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Dr. John P. Elder of Harvard To Speak at Honors Assembly

Classic Interest
Theme of Address:
Analysis of Horace

Dr. John Peterson Elder, Dean of the Graduate School of Arts and Sciences of Harvard University, will be the lecturer at the Honors Convocation, March 26, at 7:30 p.m., in Palmer Auditorium. This annual meeting is held in honor of those elected to Phi Beta Kappa this year. The names of the seniors who have achieved this standing will be announced at the Convocation.

Classics Interest

Dr. Elder comes to us as a renowned classicist with a special interest in Roman literature, particularly that of Horace, Catullus, and the philosophy of Lucretius. He teaches these subjects at Harvard University and Radcliffe College. Professor Elder is a graduate of Williams College and his graduate work was done at Harvard University where he received his Ph.D. in 1940. Prior to this he had been a Sheldon traveling fellow in Europe in 1938-39. In 1948-49 he again studied abroad as a Guggenheim Fellow. In 1955 simultaneously with his appointment to Dean of the Harvard Graduate School, Dr. Elder was made a full professor of Classics. Since his appointment as Dean, he has been particularly interested in the responsibilities of graduate study and in planning toward graduate interest and better qualified candidates. He is one of the four graduate Deans who made a report in November advocating basic changes in the work for the Ph.D. and the M.A.

Poetry of Horace

In accordance with Dr. Elder's interest in Roman literature, he is a specialist in Latin paleography and is now concerned with writing a critical edition of the Vatican mythographers. The subject of Dr. Elder's lecture will be the poetry of Horace.

Femmes Savantes Discuss Education

The meeting of the Science Club, announced by June Bradlaw, the Club's President, will be held on Tuesday evening, March 25, at 8 o'clock in the Faculty Lounge. The program is in the form of an informal coffee and discussion on the subject of Science and Education. Miss Gertrude McKeon of the Chemistry Department will be the program's moderator and will present various questions for discussion. Some of the questions include: What are the problems that science is facing in high schools, prep schools and colleges? How can science be taught to interest the individual? What is the background that one needs in order to become a Biology, Chemistry or Science teacher? Are students capable of thinking on a high scientific level once given a basis in science on the Secondary School level?

Several Alumnae of the College have been invited to attend this meeting, including Anne Browning '56 and Luisa Brown '57. The Education faculty and students as well as the Science faculty and students have been invited to attend, and the meeting is also open to anyone who would be interested.

Student's Recital To Feature Songs By Martha Alter

A cycle of six songs, Prayers of Kierkegaard, written by Martha Alter, composer and member of the department of music, will have its first performance by Martha Monroe, soprano, when she presents her senior recital on Thursday evening, March 27, at 8:30 p.m. in Holmes Hall. William Dale of the music department will assist Miss Monroe at the piano. Miss Alter wrote the songs last summer, using an English edition by Perry D. LeFevre.

The program will commence with a group of Elizabethan Songs arranged by Peter Warlock including Sweet Was the Song the Virgin Sung, Were I Made Juror, Abradad, and Cuckoo. Roswitha Rabl, first violin; Susan Kent, second violin; Judith Ensign, viola, and L. Florence Potter, cello will assist in this part of the program.

An die Ferne Geliebte, Opus 98 by Ludwig van Beethoven will then be given, including Auf dem hügel siz'ich, Wo die Berge, Leichte Segler in den Hohen, Diese Wolken in den Hohen, Es Kehret der Maien, and Nimm Sie hin denn diese Lieder. Miss Monroe will then sing four songs, Opus 13 by Ernest Chausson; Apaisement, Serenade, L'Aveu, and La Cigale.

After a short intermission, the program will continue with the performance of the Prayers of Kierkegaard by Martha Alter. Included will be Help Us to Pray, I Will Continue to Pray, It Is from Thy Hand, The Thought of Thee, Thy Forgiveness, and Be Near to Us.

The program will conclude with Motet: Exsultate, Jubilate by Wolfgang Amadeus Mozart. Exsultate Jubilate, Recitativo, Tu Virginum Corona, and Alleluia will be accompanied by the Connecticut College orchestra, conducted by Margaret Wiles.

