Disarmament Will Be Subject Of Talk Sponsored by I.R.C.

“Disarmament and Arms Control: An Issue for the 1960’s” will be the subject for Dr. Peter N. Rowe of Smith College at a lecture in the Palmer Room of the Library, Thursday, December 8, at 8 p.m.

Dr. Rowe joined the Smith College faculty in 1958 as an instructor in government. A 1959 graduate of Cornell University, he received his M.A. in 1960 from American University and his Ph.D. from Yale in 1969.

He was a Teagle Foundation Fellow at Cornell and an Overbrook Fellow and University Scholar at Yale. He has travelled extensively in Europe and much of his research was carried out in Germany. His field of research is international politics.

In 1954 he was an editorial assistant with the Free Europe Committee at the Library of Congress.

This lecture is being sponsored by the International Relations Club.

Foster Clement, Jr. Slated to Head Dad’s Fund Committee

The Dad’s Fund is a unique institution at Connecticut College through which financial aid is anonymously extended to girls who find themselves unable to remain at College because of unexpected family reverses. It is an emergency fund which operates independently of the regular scholarship program.

Governed by a committee of fathers composed of three representatives from each of the four classes and a chairman, the fund is administered by the college so that committee members do not know the recipients of the aid.

The committee which is elected annually by the previous committee is headed this year by Mr. Foster Clement, Jr. of Chappaqua, N. Y., father of Abbie Clement, honor court judge of the senior class. The other members are Mr. J. H. Henriquez, ‘62 chairman; Mr. G. F. Parker, ‘61; Mr. W. F. Tully, ‘61; Mr. J. K. Strifert, ‘62; Mr. L. H. Wardner, ‘62; Mr. A. T. Bartletii, ‘63; Mr. J. Dunning, ‘63; Mr. J. McConnell, ’63; Mr. A. Barth, ’64; Mr. E. Goth, ’64, and Mr. A. J. Schmitz, ’64. The advisory members of the committee are President Rosemary Park, Miss Warrine E. Eastburn, and Mr. Robert Cobledick.

The fund was originated in 1938 when a girl in the sophomore class would have had to leave school because of financial circumstances, if the fathers of some of her classmates, who had learned from their daughters of her predicament, had not helped out anonymously. Since then, this emergency scholarship fund has helped more than 341 girls without publicity or obligation for repayment.

Letters are sent annually to the fathers of all students, and contributions are given voluntarily.

Chapel Notes

Monday Prayer Service
Tuesday Dean Noyes
Wednesday President Park
Thursday Barby Thomas, Hymn Sing
Friday Silent Meditation

30 Male Students Work on Campus For Grad Degrees

Although Connecticut College has been a liberal arts college for women since 1941, it is not unusual to find men attending classes these days.

Charter Granted in 1959

For some time now men have been admitted as special students but were unable to earn undergraduate degrees at the college. In 1959 a charter was granted Connecticut College for Men and now the college can give graduate degrees to men.

The men's college was instituted in order to fill a need in the community. There were men employed at area industries and military installations who wanted to do graduate work and wanted to earn credits toward an advanced degree. The new College program fills this need very nicely, offering work in the science as well as liberal arts.

This fall there are some 30 men on the Connecticut College campus; some are working toward graduate degrees; some are taking courses as special students, and some are auditing courses.

Men are doing graduate work in economics, psychology, philosophy, chemistry, biochemistry, and zoology.

The men are good students, according to the faculty.

Dr. Ruby Turner Morris, chairman of the Economics Department, said “We greatly enjoy having them as students because of their ability and because of their very great differences one from another.”

Other department heads and faculty members express the same satisfaction with the men students.

Study Chemistry

The largest concentration of men students is the Chemistry Department. Six men employed at the Charles Pfizer & Co. in Groton have had their program accepted by the college Instructional committee and are candidates for the masters degree in chemistry. In addition, there are four Pfizer men and a woman who are taking chemistry courses as special students.

Rabbi E. Klein Officiates at Vespers Here

Rabbi Edward E. Klein, spiritual leader of the Stephen Wise Free Synagogue in New York City, will speak at Vespers on Sunday, December fourth.

Mr. Klein is at present also instructor in history and Bible at the Hebrew Union College-School of Education and Sacred Music. Prior to his present pulpit he was Director of the Hnai Frith Hillel Foundation at the University of California and Professor of Jewish Literature at the Starr King School for the Ministry at Berkeley.

