

ck Barry Sings
'Dear Ivan'
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The PHILIPPIAN



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3 No. 15 PHILLIPS ACADEMY, ANDOVER, MASSACHUSETTS January 23, 1962

Sailors Plan Musical Version 'Mr. Roberts' With Real Girl

Continuing the trend begun last year from the traditional Class "take off" on Andover, the Class of 1962 is attempting a near-professional production of *Mr. Roberts* as a musical comedy for the annual pre-graduation party.

The backing and help of Mr. and Mrs. J. W. Hallowell and Freeman as sponsors, Dave Quattrone and Mr. Jacobs have adapted the stage play as a musical. Beginning work last summer, the production was on its own initiative and from the other side of the Atlantic, the production was all but completed the lyrics and music, and has had one rehearsal already, before the casting of parts.

Originally a humorous book of connected incidents by Howard Lindsay and Norman Krasna, *Mr. Roberts* was first produced as a Broadway play by the Theatre Guild, and later transformed into a movie under the direction of Leland Hayward, starring Henry Fonda in the title role.

Mr. Roberts takes place on a Navy cargo ship during the last months of the war. The ship and its men perform the vital task of carrying toothpaste and toilet paper toward the front, but never get within a thousand miles of the actual fighting. The action in the musical revolves around the conflict created by Mr. Roberts' (Jim Riley's) impatient desire to get into the war itself before V-J Day, and by the antagonism of the crew for their tyrannical captain, played by Bruce Pruitt.

Although all parts depend on faculty approval, Pruitt and Riley are tenetively backed up by Bill Chickering as Ensign Pulver, a cowardly loud-mouth, by the Doc (Tom Anderson), who always passes out booze from the medical supplies, and by a real girl, as yet unchosen (all reasonable suggestions will be entertained), in the part of Nurse Ann Girard.

Supporting roles are held by Roy Durham, Bob Gammons, Keith Chiappa, and Mike Beard as a laugh-a-minute comic quartet and by three other sailors, Dick Greenberg, Ralph Hobart, and Ned Carleton. Besides these, an on-stage chorus and groups of dancing sailors and native girls are sure to provide fun and entertainment.

Behind the scenes, George Peters and Chris Geissman will direct the musical, while business managers Steve Wells and Steve Abbot keep it solvent and a stage crew, led by John Morrow designing the set. Music will blast out of the pit from an eight-piece orchestra under the charge of Marty Wishnatsky.

Quattrone said he and Jacobs were trying to balance talent with a cross-section of the class in casting the parts, and, by working seriously at the production, hoping to gain a more widespread appeal than some of the farces of the past. He further mentioned he was impressed with the enthusiasm of the class in its support of the play.

More Recounts The Adventure of the Peace Corps

"The Peace Corps" said Mr. Wetlock to be an old lady of fifty who runs an old lady of fifty miles at five-thirty in the morning," said Mr. Kemper in his last Wednesday. He was talking about Mr. Reagh Wetlock, an Andover science teacher who trains Peace Corps volunteers in Andover last fall. Mr. Wetlock spoke to the school about the Peace Corps behind the Peace Corps, described the extremely rigorous training program through which the Peace Corps put men and women of

"Peace Corps" said Mr. Wetlock to be an important part of U.S. foreign policy. Our policy now consists of military, economic aid, and technical assistance; all of which Mr. Wetlock termed "somewhat impractical." But "the Peace Corps" is on the giver, not just on the receiver. It is not only in what it should be, but in what it should do.

The Peace Corps trains the volunteers by way of a five-fold program. The first of these is physical fitness and prepare for living. The trainee begins with a two mile run at 5:30 in the morning. Then, (Continued on Page Six)

Violin Concert

Monday at 3 p.m. in the Adirondack, Ozzie Lehnert, violinist, accompanied by Doris Lehnert, pianist, will perform a concert. The program will include the first movement of a Mozart concerto as well as pieces by Isaye, Tchaikovsky, Paganini, and Kreisler.

Lehnert made his concert debut with the Chicago Symphony at the age of fifteen. He has studied at the Hartford Conservatory and is currently on the program for the International Tchaikovsky Competition in Moscow, April.

'Dear Liar' Humorous Success; Features Shavian Love Letters



Jerome Kilty and Cavada Humphrey star in Celebrity Series performance.

She stands erect, aloof. He approaches, and in his gay, Irish-tinted accent pleads, "Solitude is wonderful, but not when you're alone." And the audience breaks into a hearty laughter.

It almost unfortunate that *Dear Liar* was in spots so devastatingly funny, for the audience left G.W. Hall last Friday night, after this last Celebrity Series presentation, with too much of the humor in their minds and too little of the real meaning of the relationship between Shaw and Mrs. Campbell, portrayed in the play.

"Play" is hardly the word to describe *Dear Liar*. The set was humble, with a chair and table on one side, representing Mrs. Campbell's residence, and a chair, writing desk, and stool on the other side, representing Shaw's domain. The characters were only two in number: Jerome Kilty playing Shaw, and Cavada Humphrey playing Mrs. Campbell. Besides, *Dear Liar* is based on the actual letters of George Bernard Shaw, the great Irish-English dramatist and critic, and of Mrs. Patrick Campbell, a famous English actress of the turn of the century. The letters were adapted for the stage by Jerome Kilty. Each character reads his letters to the other, occasionally comments are interspersed, and a few scenes are acted out. And in this form, with the letters chronologically arranged, *Dear Liar* recounts the relationship of these two eminent persons, from 1899, when Shaw was only a budding drama-critic, to 1940, when Mrs. Campbell died. Such a drama form is uniquely appropriate for its purpose.

