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Conn Census

Vol. 46—No. 15

New London, Connecticut, Thursday, March 2, 1961

Price 10 Cents

Folk Singer to Perform Here This Weekend

Judy Collins, folk singer recently appearing at the Golden Vanity in Boston, will sing informally in the Crozier-Williams Lounge this Sunday, March 5, from 2:00-4:00. Judy formerly was a Coloradonian, 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 being 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 a 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 Lukinson, Lady Wilhelmina, and Roger Burbridge will play Reverend Minchon. Yvonne Aslanides, 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

Shwiffs and ConnChords Augment Vocal Groups; Choose Seven Freshmen

Seven Freshmen girls have been chosen by the Shwiffs and the Conn Chords to augment their singing groups. Tryouts were held February 21 and 23 at which time each girl presented a solo and a harmony selection.

Martha Goldstein from the Adelphi Academy and Debby Liddle from Glens Falls High School have been chosen by the Shwiffs. The Conn Chords have selected Carol Fairfax from Geneva High School and Renate Linder from Rudolf Steiner High School. Also selected were Carolyn Dawn, Ellen Greenspan and Sarah Hackett, all from Scarsdale High school. All the new members have been previously active in the musical organizations of their high schools.

Both groups plan to be heard this spring, both on and off campus. On March 10, after the Yale Band Concert, the Shwiffs will sing with the Augmented Seven from Yale at Crozier-Williams. The Conn Chords plan a series of concerts at men's colleges during the spring semester.

Both Shwiffs and Conn Chords are planning to elect new officers in the near future, and the results will be announced in **Conn Census** at that time. All students are reminded that if they missed the tryouts this winter, auditions will be held again next fall.

Little Foxes," will play Fitton. Andrew Kazarinoff will play Andre and Brod Hollis, Lord Tweenways.

The play takes place in Lady Castlejordan's estate, Overcote 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 gentlemen. The plot concerns their development from "the Amazons" they have been and their romantic adventures with the young men one day in September.

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

President Park Announces Recent Faculty Promotions

President Park has announced the promotions of the following members of the faculty: In the English Department Mr. Honan and Miss Hazelwood have been promoted from Instructors to Assistant Professors; Mr. Meredith from Assistant Professor to Associate Professor. Mrs. Shafer of the Mathematics Department has been advanced from Associate Professor to Professor. Miss Johnston of the Chemistry Department and Miss Winterbottom of the Psychology Department have been promoted from Assistant Professors to Associate Professors. In the Art Department Mr. Lukosius has been raised from Instructor to Assistant Professor, and Mr. Mayhew from Assistant Professor to Associate Professor. Mrs. Chadourne of the French Department has been promoted from Teaching Assistant to Instructor. Miss Thomson of the Botany Department was promoted from Associate Professor to Professor.

Connecticut Choir Travels To Trinity For Joint Concert

Saturday, March 4, the Connecticut College Choir will travel to Trinity College in Hartford for a rehearsal with the Trinity College Glee Club in preparation for a performance in their chapel on Sunday, March 5, at 5:00 p.m. The works to be performed are "The Elegiac Song," and the "Mass in C Major," by Beethoven. Soloists will be the Boston Oratorio Quartet, and the conductors, Professor Clarence Barber of Trinity College and Professor Arthur W. Quimby of Connecticut College.

Members of the Choir are being entertained at a dance Saturday night and are being housed in Alumnae homes that night.

Trinity College Glee Club comes here for a similar performance Sunday, March 12, at 2:30 p.m.

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 yearbook 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.



SUSIE PAYSON

Prefers Plain Clothing

Susie reads a great deal, and also enjoys sports, being very enthusiastic about skiing, tennis and golf. Her taste in clothes runs to the simple and tailored, depending upon color, especially oranges and reds for a striking effect.

Susie said she was "terribly excited" about the contest, and **Conn Census** wishes her the best of luck in the competition on the national level.

The Contest and Prizes

The girls will be judged by a panel of **Glamour** editors on the basis of three pictures, showing the contestants in an on-campus outfit, an off-campus outfit, and a party dress.

The ten winners will receive recognition in national publications, and they will be photographed for the August issue of **Glamour**. They will also visit New York City, staying at the Biltmore Hotel, all expenses paid.

WIG & CANDLE

Wig and 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 provided the students with what they wanted. It is the policy of the paper no longer to print space-filling articles, but only to include well-covered 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 this 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 expose the personal opinions of the Editors, we shall voice whatever we think.

We want the ConnCensus to be read, and discussed, and if need be, criticized. 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 **Conn Censu s** announcing the appointment of a new Editorial 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 **Insight** to make an appeal to the high-brow intellectuals . . . 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 intellectuals"? 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," an intellectual, and one tone in the voice of the student body.

