

PHILLIPPIAN HITS RULES

John Jay Captures G. W. H. Crowd With Film-Lecture

By GEORGE DARLOW

With movies of his "alpine safaris", John Jay noted lecturer and sportsman, returned to Andover last Saturday evening to present his newest film *From Ski To Sea in George Washington Hall*. A large and enthusiastic audience made up mostly of students was on hand to welcome Mr. Jay back to P. A. after his success last year with his ski movies.

In his familiar off-the-cuff manner, Mr. Jay took his audience to Klosters in the Alps of Switzerland. There, as well as following champion skiers with a camera down the slopes at break-neck speed, he brought out little details in the life of the people and the good times his party had there. Klosters was, just as Mr. Jay said, "a Christmas card come to life." The life of this quaint old village was brought into a reality on the screen. The pictures of the main street as a thoroughfare for sleds and skiers as well as cattle and the gaiety of the feasts were quaintly impressive.

At Mount Etna, a volcano in the toe of Italy, Jay's party climbed the steep slopes for six hours in order to ski in this warm Mediterranean country. There was no ski lift on Etna and Jay admitted that he thought he would wait for one to be built before he would ski Etna again. The idea of skiing out of season took Jay to the dark continent of Africa where he took the pictures on "Skiing In Africa" in the January 10 edition of *Sports Illustrated*. He also went to Lake Placid N. Y. where a ski jump was built with 30,000 tons of crushed ice on July 4.

However, the summer is not for skiing but for swimming and this is where the "sea" part of the title fits in. Leaving New York, Jay and



his party of ten flew to the Virgin Islands where they took up spearfishing at a school. The group caught on rapidly and were soon staying underwater for as long as an hour and bringing up all kinds of fish. Mr. Jay's descriptions of the hunt and the kill were interesting, and his dry humor helped present the entire film in a way which was delightful, even to those who are not particularly interested in skiing or spearfishing.

POT POURRI CANVASS

The 1955 Pot Pourri will hold its canvass for subscriptions this coming Friday evening. This year's annual will be published in two parts, the first of which is to be 240 pages long and will be distributed to the student body by June 6, 1955; the supplement, 32 pages long, will be mailed to each subscriber before August 1.

The 1955 Pot Pourri will still cost \$8.00, considerably less expensive than most other prep school yearbooks.

P. A. Film Society Features Balanced Winter's Program

This year the Film Society has selected a program of films which seems to be one of the most well balanced and appealing in recent years. This is partly due to the fact that the Board has kept in mind the students' likes and dislikes in addition to the ever-important cultural and educational value of the films. They are sure that all of the films will be both well received and well regarded by the students.

The list is headed by *Million-Dollar Legs*, an early W. C. Fields comedy. For those of you who are unfamiliar with Fields, he is a comedian whose humor lies not only in his straight-faced slapstick, but also in his muttered adlibs. Alfred Hitchcock's great *The 39 Steps*, a thrilling mystery, is the second film on the program. This film is one of Hitchcock's most popular suspense pictures, and it has been brought back time and time again by popular demand. The next film is the current French comedy hit *Mr. Hulot's Holiday*, starring Jacques Tati, a tall, lanky comedian with a style all his own. The fourth (Continued on Page Two)

By F. W. BYRON, JR.

A hasty judgement, formed without any first hand experience with the problem in question, can often be a very misleading and erroneous one. This fact is illustrated, unfortunately, by a quotation from the editorial which appeared in the PHILLIPPIAN of May 27, 1954. "... It seems to us that these regulations are entirely worthwhile..."

The "regulations" referred to in this quotation are the new system of rules which were drawn up last year by the faculty for "the benefit of the school community as well as of the individual student." These new rules seemed quite fair and competent as they were scanned over last year, and indeed the student body was also receptive towards the disciplinary change. But just as many airplane designs look good on paper and then fail to live up to expectations in the real test, so the new disciplinary system has flopped after its first term of operation.

"The disciplinary system is an integral part of the school's entire effort to educate in the broadest sense".

"The school recognizes that... discipline involves the establishment and maintenance of rules for the benefit of the school community as well as of the individual student."

