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ConnCensus Vol. 48 No. 10

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Conn Census

Vol. 48—No. 10

New London, Connecticut, Thursday, December 13, 1962

Price 10 Cents

Christmas Vespers To Feature Choir

For the Christmas Vespers this Sunday the Connecticut College Choir will sing, at 4:30 and 7:30 the "Ceremony of Carols" by Benjamin Britten. Featured speaker will be Rev. Wiles, discussing "The Christmas Carol."

Accompanist to the Choir will be Jane Cauffiel Thompson, harpist, and the narrator will be Louise Shaffer, formerly of Connecticut College and now at the Yale School of Drama.

Soloists will be Roberta Vatske, Jane Veitch, Bobette Pottle, Lillian Morales, Barbara Eddy, Brenda Hill, Peggy Rafferty, Susan Rafferty, Charna Tanenbaum, Carlotta Wilsen and Barbara Wallman.

The Connecticut College Orchestra under the direction of Mrs. Margaret Wiles will also take part in the service, playing "Psalm" by Havhaness and "Toccata" by Frescobaldi.

AFS Summer Trip Offers Opportunities To Juniors, Seniors

Every year since 1947 the American Field Service has sponsored an increasing number of international scholarships for students of high school age, all over the world, to take a senior year in an American high school. This year there are 2560 students representing 57 different countries.

The culminating point of their year here is a bus trip for approximately three weeks, taken with 35 students of other nationalities and two chaperones of college age. With 73 buses this year A.F.S. must hire 146 chaperones.

The job, open to seniors and juniors, is a most rewarding one and a unique experience. In each of the six or seven towns visited, the chaperones and the students live with families, take part in community parties, and tour the local points of interest. Duties last from the end of June until mid-July, leaving plenty of time for further travel, jobs, and school. Only the living expenses are paid by A.F.S., but the experience is truly worth far more than money.

For details and applications, which must be completed and returned by January 10, see Jo Lindseth, Freeman, or Box 487.

Students Propose Connecticut Affiliate With National Clubs

This past Tuesday afternoon there was a meeting in Dr. Shain's office to discuss the proposal that Connecticut College become affiliated with national religious organizations. Representatives from the various groups included Margaret Emmons for the Episcopal Canterbury Club, Donna Richmond for Hillel, Carol Lunde for the Congregational group, Betsy Kady for the Lutherans, Joyce Humphrey for the Christian Scientists, Teddy Dracopoulos for the Eastern Orthodox faith, and Beth Murphy and Carolyn Angelo for the Catholic Newman Club. Barbee Thomas, Barbara Eddy and Susan Lates were present on behalf of Religious Fellowship.

Religious Fellowship has stated that it is in favor of the formation of the S.C.M. (Student Christian Movement), the Newman Club, and the Hillel groups on this campus. Recently they have presented to Dr. Shain a proposal suggesting that Religious Fellowship become the coordinating body of the three groups and the sponsor for inter-group discussions and guest speakers. The Chapel, which would be available as a meeting place for each of these organizations, would be strengthened and become more of a religious "center."

The members of Religious Fellowship, in suggesting the establishment of the S.C.M. on campus, do not wish to exclude the possibility of the formation other religious organizations; since the Student Christian Movement is made up of such smaller local Protestant groups as the Wesley Fellowship, the Canterbury Club, and the Lutheran group, it might serve to coordinate the activities of similar groups.

The administration is currently reviewing the proposal. Dr. Shain announced that the decision as to whether or not Connecticut College will become affiliated with national religious groups will be made by January 15.

Holyoke Follows Suit

A new four course system will go into operation at Mount Holyoke College next year. Each student will attend four sessions a week in each of four courses. The change is the result of suggestions made by the student Curriculum Committee, the student body, and the faculty.

Open Cabinet Discusses NSA; Wellesley, Smith Judge Assn.

Wednesday evening, November 28, an open cabinet meeting was held to discuss the possibility of Connecticut's joining the National Student Association. The presidents of the student governments of Wellesley and Smith Colleges were invited to present the advantages and disadvantages which they had encountered in being longstanding members.

The N.S.A. represents nearly a million students from over 400 institutions. It is considered the voice of the American student. National and regional discussion groups are provided to which member schools send delegates. These councils on a national scale formulate policies with regard to current political issues and on a regional scale advise members on campus problems. A scholarship fund is available for qualified members. In addition, discounts of between 15 and 30 percent are obtained for students traveling abroad for educational purposes.

Some serious objections were expressed by both presidents. They felt that there were few benefits felt by the majority of the student bodies. Many of the students were unaware of the existence of N.S.A. Those who were considered it an organization of political radicals who used it as a means of being heard. Wellesley's president even found that it conflicted with student government procedures on several occasions. At Smith it was observed that only a very small minority actually participated and many more students

were disappointed in its policies. This fall a referendum to withdraw from N.S.A. was voted upon. It was defeated by a small majority. Previously, Amherst had withdrawn.

Advocates of N.S.A. attribute such difficulties as mentioned to the apathy of the students of member colleges. They feel that since it is the only unified voice of American college students it deserves full support. For Connecticut it would be an opportunity to add our views to those of others in an effort to raise the standards of N.S.A. and to make it more effective.

Tableaux Illustrate Xmas Pageant, 1962

The 1962 Christmas Pageant promises to be an awe-inspiring and aesthetic experience for those who are interested in music, history, art, or just the Christmas spirit. Through the means of Byzantine art and poetical writings from centuries past, the Christmas story will again be told. Four works of art from the Byzantine period, each one representing an aspect of the Christmas story, will be presented as a tableau. Readings from Longfellow, Milton, Luke, and an anonymous 14th century English poet will be read, and music by the Connecticut College Choir will accompany each presentation. Works from the Byzantine period were chosen because they symbolize an idea rather than imitate nature. The works are designed to appeal to the senses and the intellect by means of color and reflected light.

