Folk Singer to Perform Here This Weekend

Judy Collins, folk singer recently appearing at the Golden Vanity in Boston, will sing informally in the Crouzier-Williams Lounge this Sunday, March 5, from 2:00-4:00. Judy formerly was a singer with Bob Dylan, but has recently moved to Connecticut where her husband is an Instructor of English at the University of Connecticut. She is an attractive young woman, about 23, and has been singing for years unprofessionally. Within the past several years, however, she has turned professional and has made great successes at the Rocky Mountain Folk Festival (along with Odetta, Ewan McColl, Peggy Seeger, and others). The Exodus Club in Denver, the Gate of Horn in Chicago, and other smaller folk night clubs in the West and Midwest.

This event is sponsored by Service League in conjunction with the Indian Neck Folk Music Festival of Yale University. A slight admission of 50 cents will be charged at the door so that we may in some way show our appreciation to Judy for coming to Connecticut College. Everyone is invited to come. It's a grand way to spend the Sunday afternoon, date or no date.

Wig and Candle in Rehearsal For Spring Play Production

Jill Dargeon, President of Wig and Candle has announced the cast of its spring production, The Amazons, to be presented for the benefit of the Fiftieth Anniversary Fund.

Louise Shaffer and Mary Jackson, who performed in the freshman compet play, will portray Lady Castlejordan and Tommy, respectively. Margie Flocks will play Lady Noeline; Karen Lukin-son, Lady Wilhelmina; and Roger Burbridge will play Reverend Minchon. Yvonne Aslandes, who has been Wig and Candle Chairman of Lights this year, will play "Sergeant" Shuter. George Pugsley, who scored as Horace in "The Little Foxes," will portray Lord Litterly. Bill Rabino-vitch, who was also seen in "The Little Foxes," will play Fliton. Andrew Kazanoff will play Andre and Brod Hollis, Lord Tremen-ways.

The play takes place in Lady Castlejordan's estate, Overcoat Park, in England of the 1890's. Lady Castlejordan and her husband, expecting sons, were blessed with three daughters who have been brought up as if they had been boys. During their summer holidays the girls are approached by three young gentle- men. The plot concerns their de- velopment from "the Amazons" they have been and their roman-tic adventures with Shwiffy young men one day in September.

The play will be handled by Wig and Candle's new staff, to be announced next week.

Sophomore Chosen To Represent Conn In Annual Contest

Susie Payson '63 has been chosen by the Editorial Board of Conn Census to represent the school in Glamour magazine's fifth annual "Ten Best Dressed College Girls" contest.

Susie went to Dana Hall where she was Art Editor of the year-book and Sports Editor of the newspaper. Here at Conn she is a studio art major and has worked on the Decorations Committee for school functions. She plans to continue her studies in art and perhaps go into the advertising field as a fashion designer. She has worked as a model for a photographer and also for benefit fashion shows.

WIG & CANDLE

Open Meeting 5:10 p.m. Monday, March 6 Larrabee Living Room
This week the officers of the school will retire and hand over their positions to the newly-elected members. The old team, after a year in office, has become familiar with their tasks and can now work smoothly and effectively. They are the leaders that the student body has come to recognize and depend upon.

This week a complete turnover will take place in all the student organizations. Where the security of experience has been lost, the freshness of new ideas will be there to replace its value. A few weeks will be needed before one can definitely say that the new officers have completely replaced the old, for even the most adequately-trained individuals are still unprepared for all the responsibilities that accompany a position.

Along with an administrative change, it is expected that either the past policies will be extended or a new policy will be introduced. Although the format of the ConnCensus will not be changed, there will be new positive assertions to make the paper more interesting and designed for the entire school by making use of a more representative slice of student works. There has been an unclear policy as to whether the nature of the student body determined the nature of the paper, or whether the paper had the ability to shape the interests of the community. If the former was the case, then the staff was beyond reproach: they perceived the students with what they wanted. If the latter is the case, then the paper no longer to print space-filling articles, but only to include well-averaged news and thought-provoking features.

In the past year, some people have appointed themselves critics of the ConnCensus, and some of their criticism has been valid and constructive—yet much of it has been unfair. We are not against criticism; we shall welcome suggestions that may be used to make it a better newspaper. However, any criticisms that we judge to be destructive and invalid shall be pointed out and renounced as such. And any criticism that is not made to the Editors (who are to be held responsible) shall be and shall rightly be deemed unfair and invalid.

The newspaper has come to be recognized, not as a business, but as an extra-added attraction around campus. As a well-organized business, the ConnCensus will try to fulfill its function and responsibility. As a true newspaper, we shall print all the news on campus, no matter how controversial, whenever the facts are available. And in the editorials, which are intended to express the personal opinions of the Editors, we shall voice whatever we think.

We want the ConnCensus to be read, and discussed, and if ever the facts are available. And in the editorials, which are intended to express the personal opinions of the Editors, we shall voice whatever we think.

We want the students to take a more active part in their newspaper, the supposed voice on campus. We pledge our time and effort to what we feel is a vital and worthwhile institution. —L.A.M.