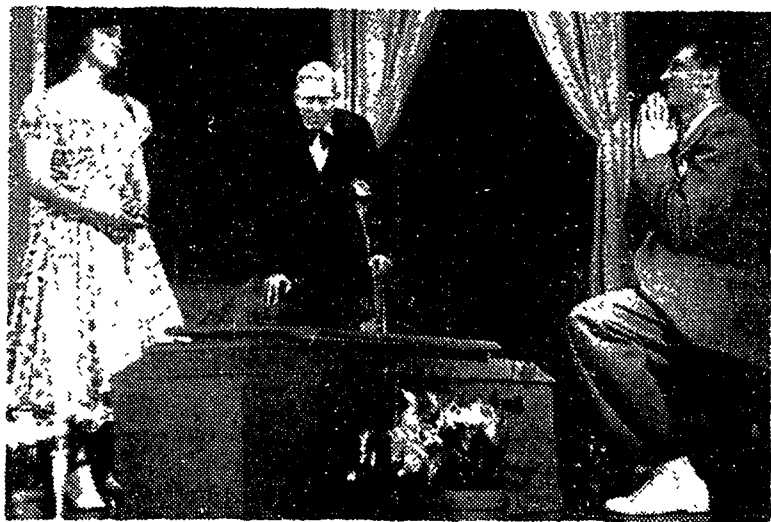
Andover believes that its students should conduct their affairs without "the necessity of constant faculty supervision."

"Andover is not a place for... those who still need guidance at every step."

The first three of these quotations come from the Blue Book; the last one, from the Catalogue of Phillips Academy.

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Faculty Entertains Student Body In "Many Happy Returns;" Mr. Kemper Makes P. A. Stage Debut In Comedy



DARK STABLE eloquently addresses Mrs. Hayes as Mr. Hayes looks on.

Those who can remember as far back as last term no doubt recollect with some pleasure the Faculty Play, *Many Happy Returns*. As the pre-exam tension-easer it more than filled the bill; more than that, in many respects it was a fine and funny play.

To leave it at that, though - a fine and funny play - is not enough. A completely detached reviewer might leave it at that; but this was

a topical play in its most hilarious aspects, and thus must be judged in respect to the students for which it was intended. In this light, *Many Happy Returns* was a wonderful play and a great success. Those who think differently, if such people exist, have not yet been heard from.

To the student, probably the most conspicuously funny thing about the production was the casting. In many cases type-casting was in evidence, while the irony of some of the other casting only served to make the play more enjoyable. Whether the type-casting and the irony were intentional or not will probably never be known; yet, from the student point of view, that is where the fun lay. Certainly the plot wasn't that funny.

(Continued on Page Four)

Faculty . . .

Mirror Review On Content, Style

. . . Student

by MR. WILLIAM H. BROWN

My assignment is to review the *Mirror*. There I am told, another reporter assigned to style. I am to limit myself to content. I wouldn't have it any other way. Actually, I could discharge my assignment in one word - depressing. This issue echoes with gun shots, runs with blood, gurgles with cheap liquor, shudders in nightmare. In reviewing a previous *Mirror*, I remember thinking or saying, "Things can't be that bad"; I repeat the same thought here.

For this reason it is pleasant to begin with the first selection, *Above and Below*, by Allan Loosigian, a delightful fantasy stemming from Homer and the myths. It is rewarding to know that the required reading of *The Iliad* in English 4 bears some fruit. I also enjoy Robert Darnton's *Running* for its vivid sense impressions. I wish that he had not felt it necessary to send his "kid" home to cry upon his pillow, but this is a criticism I would make of most of the prose of this issue: many of the articles would have been better had they ended a sentence or a paragraph before they did. To continue, as a New Englander born and raised, I enjoyed Tom Lawrence's speech at our speech, although I would quarrel with his

(Continued on Page Two)

by W. L. SMITH

On first looking into Bob Johnston's *Mirror*, one strangely enough does not see Johnston at all, but a collection of people who have contributed their efforts to Andover's greatest and only literary magazine. To judge the work of these people, one must first set a standard for what is good and what is bad. The Editor's problem was to make the *Mirror* as interesting and appealing as possible without fostering a comic or pornographic magazine. This review will deal with their success in light of the style shown by the contributors of the *Mirror*.