P.A. Skiers Treated To Movie; 'Wedeln' Taught By McCulloch

Last Wednesday night, the Outing Club provided P.A.'s avid skiers with an instructive film entitled *Everybody's Wedeln*. Although the club was caught unaware by the popular demand to see this movie, the undaunted schussboomers dragged chairs into the jammed A.V. room and quickly settled down, eager to absorb all they could from the film.

In this two-part color movie, Ernie McCulloch demonstrated *Wedeln*, a European ski technique which is gradually being accepted in North America. McCulloch is certainly a qualified instructor. He not only edits "Ski Life" and is the author of several books on *Wedeln*, but also in one year he won the top four major ski competitions in North America. At present he

is directing L'Ecole du Ski du Mont Tremblant.

In the first part of the movie McCulloch began by explaining that, although *Wedeln* is an advanced style of skiing, both novices and experts should try to learn this new technique. He pointed out that *Wedeln* will help a beginner become advanced and will improve an expert's skiing in deep snow, over bumps, and down narrow trails. McCulloch proceeded to demonstrate some simple exercises that will help a skier master the *Wedeln*. His first illustration was side slipping. By leaning out of the hill, Ernie flattened his skis and began side slipping down the slope. He could stop himself by merely leaning into the hill and digging his edges in. After a demonstration of the snow plow McCulloch prepared the skier for Stem Christies with an exercise in weight shifting. With the weight on the down-hill ski, Ernie began a traverse across the slope. Slowly he picked up the other ski and formed a "semi-snow plow" position with the weight on the up-hill ski. Then he returned to his original traversing position. McCulloch proceeded to show that with the aid of body rotation the transition from weight shifting to an actual Stem Christy is easy. Emphasizing pole action and body position, Ernie illustrated Fall-line hops. The hop, as it's called, is just one step below the *Wedeln*. The only difference is that the hop requires more down-up spring than the *Wedeln*. During McCulloch's demonstration of the transition from the hop to the *Wedeln*, the viewer realized the truth of his statement that this new style is "more effective than former skiing techniques, accomplishing the most with the least amount of movement."

Yaguba Jallow Discusses New West-African Political Trends

The history and rise of Togoland and the nations of West Africa was the topic of discussion Wednesday at 'Forum' in Samuel Phillips Hall. The meeting featured a United Nations film on the area of West Africa and a talk by Yaguba Jallow, '62, a student from Gambia.

The film dealt with the vote in 1958 taken by the people of Togoland whether to join with the Gold Coast (now Ghana) in seeking independence from Great Britain or to unite with French Togoland. Eighty percent of Togo turned out to vote on this important issue, a far better percentage than in the U.S. elections of 1960. The country voted overwhelmingly to unite with the Gold Coast.

Gambian Jallow, who has built up a reputation as an excellent extemporaneous speaker, began his talk with a summary of the history of the nations of West Africa. He mentioned that the coalitions between the nations of the area are similar to the old empires that existed there many years ago. He outlined the growth of the Moslem

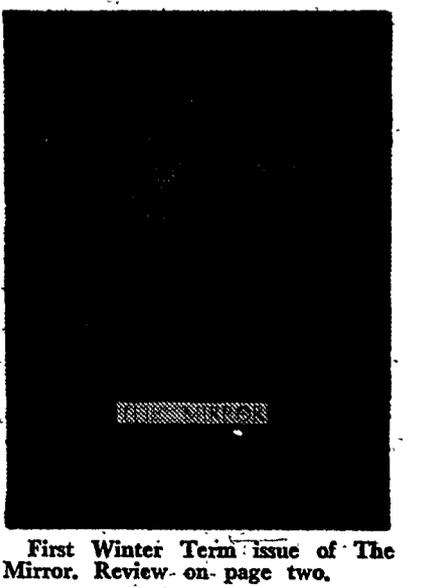
religion and showed that it was one of the great hindrances to the spread of Communism in West Africa.

In response to the question "If the nations of West Africa are opposed to Communism, why have they adopted socialistic forms of government?" Yaguba answered that in the first place, Communism and Socialism are very different forms of government. Secondly, these nations have to start off with a form of government in which the authority is centralized to insure a certain amount of stability.

Jallow, with the help of Mr. James, has taken a part in informing the people of Gambia about Communism. He has sent fifty copies of the book *What We Must Know About Communism*, by Henry and Bonaro Overstreet, to influential people in Gambia. He is also thinking of sending copies of the book "The God That Failed," which is the story of six influential men who betrayed their countries to join the Communist Party, to some of his Gambian friends.

After a brief intermission during which refreshments were served, the second part of *Everybody's Wedeln* was shown. Most (Continued on Page Six)

The story was certainly varied enough to hold one's interest, bringing in humor, affection, anger, and even tragedy. But the mood was unique in its uncontrollable ebullience, and gaiety—the spirit of George Bernard Shaw. In one place, he recounts in a letter how he witnessed the cremation of his mother, how, while looking at the two piles of ashes and bone-splinters, carefully separated by the cremators after the burning, he imagined his mother's spirit standing behind him and whispering in his ear, "Which pile do you think is me?" When tragedy did come to the surface, it was all the more (Continued on Page Six)



First Winter Term issue of The Mirror. Review on page two.

The PHILLIPIAN

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The Celebrity Series

Following the dramatic lyrics of Rosalind Elias and the explosive Spanish dancing of Roberto Iglesias, the witty dialogue of *Dear Liar* capped this year's highly successful Celebrity Series. We are indeed grateful to the school for presenting this great entertainment.

Andover is one of the few schools fortunate enough to bring first-rate performers onto the campus. Thirty years ago, the administration handled everything: booking the entertainers and

selling the tickets. Artists demanded less than the income from endowments was worth more; as a result, Andover could afford performances by artists of the quality of Casals, Heifetz, and Rachmaninoff.