"Culbin Sands" Mixes Witches, Wind, Intrigue

It's Play Production time again! This spring's play will be *Culbin Sands* by Gordon Bottomley. Once again, it is a verse drama, and is set in Scotland. The story concerns a woman, Allison Brodie, who comes back to her birthplace, Culbin, to find it covered by sand, and surrounded by mystery and intrigue. There are choruses of winds and trees which provide an eerie background for the action of the play. Also involved are four sinister witches and a Lady who once lived in Culbin. The end of the play provides a startling climax which you won't want to miss.

The setting for the production will be stylistic, in keeping with the atmosphere of the play. The set was designed by Diane Sorota, a member of the Play Production class. The set is leveled, which is a departure from the sets usually used. Lighting will play an intricate part in the production, to convey the various moods of the play.

The cast is headed by Dodie Hearn as Allison, and Carolyn Baker as the Lady. The witches are Jill Dargeon, Carol Flippin, Nancy Waddell, and Nancy Donohue. The chorus of Winds is composed of Sheila Scranton, Olga Lehovich, Ann Schettino, Liz Hood, Dede Plimmer, Martha Guida, Priscilla Bertoline, and Harriet Heller. The chorus of Trees is headed by Pam Van Nostrand who will also choreograph their dances. The other trees are Dale Woodruff, Kathy Walsh, Yvonne Aslandis, Ronnie Illiaschenko, and Diane Sorota.

The committees for the play See "Play Prod."—Page 4

Theme for College Oratorio Based Upon Dona Nobis Pacem

This Sunday at 4 p.m. in Palmer Auditorium, an Oratorio will be presented by the Connecticut College Choir and the Trinity College Glee Club. Following tradition, the Oratorio will consist of a text more or less dramatic in character, which is based upon a religious theme. *Dona Nobis Pacem* by Ralph Vaughan Williams and Requiem by Gabriel Faure will be sung with Mr. Arthur W. Quimby of the Connecticut Music Department, and Mr. Clarence H. Barber of Trinity College conducting, respectively.

An added attraction of the per-

formance will be the solo voices of Helen Boatwright, soprano, and Robert E. L. Strider, baritone. Mrs. Boatwright teaches voice here at Connecticut, and is in great demand as an Oratorio singer. Mr. Strider, a former English professor here, is well known for his contributions to past musical performances at Connecticut.

The singing of *Dona Nobis Pacem* will be accompanied by Marcia Corbett '59 and Luise von Ehren '60 at the piano, and Mr. James Dendy of the Music Department at the organ. Requiem will also be accompanied by Miss Corbett and Mr. Dendy. Cynthia Otis will assist at the harp. Also participating in the program will be members of the Connecticut College Orchestra and the Trinity Chamber Players. Representing Connecticut will be Roswitha Rabl, and Susan Kent, first violins; Jean MacCarthy and Mary Fyffe, second violins; Arline Hinkson and Judith Ensign, violas, and L. Florence Potter, cello. The Trinity Chamber Players will be Franklin Reeves, Arthur Kotch, and Charles Tuttle, violas; Peter S. Reinthaler, cello, and Charles B. Weeks and Robert M. Olton, percussion.

Connecticut visited Trinity the weekend of March 15-16 and presented a similar program there, which met with wide acclaim. Tickets for this Sunday's performance are all reserved and will cost \$1.00 per person. They can be ordered through any Choir member or from Mr. Quimby via his box in the Information Office in Fanning.

Robert L. Strider Stars in Musical Singing in Oratorio

On March 5, Emily Tate and Barbara Bearce, seniors at Connecticut, motored up to Waterville, Maine, to see Mr. Robert Strider, a former member of the English Department and now Dean of Faculty at Colby Senior College, in the All-College performance of Rodgers and Hammerstein's *South Pacific*. Mr. Strider, one of several faculty members who participated in the production, sang the part of Emile de Becque, which was made famous on Broadway by the late Ezio Pinza.