In *Above and Below*, Al Loosigian corners his reader in a doorway, puts his hand on his shoulder and speaks person to person. Such familiarity is effective in that it brings the reader closer to the writer; a good device for putting over any story. In *Running*, by Robert Darnton, although his metaphors don't create vivid pictures, he has proved that the best way to put a theme across is to create an echo. "Funny, when you were a kid." In *New Englanders Speak New English*, Tom Lawrence digs up some lower year writing which won first prize in the Leonard Essay Contest. The written form of this dete-

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GOODHUE PRIZE

Competition for the Goodhue Prize will be held in Samuel Phillips 7-8 from 6:45 P. M. to 8:15 P. M. Tuesday, January 25. The examination will be in literature and composition, being open to all students in English 3, 4, and 5.



PHILLIPPIAN

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Editorial

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The PHILLIPPIAN feels that these statements, individually and when combined with the actual P. A. rules and regulations, lead to some startling contradictions.

Discipline is not synonymous with education. It falls closer to protection, although not exactly. In any society there are always those who like to "put something over" on someone else. To protect a community or society against these individuals, rules, providing for punitive action, are necessary. To the great majority of people, rules do not provide education, but protection. Thus the word "benefit", found in the second quotation, refers to the "individual student" only as a part of "the school community" and should, perhaps, be substituted for "educate" in the first passage.

Last year, in a message to the student body, Headmaster Kemper said that these rules had been "created for the hackers". These "hackers" correspond to the aforementioned group which likes to "put something over". It would seem that the present system is not a part of the educational process, but a protection for those who wish to be educated.

Before going any further, a definition of the word "gentleman" is in order. Unfortunately, the only definition which we can find comes from Webster, who says that a gentleman is "a well-bred and honorable man". This illumination is sufficient for most practical purposes, but when considered for the edification of Blue Book readers, it becomes frightfully inadequate. The word "gentleman" must have many more subtle connotations, for a lack of "gentlemanliness" can result in probation or even dismissal from Andover. Bluntly, "gentleman" is a catch-word, one which holds in it all possible disciplinary infractions. It is a vague word, too vague for a supposedly specific set of regulations.

Another condition which merits dismissal or probation is "an accumulation of lesser offenses". This term is also indefinite, subject to too many whims and prejudices. "Conduct unbecoming a gentleman" and "an accumulation of lesser offenses" are the two rules which result in the most disciplinary action at Andover. A boy may be put on probation or dismissed for either one. When is "conduct unbecoming a gentleman" not ungentlemanly enough to merit dismissal? How many "lesser offenses" constitute "an accumulation of lesser offenses" sufficient to warrant dismissal? These are questions which comes to the mind of the P. A. student whether he be a "hacker" or "non-hacker".

Under the three offenses which constitute probation, the Blue Book reader sees that "violation of the posting regulations" will result in probationary action. Posting is neither vague nor indefinite. It is precise to say the least. It tells the student exactly what he can do during the two weeks for which he is posted: nothing. While posted, a student may eat, breath, sleep, and attend required appointments. The posting rule also contains a catch-all clause: "a boy will be posted for misconduct not quite warranting probation."

Oddly enough, one of the reasons for the creation of the new system was to cut down on the number of students expelled, and put in serious probationary difficulties. Dismissal is not necessarily a bad thing for a boy, nor is probation. Most students expelled are those who would probably not benefit too much from Andover. Often dismissal wakes these boys up as it were and results in their turning in a better performance elsewhere. Now these individuals are being "strung along" from posting to posting without much progress or educational benefit. Last year was coincidentally a bad year, disciplinary-

wise, and that might have pushed the faculty into their decisions. However we feel that the number dismissed each year is not enough to warrant the new rules system.