With the increasing complications of procuring artists and of selling tickets, the school asked a theatrical agency to take over. Aaron Richmond and Harriet O'Brien inaugurated Andover's Celebrity Series and have worked hard to make it a success. Working closely with S. Hurok, the biggest impresario in New England, they have been able to bring to Andover such artists as: Andres Segovia, Ruth Draper, I Soloisti di Zagreb, The Stratford Players of Canada, and the Vienna Choir Boys.

Much of the praise for the success of this series should go to Dr. Malone. As Chairman of the Faculty Committee on Musicals and Lectures for the past eight years, he has had to choose performers which will please both the students and the general public, to find a competent replacement in as short a time as three days, and to entertain the artists after the show.

This combination of dedicated people and generous funds has given Andover this year an outstanding Celebrity Series.

Mirror Review

Quality Improves In Second Issue

by BRUCE M. CHAPIN

The *Mirror*, long the waif of P.A. publications, may be finding itself a stable or at least outwardly harmonious home in a style and conception which are really its own. Trends to this effect are visible in the December issue, which came out last week as the second of this year and which marks an upturn in quality from its precursor.

The writing is almost uniformly good. Rick Barry's "Editorial Reflections" adroitly burlesques a traditional *Mirror* motif — the tortured Andover Man despairingly wrestles with his marital problems in an alcoholic fog and a cloud of symbols. Bill Chickering's "Pointless Mood Story," despite its arch, self-deprecatory title, does have a point and makes it well. "Labors Lost", by Tim Carter concerns itself with the conventional, bittersweet adolescent love; but the story is restrained and well-handled. However, the effectiveness of Tom Harris's plea for justice toward the American Indian in "Pocourante Species" is blunted by an oversimplification of character which resolves conflicts to the moral extremes of *Uncle Tom's Cabin*. Editor-in-chief Dave Quatrone's essay, "Trends of American Musical Comedy," reviews the development of the musical from

Herbert to Bernstein and deplors the shallowness and stagnation of the current shows which have all but banished serious drama from Broadway. The possibilities of the musical comedy as a vigorous and progressive art form, rather than a mere palliative for reality, are too often overlooked.

"Observations," by James Strippling, is a somewhat clumsy portrait of intellectual arrogance. Stephen Barnett dissertates on the "sweet sickness" in the brief, aphoristic "Hypochondriac Lovers." The book review, one by Henry Binford of the collection *Lost Letters from Stalingrad* and the other by Bob Levin of *Night Song* a recent novel by John Williams, are both competent and perceptive.

Poetry is also well-represented in the *Mirror*. Mike Beard's "On Julian Entering Antioch," cast in the difficult form of the Elizabethan sonnet, foreshadows the death of the Emperor Julian in battle near the Tigris and with him the extinction of the brief pagan revival he had inaugurated in the Roman world during the fourth century. The reversal of conventional Christian imagery — "Christ's bleakish winter" is contrasted with the "Indian Summer" of paganism — adds ironic force

to a mature and polished poem. Steve Mathes writes of the paradoxical strength in a fragile work of art in "Small Clay Statue," and D.J. Smith of bourgeois complacency in the United States, a theme which is now merely a bromide, in the overly clever "Mencé Meat."

The artwork is much improved. Eric Heyworth's Cover is immediately readable and is not marred by the jagged, sprawling title once in favor. His Matisse-like "Woman Working" is a refreshing change from the murky little cuts so common to the magazine, two of which adorn the book reviews. William Donnell's pen drawing of a junk is competent, but somewhat heavy; and it could make use of a little more suggestion, especially in the background.

Joel Slotnikoff's photographs on pages one and two are striking, well-composed and integrated on the page. However, the manhole cover once again stares bleakly at us, this time from page four; and the abstract contrast in gnarled bark on page fourteen by the photograph's being printed in blue. The layout is improved, perhaps because Mondrian has lost his job setting up ads.

The trolls have produced a good magazine.

Dear Juan

John Cavanaugh, a laundry boy at Ritters, is thoughtfully opening a laundry bag while he relaxes during "idea period," a special time the workers are given to work on different problems that may come up, such as what to do about sanforized clothes or shirts that already have the buttons missing, when he sees this letter. Curious, he opens the letter as the "Battle Hymn of the Academy" begins to sound in the background.

To John Cavanaugh, U.S.S.R. (Unsanitary Servant in charge of Shrinkage at Ritters)
Dear John,

You don't know me and I don't know you, but I sure would like to meet you. Yes sir, I'd like to walk up and break your hand and look you straight in the eye and tell you that I can't prove one thing in this world against you. I know that your boss and some of my friends seem to have problems getting together to talk things over. They don't care if their khakis get shrunk a little, but bermuda shorts with cuffs aren't in style. But I got a feeling that if you and I could just sit down (actually I'd better stand or my pants might split) and talk like two plain, ordinary human

beings, I feel we might think a great deal alike.

I'm a slob now, John. I used to have clothes that fitted just like yours do. I just bought three new shirts and a new pair of pants, and this may sound a little narrow-minded, but these mean more to me than all the clothes in the A-shop even. A few years back you and I could get up and put on our clothes and we both had clothes that looked okay, you and me, John. And I can't help but believe that you still have decent-looking clothes, that you send your laundry somewhere else. I'll tell you something, John. I loved my clothes very much. Aw, I had some of the most beautiful plain ordinary buttons and unfrayed collars and good-fitting sleeves on my shirts, and I'm sure you feel the same way about your shirts, and I don't know about you but I sure didn't like to see the fronts of my shirts blackened by the hot metal of some careless cleaner's iron.

You know, they tell me that over there you have a half-button collection. But though I've never met you, I can't help but believe that a man who just collects half-buttons would rip the whole button off

just to get part of it. I think you collect whole buttons, too. But I can't help but believe that you might not want my buttons when you look out across a whole pile of shirts and see that all the buttons are alike unless your collection is filled with the same kind of button. Or better than that, John, when you hold all your newly swiped buttons in your hands and realize that you are going to have to carry about a ton or so home at night. By the way, I hope you know that there's a god up there watching you, even when you break the buttons and just take half, too.