Mr. Strider's performance of this role was described as magnificent by the girls, and his rendering of such numbers as *Some Enchanted Evening* and *This Nearly Was Mine* stopped the show. The college newspaper reported that the show had been in rehearsal for three months before the performance. Mr. Strider is also scheduled to sing with the Trinity College Glee Club and the Connecticut Choir in their performance of the Oratorio on Sunday, March 23.

Symphony Concert Registers Success By Varied Program

By Nancy Savin '59

Tuesday night's concert was one of great vitality and careful execution. Mr. Munch worked hard with the orchestra and gave us an exceptional performance. Wonderful articulation on a sectional level contributed to the excellence of the whole. Doriot Anthony Dwyer, the first flutist, is singularly outstanding. The oboe solos were perfect in tone and phrasing. The French horns were solid and no one will deny the accuracy of the trumpets. There was a greater display of this sectionality in the performance of Beethoven's *Symphony No. 7*; in contrast to the unified orchestration of Wagner's *Tristan und Isolde*. Munch's interpretation of the 7th brought out things we never heard before. The Finale especially was played well, although I understand from a few sources that Munch's face showed displeasure with the orchestra's performance.

Every composer seeks to embody his impressions in a musical form. The greater the artistry in manipulating the technique of the form, the greater the expression; the greater the music. The lyrical form of orchestration that Wagner uses is not the most involved, his purpose is only to convey the mood of the oblivion known to us in death and in the passion of love. When you have almost a hundred musicians very successfully striving to be as sonorous and suggestive as the Liebestod demands, then Wagner's message is conveyed. Whether you are re-

We'll Take Manhattan

"We'll take Manhattan" over Spring Vacation! There's an allure; a glitter about New York that is impossible to resist. From the tiny shops of Greenwich Village to the brilliant lights of 42nd Street, to the serenity of the Cloisters, there is an unlimited choice of things to do, places to go, and people to meet!

One of the most popular offerings of The City is the widely diversified range of dramas, musicals, and offbeat productions. Not only can good plays be found uptown at the better-known Broadway theaters, but also in the off-Broadway theaters of Greenwich Village. Thomas Wolfe's autobiographical *Look Homeward, Angel*, starring Anthony Perkins, Jo Van Fleet, and Hugh Griffiths, has been playing to enthusiastic reviews since Christmas at the Ethel Barrymore Theater. Tony Perkins gives a taut, stirring, dramatic interpretation of the young Eugene Gant. Another top attraction is *Look Back in Anger*, which stars Mary Ure and Kenneth Haigh, and is a powerful drama about the "angry young men" of England today. *Anger* is continuing its run at the Lyceum Theater.

Still in the vein of dramatic

productions is William Inge's *Dark at the Top of the Stairs*, a close study of family relationships in a small town during the 20's. The play, directed by Ella Kazan, stars Teresa Wright, Pat Hingle, and Eileen Heckart, and is now playing at The Music Box Theater. The new Eugene O'Neill hit, *Long Day's Journey Into Night*, now playing at the Helen Hayes Theater, has received the 1956-57 Drama Critics and Pulitzer Prize Awards. Frederic March and Florence Eldridge give an explosive portrayal of the author's own family.

Three new dramas have appeared on Broadway since the beginning of February. Dore Schary's *Sunrise at Campobello*, an inspiring and moving presentation of the early political life of Franklin Delano Roosevelt, is directed by Vincent J. Donehue. Ralph Bellamy stars in *Sunrise*, which is playing at the Cort Theater. A new Laurence Olivier play, *The Entertainer*, recently opened at the Royale Theater. Acclaimed by critics, *The Entertainer* promises to be one of the top hits of the season. *Blue Denim*, a Josh Logan production, stars June Walker, Carol Lynley, and Burt Brinkerhoff. *Blue Denim* is now playing at the Play-

house Theater. A new comic-drama has appeared at the Booth Theater with William Gibson's *Two for the Seesaw*. This boy-meets-girl drama stars Henry Fonda and Anne Bancroft.