The demerit system has also been changed quite a bit. The demerit used to be given very sparingly for actions which were definitely out of keeping with the rules. This year, demerits are being handed out like Christmas presents "for relatively minor infractions". Demerit records are reviewed from time to time by the faculty, and a student may be posted for too many demerits. What constitutes "too many"? Faculty discretion determines that matter. This new demerit system increases rather than minimizes faculty supervision, even though "Andover is (supposedly) not a place for . . . those who still need guidance at every step."

The cut-absence system is an excellent example of the weakness in the present rules. The system of breakfast check-in has changed so that a student may not protest a breakfast cut. Any student absenting himself from Commons duty gets a demerit (unprotestable) instead of a cut. Quite a number of boys have found themselves in disciplinary hot water because of this condition. The new method is not hitting at the "hackers" as Mr. Kemper said last year, but is punishing students for carelessness. We do not mean to say that carelessness is desirable, but demerits, and eventually posting, are quite a bit too strict for such a matter. This year, boys find themselves under constant disciplinary pressure. In his first appearance, starting off the new term Mr. Kemper addressed the school on the success of the new system. It was a good term, only fifty-four posted and a mere 660 demerits meted out. If the student today manages "to keep up the good work," about one fifth of the school will have been posted by June and approximately two and one-half demerits per student will have been given out. We feel that Andover boys are already under enough pressure from different sources, athletic and scholastic, so that a minimization of disciplinary strain is certainly desirable.

Many of these new rule changes tend to hit the "non-hacker" too hard; there is too much vagueness about them. The PHILLIPPIAN thought the rules very fair on paper. The faculty did too. After a term of observation, our opinion has been altered drastically. We hope that the faculty will agree and make an attempt to alter the disciplinary system to some measure. The spirit of the Rule Book deplors "the necessity of constant faculty supervision", but its letter certainly does not indicate that the spirit is being put into practice.

Movie Preview

Columbia's *Hell Below Zero* won't win any Oscars this year in Hollywood. However, the setting is so unusual and the scenes are so interesting that it may prove to be very enjoyable to most P. A. students. This picture takes place in the Antarctic Ocean, where Alan Ladd is chasing whales and Joan Tetzl. Watching blubber stripped from a whale that Ladd captures may be educational, but it is also a little nauseating. After this sickening scene, Ladd and Tetzl start chasing the villain, (Stanley Barker). Barker, sort of a right-way Simon Legree, is good for a few laughs. The chase goes on across the Antarctic wastes, and Ladd finally catches the villain to end the picture.

Faculty Review

(Continued from Page One)

phonetics.

Here enjoyment ends, and a curtain of gloom descends. Edward Taylor's translation of *Pierrot* is skillful, but why this materialistic, depressing little picture? I can think of better subjects for the translator's art. David Steinberg's earnest inquiry of *Hear, O Israel* I would quarrel with on the grounds of logic. Does a religion exist primarily as a protest against the government of the state? Can not a man be a Catholic and an American, an Episcopalian and an American, a Jew and an American? As an old hand in English 1, I am annoyed when writers try to catch the cadence of juvenile speech by committing every error dear to the heart of the grammarian, as does Anthony Costello in *Grandfather's Funeral*. "Usually my grandmother would want Granpa Jack and I to go to Vesper service after supper. I never liked to go to those kind of things . . ." "Jack and me" and

"that kind of thing" ring just as juvenile and require less effort.

Bard! Tirana's *Hypocrite and Gia* is a skillful combination of Salvador Dali and Ben Shahn — until the notes. These, especially the last one, which seems in particularly poor taste, spoil the effect. *With Intent to Silence*, by George Hoopes captures the theme and much of the appeal of the James Thurber myths. I am reminded of such stories as *The Unicorn in the Garden* and wish for a moral at the end. John Erickson's half statements hunting horror and mental imbalance are suggestive of the old master of horror and suspense — E. A. Poe; the ending, however, is flat. Donald Lauve's *John* would gain profit by clipping the end. The highly sensitive reactions of the boy at dinner are very well handled, but why the melodramatic flourish at the end?