John, when I put my new clothes away tonight I'm going to say a prayer that I never accidentally send them to the laundry and if you in your own way will fix it up so that I don't get billed for "articles in excess of contract" for weeks that I don't even send anything, this will be more helpful than any wash job done by even the most honest laundry anywhere in the whole wide world and then maybe we can dress as God intended, not in pieces, but together.

Yours truly,
Rick Barry, P.A.
(Phoolishly Attired)

Letter

To the Editor of the Phillipian:
Constantly losing his balance, a local student makes his way over an ice field and toward his dorm. After a hundred yards of falling into icy holes and tripping over hidden mounds, our hero blindly passes by his dormitory and somewhat ignominiously bumps into a tree. So it is with the Student Congress, which like the hapless student is not only going nowhere but is getting there ineptly.

The sad thing about our little exemplum is that there is no irony in it: If only we could truthfully say "although the student crawled painfully for hours, he eventually reached his dorm." Or even—like the can't-see-the-forest-for-the-trees cliché—"although the boy got across safely because he studied every step, he nonetheless ended up in the woods." But no. The Congress has so far failed both in agreeing on its long-range aims and subsequently in trying effectively to realize them.

Recently, the Student Congress appointed a group that would supposedly answer the question of purpose—the Goals Committee is certainly well-intentioned. We wonder, though, why the Congress Constitution wasn't consulted—for once. The occasional congressman who has read the Constitution knows that in it the Student Congress's basic ideals as well as its less lofty long-range aims are outlined fairly neatly and intelligently. Admittedly, ignoring constitutions is the modern thing to do; still, one would think that if a group forgot why it assembled every Monday night, it would refer to the document that told all about it.

Assuming that congressmen will read the constitution sometime soon and will have a fairly good idea as to what they're trying to do, there yet remains our Congress's most important problem: how to cross the ice, how to get where we're going. The answer is initiative. With initiative must come imagination, even boldness, more responsibility; indeed, with initiative must come a certain power. Though it is never exercised, there is a disciplinary "whatever is deemed necessary" clause in the constitution that is sufficiently vague to enable the Congress actually to do whatever it deems necessary. Don't misunderstand us; we certainly don't want the Congress to become a police force. But take the case of the faculty-imposed movie rules. One of the Congress's basic aims is to improve student-faculty relations. Obviously, the student body objects to the restrictions now

placed on it. Yet Mr. Benches announced long before the negotiations were set that a faculty mittee was about to revise the problem with the idea in that they might well lay down. And the Congress did. Not until a gigantic petition the Congress in the face make a move. Then, like a but instinctively reactionary union, it appointed the origin of the petition to work out kind of compromise. The Congress might not have had to in power—except the power of sion to avoid restriction. They could have taken the ular stand of putting blame the student body that the involved was between the hand of self-control or the harsh hand of faculty rest. The Congress did not take stand. If persuasion had they might have taken the more unpopular stand of a slight restriction on them and the rest of the sch short, the movie-rule incident for the kind of initiative fr Congress that sometimes immediate popular opinion works in what are obvious long-term best interests of student body.

Let the Student Congress being the negative body it is help with an understanding goals—an understanding av for the low price of reading sonable presentation of what congressmen sense already, the constitution—and with cent on active imagination initiative, the Student Ca can become a more efficient effective constructive force is now.

Colin Campbell
Don Engle

The Flick

To make up for *The Family*, the movie in G. W. week is a good comedy that Sophia Loren, Clark Gable, and Philadelphia lawyer in *It Star Naples*, goes to that town to his blacksheep brother's affair that his brother has died in boat accident. He finds the brother had a son who is now with "Aunt Sophia", "sister-not-in-law." When finds that the boy is getting thing less than suitable edu he protests, "You're part can." The boy quickly "You no tell anyone, I no to one." Gable files a custody which leads into some of the comedy scenes in the show.

Celebrity Series Extra

Sawyer Concert

Under the auspices of the C. Sawyer Musical Foundation and as a part of the Celebrity Series, lovely coloratura soprano Pierrette Alarie and tenor Leopold Simoneau will grace the stage at G.W. next Friday.

Combining rare talent and shining reputation in their joint appearances, this husband-wife team has won acclaim throughout Europe and North America. Together, they have starred at the Paris Opera and the Opera Comique, and they have had great success in such productions as the American Opera's "Grand Duchess of Gerolstein" the Vancouver Festival's "Don Giovanni," and the Philadelphia Grand Opera's "The Pearl Fishers." They have often sung with the Little Orchestra Society, the Montreal Symphony, and at numerous musical festivals in both North America and Europe; their recital tours, both individually and as a team, are extensive.

Born in a Montreal suburb of choirmaster Joseph Sim, Leopold Simoneau began his al music studies at the eight and rose from a solo Montreal's St. Patrick's Ca to the renowned tenor that today. He has been acclaimed the Chicago Tribune as "one of the finest lyric tenors of our day" indeed his artistry has made a truly international figure is a leading tenor of the State Opera, Milan's La Scala, Teatro Colon in Buenos Aires, Paris Grand Opera, the State Opera, and the Chicago Opera. Each year his cely tenor voice" (London Herald) graces the great national music festivals, has appeared as a soloist world's finest orchestras, such conductors as Von Bruno Walter, Joseph Krips, les Munch, and others.

(Continued on Page F)

Deerfield

(Continued from Page Three) selves facing him, no matter where they were on the ice, they just let fly at the goal.

Early in the third period, Deerfield tied the score again. Leger stopped one high shot, but the rebound bounced back in front of the goal, and two Green players, two Blue players, and Leger hopped into the ensuing melee. Finally Bob Bradley pushed the puck through the mass into the net.