He received the B.A. degree, magna cum laude, at New York University, where he was elected to Phi Beta Kappa; he did graduate work at Columbia University and Union Theological Seminary; he was ordained from Hebrew Union College-Jewish Institute of Religion in 1941 and received his M.M.I.L. degree.

Mr. Klein is a member of the National Commission of Religious Organization of the National Conference of Christians and Jews, the Board of Education of New York, the Board of Governors of Hebrew Union College-Jewish Institute of Religion, and is a Fellow of the National Council on Religion in Higher Education.

RABBI E. KLEIN

He has been awarded citations by The American Heritage Foundation, The Father-Duffy Post of the Catholic War Veterans, the National Conference of Christians and Jews, and the Council of Spanish American Organizations of Greater New York.

Rabbi Edward Klein lectures on college campuses under the auspices of The Jewish Chatauqua Society, an organization disseminating authentic information concerning Judaism, as part of an educational program.
Multiple Interests Shown by Mr. Grieder, New Art Teacher

An excellent illustration of an individual who not only has wide range of interests, but has pursued them through many various endeavors is Mr. Terrence Grieder, a new member of the Art Department of Connecticut College.

Mr. Grieder comes from Colorado, where his father is a professor of Education. He went to public schools there and then attended the University of Colorado as an undergraduate. His art major prepared him for a teaching appointment in Kansas at a public school. Mr. Grieder taught art for a year, but then was given a Wilson Grant to attend the University of Wisconsin Graduate School. For a year and a half, he taught art history and basic applied art at Wisconsin.

Mr. Grieder left the midwest to come to the University of Pennsylvania where he worked for two years towards his Ph.D. in art. He was given a U.S. government grant to go to Guatemala for a year and do research in his field, pre Columbian Maya art.

Mr. Grieder did not spend these past ten years solely in building up degrees, but has rounded out his experience through travel and personal hobbies.

During the summers of 1951, Mr. Grieder spent a "wild" two months in Mexico. At that time, he led a bohemian life, which he now feels is a phase that everyone goes through. While in Mexico he studied frescos at San Miguel and developed his interest in Maya art.

The summer of 1952 was spent in Europe on a grant from the University of Wisconsin. Mr. Grieder bicycled around the continent by himself and mainly studied Romanesque painting and sculpture in France and Ireland.

Mr. Grieder, in the summer of 1954, continued his travels in our hemisphere and went to Columbia and Ecuador. He was headed for Peru, but ran out of money and actually had to live for a week on a banana and cookie diet!

In all his summer adventures, Mr. Grieder combined work and pleasure. For five summers he taught painting at an extension division of the University of Colorado. He was able to enjoy his three favorite hobbies, horseback riding, hiking and camping while working. For every morning, Mr. Grieder and his class would ride into the mountains until they found an ideal location to stop and paint.

After various schools and extensive travels, Mr. Grieder commented that he has become accustomed to moving on every few years. He feels that Connecticut is a very easy place to adjust to, and it makes one feel quite at home. His views on the position and role of a teacher are interesting. When he first began his career in teaching, Mr. Grieder was reminded by a friend that in a classroom he would be the "pri-madonna of a captive audience." Education in a girl's school, too much emphasis is placed on the personality or dramatic techniques of a professor during a lecture. Mr. Grieder's principle is to be reserved personally and to present material that will stand on its own merits.

Mr. Grieder is presently teaching Renaissance Art, Oriental Art and Art I & II. Besides this, he is trying to finish his thesis by June and thus attain his Ph.D. If he completes this task, he hopes to travel to Peru or Japan in the summer to continue learning about art and art history.

L.A.M.

Flick Out

CAPITOL
Wed., Nov. 30–Dec. 6
North to Alaska
John Wayne
Stewart Granger
Walk Tall
Willard Packer

Wed., Dec. 7–Wed., Dec. 10
Esther and the King
Richard Egan
Desert Attack
John Mills

GARDE
Wed., Nov. 30–Tues., Dec. 6
Inherit the Wind
Spencer Tracy
Fredric March
Up Periscope
James Garner

Wed., Dec. 7–Sat., Dec. 10
Let No Man Write My Epitaph
Burl Ives
Shelly Winters
Many people think that once they learn how to bid correctly, they have mastered the art of bridge. For all those people who think this way, I strongly advise them to read Watson's Classical Book on the Play of the Hand at Bridge. The following hand has been taken from this book.