It is true that **Insight** was not
See "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

Charleton Heston

Steven Boyd

Jack Hawkins

Haya Harareet

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 frisked 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 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 Pirandello 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 Censu s this year, and we will feel much better about everything next week. . . B.C.

get thee to

a



Mr. Roger Greenspun Reviews Friday Night's Freshman and Sophomore Play Productions

by Roger Greenspun

To suggest what is wrong with *Letters to Lucerne*, the one-act abomination presented by the Freshmen for the competitive play production last Friday night, 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 a secondary mission, however, and Mrs. Hunter, the impassive 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 coziest way imaginable; the girls, a representative collection from all over Europe and the United States, gather together in their bathrobes 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. You will realize that Mrs. Hunter's method for instilling human understanding is to be subject to some bitter irony when you learn 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 of her love for the German girl's brother in a diary entry which she tells us is headed August 31, 1939. Mrs. Hunter comes out in front of the curtain again to announce that September follows August and that war is now "official." Tension understandably mounts, to break shatteringly in the last scene when the German girl's later letter informs us that her handsome brother has been decorated with the Iron Cross for his participation in a bombing raid on Warsaw, a raid that the final letter of the play discloses has resulted in the destruction of the Polish girl's home and the death of her father and mother.

It would be easy for me to ridicule this collection of meretricious tricks if it weren't for the fact that its background is an historical event about which I don't wish to make jokes. A better reaction is outrage—outrage that so much unearned and sensational sentiment and phony dramaturgy should be imposed shamelessly upon devastating human concerns, with no purpose that I can see beyond exploiting them for their shock value. Ev-

erything about the play is false: its characters (all of them are slick types), its language, its contrivances for pointing "dramatic" effect. That there were a few honest moments on the stage Friday night was, I think, owing entirely to the acting of two of the principals, and so I gratefully turn to the production itself.

Not that the production was on the whole good. Within the inexcusably shoddy and constricting set, movement and frequently jumbled and confused (partially the fault of a lounging room that was hardly large enough to hold all the characters even when they sat still). Sometimes, as in the final tableau when everyone turns away from the Polish girl and her sorrow, (except for one girl who couldn't turn away, and therefore simply put her head down and let her hair fall over her face), it was contrived and obvious. Too much of the time a kind of desperate liveliness in the characters took the place of any real sense of vitality.

But everybody on stage seemed to have a fair notion of what she wanted to do, and at least some idea of how to set about doing it. Neither Shannon Jensen nor Gay Rosenberg, playing the English and French girls respectively, pushed their representation of nationality beyond the limits of their competence. The Americans, played by Susan Lates and Ellen Greenspan, did about as well as they could with their types, and Miss Greenspan, when she wasn't too frantically parodying her role (which, Heaven knows, asked for it), demonstrated the most impressively sustained stage presence of the evening as a hair-brained Southern girl. But the two best performances were given by Mary Jackson as Olga, the Pole, and Louise Shaffer as the German, Erna. Both of them seemed at times to be truly alive in their roles, and to manage, especially during the few quiet moments when they were alone together on stage, to establish real contact between one another as characters. Both Miss Shaffer and Miss Jackson conveyed a sense of human dignity that seemed to me a minor miracle, considering the play in which they were acting, and both demonstrated a range of emotional response that was called for but certainly not supported by the script.

The Sophomore production of *Everyman* was an altogether more serious and ambitious undertaking, and, in its own way, even less successful. The late medieval morality *Everyman* is a fine play, and, I should think, brilliant theater; but it is twisted

badly out of shape in the modern adaptation given by the Sophomores. The play of course deals with every man's journey "from this world to that which is to come," but unlike *Pilgrim's Progress*, which begins in private dream and ends in prophetic vision, *Everyman* begins with a firmly developed sense of ordinary life (presented in a series of personifications — Fellowship, Kindred, Goods, etc.) and ends in the metaphorical identification of the human journey with personal prayer. *Everyman's* last speech is a prayer, one that makes use of the language of journeying as it begins:

Into thy hands, Lorde, my soule
I commende.
Receyve it, Lorde, that it be not
lost.

In a sense *Everyman* is individualized in the course of his journey—from the "every man" condemned by God's voice in Heaven as the play begins, to every single man as the hero, now leading his own way with God before him and only the Good Deeds that are truly his at his side, descends prayerfully into his grave.

In the course of this action *Everyman* turns to a series of his usual worldly supports in hopes of finding somebody to accompany him as he goes to render his accounts before God. In demonstrating the inadequacy of these supports and the foolishness of *Everyman's* dependency upon them the play develops some rather broad humor, almost all of which was ignored by Friday night's adaptation or by the Sophomore's way of presenting it. The humor is not, to draw upon students' favorite explanation of why there are funny scenes in Shakespearean tragedy, merely "comic relief." The play is at some pains to render this world and its customary properties ridiculous. This is true whether those properties are Good, as they complain when *Everyman* calls upon them:

I lye here in corners, trussed and
pyled so hye,
And in chestes I am locked so
fast,
Also sacked in bagges — thou
mayest se with thyn eye—
I can not styre. In packes, lowe,
I lye.

or whether they are friends or Kindred, or even aspects of the human body itself. At one point, when doing penance, *Everyman* seems actually to whip himself around the stage:

See "Review"—Page 5

World Refugee Problem Topic of Chapel Service By Mr. McKean of Yale

On Tuesday, February twenty-first, Mr. Philip McKean of Yale Divinity School spoke in the chapel as a representative of the Student Christian movement and its participation in the World Refugee problem. Mr. McKean related some of his own personal experiences in working with refugees abroad. He described how so often, our natural reaction when faced with the reality that there are today so many thousands of people in all parts of the world, struggling against the forces of poverty and suffering, with little or no hope of eventual salvation, is to forget these people. Certainly this is the easier way.

