Friday night. As an actor, Mr. Fish can only be compared to the very best, such as Lawrence Olivier. His much anticipated talk on Dadaism will go down in the annals of drama along with the recently heard soliloquies in Shakespeare's "Henry V."

The other members of the company will contribute to the evening by reading from well known plays and poems. John Abalone

and Ann Fasiolli will be among those called upon to act. They are both recognized in the Hartford area for their histrionic ability. The two are frequent participants in the productions given by the Jesters, a drama organization at Trinity College.

Along with this outstanding array of guests, will be the no-less-eminent college talent. Folk-singing, guitar playing, and superb cuisine will all lend to a perfect evening at New London's cultural mecca. L.A.M.

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FREE SPEECH

A FORUM OF OPINION FROM ON AND OFF CAMPUS
The opinions expressed in this column do not necessarily reflect those of the editors.

Dear Editor:

Many of us on campus, both students and faculty, profess an interest in the arts, but judging from the disgracefully small attendance at the Wig and Candle play, we reserve our interest for the professionally expert. A good, if not distinguished, play was produced. Miss Boitel gave a fine performance and Miss Hearn a good one. On the whole, however, one had to admit that it was not a very good production. The weakness was principally due to the poor performances of the numerous male members of the cast, Mr. Pugsley excepted. But we cannot criticize those young men who volunteered in a cause which must be thankless, since among the numerous males on the faculty, none apparently were anxious to offer their talents.

The whole affair seemed to me to reflect unhappily not upon the producing and performing staff but upon the larger College community. We offered little encouraging support to one of the few events which represents an artistic undertaking by the students of serious proportions.

If I may trespass briefly upon the role of dramatic critic, I should like to analyze for the few who appear to be interested why I doubt that "The Little Foxes" is a distinguished play. The drama is Chekhovian: an old Southern family is being undermined by the new forces of industrialism from the North. These new forces find allies in the sly, grasping, commercially-minded "new" Southerners preying upon, marrying into, the old genteel family. In Chekhov, the emphasis would fall upon the old family; we would watch them go down to destruction and yet feel that they represented, also, the humane. The essence of the drama would be distilled out of the humane. In the Hellman play, the emphasis falls heavily upon the grasping foxes and the fight between them, while the old is presented almost as incidental to the main action. What is humane does not hold the center of attention. The tone of the play is that of anger. When Alexandra comes to understand the old and ends by promising to uphold it, no one can believe that she will really restore or preserve anything: at most she will write a play about it, which will change nothing but assuage our anger. The play is a play about the cunning foxes and is made barely endurable by the incidental impingement of the humane. This is not, of course, to say that the play should be more Chekhovian, but only that it fails to achieve high distinction. Serious students of modern American history and literature should, however, find it of first-rate interest. George Haines IV

Dear Editor:

When I received a letter of admission to Connecticut College last spring, I also received two books telling me about my new school. On the first page of the first book, The "C" book, I found written in clear, black letters, "The Honor Code." During Freshman week I heard more about this impressive honor code. My house juniors told me about it; I went to meetings to hear about it; I discussed it with my classmates; and finally I was asked to agree to uphold its principles.

By that time that matriculation was completed, I assumed that I knew at least one definite about my school government. That was, that it is run by the students on the idea of a code of honor, and that this code is, in principle, respected and upheld. As a Freshman, this honor code appealed to me, as I'm certain it did to others in my class, for I appreciated being treated as a mature and sensible young woman whose honor was to be trusted. I determined that I would try to do my part to uphold the Honor Code.

After spending several months at Connecticut College, I can see that I will have very little trouble living by its code of honor, for the simple reason that almost nothing is left to my honor. Instead, I am told to sign this and sign that, to sign up on a list if I come in late, and to check my Chapel attendance on another list. Finally, I am told that I cannot have a boy in my room for a short period of time on a Sunday afternoon, presumably because my honor cannot be trusted that far. What type of honor system is it where we cannot be trusted to bring friends into our rooms simply to sit and talk with a little more privacy than we can find in our dorm living rooms?