There will be one presentation on Tuesday, December 18, at 8:00 p.m. in Palmer Auditorium. All are invited to join in carol singing in the Main Lounge of Crozier-Williams following the program.

ENJOY! ENJOY!

Christmas Party

Tuesday, December 18, 9:00

Refreshments, Caroling,

Santa Claus

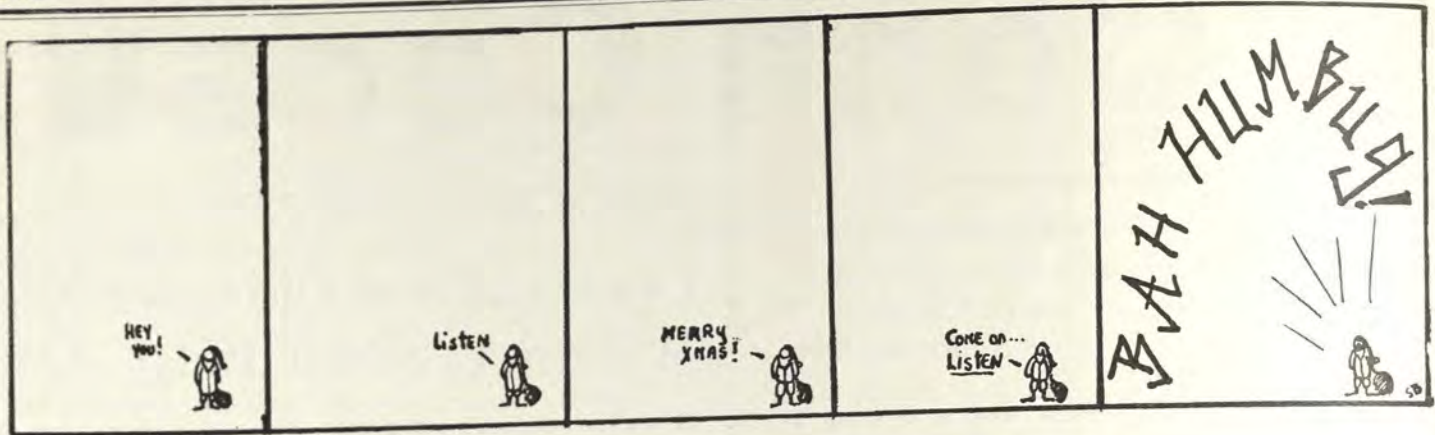
Faculty—Students—Children

Crozier-Williams

Martin to Lecture On Romain Rolland

The French Department and the French Club will present Mr. Jean-Claude Martin, assistant professor of French at Harvard University, who will deliver a lecture in French on Romain Rolland and Jean Christophe. The lecture will be given Tuesday, January 8, at 8:15 in the Palmer Room of the Library.

Mr. Martin studied law in France before following his present interest in literature. The subject of his talk, Romain Rolland, is a Nobel Prize winner, a biographer of Tolstoy, an art critic, and a musician. He waged a one-man campaign for peace during World War I when he took both sides to task for destruction of lives and of irreplaceable art treasures.



FREE SPEECH

Dear Editor:

In a campus otherwise governed by rational exchange among free people, there rules, in a small corner of this college, an absolute dictatorship, governing by means of secret documents, illogical axioms, and an obsolete idea of what a woman's college is all about.

It is not that one objects to taking three years of physical education for two hours a week, not in the least. On the contrary, the exercise provided in these classes is much needed in our all-too-sedentary lives as students. The objectionable element appears, not in the gym requirement itself, but in the accompanying behavior demanded of students; demands which have little justification, unlike other requirements concerning our behavior here, and, unlike these other rules, are based upon no principles which make the demands understandable to the student. A student who becomes ill with mononucleosis or the like and is unable to participate in gym for a year or so, finds, during her first days at college as a senior, a proclamation in her mailbox which com-

mands that she shall take gym her senior year, apparently to "make up for" the physical activity of which she was deprived during her illness. In addition, if she had already committed herself to a sport, and subsequently became ill, she must, by the unwritten law that is justified as "common knowledge," complete her gym requirement in that particular sport for which she had signed up. Presumably, this is because her selection of bowling as a sport is as indispensable to her education as her selection of European History as a course in humanities. The student who finds herself inadvertently ill, and unable to take gym, is thus no less guilty than the student who simply cut gym and must take it again. Absence is guilt no matter what the cause may have been.

If we are to compare gym classes with academic classes, as above, we might also compare the cut system in these classes. Academic classes require attendance at two-thirds of the meetings. **Probably** physical education classes require attendance at eleven-twelfths of the meetings.

The word **probably** is used because this requirement is presented with such ambiguity and hedging that it is rarely possible to discern **exactly** what the attendance requirement is. It is said that one, and maybe two, classes may be cut, but actually a perfect attendance record is most important because one is likely to be in trouble otherwise, if one becomes ill, in which case the classes missed must be made up anyhow.

Dress, though less important, holds up no better in the academic-gym comparison. Student dress is not regulated by academic instructors, yet one is required to look better to play than to sit in a classroom. Dungarees are never to be worn on the clean, soft hockey field, and leotards and tights must not be worn under clothing to dancing classes. (Dance costumes, for good reason, must not be worn after a dance class is completed, but why on earth they may not be worn, fresh and clean, to the class, is highly obscure.)