**ConnCensus**

Established 1916

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**Free Speech**

I was very interested to read a recent article in *ConnCensus* announcing the appointment of a new Editors’ Board for *Insight*. The new editors seem to have been well selected, and I am confident that they will do a fine job.

I would, however, like to comment on one particular remark made in the article, and I quote: "It is not the intention of the new Board to make an appeal to the high-brow intelligentsia... Rather Insight was organized for the purpose of communicating what is being said by the students in the college." I think it is disturbing when a literary publication has to apologize when interpreted as "high-brow".

Who are the "high-brow intelligentsia"? Who are the persons representing "the voice" of Connecticut College students? What is the difference between these two classifications? Each student at Conn is a thinking woman! She is "high-brow" and an intellectual . . .

It is true that Insight was not

*Sees "Free Speech"—Page 3*

**FLICK OUT**

**CAPITOL**

**Wed., March 1—Tues., March 7**

*The World of Suzie Wong*
William Holden
Nancy Kwan
Sylvia Syms
Michael Wilding

**GARDE**

**Fri., March 3—March 23**

Ben Hur
Charleston Heaton
Steven Boyd
Jack Hawkins
Haya Harareet

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**This Week**

This week we questioned both the workability of an honor system here on campus and the worthiness of Conn students to be granted one when we had our notebooks flipped upon leaving the library. This is simply Student Government at the end of its rope. Would that we could speak for the majority and pledge honesty, for all. Then the embarrassment experienced on all sides when a new parent witnesses this lack of faith in the student body would be ended. Let's be realistic, however. Let's cut the complaining, the indignant pride, until we can, without hesitation, give ourselves a clean bill of health. All this talk of "They don't trust us," "They never give us a chance to prove ourselves," and "They treat us all like children the minute one girl is caught stealing a cookie" is nauseating and valueless. Let's take punishment where it is due, and try another road. The 'boys-in-room' petition passed earlier this year was a step in the right direction; now if we can only stand up straight . . . Some advice for the spring term: Don't try crossing the hockey field just yet, for one never knows whether it will be covered with rain, snow, mud or icebergs. Also watch for the Scotch tape . . . Judy Collins looks promising and should be checked out, if the fifty-cent minimum can be handled . . . Any suggestions for a new Pirandelli location will be welcomed with open coffee cups, we felt very lonely and lost last Friday night . . . Luck and much support is extended to all candidates, we have no doubts whatsoever, and eagerly await the results not only of the election but of the coming year as well . . . We expect great things of the Conn Census this year, and we will feel much happier about everything next week . . . B.C.
Mr. Roger Greenspun Reviews Friday Night's Freshman and Sophomore Play Productions

by Roger Greenspun

To suggest what is wrong is harder than to state what is right, but it is necessary to describe the plot gimmick. The play takes place in one of those Swiss girls' schools to which I assume you go if you can't make it into an Eastern women's college but nevertheless must get your engagement picture in the Sunday Times. This particular girls' school has been run by an Englishman, however, and Mrs. Hunter, the impressive headmistress, comes right out in front of the curtain to tell you what it is: to enable the girls to learn "toleration and compassion." This aim is pursued in the closest way imaginable: the girls, a representative college in the United States and the United States, gather together in their bathrooms at night in the school's lounge to read one another their personal letters from whomever back home is nearest and dearest to them: boy friends, parents, bank trustees. And Mr. Hunter's method for instilling human understanding is to be subject to some bitter irony when you reflect that the play's action occurs in the few days surrounding the beginning of the Second World War. (That, alas, is something you can't help but learn, even after the second scene cleverly ends with the Polish girl's sitting down to write letters from whomever back home is nearest and dearest to her, but your attention is drawn to this by Mrs. Hunter's explanation that the German girl's writing letters home is something you can't help but realize is something you can't help but look at, even after the second scene.)

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Proposal for Wig and Candle To Undergo Reorganization

by Jill Dargone '61

In a statement issued by Wig and Candle at Amalgo, Tuesday, February 28, it was announced that there were no candidates for the Presidency of that organization for the term 1961-1962. It is significant to note that Wig and Candle was not the only club faced with such a problem as the time for the all-college elections drew near. In Religious Fellowship, only one member was willing to accept the responsibilities of the Presidency. In many other organizations, both on Cabinet and off, students have, exclusive of academic and extra-curricular reasons, refused to run for offices for which they are more than qualified.