I further find that seniors, whose honor and integrity should be valued by the school as something which it has had a part in forming, are trusted little more than I am. It is an insult to these girls that their honor is not held under higher regard. Where is our honor system when twenty-year-old women are told that they cannot invite friends into what are actually their own living rooms at any time when it will not inconvenience others. The entire idea of having to go through so much formality by introducing your guest to several people, signing lists, and leaving the door open simply so that you can sit and talk, is absolutely ridiculous. Why doesn't the Administration add another paper to be signed by the girl and her guest swearing that they will sit on opposite sides of the room with

See "Free Speech"—Page 3

CHRISTMAS PARTY

The language clubs and the Music Club are sponsoring a Christmas party at Holmes Hall tomorrow evening at 7:15.

Carols will be sung by the French, Spanish, Russian, Italian, and German Clubs in their respective languages. The madrigal group will sing early English carols.

Chris Palm will talk about the Scandinavian Santa Lucia Festival. Vicki Cervi, a foreign student from Italy, will talk about Christmas in Italy. Refreshments will be served after the program.

Free Speech

(Continued from Page Two)

their hands folded in their laps?

If the Administration considers us mature enough to live by an honor code, then let's keep it as a real honor code. If not, let's stop pretending and admit that as conditions now stand, the Connecticut College Honor Code is in any circumstance, non-existent.

Barbara Brodsky '64

Dear Editor:

Despite a certain dislike for criticism, even helpful criticism, as it was voiced in J.E.M.'s corner ("This Week"), December 1st, it seems to me printed errors should not remain unnoticed.

The informative and refreshingly direct report on "Paris—A Mecca for Artists" contains some factual flaws—I am not referring to the minor mistakes in the French quotations:

Sartre may seem a century old to the class of 1961. However, in fact, he has reached only the half-way mark, or a little over. During the twenties, he was com-

pletely unknown. He started to become known during the late thirties.

As to the Quartier Latin, it was not the haunt of artists. Montparnasse had then, as it has again now, the privilege of being the realm of artists.

I would like to take this opportunity to answer just one major point made in your editorial: no one on campus, least of all the faculty, would wish CONN CENSUS to be anything but an autonomous organization. I am not quite sure I understand what you meant by "unwonted criticism." But since a printed newspaper is bound to be held representative of the college as a whole, no member of this community could remain indifferent to the level and tone of such a newspaper.

Sincerely yours,
K. Bieber
Dept. of French

Dear Editor:

It seems to me that the student body made a foolish mistake Tuesday night when it accepted the "controversial" petition to allow men in dormitory rooms. The proposal, as was said but soon forgotten at Amalga, is "farical" as it now stands. Originally the petition was a sensible concession to the year in which we live, a long needed change. In long journeys back and forth from Cabinet to the Committee on Student organization it was shorn to a token compliance with student whims.

I would again raise the query

of why the administration has so much to say in the democratic processes of our student government. This problem is entirely a student matter. The reputation of a college is nothing more than the reputation of the individuals within the college, and certainly if a girl's reputation is to be blemished, it will not be because she has entertained a man in her room, even—horrors!—with the door closed. The administration is lowering its estimation of the students if it feels obligated to worry about their reputation for them.

True as it may be that, although the present concession is meaningless, it will serve as a steppingstone to a more reasonable plan, its acceptance was an unnecessary humiliation. We have gained very little, and we have definitely lowered our status before the administration. Our unanimous rejection of the proposal of the proposal might have been more effective. Certainly rejection of something on a matter

of principle would have stirred notice—perhaps even re-evaluation of administration policy. Maybe in the future we would have been able to put through effective changes without subject-

See Free Speech—Page 4



I HAVE ALWAYS HAD an abiding hatred for the bottom crust of rye bread. There is no particular reason for making this point, except that whenever I think of Fort Lauderdale, I think of rye bread. There is no particular reason for that either, but I have been thinking of Fort Lauderdale. Fort Lauderdale is "where the boys are." Right now, that is. Most of the time, serenity reigns in Fort Lauderdale. (The Chamber of Commerce will hate me; they say it never rains in Fort Lauderdale.) But, for two weeks, twenty thousand collegians descend on this peaceful community and take it apart, peace by peace. They call it Spring Vacation, but it's more like amateur night at Cape Canaveral. They capture Florida and throw the Keys away. But I shouldn't joke—not while people are holding mass prayer meetings for an early hurricane season.

This is "where the boys are." And girls, too. Such girls, it makes you dizzy to look at them. If you look long enough, you reach an advanced stage of dizziness called aphrodisia. It's like being in love. That's what happened to me, and it will happen to you, too. Everywhere you turn—beaches full of them, motels and hotels full of them, cars full of them, pools full of them, bathing suits full of them. Ah, bathing suits . . . when the man said, "It's the little things in life that count," he must have been thinking of bathing suits. But mostly, it's the girls.