North and South are vulnerable. The bidding has been:

South: 1 H, 2 N, 3 N.
West: pass, pass, pass.
East: pass, pass, pass.

The playing of the hand refutes the well-known principle of playing third hand high. West leads the 3 of Spades. When the dummy plays low, East should play the Queen! Defender will be forced to play the King because he will think West has the Ace, and that a lead through his King will lose it. Therefore, he must take the trick while he is sure of it. When he tries to finesse, East will overtake the trick with his King. East will then continue to play Spades and East and West will take a total of five tricks, including three Spade tricks. If East plays the Ace of Spades on the first trick, the declarer is assured of fulfilling his contract.

ConnCensus
Established 1916
Published by the students of Connecticut College every Thursday throughout the college year from September to June, except during mid-years vacations. Second class entry authorized at New London, Connecticut.

TRAVELING LINES

It wasn't cold anymore.
The sky filled the world as not before.

And PLEASE don't say that it doesn't exist. It is.

There was a world to yourself at all.

Cities In The Sand
Is To Be The Topic Of Friday Lecture

Lyman Allyn Museum, Thursday, December 1, at 8:00 p.m. will feature a lecture, "Cities in The Sand, Lepsis Magna, The Royal City of Septimius Severus"—by Mr. Stuart M. Shaw of the Metropolitan Museum of Art.

Mr. Shaw is currently the senior staff lecturer at the Metropolitan Museum of Art, but is by profession an archaeologist. During the past and recent summer months he has worked on the excavations at Samothrace. In conjunction with this excavation work, Mr. Shaw has taken many slides of the various ancient sites which have been uncovered and has also been commissioned by the Belgian government to take similar slides of a variety of Belgian towns.

Thursday's lecture will treat the Roman ruins in North Africa, with special emphasis on Lepsis Magna. Mr. Shaw will illustrate the lecture with some of his three-dimensional slides of this recently-uncared excavation site.

Mayhew urges all students, especially those interested in art or ancient history, to attend. Admission is $3.00 for students and $4.00 for others.

Cities in The Sand—Lepsis Magna, The Royal City of Septimius Severus—by Mr. Stuart M. Shaw of the Metropolitan Museum of Art.

Editorial of the Smith, Vassar, Trinity and Wesleyan newspapers, on a National Student Association conference at Wesleyan that their unified efforts against mutual problems could prove more effective than when acting individually. Among problems mentioned were administrative salaries. The editors present concurred in establishing an inter-collegiate service, and to appoint staff members to serve as the organization's correspondents on their campuses. The ConnCensus has been asked to partake in this.

Wesleyan's Thirty-second Annual Candlelight Ceremony will this year be sung by the combined Smith College Choir, Iva Dee Hilt, director, and the Wesleyan University Glee Club, Richard K. Winslow, director, on Sunday, December 11, in Memorial Chapel.

Open to Public:
Tickets will be available to the public on Tuesday, November 29. They may be purchased (price 50¢) at the office of the Department of Music, 100 Music Hall (190 High Street). Mail orders may be sent in immediately and will be filled on November 29 in the order in which they are received. The money derived from the sale of tickets will be given to the United Fund Children's Christmas Project.

Two Performances:
Two performances of the concert will be given—one at 4:15 p.m. and the other at 8:00 p.m. All applicants for tickets should specify whether they wish to attend in the afternoon or evening, or whether they can use tickets for either performance.
Olivier's Henry V
To Be Shown Here
On December 3rd
Henry V

The artist's quarter of Paris has changed. In the days of Tou- coundruetre, Montmartre was the gathering place; in the 20's, with Sartre in his glory, struggling young painters flocked to the cafes of Le Quartier. This fo- cal point has once again changed and the new haven of refuge for the art student is now located in Montparnasse, stretching from the cemetery of Montparnasse, across the Boulevard Raspail, down to Roger Les Frites, where at lunch time, hoards of paint- covered hands reach across the table in search of "Je sel, s'il vous plait."