On the other hand, if you prefer light comedy and musicals to the more serious productions, there is no lack of your preferences on Broadway. *L'il Abner* with Peter Palmer and Joyce Gladmond, and *Bells Are Ringing* with Judy Holliday are two long-running musical successes well worth seeing. The adaptation of Patrick Dennis' hilarious novel, *Auntie Mame*, now stars Greer Garson, and is continuing its successful run at the Broadhurst Theater. A musical journey to the land of the Calypso can be found in Jamaica, a new Broadway offering which stars Lena Horne and Ricardo Montalban. Lena Horne causes a sensation with her exhilarating performance. Jamaica is now playing at the Imperial Theater. *West Side Story*, a beautifully unified musical about teenage gangs in New York; stars Carol Lawrence, Larry Kert, and Chita Rivera. The production is directed and choreographed by Jerome Robbins, with music by Leonard Bern-

See "N. Y. C."—Page 3

See "Concert Review"—Page 4

Where There's a Will . . .

In view of the Convocation scheduled for next Wednesday, we embark upon the usual fears and speculations. We hope that perhaps this time it will be different, that the auditorium will be more than half filled. We hope that this might be the time when some enthusiasm will be exhibited, and that those who attend will not have to feel embarrassment because of an abundance of empty seats.

But we must descend from this idealism and face the facts. Similar hopes for a large audience have been entertained in the past and have been harshly dashed. The sparse attendance cannot be attributed to lack of publicity for forthcoming lectures. Posters, newspaper coverage, and announcements make ignorance a feeble excuse. The faculty do all they can to arouse enthusiasm. They remind their classes of the lectures, try to give information on the speakers and their subjects, and generally urge the students to attend. In most cases, the faculty have tried not to schedule a test for the day following a Convocation.

To the argument that the lecture takes more time than a student can afford, we answer that the Convocation usually lasts only one hour. The average student wastes more time than this each day. Surely one hour can be spared to attend something worthwhile. Which brings us to the other popular excuse of non-attendance. It is often said that the topic of the lecture doesn't interest the student—she knows nothing about the subject and cares less. This argument supports the criticism that students live in a little world of five subjects. A talk on science doesn't interest an English major, and vice-versa. We should be embarrassed to admit such a narrow range of interest. If the subject of the lecture happens to be unfamiliar, all the more reason to be exposed to it. We must realize that we cannot remain submerged in the books and classes pertaining to only five aspects of knowledge.

An hour lecture by a renowned authority in some field can often prove very stimulating. It attests to the fact that knowledge is an exciting pursuit, a fact which is often forgotten in the daily round of classes and studying. It provides refreshing change from the ordinary schedule, and it provides an opportunity to hear some of the important men and women of our age.

Almost as embarrassing as the sparse attendance at the lectures, is the course of the question period which follows the speech. A short deadly silence is followed by a few questions which are usually asked out of desperation. It seems a better policy to have no question period at the close of the talk. This would eliminate questions of dubious worth and would allow those who wish to leave to do so without any qualms.

In many colleges Convocation is part of the required curriculum. At Conn. we have a choice of whether or not to attend the lectures. In too many instances we seem to demonstrate that we are not wisely exercising this freedom.

Calendar of Events

Thursday, March 20	Lecture—Renoir and the Great Tradition Lyman Allyn Museum, 8:00 p.m.
Saturday, March 22	Campus Movie—Wee Geordie Auditorium, 7:30 p.m.
Sunday, March 23	Memorial Service for Mr. Mack Chapel, 11:00 a.m.
	Oratorio—Connecticut College Choir and Trinity College Glee Club Auditorium, 4:00 p.m.
Wednesday, March 26	Honors Convocation Auditorium, 7:30 p.m.
Thursday, March 27	Senior Recital—Martha Monroe Holmes Hall, 8:30 p.m.

British Saga of Wee Geordie Scheduled for Campus Showing

Under the sponsorship of the New London Club of the Connecticut College Alumnae Association, Wee Geordie will be shown Saturday evening, March 22, in Palmer Auditorium at 7:30.

Starring in this highly acclaimed comedy will be William Travers, remembered for his portrayal of Robert Browning in the recent production of The Barretts of Wimpole Street. Alastair "The Green Man" Sim is featured with Mr. Travers.