Anthony Pratt's introductory quote from Chaucer is particularly fortunate. Its inclusion would alone justify the story, but *A Piece of Forever* will stand on its own merit. Here is symbolism under control, a simple but effective narrative. Jan

Hartman's *Rickey* is an unrelieved bit of misery of the boy excluded from the accepted group. Relief from the accepted group. Relief by style or tone as in Salinger's treatment of the same theme is needed. His second selection, *Grey Mist*, is more successful, if for no other reason than the macabre play on the familiar picture of the boy and his dog. I found myself in reading Alan McLean's journal *A Quest for Glory* wondering whether a mountain climber in the extremity described would, first, keep a journal and, second, write it in this way if he had. The issue ends with George Hoopes' *The Road to Saugat-or* was it Saw-guts? - *Through the Looking Glass* gone mad, if such a thing is possible.

Poetry I approach less blithely, admitting frankly that I have not had the time to study the selections properly. I felt Anthony Pratt's *The Father* to be particularly fine after the first stanza, which I am sure must contain typographical errors. Thereafter the poem proceeds with strict control of form and image. Donald Lauve's *Reasoned Light and Time*, as I read it, is a rejection of jangling, sterilizing, mechanical materiality for the reality of nature; the statement seems needlessly abstruse and complex. Thomas Weisbuch's *Lines* start very well in the first line, "What are boundaries but men's thoughts," but fails to sustain this beginning as the images become familiar. Waves have been washing beaches, obliterating all marks, for a long time. *My Friend* has one brilliant image of a revolving nut-vending machine and the slow emergence of one outsized brazil-nut, a hard sense of motion, confusion, and hard, garish color. *Concerto for Fife, Violin, and Kettledrum*, by Michael West, is good fun, as well as extremely skillful in technique. Anthony Doherty's lyrics fall down in techniques. Specifically, they invite a metric reading, but the rhythms are so uneven as to be lost. Editor Robert Johnston's *A Talk on Death* presents a form I had never thought possible, a metaphysical ballad no less — much more effective than his second selection *Imaginations* with its negative rhetoric.

And speaking of editors, let me congratulate the board for a pleasing format, for a variety of selection — more representative of student writing than has been the case in the past, and finally for the refreshing lack of advertising, although I should think that this last would cause some financial embarrassment.

Film Society

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film is the famous *Pygmalion*, based on Shaw's great play.

So much for the films that are definite. The Board has three films lined up for the remaining slots: a British supernatural thriller, *The Fallen Idol*; and *The Magic Box*, a biography of the man who made the first motion picture camera, a new picture with excellent reports.

Other films suggested to the Board have been *Rashomon*, the Japanese award winner, *A Streetcar Named Desire*, and *All the King's Men*, two excellent Prize winning films.

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Student Review

(Continued from Page One)

operates in interest, after hearing from speak aloud with sound in person. *The Father*, by Anthony Pratt, one of the better poems in the mirror. His style is composed of direct specific words which don't leave the reader stranded in a mass of confused and unrelated jumble. Tony's sonnet shows the *Mirror* poetry is on the way up.

In *Reasoned Light and Time*, by Donald Lauve, although his words are moderately specific, I don't see how one word connects with the next. Very much like reading a non-alphabetical dictionary. In *Pierrot*, Edward Tarlov's translation of De-laupassant, Ed relates a simple story with a series of shocks thrown that jars the reader out of his serenity in simplicity. Good job. In *Hear, O Israel* David Steinberg writes logically, stating his facts and citing examples to prove them. When he runs out of facts he states his conclusion and ends with the repetition of his title. Dave's procedure is the stock approach to an explanatory essay which is either refreshing or out of place in the *Mirror*. Readers choice. *Grandfather's Funeral* by Anthony Coctello is a old story. Tony writes as though were living on a psychoanalysts couch dictating a revealing portion of his tragic life. Such a mood is dreary and depressing but nevertheless is necessary in a literary magazine of any scope. Bardyl Tirana's *Hypnocide and Gin* is a series of flashes which in themselves are realistic for a dream, but do not carry a sustained interest throughout, because the three parts are completely unrelated in thought. The dream might have coordinated in the notes had Tirana explained that which was seemingly abstract. In writing *With Intent to Silence*, George Hoopes displays no individual distinction of style. Interest is saved by the perverse humor of a

casual man's approach to death.