The rigidity and inflexibility of the rules accompanying the gym requirement are a black mark on an institution which otherwise displays an attitude of cooperation between student and teacher of benefit to both. Academic and medical conflicts with gym classes are met with stubbornness, and often with an authoritarianism that will not be questioned. This problem is to the disadvantage of all students, for physical education, which has been from the time of the Greeks an important experience in education, becomes instead an obstacle in the path of graduation which must merely be overcome.

The objections above are not aimed at the requirement that gym be taken, but at the kind of authority existing in connection with this requirement — an authority apparently so submerged in the mechanical phenomenon of RULE, written or unwritten, logical or illogical, that the objectives of physical education, a feeling of bodily well-being, and an interest and delight in physical exertion, become neglected and, indeed, re-

pugnant in the light of the demands surrounding them.

Cecily Dell '63

To the Editor:

In making the decision to come to Connecticut we agreed to join an institution which calls itself "Christian" and arranges a program of studies which will bring to the student an understanding of the Western tradition in its "main forms of thought and action." (Bulletin, p 45.) Religion is inextricably a part of this tradition in its 'active' and scholastic forms. It seems to me that a student should accept the requirement to attend Vespers in the same way he accepts required courses and required attendance at classes — as part of the commitment engendered in coming here. If it is true that religion is ultimately not educational, those whose religious beliefs are in accord with the denominations represented at Vespers can find the services to be a religious experience. Those of us, however, who do not believe in the Christian religion or its denominations, are forced, by the fact of our enrollment at Connecticut, to accept the Vesper requirement as part of our education—not only from the point of view of thinking about what is said, but also from the point of view of seeing what meaning the religious experience has for those who believe in it, and thus gaining a better understanding of and respect for the religious beliefs of others. It is impossible for this college to accommodate every "individual's" beliefs and wants in education, in freedom, in dignity or in religion. (Religion has a hard enough time accommodating the vague concept we have of the individual.) and if we decide to abolish required Vespers we will be denying a concept, or if you wish, an institution of the Western tradition which, by its historical and contemporary force, demands that we understand and cope with it. It seems to be very easy to abolish traditions and make innovations at Connecticut without being aware of what it is we are changing.

Anne Ryan '63

See "Letter"—Page 7

ConnCensus

Established 1916

Published by the students of Connecticut College every Thursday throughout the college year from September to June, except during mid-years and vacations.

Second class entry authorized at New London, Connecticut.

REPRESENTED FOR NATIONAL ADVERTISING BY National Advertising Service, Inc. College Publishers Representative 18 East 50 St. New York, N. Y. CHICAGO - BOSTON - LOS ANGELES - SAN FRANCISCO	Member Associated Collegiate Press Intercollegiate Press
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Collegian Discovers Knowledge Barrier In Travels Abroad

In my ten weeks away from the United States this summer, I learned more than I ever believed possible. The most valuable lesson, and the one most damaging to my pride, was the realization of how much I still have left to learn, and my embarrassment over my real ignorance about my own country.

This feeling was brought home to me sharply on a gray and dreary day in early July when my spirits were as gray as the sky above. Walking back from lunch at the University where I was in summer school, I found myself beside one of the students I most feared and disliked, Anatoli, the young, ardent, and obnoxious Communist from the University of Moscow. I kept my eyes fastened on the mud-puddles beneath our feet and hoped he wouldn't speak, but I was caught. "And what," he said scornfully, just as if he had been engrossed in conversation for half an hour, "do you think of what your President Kennedy has said about the Common Market in today's newspaper?" This was the beginning of a very uncomfortable hour for me. Not only was I completely unaware of what the President had said that morning, but I was also unacquainted with my country's tariff policies, her current immigration laws, the Preamble to the Constitution, and the capital of South Dakota. As we talked, I realized that Anatoli not only wanted to embarrass me by showing my lack of knowledge, but that he also really wanted to learn, and I could not teach him. He knew the answers to all these questions, and to many more; he knew the geography, language, history, and foreign policy of my country, as well as that of his own. And what did I know about Russia? — that the capital was Moscow, and that it was awfully big, as any fifth grade child could tell you.

"Do you see?" said Anatoli gently, almost pityingly. "Do you see why America must fall some day, and why Communism will control the world? Don't you see that it is because of you and others like you, students who care for nothing and wish only to have fun and wear pretty clothes? A country cannot triumph when its youth is spineless and ignorant, and someday our armies will march through your home town, and I will look at you and pity you, because you did not care enough to learn about your own country, and at least try to save it. Good-by, foolish child."

Tish Johnson
Salem College
Winston-Salem
North Carolina

reprinted from the *Salemite* at the request of several freshmen



Connecticut Appoints H. Grail to Faculty

The Administration has announced the appointment of Prof. H. Grail to the Faculty. Prof. Grail will conduct a seminar in Medieval Literature for Senior English majors. A noted authority on the life and customs of medieval knights, Prof. Grail has done extensive research on courtly love and other related subjects. He comes to Connecticut from Relinquary University, The Black Forest, Germany, and will arrive here with his wife, of Bath, England, after Christmas. In addition to his academic responsibilities, Prof. Grail has offered his services to the Physical Education Department. He will teach jousting Tuesdays, from 4:30 p.m. until a victor is found. Classes will be held on the College Heath. Steed, armor, and lance may be obtained at Ye Olde Bookstore.

Lecture to Feature Mr. and Mrs. Marcy

Mr. and Mrs. Carl Marcy will be the featured speakers for the Morrisson Lecture, January 16, at 7:30 in Crozier-Williams Lounge. These lectures, sponsored by the League of Women Voters of the state of Connecticut, have been established in honor of Mrs. James W. Morrisson, Secretary of the Board of Trustees at the College.