The humorous tale is that of a Scots lad who, embarrassed by his frail physique, answers an advertisement which promises that "he too can have the biceps of a blacksmith and the chest of a heavyweight champion." Following the instructions carefully, Geordie soon does possess the body of a young giant. Fame comes to him shortly, due to his athletic prowess at throwing the hammer. After various intricacies of plot—young Scots boy meets young Scots girl and forgets he has known her all his life—we see the once wee Geordie en route to Australia where he will represent Great Britain at the Olympic Games.

There is action along the way. Before he arrives in Melbourne wee Geordie has met up with wee Helga, lady shot putter from Denmark. Said shotputter believes herself to be also a potential heartbreaker, and Geordie is soon in danger of forgetting the lass back home in Scotland.

The outcome of the Olympic competitions reaches Scotland and Geordie's sweetheart. But also finding its way back to Scotland is the news of his flourishing "romance" with Denmark's famed athlete, Helga. Obviously, Geordie's return trip is suspenseful. The wee Scotsman apparently is being awaited with eagerness by several interrogators, and questions and answers will soon be flying fast and furious. How successful Geordie is without his hammer will be known to all Saturday evening when the wonderfully funny denouement is disclosed.

Critics said of "Wee Geordie" that it was a "top candidate for honors as the best British movie comedy of the year," as well as being "the best importation from Scotland since Harry Lauder."

Member of Faculty Richard Birdsall TV Quiz Contestant

Mr. Richard Birdsall, a member of the History Department at Connecticut, recently attracted notice when he appeared on the television quiz show Tic-Tac-Dough. He began his interviews for this program last November. In addition to these he had to take two written tests. According to Mr. Birdsall most of the would-be contestants that take these tests pass them.

On his first appearance Mr. Birdsall was asked to name the two famous ships of the North and the South in the Civil War. He was also asked to name the area that the French occupied during the Spring of '43, and to identify the tune Chattanooga Choo-Choo. Mr. Birdsall was disqualified when he could not give the second highest medal awarded by the United States Army.

The part of his venture in which Mr. Birdsall found himself most interested was the manner in which the show was run. He was highly amused by the fact that many of the people who worked back stage tried to imitate Jack Barry, the Master of Ceremonies. Mr. Birdsall admitted that he was more relaxed in his second appearance. It might be interesting to Campus ski enthusiasts to note that Mr. Birdsall purchased a pair of skis with the \$100 he won on the program.

So You Think We Live In That Ivory Tower

by Susan Ryder '60

If you don't think you get enough attention and that people pass you by without a glance, you might give thought to the plight of Lucia Lara, of Granada, Spain. Absolutely no one gave poor Lucia a second thought, and when she couldn't stand the situation any longer, she decided on a plan of action. She ran right down to the neighborhood rail way track and rolled a huge stone right into the middle of it. Along came a train, which crashed into the stone and was derailed as Lucia stood gloating from the hillside . . . She was caught, confessed, and is now the

toast of Granada, in her own way.

Any of you planning excursions to Princeton for idyllic spring weekends had better give the whole matter some thought, for a new and horrendous development has just developed, and what's more, it's most quitoes. And not just ordinary mosquitoes, mind you, but great big ugly panaples, which can bite unerringly in the same place and can penetrate a linen sleeve. They're due at old Nassau about the middle of May, and should be there full force by graduation.