The art student in Paris is a serious student, living, eating and sleeping in a world of canvas, brushes, color, form and the student necessarily young. Those who know the streets which converge on La Grande Rue, the most of the quarter's studios, know also the faces which appear there without fail each day. Armond, a master of the thumb, and the finger of his right glove had been cut off to allow him to hold his brush. Nissan, obviously of Slavic descent, when asked about his nationality, answered, "I am of the abstract school." Cecile works in a gallery and climbs six flights of stairs to her studio late at night to begin her work, sleeps from 2 a.m. until 7 and then sets out for the gallery again. These are the careful bohemians, who go their separate ways, follow their own theories, and congregate for the most part in the Cafe Dome in the evenings to dis- cuss their findings. Frank to ad- mit that they are students, ("Nous etusions La Vie," as one of my friends so aptly expressed it) they are nonetheless eager to state their positions as artists, and to show and discuss the work they are doing. The artist in Paris is respected; creativity and originality are encouraged, and art is considered a "Metier." In the truest sense of the word.

Moreover, the French associate art with hard work rather than carelessness, integrity rather than moral turpitude, sensitivity rather than coarseness. The artist in Paris is not a deviant, but rather an integral and vital part of the French culture.

The minute one has made a commitment to this world, the iso- lation so often imposed on the artist disappears. One becomes a part of the society. Portfolio un- der my arm, I was often stopped and asked by one of my fellow students, "Ca va, la folie?" or, "Tu t'occ hubs l'esquisse d'hier?"

In the Dome, where I had my noon-hour coffee, other habituées of the Grande Chaumiers would stop briefly to chat, to look over the latest sketch, or to discuss a current show by one of the other "members" of the group.

Argent de poche is earned, for the artist, by doing what he en- joys doing, painting, or sketching. While the drugstore cowboys embertained the crowd for hours on Saturday afternoon, singing and playing their guitars for "a mere pittance, m'sieur dame" underneath the Pont des Arts, we were firmly entrenched on the bridge itself, copying out masters in colored chalk and watching our cardboard box fill with 10 franc pieces. On Sundays, in Montmartre, a French accent and a moderately skillful hand sufficed to gain "des fribis" by sketching fellow Americans who didn't have the good fortune to be able to live and actively partic- ipate in the community of "starv- ing artists" (and many were lit- erally, starving. When one has the choice between a tube of vio- let paint and a good dinner, the answer, for the artist at least, is evident!).

This Week

This week we returned from Thanksgiving Vacation-although said on that score-would that every day were like it was two weeks ago Sunday.-Wesleyan, Trinity, Smith, and Conn, met as part of a larger group for the promotion of ideas we felt of im- portant to the entire generation of our contemporaries. . . . and, that's an event outside of New London and off campus, but it's not of national importance-and we're supposed to branch out to include issues of national import- ance-pity the smaller issues get cut out in this kind of format —some good ideas came out of this emeting, the first of a series, but I guess that national issues are of more importance. It's a pity that our make-up is like the times, but our news is so pe- destrian-where oh where are the days of the student who should have to stir up news and debate check each article-thank heavens there are still places like the Pirandello where we can es- cape from this the opo COVID—help- ful maybe—but where is it when Wednesday night roles around— Wednesday night like any other night, crowded full of activities— which reminds us: overhead at a Monday night seminar—Is it true that an art object is more aesthetically perceptible than art which closely mirrors real life yet does not include an ethical and a mor- al message—?the lights on the Groton Bridge still move slowly from left to right, but do they go anywhere—there may be a mes- sage there, not of ethical or mor- al implications, but doesn't it mir- ror real life—or is Berdyaev right: where is there a divided experience of object and subject? . . . one thing remains true, we are the objects of a splendid plot last night when the fire bells rang—oh boy! just wait till the next day, when the students get statted—heavy coats, shoes, hats, and the Student Lounge. This Time—to pass in your blue books —maybe like next week. J.E.M.
Dear Editor:

Last Tuesday evening we had the privilege of hearing one of the greatest pianists of our time, Arthur Rubinstein. The complete enjoyment of this evening was greatly marred by two incidents:

The first was the untimely entrance of the too numerous latecomers. That this was inopportune is evidenced by the fact that Mr. Rubinstein was fully prepared to begin the second work on the program but was forced to wait for several minutes while latecomers were allowed to find their seats in the auditorium and on the stage.

We feel that this leniency toward latecomers only encourages tardiness since the same situation occurred at the recital of Andres Segovia last year. We also feel that an occurrence such as this can and should be forestalled by the ushers who are, of course, responsible for seating concertgoers.

The second incident was the use of a flash bulb camera twice during the concert. Fortunately Mr. Rubinstein was so engrossed in his playing that he was not startled by the flashes. This, however, does not apply to those in the audience. Anyone who has such a definite lack of consideration for other people's involvement in a musical experience should not be given the opportunity to come to the concerts.