This spurred Andover to double its efforts, and for the next minute and a half the puck never got farther than twenty feet from the Deerfield net, until finally goalie John Weed fell on it. Seven seconds later Bob Kinasewich entered the penalty box for tripping and Andover got its chance, but could not put together a successful scoring play. When both teams were once more at full strength, Deerfield took control and forced Leger to make save after save. But the attack was broken when Laddy Cook got a leg-checking penalty, and Andover put in the first line for the power play. The Blue put on the pressure until the end of the period but just could not score, and the game went into overtime.

It was announced over the loud-speaker system that the basketball game, which all students were required to attend, would be delayed until fifteen minutes after the end of the hockey game; but the announcement was unnecessary, because the game was over forty-one seconds later.

Andover continued to pour it on in the overtime, taking two shots in less than thirty seconds. Morrison picked up the rebound after the second shot and took it around behind the cage. Coming out on the other side, he centered out to Gonzo, who flicked the winning goal past Weed.

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Swimming

(Continued from Page Three) potential and will certainly lower their times in future meets.

In the dive, Tom Mahoney's 52.5 point total gained him the number one spot. Mahoney displayed great improvement over the Worcester meet, where his point total was only 37.0. John Phillips and Tom Kutvirt swept the 200 Individual Medley, but only because one of Mount Hermon's swimmers disqualified. The Medley Relay team of Scherer, Obst, John, and Carothers easily vanquished the Hermon relay team. Scherer and Obst both held their own, and Hunter John gave Andover a considerable lead which Tom Carothers didn't relinquish. Andover also beat Mount Hermon in the freestyle relay, as Sartore, Davis Stone, and Vincent finished in a 1:37.2, which certainly reflected some of the effort Coach Wetmore had put into the relay team in helping them time their starts correctly. This last relay was probably the closest race of the day. Andover was a stroke behind as Bill Vincent dove off the starting block and succeeded in beating Mount Hermon's anchor man by a good two strokes. The final score was 70-25, and the entire team showed great improvement over the performance put in at Worcester. If the team continues shaping up, and not too many swimmers are lost to the "flu" that is going around, Andover has a good chance of beating the Dartmouth Frosh next Saturday, and defeating a strong Deerfield team the following week.

Skiing

(Continued from Page Three) icy spot on his first run, but turned in the fourth best time of the day on his second. He placed 15th. Van Zandt Hawn got tangled up in a gate on his second run and managed only an 11th place. Captain George Peters finished his first run with a good time, but was disqualified for missing a gate. This eliminated him from the second round. Ralph Hobart was the only other Andover skier to place in the top ten. He finished 7th with a combined time of 64.2. Other Andover skiers finishing were Barnes (13th), Cooke (14th), W.P.C. Smith (18th), Whipple (20th), and Allis (22nd).

Results of the meet along with performances in training, are promising, and the ski team is looking forward to a successful season. It will take hard work for the team to equal the showing of Dick Durrance's group last year at the interscholastics; however, spirits are high and by intensive training the skiers hope to rank among the best teams in prep-school competition.

Preps . . .

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Choate

(Continued from Page Three) 15-7 and 9-15, Durham came to life and overwhelmed Gilhuley, 15-8, and 15-4.

Andover's only loss of the day came when Neely of Choate outlasted Courty Dixon in a tense five game duel. Dixon won the first game 17-15, but Neely countered by crushing the Andover junior in the second, 15-3. Dixon won the third 18-17, but Neely held on to win by taking the last two games by identical 15-13 scores.

Andover had little trouble winning the matches from here on, although both Matt Hall and Tom Israel were extended to four games. Israel, playing No. 5, managed to overcome Green of Choate, 15-6, 17-15, 8-15, 15-12. Hall outlasted Millington, 15-9, 15-13, 11-15, 15-8, in the number 6 position. Pugh, Andover's No. 7, swamped Lenfensty, 15-12, 15-8, 15-7, to round out the scoring as Andover took the match easily.

Squash

(Continued from Page Three) threatened to win the game, he could not break the steady style of his opponent. Except for Goodman, the team went down in six games. Stevens and Israel had good opportunities to win the second games, but they bowed to pressure. Hall, opposing (Deerfield), was edged out in the final game of his match 15-13.

Andover's only victory was registered by Goodman. Playing he had little trouble defeating his opponent 18-16, 15-10, 15-11.

In J.V. action, Walcott, Abbott, Brown, and Rabenstedt won in a one-sided victory.

The Squash Team will play St. Paul's School on January 27; J.V. action is also against Brooks.

Adams	(A)	4
Coonley	(D)	15
Gilbert	(A)	5
McAuslana	(D)	15
Durham	(A)	9
Heath	(D)	15
Stevens	(A)	9
Stephens	(D)	15
Hall	(A)	7
Asiel	(D)	15
Israel	(A)	8
Moreno	(D)	15
Goodman	(A)	18
Von Bernuth	(D)	10

Kenneth P. Thompson Co.

(Andover News Co.)