Carl Marcy, Chief of Staff of the Senate Foreign Relations Agency, will discuss the organization, structure, and function of the committee. His wife, women's activities advisor of the Office of Policy in the United States Information Agency, will gear her remarks to job opportunities for women throughout the world.

The discussion will be an informal question-and-answer session to promote full exchange of ideas between the speakers and their audience.

Max Gunther Shows 'Side-line' In Etching Display at Museum

The collection of lithographs and etchings by Max Gunther, currently on exhibition at the Lyman-Allyn Museum and in Fanning Hall, merely represent a "side-line" interest of the artist; as he was quick to inform those of us who were not aware—"I am a painter."

Max Gunther was born in Zurich in 1934, studied there and in Paris, and has lived and painted in Scandinavia and London prior to his arrival in Rome in 1958. His present residence is in Rome, where he will return after touring this country during the remainder of December. His paintings have been shown in Beverly Hills and are now in Washington, D. C.; these prints are also to be displayed at Carleton and Doane Colleges.

Meeting with students Tuesday, he concentrated mainly on queries concerning his techniques in the lithographic process. Briefly, lithography is the act of imparting a visual idea upon a block of grained limestone with a grease-containing crayon and then chemically treating the stone with acid so that, when charged with an inked roller, the ink is accepted by the grease image and repelled by the undrawn areas; finally, the image is transferred to paper by means of a printing press ("pulling the print"). This sequence, in its entirety, is known as the Planographic Process.

Unlike Senefelder, the innovator of lithography, and many like-minded lithographers since 1817, Max Gunther does not "pull" his own prints. He believes that the technicalities involved in this process do not concern themselves with any sort of creativity or artistic ability—that the professionals who have been trained through years of apprenticeship, trial and error, to "pull" a fine edition of prints from stone are to be utilized—that this is solely a scientific process. He is of the school that this pursuit of qualitative printing is too strenuous, too complex, and too wasteful of the artist's valuable time. On the other hand, many artists firmly hold that only in personally printing their edition of prints can they achieve their desired **auto-graphic** art work; that when the printing is done by professionals, there is some intangible loss in the identification of print to the artist.

Max Gunther engages a studio of six workers who grain his stones, apply his choices of inks (a separate stone per color), and "pull" his prints; they do all but the immediate creative application of the artist's vision to stone. Gunther works, of course, spontaneously, with no definitive pre-conceptions or preliminary drawings. His prints are delicate in line and form; the colors are subtle, luminous, and always seem translucent. Perhaps they are

misty, foggy, or rain-washed — they are by no means faded. They evoke a sense of mystery with strange ships, cities which seem to disappear and reappear, and ruins of eerily fragmented yet almost familiar cathedrals. These prints make their impression because they are so imaginative; they are part of an appealing dream — one that the dreamer wishes he could dream again. They are impressive because they are pleasant to the sensitivities — one sees cities one knows must exist somewhere, and constructions that are creations of some foreign yet to be visited far off land.

Max Gunther realizes that his work is so pleasurable to his public; else why would he employ six workers? After all, he can produce at least seven of his lithographs in a week, and that rate of output promises many more exhibits and print-purchasers! (Perhaps in this estimation, the amateur appraiser is envious of the accomplished artist...)

Let us hope that we all have the opportunity also to see this painter's paintings in the near future.

This Week

This week we have nothing to say . . . nothing, that is, that hasn't been said before . . . year after year in the same old way . . . but, regardless of the repetition, we feel like saying it again . . . we even find ourselves getting caught up in the whole spirit of it . . . maybe, despite our sophisticated facade and all too apparent worldliness, there are those things to which we are still susceptible . . . it must be true . . . for how many of us at this time of year would hesitate to scorn anyone professing the sentiments of Ebenezer Scrooge . . . should we even admit that there are Scrooges to begin with . . . suddenly all those things that we normally dismiss as being so trite and wearisome take on a different perspective and we don't wonder why . . . and if any of the traditions should be broken, we're annoyed and hurt that anyone should have the audacity to bring in that word of all words—change . . . this is our time of year . . . but we do recognize that it belongs to others as well . . . even stranger, we're more than willing to share it . . . it is a magic time of year . . . a pervading type of magic that catches everyone . . . it isn't necessary to question how or why . . . it just is . . . because it's Christmas . . . and the mere mention of that word brings with it so many connotations . . . no use beating around the bush (or tree metaphorically speaking) any longer . . . two little words that continue to mean so much can say it all . . . MERRY CHRISTMAS.

A.M.

Reanalysis of Social Concepts Urged by George B. Conner

Virginia Chambers '65

"To begin with, I assume we can all agree that humanity, world-wide, is in one monumentally discouraging social mess." Thus begins Geo. B. Conner's explanation of the very basic flaws in man's concept of society and his own projected plan to write a manuscript. "It must be a thoroughly corrective picture of the possibility of a world-wide social progression devoid of coercion. It must be a lucid picture of the basic **core-patterns** that establish and remain in command of all progressions — institutional or otherwise." This picture must omit "inflammatory emotion and distracting indictment; this picture must expose coercion, irrationality, conformity, antagonism and general opacity as interim necessities, i.e., as devices of containment." The author's intention appears, then, to be to re-analyze man's fundamental concepts of society and the progressions of society from its fundamentals.