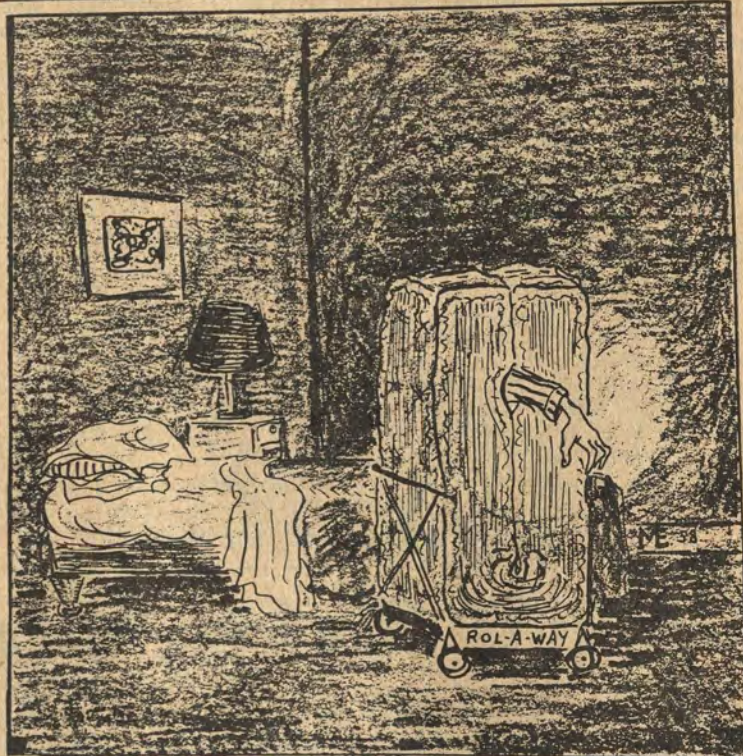
The We-Are-Not-Alone-Department. Not to imply that Conn. College food isn't the greatest, or anything like that, but it might just sometimes fall below Le Pavillon standards. Well, a female institution in Poughkeepsie (which shall remain forever nameless) appears to have the same troubles. An editorial in the campus newspaper complained of "watery clear soups, tasteless gravies . . . lukewarm vegetables and downright frigid meat." Familiar, anyone?

The fire department of Ahsokie, North Carolina, is back in the news this week. It seems that a recently passed town ordinance absolutely forbids anyone to call up the firemen unless they're reporting a fire. The firemen spent so much time on the phone chatting with their friends that two houses burned down while the lines were tied up.

Radio

On Saturday, March 22, the College Student Radio Hour will present a discussion on A Global Population Problem: Food for the Increasing Millions, by Nancy Cozier '61. Alice Warring '61, will announce the program.

Miss Volaine Junod, Lecturer in Native Administration at the University of Natal, South Africa, who recently spoke here at the College, will speak on Multi-Racial South Africa on Saturday, March 22, at 6:45 on station WICH and on station WNLC on March 23 at 8:15. The host for these programs will be Mr. Richard Birdsall of the History Department.



Flick Out

GARDE THEATER
Wed., Mar. 19-Sat., Mar. 22

Bonjour Tristesse
Jean Seberg
Deborah Kerr
David Niven
Geoffrey Horne
Decision at Sundown
Randolph Scott

Sun., Mar. 23-Tues., Mar. 25

The Quiet American
Audie Murphy
Michael Redgrave
Ride Out for Revenge

Starting Wed., Mar. 26

Cowboy
Glenn Ford
Jack Lemmon
Brothers Rico

CAPITAL THEATER
Wed., Mar. 19-Sat., Mar. 22

The Bride is Much Too Beautiful
Bridgette Bardot
High Hell
John Derek
Elaine Stewart

Chaplain Smith has extended a special invitation to students and faculty of the college to attend the service at the Academy this Sunday at 9:30. The Rear Admiral Edward B. Harp, Jr., who is Chief of Chaplains of the U. S. Navy will speak. He was chaplain at the Coast Guard Academy from 1945 to 1949 and held his services in Harkness Chapel since the Academy lacked facilities of its own. There will be a coffee following this Sunday's service to which all are invited.

Chapel

Friday, March 21
Ellen Purdy '60, 8:00 a.m.

Monday, March 24
Silent Meditation, 8:00 a.m.

Tuesday, March 25
Mr. Cranz, 5:20 p.m.

Thursday, March 27
Organ Program, 5:20 p.m.

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Witness for the Prosecution Applauded by Student Critic

by Carol Plants '60

Witness for the Prosecution
Agatha Christie's successful Broadway hit has been made into a tense and compelling movie. Witness for the Prosecution perfectly casts Charles Laughton as Sir Wilfred Robards, the barrister for the Defense, outspoken, witty, intensely involved in his work. There is nothing that can prevent him from taking on Leonard Vole's case, not even Nurse Elsa Lanchester. Tyrone Power is Leonard Vole, the only suspect in the murder of a middle-aged widow. Marlene Dietrich plays Vole's unusual and distant German wife, Christine.