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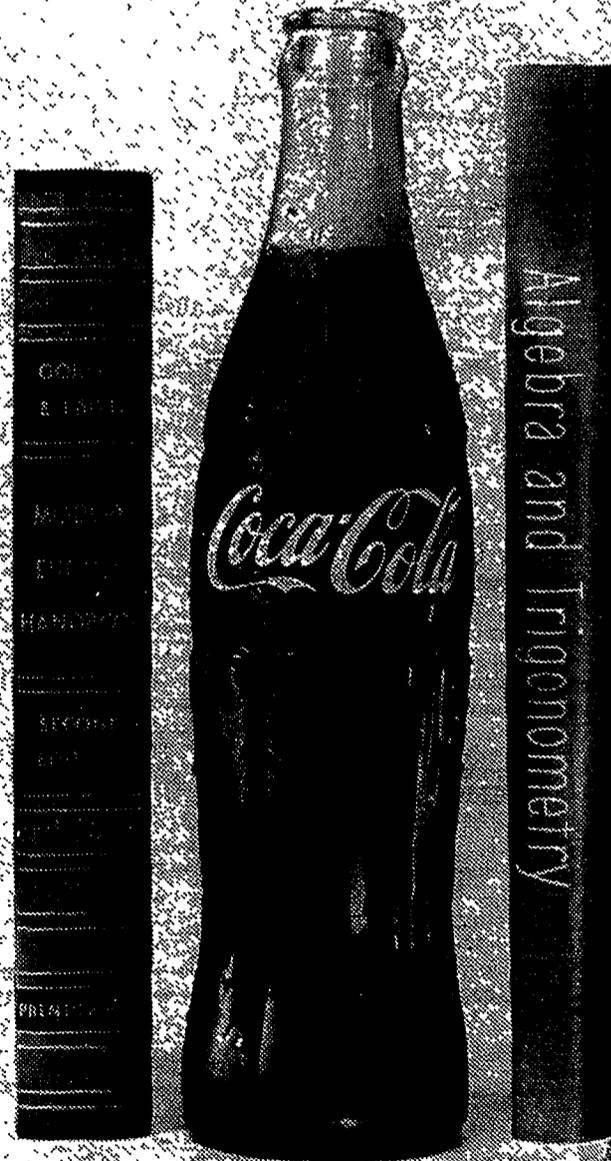
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P.A. Pins Wrestlers, 32-11; Warwick Follows Suit, 31-11

Monday, January 17 - A well-known Governor Dummer wrestling team, with especially strong weights, picked up four and four decisions to crush the matmen by an overwhelming score of 32-11. The Governor coach, Heb Evans, weighed in extra extras whom he used to juggle the first four in an attempt to pick up back victories.

Taylor, the J. V. 110 pinned Chuck Rounds, the 110 pounder took on Hartman 115 pound class, Robert who last year was third in scholastics and was undefeated this year at 110, the extra weight too much for all to Andover's Hartman in scoring bout. Hartman very close to pinning Taylor did not quite manage it before ran out. The Governors won a fall at 121 to give substantial team score

Johnson for the fourth in his P.A. wrestling career, more used his weight advantage to avenge his last year's then Red captain Durfee Andy Goodwin late in the period with a tight key-lock. Hughes added another three to the Red total with a win over McCollum.

Higgins found his opposite trouble as he flipped one pinning combination, being frustrated time by the edge of the mat. He put him down to stay second round.

There on in the meet was the Governors picked up 157, and then took the decisions. Heavyweight Carleton wrestled well with much heavier opponent superhuman job of bridging caught on his back in period. But Cate maintained control in the final to give him the victory.

Hard J.V.'s

(Continued from Page Three) since, with 99 points, a player shot a jumper, and snatched the rebound. missed a 2-footer; a team did likewise on his rebound. The Crimson took another when lost possession of the recovered possession though, and finally a Harter connected on a key-shot.

ing games Andover will have to stop the opposition scorers from running the game as Harvard's Raezer scoring 30 and King for 25. If Andover the big men a little trouble and can get the rebounds, thereby limiting to one shot it should fewer problems with the teams on its schedule.

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Saturday, January 20 - Tom Gilmore, Ivan Higgins, and Ned Carleton added the only bright spots to last Saturday's wrestling match, as Warwick High School, winning four of its matches by falls, overcame the largely inexperienced Andover team 31-11.

Lower Chuck Rounds was the first to succumb as he was pinned late in the first period. In the next two matches Bill Hartman and Terry Meyer were forced to submit, their opponents Gibb and Emerson pinning them both in the middle of the second period.

Captain Higgins, in a match which was not as close as the score seems to show, gave one of the best performances of the day by outwrestling captain Kopf of Warwick, 3-2. Eric Chase, although beginning his match very well with a takedown, was out lasted by Warwick's Joe Maarelli followed with a 7-1 win over John Faggi.

Filling in for injured Doug Wales, Randy Fleming dropped a high scoring match to Williams, 9-5. Ned Carleton finished the meet on a Blue note as he overpowered Menella 5-0. Carleton wrestled very well especially on the top where he combined good riding with valiant efforts for a pin to wear down the visiting heavyweight.

U.N.H. Frosh

(Continued from Page Three) Andover found the going tough in the first half and the New Hampshire team notched a sizeable lead by halftime. Ball of U.N.H. singled handedly put the Frosh in front by tallying 18 points in the opening two periods, half of his team's total. Belforti, with nine points, and Moonves, with five, paced the Blue. The Frosh had a 36-27 lead at halftime, but this was not a true indication of the play. With his team cold offensively, Skip Eames more than adequately defended his 6'8" opponent and made several beautiful interceptions. This allowed Belforti to move to forward and the big upper responded with his best game thus far.

Andover opened the second half with an explosion and showed a sustained offense that carried well into the fourth period. Morrie Zukerman came off the bench in the second half to pump in four quick baskets and pull the Blue back into the game. Belforti and Moonves each contributed six, and the Blue defense held the Frosh high scoring Ball to ten points. Andover pulled even in the third quarter and then engaged in a seesaw battle with U.N.H. The loss of Caldwell, Moonves, and Belforti, however, proved too much for Andover, and the Frosh exploded from a point behind to eleven ahead by the end of the game in four short minutes. Andover could not cope with the New Hampshire offensive blitz. At the final buzzer, Andover found itself on the short end of a 68-57 score.

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Boxing's Success Will Depend Upon Strong Returnees

Last year a good part of boxing's strongest team in years graduated. Although six lettermen left, this year's team was good enough to merit a write-up in the *Boston Herald*. The article, which appeared over the holidays, stressed the difference between Andover boxing and that found in professional boxing. It pointed out, for example, that P.A. meets involve no cheering and that no winners are declared.