In regard to the Wig and Candle situation, Harold Taubman, Drama Critic of the "New York Times," said in a recent article: "There is scarcely a college or university in the United States without provisions for extracurricular theatrical groups. No one can deny the pleasure and instruction to be gained by students in such activity. But what about the college audiences? If they are lucky and an occasional amateur production turns out to be admirable, they are well served. Otherwise, they constitute a bored or friendly sounding board for amateur thespians, and miss much of the emotional and intellectual stimulation that live theatre should generate." Wig and Candle, though not entirely free of blame itself, has fallen victim this year to a dearth of interest in creative extra-curricular activity that has been plaguing the campus. In the best interests of the club itself and of the student body, Wig and Candle's members and officers have decided to withdraw that organization, on a temporary basis, from its position on Cabinet and from its participation in the all-college elections. Sandra Farinola and Margery Shaw '62, have agreed to assume the Co-Chairmanship of Wig and Candle as of Monday, March 5. That evening at 5:30 p.m. in the Living Room of Larrabee House, an open meeting will be held to discuss the reorganization and strengthening of the club's structure and activities. It is hoped that all those who have recently been participating in Coquitet Plays as well as all students interested in the future maintenance of a dramatic club on campus will attend.

Wig and Candle does not profess to be the ultimate in theatrical organizations. But in recent years, a very small group of interested students have given much of their time to the club because they simply enjoy theatrical work and feel that it deserves consideration as part of our development and growth as students at Connecticut College. Their efforts deserve some recognition, but this recognition has become meager indeed. Consequently, Wig and Candle's very existence has been threatened. If the apathy which appears to be pervading the campus continues, other organizations, perhaps one for which the reader is greatly concerned, may also be threatened, possibly to the point of dissolution.

During the past year, distinct efforts have been made to consider the problems and pressures of academic and extra-curricular life on the campus. Cabinet, and particularly the Senior Class, have discussed the situation at length and several recommendations have been sent to a seriously concerned Administration. Plans for actual revisions are not far off — the present Freshmen and Sophomores are likely to enjoy a student existence that is freer and less-burdensome than most students seem to think it now. A serious realization of the situation at hand and a newly-awakened cooperation among all students is imperative if any constructive steps are to be taken to make our campus as ideal as possible for them—and for the Administration.

In Wig and Candle an opportunity has arisen for students to take realistic and constructive action in the rebuilding of this area of our campus life. Success in this endeavor could perhaps become the starting point for the reorganization of other areas in the college community.
(There was a little self-flagellation in the Sophomore production! Bibi Besch as Everyman dealt herself two timid blows, but as they fell lightly on the rich and thick velvet cloak that she continued to wear even after putting on the robe of contrition, I doubt that they hurt very much.) My guess is that we are meant to laugh at this figure's body, ridiculous, as he is joyful, in its pain. Since the body is very soon to rot in the grave anyway it might as well be laughed at; this is a laughter that significantly re-definition out of our ordinary selves. My inadequate account so far has been of the original Everyman. New English translations of that original do exist and I suppose could have been used. The patchwork that the Sophomores actually did use cuts the original drastically and then adds both characters and scenes to make a play that is more elaborate, almost as long, and a good deal less exciting. Everyman is no longer each of us, but rather a young nobleman who hunts with falcons and orders merchants to bring him rich goods for his pleasure. There is a secondary struggle in this version between the powers of good and the powers of evil, which could have only minimal relation to the problems of a man who knows he is to meet his undisputed Maker that very day. And there is in general a lot of excess stage business that substitutes activity for action, and blurs the fine economy of the original’s simple but sub-

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that the sense of it as a place was lost, only to be recalled at last with a shock when the characters approach it just before the final descent. The loss of a sense of place in a play in which, for example, "that holy man, Confessyon" dwells "in the house of salvacyon" and in which there is essential dependency upon the recognition of a basic journey metaphor seems to me serious, and certainly the series of fortuitous formal stage groupings that characterized the Sophomore production and made for a lot of wasteful movement as actors got in or out of them were not worth it.

The characters themselves, granted that they were working with a version that cut their lines to such an extent that they rarely had a chance to develop characterizations for themselves, were mostly wooden and listless. Bibi Besch played Everyman with a kind of stolid nobility that ignored almost all the possible range and suppleness of characterization that is available in the role. The very few performances that seemed to me good were those of Ellen Horowitz as a sufficiently menacing Death, Jo O'Donnell as a vital Evil, and Mickey Lotz as an especially plausible and self-possessed Deceit.

MISSQUOTE OF THE WEEK
Make new friends, and keep the old:
One was Silver and the other Margold.
that the sense of it as a place was lost, only to be recalled at last with a shock when the characters approach it just before the final descent. The loss of a sense of place in a play in which, for example, “that holy man, Confessio,” dwells “in the house of salvation” and in which there is essential dependency upon the recognition of a basic journey metaphor seems to me serious, and certainly the series of fortuitous formal stage groupings that characterized the Hopkins production and made for a lot of wasteful movement as actors got in or out of them were not worth it.

The characters themselves, granted that they were working with a version that cut their lines so much that they rarely had a chance to develop characterizations for themselves, were mostly wooden and lifeless. Bill Buell played Everyone with a kind of stolid nobility that ignored almost all the possible range and suppleness of characterization that is available in the role. The very few performances that seemed to me good were those of Ellen Horovitz as a sufficiently menacing Death, Jo O’Donnell as a vital Inn, and Mickey Lake as an especially plausible and self-assured Dad.

**MISQUOTE OF THE WEEK**

Make new friends, and keep the old.

One was Silver and the other Marquand.

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