"I realize that after all these millenniums of continuous and uninterrupted 'after-control' application (the author refers here to his twelve page explanatory letter) the picture proposed will be a tough one to produce. Such things are always tough and baffling projects. No one should expect it to be easy to convince anyone that a design-change could cause the entire conglomeration of our social troubles to vanish into thin air. Yet that is exactly what would happen!" An accurate interpretation of society will depend on "sorting interminably through social impostures to uncover one lonely nugget of **accurate** information." The discovery of the above-mentioned "core patterns" which dominate society is the information for which the author is searching. His purpose in advertising is to find a student or students who would be capable of undertaking "the most exacting scientific investigation into the **structural** affairs of society that mankind has yet attempted."

The obvious need for patience and perseverance in the project is stressed by the author. "A tone

of impatience or irascibility will be not only undesirable—it will be a fatal affliction if it ever becomes associated with this project . . . Subject matter is quickly forgotten once they have made their debut! . . . Another fact to be dealt with is to point out that any suggestion of violent, revolutionary tampering with present social operative methods must be shunned like the plague. Such practices **always** have but one result: terror, suffering and death for innocent people—plus an inevitable return to the old routine."

Conner points out the difficulty of human beings, who are obviously subject to being influenced by the same progressions as the rest of society, being able to approach the subject objectively. Yet, he feels there are exceptions, "hardier intellects with a rare and precious talent of flexibility who can make such a change **voluntarily**. To these we owe our civilization!"

To these same intellectual and social giants he addresses his advertisement:

"Budding author needs help from a student or students of more than ordinary ability. This is for the preparation of a baffling manuscript. Must be exceptionally alert to the world's present state of social inadequacy. Patience and perseverance are essentials. Only those capable of handling complexity and highly-involved abstraction (and with an added flare for the preparation of material for publication) should consider this. And, it is purely collaboration—no guarantee of fame or fortune. Also, no obligation—ever! It is, however, a thought-provoking challenge and a real test of capability for the right type of intellect. There may even be subject matter here for a term paper."

Vacation Viewing

MOVIES

Vacation Viewing . . .

When you find yourself leafing through the entertainment section of your paper, keep these films in mind.

Yojimbo

Shoot the Piano Player

The Crucible

Sundays and Cybele

The Last Bridge

School for Scoundrels

Gervaise

Divorce—Italian Style

Elektra

'Project Eastern Shore' Works To Integrate Rural Maryland

(Betsey Dinsmore, a resident of Princeton, was in Chestertown, Maryland last summer with an integrated group called "Project — Eastern Shore," sponsored by the Baltimore Civic Interest Group and the Northern Student Movement. The project was to help educate the colored community about how to effect political and economic changes which will work in their interest.

H. L. Mencken describes the Baltimore of the 1880's as having had a reputation for what the English call "the amenities." Its home life, he says, was "spacious, charming, and full of creature comforts." This exquisite comfort, an extension of Southern custom, along with the custom of Negro subservience, graced the Eastern Shore also. Although the pace of life in Baltimore has quickened over the past eighty years, that of the Eastern Shore remains slow and secluded from the contingent metropolis; and the customary color bar, partially removed in Baltimore by a Public Accommodations bill, remains steadfast on the Shore. Here segregation is the way of life.

Chestertown, a town of about 3,000 people, lies about an hour-and-a-half from Baltimore by car. The town is surrounded by eight smaller "communities" which usually include a store or gas station, several churches, and perhaps 20 or 30 homes. Because most local radio stations from Baltimore and Philadelphia don't find their way down here, most of the townspeople depend upon the national networks and the daily editions of the Philadelphia **Inquirer**, the Baltimore **Sun**, and the Baltimore **Afro-American** for news, the triple appearance of which on newsstands is the town's greatest concession to cosmopolitanism.

Negroes in town live for the most part in innocuous strings of unpainted houses. The main cross-street of homes is joined by Charlie Grave's Bar, Poolroom, and Restaurant, the Negro Garnett School, and Munsen's Grocery. Charlie's might be called the Negro Broadway of Chestertown. Unable to find employment in the town's stores or offices, 90% of the Negroes work in the local, non-unionized factories, where wages range from a minimum of \$1.15 an hour to \$1.90, which is the maximum for a skilled worker. Because of the suffocating wages, many men find construction work in Baltimore or Wilmington, Delaware, preferable, even though, as in the case of my host, this necessitates leaving home at 5 a.m. to return in mid-evening. The remaining Negroes work "private homes," the mainstay of the status quo.

Only property owners are allowed the privilege of voting. Those who own \$200 worth of property within the town's limits can vote in town elections.

Since the majority of citizens either rent their properties or own less than \$200 worth, the voting population is small: in the last election only 234 of the town's 3,000 residents were eligible to vote for their mayor. The man they re-elected is an aging Ford dealer who for most of his thirty-year term has been protesting his re-election.

Negroes who become wealthy in Chestertown derive their wealth and power from segregation and maintain it by catering to the white power structure. One such "Uncle Tom" is the Campbell's man, who is in addition a slum landlord and insurance broker. Many Negroes are financially dependent upon him. Another is the Garnett School principal, who wields frightening power within the Negro community. His faculty, gathered from the bottom ranks of the poorest teacher's colleges, is regimented in an anti-integrationist pattern. For example, last winter, the principal left town and forbade the faculty to participate on threat of expulsion. When Chestertown's all-white high school finally opened its doors last spring to Negro registration, he pressured his faculty to dissuade all students from doing so. The one girl who remained determined (and is now successfully attending C. H. S.) was publicly criticized at the Garnett graduation ceremonies and her scholastic honors withdrawn.

It is these "Uncle Toms," not the ministers and officials of the more active Chestertown NAACP, who are regarded by the white community leaders as the Negro spokesmen. These are the men they refer to when they say Negroes don't want integration.