Lines by Thomas Weisbuch is a poor poem. His metaphor of receding lines of the sandy beach is just plain trite. This is the metaphor which one sees at the close of a cheap movie, with the waves coming up behind the sunset and the music gets louder and the girl waves to the sea plane taking off in the distance. *The End* flashes across the screen and everybody gets up stretches a little and yawns loudly. I yawn loudly everytime I delve into one of Weisbuch's vague and over-used similis. True, there is nothing new under the sun, but a writer with a good style and imagination should be able to write of something old in a different way. The first half of Don Lauve's *My Friend* is good because it creates a specific image. Then in the second half, it seems that Lauve got fed up with the whole thing and fell into a pit of abstract and meaningless words. The result, confusion. John Erickson's *The Bosun's Pipe* is interesting but not particularly noteworthy. In *John*, Lauve appears to bestraining for words and phrases which will make his story vivid and interesting. His development of an accurate presentation is not complete and thus his story lacks necessary clarity. Mike West's *Concerto* is a clever collection of quips, rhymes, and schemes which form a perfect but perverse satire on void poetry.

Rickey by Jan Hartman is not *Mirror* material. Because of his style Hartman's story is like one of those abortions that is printed on cheap yellow pulp paper in a daring cover and sold by the millions in pocket size editions in railroad stations and men's rooms. Hartman's style is teeming with such garbage as "Bursting unhappily with the joys of others mirrored in his mind" or "The small boys' bronzed bodies ..." or "The conquering pulled himself from the water..." Such phrases in a story represent a terri-

GLEE CLUB CONCERT

This Saturday evening, the P. A. glee club will give a point concert with Walnut Hill School before the movies in George Washington Hall. All students are invited, and it is requested that all those who arrive after the concert has begun enter as quietly as possible. Coats and ties are required for the concert only.

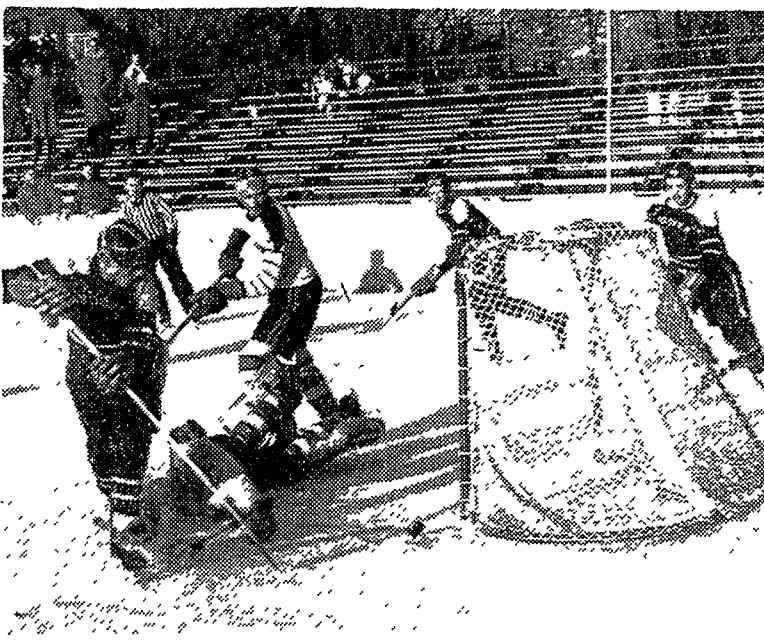
Milton Tops Hockey, 3-2; Defense Porous

A scrappy Milton team barely edged out the Andover icemen, 3-2, in a last period rally on Saturday. The visitors repeated their last year's performance of a one point victory. Of the Orange, wingmen Norris and Marlow provided a strong attack, while captain Reilly backboned the defense.

In the middle of the first period Perry Hall, in a scramble beside the goal, managed to fire the puck through goalie Wheelright of Milton.