The success of this year's season depends almost entirely upon the development of a great deal of promising new material. The squad has only six boys with two or more years experience in the ring, and an even smaller number of one-year veterans.

Captain Rod Young, a senior from the Virgin Islands, uses a long, fast left jab as his main punch. Coupling this with good footwork, his right hand finds use mainly in keeping opponents from moving in close. Weighing about 170 pounds, he is the team's ablest fighter.

Sawyer Concert

(Continued from Page Two) The evidence is clear, both from what Simoneau has been called upon to do and from critics' and audiences' reactions thereto, that this artist is completely at home in classic, romantic, and modern music.

The lovely, Pierrette Alarie, is famed throughout North America and Europe for her silvery voice, beautiful and sensitive interpretation and charming personality. Pert and blonde, Miss Alarie has captivated music lovers everywhere since she began her career with an auspicious Metropolitan Opera debut in "The Masked Ball." Press and public alike have thrilled to her lovely voice, all the more as her exceptional talent is not limited.

Miss Alarie's recital tour takes her through much of North America and Europe, and she has soloed with many of the leading orchestras of the United States, Canada, Mexico, and Europe.

As a team, Leopold Simoneau and Pierrette Alarie delight audiences with a repertoire that runs the gamut of composers, be they classical, romantic, or modern. Says the Philadelphia Inquirer, "Leopold Simoneau and Pierrette Alarie... are veterans in their roles and performed with an ease reflected in both singing and acting."

The sponsor of the concert, the Sawyer Musical Foundation, was established by Mr. Thomas Cochran in honor of Mr. James Sawyer, who was for many years Treasurer of Phillips Academy.

At the time of Mr. Cochran's death the foundation seemed adequate, but, because of advancing costs and the desire of the administration and of the Committee on Musicals to secure the best artists, the School has supplemented the grant in recent years.

Taking place next Friday evening, the 34th Annual Concert will begin at 8:15. Tickets, which have always been free not only to the students but to the faculty and public, will be obtainable at the Information desk at G.W. Seats, however, will be reserved.

SKI BOSTON HILL

Art Gallery Features Frescos; Exhibit Delights Many Viewers

Venetian Fresco paintings are the subject of the current exhibit at the Addison Gallery of Art. A Fresco is executed on wet plaster so that the paint becomes absorbed by the plaster and becomes a part of the surface. The process creates an interesting effect and enables a painting to last for many years. Fresco painting has been practiced since ancient times, but it reached its peak during the Renaissance in Italy.

The exhibit at the Addison Gallery displays the wide variety of styles which utilized the fresco technique. All the photographs of the frescos at the exhibit were taken in or near Venice since the Venetians were among the best Italian painters in work with frescos.

One of the more common uses of frescos was to decorate the apses in many inexpensive churches. The frescos created a richness that could be achieved by no other

inexpensive means, and they seemed to make a planar surface appear three dimensional.

St. George and the Princess by Pisanello shows the emphasis that was placed upon elaborate courtly ritual during the Gothic and Renaissance periods. There is a definite concern for the accurate portrayal of the human and the animal body.

The Frescoed Chapel by Jacopo da Ponte is an excellent example of what can be done with a fresco. Jacopo da Ponte shows a clever use of perspective in his fresco that gives it a three dimensional quality and makes it appear to come to life. Peter and Paul, the two apostles on either side of the fresco, appear to be at different distances from the viewer; but they are both painted on the same flat surface. Likewise, the semicircular row of columns behind the altar are all in a straight line, but appear to be curved.

On The Sidelines

Our Casual Competitors

—by CHRIS ARMSTRONG

Three years ago a discouraged Andover reporter, after having witnessed our varsity squads go down to defeat in every major sport at the hands of the Dartmouth Freshmen, questioned the value of college competition. If I remember correctly, he finally arrived at the hazy conclusion that there was something good about it and most likely consoled himself with the prospects of a smashing triumph over some prep school teams the coming weekend.

The situation has not changed significantly in regard to scheduling with college freshmen since then. Many varsity squads still feature a majority of senior competitors on their schedules, and a few manage to come out ahead. The changes for the overall period between the end of World War II and today, however, have been great. It was not so long ago that Yale and Harvard were familiar faces on the P.A. gridiron. Growth was the main reason for the demise of Andover-Ivy competition in football, but it is not just the Ivy League that has been growing. All colleges have been increasing their sizes, and we have not been increasing ours proportionately. The day of the post grad has also become all but extinct so that most of our varsity athletes are sixteen to eighteen years old. While the number eligible for athletic draft in colleges is in part brought into line with the number we can draw from by the fact that our college competition can draw only from one class, the average age of a starting freshman is at least nineteen.

Two years ago, while our football team was on its way to an undefeated season, an Andover reporter was moved to smugly remark in this very column that one reason for so much unnecessary roughness in the previous Saturday's football contest might have been the superior attitude of the freshmen who resented being beaten by a "prep school" team. Well, that reporter couldn't have been closer to the truth! For a nineteen-year-old grad to watch a sixteen-year-old halfback go through his side of the line for a touchdown is humiliating. And, what is the benefit of all this to Andover? Is it beneficial in a rough contact sport for a team to lose several key men in a college freshmen contest, which often means little to students, and then have to fight for its life in order to down prep school competition? Yale perhaps longing for a return to the big time, scheduled a two year series against Army in football only a few seasons ago and was smart enough not to renew it when it ran out despite the fact that it managed to squeak past a powerful crew of cadets 14-12 in the second game of the series. Why?—the loss of the Big Three championship both those years owing in large part to injuries incurred against the Army.