Together, the "Uncle Toms" and the NAACP leaders number very few in the over-all Negro population of Chestertown and her surrounding communities. For the great majority, a nice home and ample food mean 12 hours of work a day for both husband and wife. Many of those in the country own comfortable ranch homes and raise their own vegetables and fruits in their back yards. Most feel they do well enough just maintaining a livelihood; they are too tired to attend meetings and canvass door-to-door in a struggle for unimaginable rights.

The taste of the daily bread of segregation is always fresh for these people. But any means of subsistence is reason enough for living. A unified cry for human dignity is the appeal of the sit-in movement, the voter registration campaigns, the Northern Student Movement projects.

Chestertown has a conscience; unified non-violence is reaching it. For, in Martin Luther King's words, "Nonviolence can touch men where the law cannot reach them."

CinemaScoop

CAMPUS

December 15

Nights of Cabiria

CAPITOL

Through December 17

Taste of Honey

La Belle Americaine

GARDE

Through December 15

King of Kings

December 16-18

Pressure Point

Court Martial

Pappas Becomes Elektra Elektra Conveys Classic Depth With Electrifying Dynamism

Every now and then, a film is made which reminds us that the Cinema can be a form of art. It may be coincidence, but these sparks of the aesthetic always seem to have a foreign glow about them. "Elektra" is the latest sign of hope for the Cinema and, as a Greek film, falls in line with this generalization. It would be inadequate, however, to describe the film as a spark; rather, it is an explosion. It does not merely promise future cinema art, but fulfills a past promise.

For more than 2,500 years the legend of Elektra has stirred the emotions, and moral sensibilities of men. This stark and shocking story of the melancholy daughter of Agamemnon and Clytemnestra, who persuades her brother Orestes to carry out the god's commands to avenge their father's death and their mother's adultery with Aegisthus was dramatized by each of the three great tragic playwrights of Ancient Greece.

Euripides' play differs from the others in transplanting Elektra from the palace to the countryside, thus setting the final awful act of vengeance against a background of peaceful peasant life. This is the version of "Elektra" upon which Michail Cacoyannis has based his production.

The hill country near Athens provided the setting for Walter Lassally, the cinematographer.

New Insight Issue Merits High Praise

The fall '62 issue of *Insight* introduces many "firsts" to the creative arts magazine, the quality and innovations of *Insight* making the issue a pleasing one. The magazine's fullest possibilities have been realized by the addition of color and the use of the essay. For the first time the Senior Class has contributed heavily to the magazine. In addition there are a number of first-time contributors.

The selection of work in this issue was made from more than 60 contributions. Before publication, Cynthia Norton, editor, said that she felt the tone of the work was more professional than ever before. This tone has probably been set by three short stories written by Seniors Betsy Krahl and Dyann Altman.

A more professional-looking layout has been achieved by setting up a blank facing page for every piece of art work, thus increasing the importance of the piece.

In Dyann Altman's story "The Ticklers" the reader watches a young boy on the day before New
See "Insight"—Page 6

The artistry of the photography almost detracts from the lines of the story. Cacoyannis has used the chorus, black-shrouded women, as part of the scenery, providing sharp human verticals to contrast the softer horizontals of the countryside, and it seems that the sky itself had been directed to provide the perfect backdrop for the scene.

The music, too, aids in setting the tone of the scene, sometimes calm and soft, at other times carrying the viewer into a taut spiral of tension and expectancy.

It might be thought surprising that there could be any suspense in the enactment of a story which is so well known. That there is excitement is due to the actors, who are so convincingly the characters they portray. There is nothing stilted about the production: action and speech flow naturally, and realistically.

Irene Pappas, as Elektra, is electrifying. Her obsession for revenge strikes the viewer with its intensity. Yet, she is not a one-sided mask, but a human being capable of kindness, compassion, and love. The moment when Orestes is revealed to Elektra, when the sister and brother embrace in ecstasy and tears, is one of the most moving scenes in dramatic art.

Orestes, too comes through as a believable character: his anguish over the idea of the matricide is real. Elektra, harder, and more determined than Orestes, relentlessly pushes him on to the act which will cause him to be hounded by the Furies, while she, though banished will finally be at peace.

Cacoyannis, in an interview following the screening explained the different destinies of Elektra and Orestes. The director stated that Elektra's hatred balances the intention with the crime, Orestes hated Aegisthus and Clytemnestra only intellectually, and there is no such balance.

Cacoyannis spoke about the adaptation from Euripides and said that he believed his film was faithful to the spirit of the play. Where Euripides was limited by the theater of his time, the director said that he had made changes, putting scenes in their natural order. He was asked why he felt the need to "go back in time for a play," and Cacoyannis replied that he considered "Elektra" to be "absolutely contemporary," rather than a "mummy of a film." He said, "I belong to the world of today. My approach is not that of the scholar, the historian." Indeed it is not. His approach is that of the inspired artist.

"Elektra" will premier in New York on December 17 at the Beekman Theater, and should not be missed.
A.G.

Cry of the Big City

12 at 9

The sedate classic of New York hotels, The Plaza, is being shaken to its hallowed foundation these days, and not by the devotees of Lester Lanin. No, the howls of laughter are not coming from the Grand Ballroom, but from, in "Plaza" language, the lower lobby, or, if you don't like mincing words, the basement. Tracing this gaiety to its source will lead you ultimately to a very crowded, very gaudy room, The Plaza 9, stuffed with a profusion of closely-knit chairs and tables, the latter just big enough to hold a tea sandwich from Schrafft's. If you can find an empty (you should excuse the expression) table, which is highly unlikely, you are in for a great treat.