Only a few minutes into the second period, forward Albright of the visitors, receiving from Norris, slapped the disc past Jones for a goal to tie the score, 1-1. Throughout the remainder of the second period both teams countered viciously with George Robinson and captain Chris Crosby leading the attacks for the Blue. Although the hosts held the upper hand for the first two periods, the Milton men out-hustled the Harrisonites.

To open the third period Filoon of Milton slipped the puck by Jones, coming from behind the cage to put the visitors in the lead 2-1. From here the home retaliated aggressively but ineffectively. Bobby Karle and Billy Creese broke loose but did not make their shots; and, in a two-on-one break, Bruce Smith passed to McBride, who missed. Later Whittlesey tallied only to have it called because Karle was in the crease. Twice the visitors broke loose with two men on goalie Jones. Coming out of the goal, he nicely stopped one drive but was unable to halt Milton's other Norris-to-Marlow combination. With the score 3-1, the forward line struck back with Crosby neatly depositing the pellet into the net. With seconds left, Crosby and "Beez" Morton stole possession of the puck and barely missed game tying tallies. But time ran out with the Blue receiving their first defeat of the term.



PERRY HALL, Bill Whittlesey and Tom Crosby in action in Milton Game. (Photo by Gould)

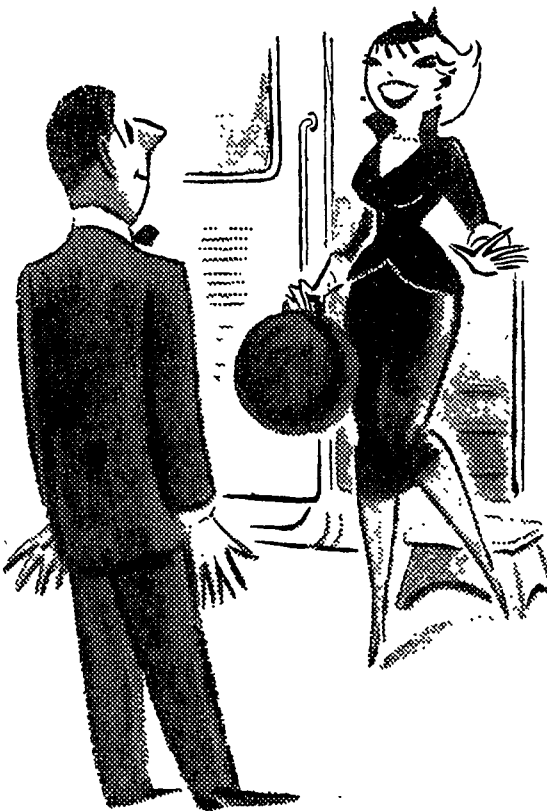
ble miscarriage of the English language. In *Quest For Glory*, Alan Mclean is supposedly writing a diary. His style does not indicate same. As for Editor Johnston in *A Talk on Death and Imaginations*, his words are specific and suggestive; of what I don't know. Further than that I am among the mystified masses. *The Road to Saugat* by George Hoopes, is a good example of a writer using complete dialogue to

tell a story. Very effective.

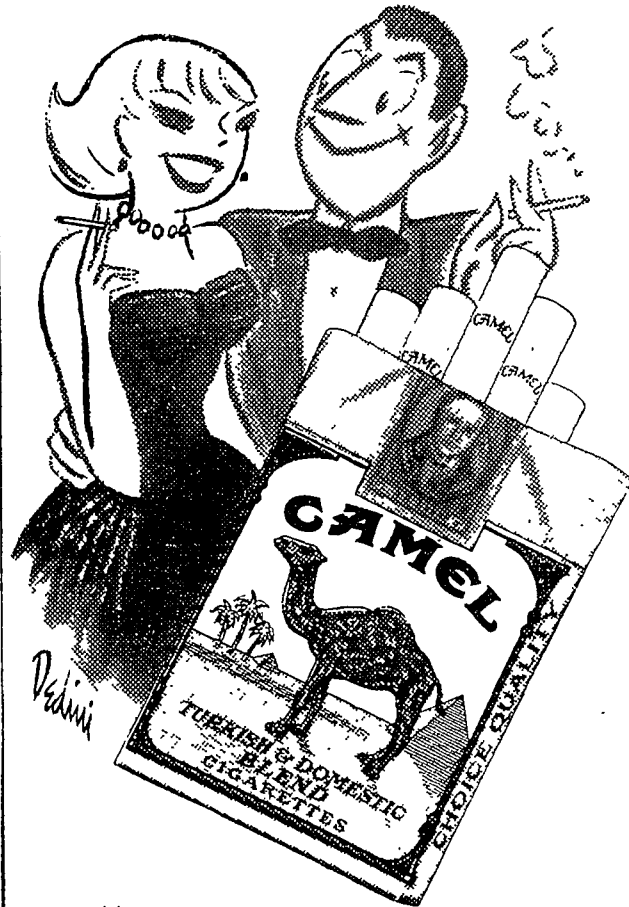
The *Mirror*, on the balance is good; or at least better than in preceding years. This review, however has been somewhat harshly critical; but I have tried to make my criticism of constructive nature. I have been limited to criticism of style, and thus I have presented only half of the picture. Mr. William H. Brown will criticize the other half, subject matter.