Girls in love, girls in trouble, bright girls with a future, not-so-bright girls with a past, rich girls in the lap of luxury, poor girls in any lap that'll have them, girls of every size and discretion. It isn't any wonder that this is "where the boys are." And the things that happen are wacky and wild and wicked and warmly wonderful "where the boys are." Someone should make a movie about it. Hey, someone did! M-G-M calls it "Where The Boys Are," starring Dolores Hart, George Hamilton, Yvette Mimieux, Jim Hutton, Barbara Nichols, Paula Prentiss, with Frank Gorshin and introducing popular recording star Connie Francis in her first screen role. You'll want to see all the things that happen "Where The Boys Are."



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Free Speech

(Continued from Page Three)

ing them to the scissors treatment.

This protest is perhaps a post-humous restatement of what was argued and discarded at Amalgo,

but I hope it reflects what is not too small a segment of campus opinion.

Susannah Miller '62

MISQUOTE OF THE WEEK

O that this too too solid flesh would melt—
Before Christmas.

W. Shakespeare

COLLEGE RADIO

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Sunday, Dec. 11, 9:15

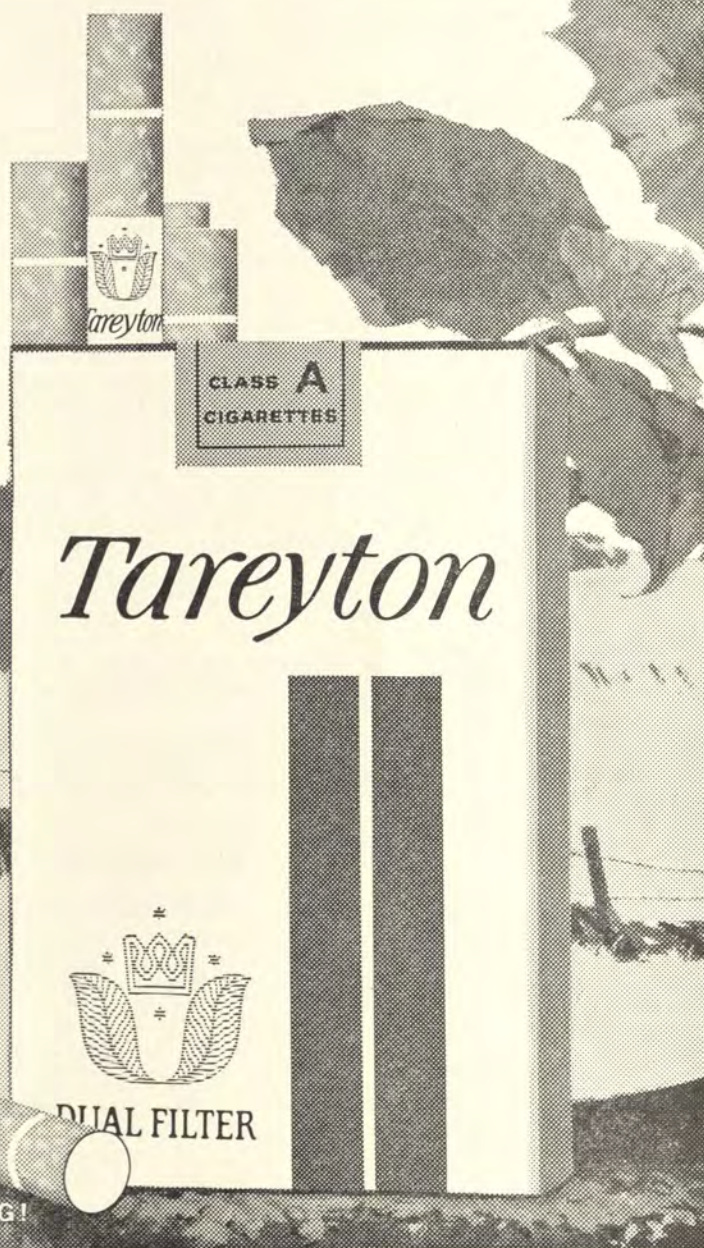
"College Student Hour"
with Betty Burger '61, Betty Ostendarp announcing, Anne Shaw, Program Chairman.