Now that Ivy League football squads are beyond our level of competition, what's left to us? Tufts, Williams, and Northeastern granted, but who can deny that the replacement of Bowdoin with Lawrenceville wasn't a universally applauded change? Andover students have always worked up more enthusiasm over competition involving other secondary schools than they have over that involving college freshmen while I've been here. Who's ever heard "What do we eat, what do we eat—Polar Bear meat!"

Up to this point, I've dealt mainly with college competition in case of victory. Now let's turn to basketball where college freshmen again make up a large part of the schedule with far less happy results and see just what it's done for the sport. Aside from making it an annual loser, through no fault of the players, it's made hockey the most popular winter spectator sport. Naturally no one wants to watch a team lose all the time even if he does live in Philadelphia, and the result is that many people while traveling between hockey, wrestling, and swimming merely stop to inquire how much basketball is losing by. This is for the most part true, however, only when we're playing college competition. At this point, one might interject the value of stiff competition, but it must be pointed out that the line between a hard-fought losing battle and a demoralizing smear is often very thin. Our last three basketball losses to MIT, Bowdoin, and Harvard respectively I would class in the latter category not because of anything a player

(Continued on Page Six)

Outing Club

(Continued from Page One)
of this part was devoted to more advanced phases of skiing. Once again McCulloch showed the efficiency of Wedeln by demonstrating the Mambo, a technique that is similar to Wedeln but that requires considerably more work. Then the Canadian ski champ illustrated methods of coping with hazardous conditions. For example, he demonstrated jump Christies, which are helpful in crusty, wind-blown snow. For skiing through bumps and mogels, he suggested keeping the weight forward, keeping the knees bent, and using the poles to help maintain balance. After showing some warm-up exercises one should use before slalom racing, McCulloch concluded his presentation with a demonstration of the five most important combinations used in slalom racing.

Although *Everybody's Wedeln* wasn't as humorous as the John Jay Ski Movies, the terrific slow motion demonstrations of Ernie McCulloch and the excellent photography made up for any other lackings.

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Peace Corps

(Continued from Page One)
after exercises like pull-ups, sit-ups, weight-lifting, he participates in one of three "areas of physical challenge." This part of the program features an obstacle course with 40 foot cargo nets, rock-climbing over 100 foot cliffs, and culminates in a four day expedition through 100 miles of thick, hot jungle. "This part of the program is a real strain on human relations" said Mr. Wetmore.

Puerto Rico was chosen as a site for the training of Peace Corps volunteers because it is a bridge between the United States and Latin America. It offers a culture and language foreign to Americans, and the natives of Puerto Rico are friendly. It is "an emerging nation," with the roots of industry and education just beginning to spread, and just beginning to form ideas about the world around it. On such a country, a successful Peace Corps could have a great effect. Also, the rugged terrain, vast rural areas and thick jungles were ideal for the training program.

As "the first cause of accidental Peace Corps deaths is drowning," Mr. Wetmore stressed the teaching of swimming techniques, such as "sub-surface floating." The volunteers were given swimming tests while tied up, and learned also to teach the natives how to swim in emergencies.

One of the most important of the accomplishments of the training group was the "community project." The group took part in physical labor, like tobacco growing and road building, and lived with local families for a week. This phase of the community project in particular reflects on the "personal" quality of the Peace Corps.

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'Dear Liar'

(Continued from Page One)
effective because of this humorous gloss.

Another perhaps disconcerting characteristic of the play was the terrific pace it set. At first there was hardly a break between letters. Mr. Kilty especially spoke at a furious tempo, coining jokes as if he were a mint, and occasionally his enunciation lapsed. But this speed had its effect too. It gave the impression of Shaw's extraordinary creative genius, and was an effective foil for pauses when they came.

As actors, Jerome Kilty and Cavada Humphrey were excellent. Their harrowing pace exhausted the audience more than it affected their fine enunciation and voice-projection. It is true that toward the end, when Shaw and Mrs. Campbell were old, the voices grew squeakier and scratchier, but whether this was an acting device or a weakening I cannot say. At all events, the acting was polished and very effective. Shaw emerged from the play a brilliant but selfish man, and Mrs. Campbell turned out to be a proud yet warm person: an effective contrast.

Dear Liar was a fitting climax to the Celebrity Series of this school year.

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Sidelines

(Continued from Page Five)
has said to me but because of the things which those closely connected to or reasonably enthusiastic about the sport have said to me, protesters felt that "MIT, Bowdoin Conquer Basketball", which appeared as a head in last week's issue of the *Phillipian* was too and would have demoralizing effects upon the players. According to *Webster's New World Dictionary*, "conquers implies gaining the over someone or something by physical, mental, or moral force." My own opinion is that conquer connotes a hard-fought losing battle, a demoralizing smear as rout might; but if so many were to take it as the latter, then that must have been the general feeling produced concerning basketball's most recent losses.

Even hockey, the undisputed Lawrenceville champion, has lost more games this season than it lost all last year. I would like to see its 10-1 rout of the Bowdoin Freshmen was hardly compensated back to back losses to the Brown and Harvard Freshmen. It is so much the win-loss record which concerns me, however, as it is the fact that I am convinced other prep schools are catching up to us. We are no longer the giants in size (of school) or age as we were a generation ago, and the differences between the facilities we have and those which such schools as Exeter, Deerfield, and Mount Hermon have are hardly so great as we would like to think. Even the small-prep schools such as Williston, Kent and Grafton Dummer can meet us on equal terms by specialization. No one can deny that our swimming team and crew have more than enough to show for themselves in a petition where the first two schools are involved, and who would bet for Andover had it played Choate in football last fall? Neither we so vastly superior to high school competition that we can't to brush it aside by saying "Boy, I'll bet we could beat the rest of my high school team back home." More than once Newton baseball team has outslugged us, and our soccer squad has found high school booters a push-over.

The purpose of all this has not been to create the impression that Andover is something less than it's built up to be, but that competing at our own level is often just as tough and always more interesting.

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