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Faculty Play

(Continued from Page One)

Mr. Hayes, playing the aged Mr. Spindler, who was quite prepared to die rather than entertain his relatives on his one-hundredth birthday, personified Spry Old Age with a vengeance, that a man nearing his one-hundredth birthday should be so remarkably well preserved is, of course, a bit incredible. But the obvious improbability seemed to get lost in the merriment.

Mrs. Hallowell was even less believable but equally as entertaining as Mr. Spindler's widowed daughter who seemed to be possessed by an obsession for long drawn-out metaphors and purple passages. Her overacting was perfect and very much in keeping with the farcical spirit of the play.

And then there was Mr. Whitney. His coiffure was magnificent. His accent even more so. And such poise! . . . Certainly one of the high points of the play.

Female interest, at that point in the term, was definitely a necessity; and it was provided in full. For those of aesthetic and romantic tastes, there was Placidia Hogstrap, played very aesthetically and romantically by Mrs. Hayes. And for the outdoorsman, the baseball player, there was Flower Hogstrap, played very excellently by Mrs. Bensley.

Another prominent place in a chapter on humor at P.A. must go to Mr. Markey and Mr. Leavitt, the two extraordinarily disinterested undertakers. Their highly professional appearance and attitude has never been equalled.

Dark Stable sounded at first like the name of a race horse; he turned out to be a movie idol, complete with monumental ego, and superbly played by Mr. Peterson of the Red Vest.

Mr. Benedict, as Abner Appleton, was both stern and lovable. And his touching scenes with Mrs. Hallowell were simply devastating. It was pleasant, too, to discover that Mr. Benedict can be surprised — although it took Mrs. Hallowell's impromptu exit from a coffin to do it.

But the loudest burst of applause went to Mr. Kemper, who suffered some in comparison to the rest of the cast in social rank but certainly not in acting ability. Not a finger moved; not a muscle quivered. And what deference! Everything one could want in a butler.

The more mechanical but equally important parts of the production were also very well handled. Mr. Hallowell's direction, as per usual, was excellent, particularly in respect to continuity.

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Janet Blair, Actress: "I have the fullest confidence in L&M's Miracle Tip . . . and L&M's taste so good, I made them my regular cigarette."



John Robert Powers, Creator of the Powers Girls: "I think L&M's filter is far superior to the others. Great smoke . . . wonderful flavor."



Patricia Morison, Musical Comedy Star: "I love L&M Filters. Never dreamed a filter cigarette could filter so thoroughly, yet taste so good!"



Stands Out FROM ALL THE REST!

STANDS OUT FOR FLAVOR. The pure, white Miracle Tip draws easy, lets you enjoy all the taste.

STANDS OUT FOR EFFECTIVE FILTRATION. No filter compares with L&M's Miracle Tip for quality or effectiveness.

STANDS OUT FOR HIGHEST QUALITY TOBACCOS, low nicotine tobaccos, L&M tobaccos . . . Light and Mild.

MUCH MORE FLAVOR — MUCH LESS NICOTINE

America's *Best* Filter Cigarette!

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