NOTICE

At 4:20 p.m. on December 12 in Palmer Auditorium, Professor of Economics, Colston Warne, of Amherst College will lecture and show a movie on the subject: "Protection for the Consumer: Commodity Testing Agencies. He is the President of Consumers Union. This lecture is sponsored by the Economics Department.

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Wig & Candle

Wig and Candle presented, for a two-night run, "The Little Foxes," a play by Lillian Hellman. It is important, perhaps, to refer to the fact that the play was presented both on Thursday and Friday nights in that variations in the calibre of an amateur production can be great from one night to the next. This review is based on the Friday night performance and if it is particularly out of sorts with the opinion of those who attended on Thursday evening, one of the reasons may lie simply in the calendar.

As for Friday night, act by act, the first act was weak and the next two acts were much

stronger. In general, however, the pace as the play commenced was too slow to be able to attain truly commendable proportions.

The male roles were very much inferior to the females. Their weakness, in fact, probably inhibited the stronger female interpretations so that much good potential in the roles played by Dorothy Hearn and Denise Boitel, for instance, were stifled. Denise, as Berdie Hubbard, was good, if not precise, and attained her greatest height in the third act. Dodie did not take enough of a command in her role and could have used more sweeping gestures to help assert herself in the portrayal of Regina Giddens. Her role required more strength and it was sadly clear that she has the talent to have done better.

Gloria Lotz, as Alexandra Giddens, was well cast. She was, at times, a bit too guttural, but played the part with admirable sincerity. The two maids, Addie and Calla, played by Josephine Johnson and Marjorie Shaw respectively, were adequate, although Josephine should have put her voice more in character, and Midge often needed more volume.

As for the male roles, William Burke, as William Marshall, was comparatively good in a shaky first act, but he recited his lines rather than speaking them. Jack

Norwood, who played Oscar Hubbard, was pretty much in character, but quite weak on lines. Benjamin Hubbard was played by William Rabinovitch and was not convincing in his role. He did not assume the character he played, and his voice was ineffective if not aggravating. Grey hair, too, was not enough of a make-up job to facilitate his creation of an older character. Dan Bargnessi, playing Leo Hubbard, was suitably cast but his motions were awkward and uncertain.

The male contingent was saved, so to speak, by George Pugsley, who rendered a satisfying and, for the most part, convincing interpretation of Horace Giddens.

The most impressive aspect of the production was the set by Jill Dargeon. It showed a great deal of effort and conscientiousness, as well as respect for the scene as an important means to

convey the dramatist's contention. The costumes, too, conveyed a serious attempt to be true to the play. The reality that can be achieved through good costumes and costume changes within a play was made evident in the judgment shown by Sally Stammer.

The lighting, by Yvonne Aslanides, was good, but a little too harsh in act three. In general, Wig and Candle does not make as effective use of lighting as is possible. The make-up under the supervision of Anna Manzoni was appropriate, except for the obvious instance mentioned above. Sheila Scranton and Mary Wolfard managed properties consistently with the fine set.

Use of the so-called Southern drawl would have, if successful, added a great deal to this production, but perhaps, such character-

See Wig and Candle—Page 6

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Wig & Candle

(Continued from Page Five)

ization is harder than one might suppose. For further comments regarding last week's presenta-

tion, and of vital general importance to the campus and to the place of art on the campus—this reviewer enthusiastically refers you to Mr. Haines' letter appearing in this issue. G.T.N.

NOTICE

Tonight at 8 p.m. Dr. Peter Rowe of Smith will speak on "Disarmament and Arms Control: An Issue for the 1960's" in the Palmer room of the library.

Rattigan's Film Drama Separate Tables to Be Shown Saturday Night

Terence Rattigan has interwoven his two successful one act plays into a single effective film drama, retaining his original setting and characters.

During the "off" winter season, a small English seaside hotel offers a drearily genteel refuge for a group of people who are hiding from the realities of life. They are as isolated from each other as the separate tables in the chilly dining room.

Between dusk of one day and breakfast of the next, two very different couples among this gathering run headlong into the sort of crisis they have been trying to avoid: hard-drinking American writer Burt Lancaster and his divorced wife Rita Hayworth, an aging beauty; neurotic, mother-dominated Deborah Kerr and a bogus major, David Nivon. Their moment of desperation draws out a merciful understanding from most of the others in the group, played expertly by a fine English cast.

Separate Tables will be presented in Palmer Auditorium this Saturday night at 8:00.

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