We sincerely hope that the graciousness of the visiting artists will not be so tested again that rudeness such as this will not occur in the future.

Anne Ryan '63
Lee Knowlton '62

Dear Editor:

After having passed through many channels and gone through much red tape, the much discussed petition to allow men in the rooms will be presented to the student body next week at Amalgo. This proposal has now been reduced to a senior privilege, but this is at least an improvement on the existing rule.

When the petition was initiated, it proposed a much greater change, and it was at that time signed by over half the student body. There is, therefore, no reason why this petition should not pass at Amalgo.

If there are people who do not feel that this proposal is one which deserves to be passed, I would like to give them a few points to ponder. First of all, there is the obvious fact that the previous objection of noise is made almost ridiculous since the rule will apply only to seniors. The number of men in the rooms at any one time will be so small that noise cannot now be a valid objection. There is also

"An aged man is but a pantry thing
A tattered coat upon a stick (of cinnamon)"

Yea's

Katharine Gibbs Memorial Scholarships

Full tuition for one year plus $500 cash grant

Open to senior women interested in business careers as assistants to administrators and executives.

Outstanding training. Information now available at the College Placement Bureau.

BOSTON 16, MASS. 21 Marlborough St.
NEW YORK 17, N. Y. 230 Park Ave.
MONTCLAIR, N. J. 33 Plymouth St.
PROVIDENCE 6, R. I. 155 Angell St.

KATHARINE GIBBS SECRETARIAL

FAR EAST HOUSE
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bernards
230 State Street
Lewis Swings With New Jazz

It is surprising that the Italian commedia dell'arte has not been used more widely in jazz; its basic format, the improvisation and interpretation upon a traditional, sketchy plot, is quite similar to that of the jazz composition. In his latest release, entitled *The Golden Striker*, Music for Brass and Piano, the pianist-composer, John Lewis, adapts the structure of the commedia as well as other forms of Italian culture and gives them an inspired, original treatment.

The tracks are introduced by "Fanfare," a swinging yet stately tune. The brass instruments represent the Church, with all its stately power, and once a procession of clergymen has passed, the commedia's actors, represented by the piano, take over, showing the typical Lewis restraint. Actors also appeared at the foot of the Spanish Stairs which lead to the Church of Santissima Trinita de' Monti, in the "Piazza di Spagna." Here the contrast between the Church and commedia resembles a painting in its integration of forms. The title composition, "The Golden Striker," refers to the figures that strike the hour from Venice's Clock Tower. It uses the blues form based on the "Fanfare" theme, yet is not melancholy and has a definite dance quality.

"Odds Against Tomorrow," the only non-Italian piece included in the album, was written by Lewis for the film of the same name, but this is the first time that he himself has performed it; he departs from the sound track and transforms it into a three-part suite. The first and third parts are plainly a, in which the trumpet solos are reminiscent of Miles Davis, while the second is almost casual and gay.

In addition to the commedia characters of Harlequin, Pierrot, Pantalone, and Columbine whom Lewis introduced in his album *Fontessa*, we now meet "Pulcinella" and "La Cantatrice." The former is humpbacked, coarse, with an often vulgar wit; one of his favorite tricks is eating spaghetti from a chamber pot. In the piano solo we see his habit of hopping on his long, spindly legs and the pathetic undertone in his normally gay exterior. La Cantatrice, the songstress, was usually the understudy to Columbine and rarely had an opportunity to act; she, too, is sad, and is given to moments of lilting gaiety.

This album both resembles and differs from *Third Stream Music*. The use of instruments unconventional to jazz and Lewis' use of classical forms further remove it from that realm, yet it is freer and contains more improvisation than the tracks on the earlier album. This is perhaps a sign of the fact that Lewis, despite his experimentation, will never cease to swing.

Katherine Gibbs to Give Scholarships; Marketable Skills!

Two national scholarships for college senior girls are offered for 1961-62 by the Katherine Gibbs School. Each scholarship consists of full tuition ($335) for the secretarial training course, plus an additional cash award of $500, totaling $1,435.

The winners may select any one of the four Gibbs schools for their training — Boston, New York, Montclair, or Providence. Winners are chosen by the Scholarship Committee on the basis of college academic record, personal and character qualifications, financial need, and potentialities for success in business. Each college or university may recommend two candidates, and each candidate must have this official endorsement. Students who may be interested in competing for one of these Katherine Gibbs Awards may obtain full information from the college placement bureau.