Later in the Spring, a clothing and book drive will be conducted by Religious Fellowship in conjunction with the World Refugee Year. Mr. McKean reminded us that so often what we give to this drive so rarely is in the form of a sacrifice, but rather, consists in what he termed, "the overflow of luxury." So often, he remarked, these drives result in a collection of clothes worn out, no-longer fitting or stylish, of books which have been underlined and defaced, and very generally, items which are no longer desired. In this sense, the boxes placed in the dormitories for the collection of these things are tantamount to nothing more than wastebaskets. The purpose of giving in its truest sense has then been ignored. He cautioned, therefore, that we give careful consideration, as well as giving generously, to the drive here on campus.

Free Speech

(Continued from Page Two)

created to appeal only to a narrow segment of the college community. Therefore, the magazine neither directs its focus exclusively to advanced studies in Medieval Literature, nor to recent developments in nuclear physics. Every student is encouraged to submit material. Works are not published only by members of the Editorial Board. If more students actively contributed material, a wider selection of names would appear in the Table of Contents.

A literary magazine, in general, and *Insight*, in particular, verbally or pictorially demonstrates the activity of the human mind. Does this inherent quality exclude any thinking student on campus from participation in *Insight* or from interest in the magazine. I certainly believe it does not!

(If you disagree with my point of view, I wish that you would dispute me.)

Patricia Wertheim Abrams '60

Proposal for Wig and Candle To Undergo Reorganization

by Jill Dargeon '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 6. That evening at 5:10 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 Compet 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 recog-

nition, 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.

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Review

(Continued from Page Three)

My herte is lyght, and shall be evermore.
Now will I smyte faster than I did before.

Study in Guadalajara, Mexico

The Guadalajara Summer School, a fully accredited University of Arizona program, conducted in cooperation with professors from Stanford University, University of California, and Guadalajara, will offer July 3 to August 11, art, folklore, geography, history, language and literature courses. Tuition, board and room is \$245. Write Prof. Juan B. Rael, P.O. Box 7227, Stanford, Calif.

(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-

fines us 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-

VESPERS

The Vespers speaker this Sunday evening at seven o'clock will be The Reverend W. Dixon Hoag, pastor of the First Congregational Church in Old Lyme, Connecticut.

Hr. Hoag, who was ordained in 1927, was educated at Dartmouth, the University of Vermont, and Harvard Divinity School.

The Coast Guard Academy will sing.

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tle double movement down into the grave and upward into grace.

The production blurred that movement still further. The setting, which I took to be a stylized giant white tombstone mounted upon some black steps up-stage center, was effective at a few special moments (Death receiving its orders from God, Death's confrontation of Everyman, the descent behind the tombstone into the grave) under special lighting. Most of the time, when the stage was fully lit and the audience could see that there wasn't even enough black paper on the steps to hide their wooden scaffolding, the grave was used simply as an area for standing or sitting, so

See "Review"—Page 6

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Review

(Continued from Page Five)

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 suf-

ficiently menacing Death, Jo O'Donnell as a vital Evil, and Mickey Lotz as an especially plausible and self-possessed Deceit.

MISQUOTE OF THE WEEK

Make new friends, and keep the old;
One was Silver and the other Margold.

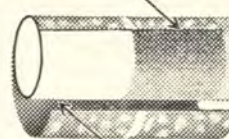
Tareyton delivers the flavor...

The illustration shows a pack of Tareyton Class A Cigarettes with the brand name 'Tareyton' in a large, stylized script. Below the name is a crown logo and the words 'DUAL FILTER'. A single cigarette lies horizontally in front of the pack, showing its filter. The background is a scenic winter landscape with snow-covered mountains, evergreen trees, and two skiers on a slope. The text 'DUAL FILTER DOES IT!' is written in large, bold, sans-serif capital letters in the upper right. At the bottom of the cigarette, the text 'THE TAREYTON RING MARKS THE REAL THING!' is written.

Here's one filter cigarette that's really different!

The difference is this: Tareyton's Dual Filter gives you a unique inner filter of ACTIVATED CHARCOAL, definitely proved to make the taste of a cigarette mild and smooth. It works together with a pure white outer filter—to balance the flavor elements in the smoke. *Tareyton delivers—and you enjoy—the best taste of the best tobaccos.*

ACTIVATED CHARCOAL inner filter



Pure white outer filter

DUAL FILTER Tareyton

Product of The American Tobacco Company — "Tobacco is our middle name" © A. T. Co.

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(Continued from Page Five)

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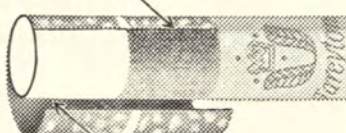


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