Julius Monk has produced and directed a hilariously funny musical review entitled "Dime a Dozen," from whose satiric barbs nobody and nothing are safe. Presented from a small stage at the front of the room by six talented performers, the review covers a variety of timely topics and manages to make each one appear more ridiculous than the last. Some of my favorite songs include "Ode to an Eminent Daily," in which the company explores the possibility of having all the news that's fit to print being written in the manner of the first page of the second section of The

New York Times (ie. Khrushchev Opens New Botanical Garden), and "Requiem for Everyone," which makes some pointed jabs at slogans such as "Fight for Peace" and ends with the prophesy that soon we may all rest in peace. Then there's a tango danced by two members of the group and accompanied by a little ditty called "Ten Percent Banlon." The couple, instead of extolling one another's virtues, are busy singing the praises of the young lady's dress which seems to be made up of just about every cron, lon and lene ever heralded upon the market.

To give you an idea of the wide range of subject matter covered in the review, some of the other titles include "Barry's Boys," stating the qualifications for becoming a Goldwaterite, "Slow Down Moses," a plea from Fire Island dwellers; and "Collecting of the Plaid" (stamps, that is). Also on the program are "Cholesterol Love Song," "The Minnows and the Sharks," "Battle Hymn of the Rialto" and "H.M.S. Brownstone." Altogether the show contains two dozen very sharp, very clever and, most important, very funny songs and sketches. Unfortunately, the title of the review is misleading. The evening costs quite a bit more than twenty cents. B-J. R.

YOURS FOR THE ASKING

ed. note. In the spirit of *The Herald Tribune* reprinting "Yes Virginia, There Is a Santa Claus," the *Conn CensuS* is reprinting "Twas the Night."

Twas the Night

by Allison McGrath

THE STUDENTS

Twas the night of the 18th and all through the halls
The shouts of the students were shaking the walls.
The suitcases were stacked by the doorway with care
In knowledge that blue cabs soon would be there.
Books, clothes, and presents were stacked on the beds;
Thoughts of Christmas, not studies, were filling their heads.

THE PARENTS

Our mother in curlers, and our fathers in caps
Were settling down for the last of their naps,
Before we arrived with such noise and such clatter,
The neighbors flew over to see what was the matter.
They shuddered at thinking of how we would dash
In with a bear hug and a first plea for cash.

THE FACULTY

The teachers were wondering, with vacation so near,
Why in their classes they should have to appear
For students all dressed in their favorite frock
Who would pay no attention except to the clock.
Nothing they talked of could penetrate these brains,
Unless they discussed time in relation to trains.

THE 19TH

The students were ready, to classes they came.
But, the profs to make sure, called out each name.
Allison and Thorne, Wyles, Winston, and Blum,
Cymrot, and Fritz, Welles, Ganis, and Thamm.
Then the classes were over, and all drove away.
Merry Christmas to all, 'tis now time to play!

Mr. William Rollins, for 34 years custodian of Knowlton House, wishes to thank the students of Knowlton and other friends at Connecticut College for their beautiful cards, flowers and visits during his recent illness, and extends season's greetings to all.

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The C-Synchers will present a special Christmas show this Thursday at 9 p.m., and Friday at 8. The theme of the program, in which all members of the club will participate, is "The Night Before Christmas." The program will close with a candlelight finale. Both Conn Chords and Shwiffs will carol before the show.

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Insight

(Continued from Page Five)

Year's Day. The story is propelled by the simple passing of time of day. The interest of the story is in the beautifully heard and observed conversation and motion. There is a consistent viewing of the boy and those around him. The tone is very even.

"The Hunter and the Mouse" by Betsy Kraai is similarly pleasing and, strangely enough, similar to "The Ticklers" in conception centering around a child's evening. In the hearing of conversation and the observation of motion the style resembles Dyan Altman's. The atmosphere has a certain well-sustained magic to it.

Betsy Kraai's second story "The Masters" is somewhat less lucid. In conception this story is controlled by forcing the reader to slip into the character's fantasies aggerated and stilted terms. The

and moods, relying on implicit connections and identifications. Each character gets his personality strictly from his own fantasies; this works particularly well with Thibault's "craft of living" and bull-fight imaginings, and with Lanner's attempts to maintain his sanity for those last 30 highway minutes. The overall design exists in the reader's trying to grasp the relationships of Thibault, Lanner, and Sara, not easily accomplished.

Amelia Fatt's three untitled poems are each characterized by a strong iambic and an image of someone doing something: aping a lover's face in a mirror, tasting a last year's fruit until neither that taste nor a new one can have an effect, feeling the differences between people in their living rooms.

Perhaps the most professional poem is Patricia Arnold's "Nom d'un Chien," in which a man talks around his feelings about his old dog, until he expresses how he wants sometime to "be that peaceful." This poem has a plain tone and rhythm and smooth rhyme scheme rounding it into a nice whole.

Joan Snyder's poem "Miss Offenbacher" is at the same time a laughable and sad characterization written with a sure hand. Her poem "Apprendre" is a collage of child's song rhythms on which are built a twenty-year old's observations and attitudes.

The least successful and perhaps most sensuous poem is Bet-
See "Insight"—Page 10



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Letter

(Continued from Page Two)
To the Editor:

"I tried to be progressive, but I never was a Red. I thought the 1st Amendment meant exactly what it said. But now that that's gone out of style, Be silent or conservative, the choice is up to you."

Chorus:

"H.U.A.C., H.U.A.C. What a lucky thing it is for you and me."

That our freedoms are well guarded by politically retarded Men of unimpeachable integrity."