Calendar of Events

Thursday, Dec. 1—Wig and Cub's production of "The Little Foxes." Auditorium, 8:00 p.m. (repeated Friday night.)

Friday, Dec. 2—Stuart Shaw Lecture at Lyman Allyn. 8:00 p.m.

Saturday, Dec. 3—Flin: Henry V. Laurence Olivier. Also "Twelve Days of Christmas."

Monday, Dec. 4—Lecture: Mr. Dudley Butler, broker on Investment (sponsored by Dept. of Eco.) Aud. 4:20 p.m.

Wednesday, Dec. 7—Assembly: President Rosemary Park. Auditorium 4:30 p.m.

Free Speech

(Continued from Page Five)

involved now the question of the student's wishes being complied with in spite of faculty misgivings. We have been given a student government with which we can govern our own behavior. This should not be merely an instrument for carrying out the desires of the administration, but it should be a method by which the students can carry out their own desires. Here, in the form of this petition, is a chance to demonstrate to the administration that we are able to judge our own capabilities and decide for ourselves what privileges we are mature enough to assume. If this petition is passed and then used wisely but not abused, perhaps the path will be open for ideas which have greater consequences to be instituted.

I have been told by many people that there are members of the student body who plan to make a great moral issue out of this petition. To my mind this is ridiculous. In the first place, if it is their own morals they are worried about, they should not deprive others who feel they are capable of handling this privilege from being able to do so. If it is the morals of other people which they doubt, no amount of talk or legislation can change these. These people would no doubt argue that temptation should not be placed in front of people with "weak" morals. If this argument is taken at face value, perhaps we should demolish the Mohican Hotel too.
Lewis Strings With New Jazz

It is surprising that the Italian commedia dell’arte has not been used more widely in jazz; its basic format, the improvisation and interpretation upon a traditional, sketchy plot, is quite similar to that of the jazz composition. In his latest release, entitled "The Golden Striker, Music for Brass and Piano," the pianist-composer, John Lewis, adapts the structure of the commedia as well as other forms of Italian culture and gives them an inspired, original treatment.

The tracks are introduced by "Pantheon," a swirling yet stately overture in which four French horns, four trumpets, two trombones, one tuba, as well as piano, bass, and drums, establish the mood for the rest of the album. The Renaissance harquebuse architecture of the "Pantheon" forms the background for a performance by the commedia on its site. The brass instruments represent the church, with all its authority power, and once a procession of clergymen has passed, the commedia's actors, represented by the piano, take over, showing the typical Lewis restraint. Actors also appeared at the feet of the Spanish States which lead to the Church of San Gimignano in the "Pantheon." Here the contrast between the church and commedia resembles a painting in its integration of forms. The title composition, "The Golden Striker," refers to the figure that strides through the hour from Veneto's Clock Tower. It uses the theme music of the "Pantheon" theme, yet it is not melodic and has a definite dance's quality.

"The Blues Against Tomorrow," the only non-Italian piece included in the album, was written by Lewis for the film of the same name, but this is the first time that he himself has performed it; he departs from the sound track and transforms it into a three-part suite. The first and third parts are pianistic, in which the trumpet solo is reminiscent of Miles Davis, while the second is almost modal and gay.

In addition to the commedia characters of Harlequin, Pierrot, Pantalone, and Columbine whom Lewis introduced in his album "Fontana," we now meet "Polonello" and "la Contessa." The former is humiliated, coerced with an often vulgar wit; one of his favorite tricks is sitting by himself in the corner of a chamber jet. In the piano solo we see flashes of hopping on his long, agile legs and the pathetic utterance in his normally gay exterior. Lewis苍视es this, the songster's usually cordial to Columbine and rarely had an opportunity to sing, "she, too, is sad, but is given to moments of lifting gall.

This album both resembles and differs from "Third Stream Music." The use of instruments unconventional in jazz and Lewis' use of classical forms further remove it from that realm, yet it is free and contains more improvisation than the tracks on the earlier album. This is perhaps a sign of the fact that Lewis, despite this experimentation, will never cease to swing.

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The winners may select any one of the four Gibbs schools for their training: Boston, New York, Montclair, or Providence. Winners are chosen by the Scholarship Committee on the basis of college academic record, personal and character qualifications, financial aid, and potentialities for success in business.

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Linda L. Macoun '64