These two verses are taken from a song composed by Bill Wood. It continues to relate the consequences of being discovered as a liberal by the House Un-

See "Letter"—Page 8

Topic of Candor

Red and Green = Brown

Each year, we of Connecticut College, as does the outside world, take it upon ourselves to be "Christians." This is worthy and admirable. It is not sufficient, however, to accept the superficialities which we see emitted. Christmas comes only once a year. It should be done right. It is surprising that not even Cabinet has taken full advantage of the organizational potential inherent in the Christmas season and has left us to our own devices. It seems that more could be done.

There is no reason to limit our Christmas spirit to intra-dorm Secret Santa competition. This activity should definitely be expanded to an all-campus marathon. We would thereby be able not only to meet the strangers on our floor, but could become acquainted with those we have no desire to know.

Christmas, it has been said by some cynics, has become commercial. Not so. As evidence of the "new look in spirit" the bookstore is having a sale on Hallmark cards: one for a quarter, two for seventy-five cents. Unfortunately I can't afford to care "enough."

Why have we not instituted a Christmas card exchange with Spellman College?

Sleigh rides should be organized on a cross-campus basis, leaving Bill Hall every half hour on the hour, (according to the clock in Fanning). Sleds would be pulled by assorted faculty dogs which may be ridden with or without harness.

We are pleased to note that there is a Christmas tree in every dorm and two fireplaces in some livingrooms. But is this ample? There is a lack of exterior

See "Topic"—Page 9

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OTTO AIMETTI*Ladies' and Gentlemen's**Custom Tailoring***86 State St.****Letter**(Continued from Page Seven)
American Activities Committee.

In a community such as ours where liberal thoughts should be at a maximum, it is sad to learn of the great number of people who continue to allow the House Un-American Activities Committee to run its destructive course. Our country is founded on a

strong base of democracy:

"Congress shall make no law . . . prohibiting the freedom of speech; or of the press; or the right of the people to assemble, and to petition the government for a redress of grievances." (First Amendment)

The H.U.A.C. claims it can investigate and recommend legislation affecting personal beliefs

and associations.

"No person . . . shall be compelled to . . . be a witness against himself, nor be deprived of . . . liberty without due process of the law . . ." Fifth Amendment)

The H.U.A.C. makes a mockery of these freedoms which we are granted. It attempts to discredit and bring public scorn upon all those who oppose it or whom it chooses to call before it. The process of determining guilt is granted to the courts, not to a House committee of investigation! Furthermore, a subpoena issued by the H.U.A.C. is similar to an arrest for an act of crime. Its hearings are comparable to a trial before a court of law. During this "trial," witnesses are deprived of full representation by

See "Letter"—Page 9

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FOR THE UNUSUAL
IN GIFTS . . .

Topic

(Continued from Page Seven)
decorations. It has been suggested that between the hours of eight and twelve at night all dorms shall participate in patterned lighting similar to that seen in office buildings in major cities. Those who are inconvenienced by the partial, though temporary blackout, may go caroling. With nineteen dorms on campus

the possibilities for design are myriad.

Indeed with considered thought one can find many small, simple, but significant gestures which, as Elaine May would say, make a MEANINGFUL Christmas possible.

SENIORS

All entries for the Creative Arts section of Koine must be submitted to Ruthie Lawrence by January 9th.

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Letter

(Continued from Page Eight)
legal counsel, and the right to cross-examine those testifying against them.

We are the only people who can help change this situation, by calling upon our representatives in Congress. Ask them to introduce and vote for a resolution to abolish the Committee on Un-

American Activities at the opening of the 88th Congress in January, 1963. Petitions will be circulated on campus so that those of you who don't have the time to write a letter can sign your name in protest.

Lorrie Schechter '66

(Those who are interested in assisting with petition canvassing, please contact the writer at Box 1171.)

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Conn CensuS wishes to announce that this is the final issue of the semester and extends to all members of the college community wishes for a very . . .

Insight

(Continued from Page Six)
te-Jane Raphael's "Standing Before a Water Color." The experience of feeling the painting's content is expressed in somewhat exaggerated and stilted terms. The experience described is a good in-

roduction to the problems of the Scythorn's "Lazarite." Nevertheless, the relationship of music and the dance is well expressed, and the problem of "kinesthetic sensitivity" is carefully described.

As a creative arts magazine, *Insight* has done well to include an essay relevant to modern dance. The essay is somewhat inconsistent in its treatment of the reader, at first presuming that the active elements in the world of art (creator, work of art, and appreciator) need to be carefully expressed, and then presuming a certain familiarity with Carol

less, the relationship of music and the dance is well expressed, and the problem of "kinesthetic sensitivity" is carefully described.

The other work under the "Essay" category is called "Essay in Three Parts" by Jane Miniszek. The three experience descriptions are not exactly haphazard, but mysterious in their intent. Perhaps they would be better have been classified as poem or story.

Marcia Mueller's composition "Song of the Bells" must go unappraised since it has not yet

been heard. It is good, too, that music is kept in mind by *Insight*.

It is unfortunate that the art reproduced must be limited to block prints, woodcuts, lithographs and photographs. An attempt to overcome this has been made by the inclusion of Sandra Saunders' woodcut in black and red which unfortunately suffers from a bad printer's error.

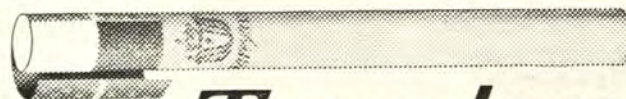
The drawing by Susan Pettibone resembles a Rene Boucher Drawing for *Vogue*. The most interesting art works are by Laurie Blake and Kay Moore.



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