Leonard Vole appears to be caught up in a web of circumstantial evidence making him the only possible person to have murdered the widow, Mrs. French. Furthermore, it seems to be a closed case in light of the fact that Mrs. French changed her will leaving Vole eighty thousand pounds. Vole consistently and believably pleads his innocence saying that his wife can give supporting evidence for him. Christine Vole, however, appears reluctant to commit herself and apparently will not support his testimony.

The greater part of the movie is played in the court room where Charles Laughton uses every trick in the legal journals to manipu-

late his case for the Defense, meanwhile clipping that of the Prosecution. He manages to turn up psychologically important evidence at the right moments, and caustically draws testimony from self-conscious witnesses.

Beyond doubt it is Laughton who paces the excitement of the plot. Moving cautiously and neatly through the mass of complicated evidence, he dramatically forces the attention to Vole's innocence, and the jury ultimately pronounces him not guilty.

What bothers barrister Laughton is that everything seems "too neat, too tidy, too symmetrical." What is too neat and tidy shortly becomes very untidy in several minutes of tense and revealing anti-climaxes. Justice works in strange ways.

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N. Y. C.

(Continued from Page One)

stein, and is being presented at the Winter Garden Theater.

Another top musical attraction is Oh, Captain!, now being given at the Alvin Theater. Oh, Captain! stars Tony Randall and Abbe Lane, with dance sequences by Alexandra Danilove. It is a witty and tuneful musical about a captain with two wives, one in each port. A revival of Oklahoma is being presented at the New York City Center at popular prices; it stars Helen Gallagher and Gene Nelson. Robert Preston

is a brilliant Music Man in the musical of the same name, which is filled with soft shoe routines, barber shop quartets, and vaudeville jokes. Music Man is now playing at the Majestic Theater.

Also having a successful run is New Girl in Town, an adaptation of Eugene O'Neill's Anna Christie. Thelma Ritter and Gwenn Verdon head the cast now per-

forming at the 46th Street Theater. The well-known comedy team of Peter Lind Hayes and Mary Healy have combined with Ray Walston to bring to Broadway a new laugh-riot, Who Was That Lady? Incidentally, on Tuesday, April 15, there will be a benefit performance of this show for Connecticut College. Recently

See "N. Y. C."—Page 4

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The Little Philosopher
I do not find at all amusing
The fact that life is so confusing.
Thoughts of A-bombs made me
quake
Until we dropped one by mistake.
Shall I look with pride or con-
sternation
Upon this Silent Generation?
The headlines grieve me so each
day,
I'm forced to throw the Times
away—
So maybe I shall give up reading
And take up knitting socks, or
weeding . . .

Play Prod.
(Continued from Page One)
are comprised of members of the
Play Production class. Lighting
will be done by Gail Weiler and
Connie Snelling. The costumes
will be executed by Jean Tierney,
Lee Scrivener, Liz Siegel, and Ag-
gie Fulper. The setting will be
carried out by Diane Sorota and
Nancy Donohue. Publicity and
Props are being handled by Carol
Flippin. The make-up will be
done by Linda Hess and Ricky
Richards. The Stage Manager for
the production will be Audie
Bateman.

N. Y. C.
(Continued from Page Three)
opened at the Martin Beck Thea-
ter, the show promises to last a
good while. The Morosco Theater
offers a new play. Time Remem-
bered, starring Helen Hayes,
Richard Burton, and Susan Stras-
berg. An entertaining comedy by
France's Jean Anouilh, Time Rem-
embered is Time Happily Spent.
And last, but not at all least, for
an evening's entertainment at its
best there is My Fair Lady at the
Mark Hellinger Theater.

the cast. Garden District can be
seen at the York Playhouse. An-
other worth-while offering this
season is The Crucible by D. Ar-
thur Miller. It is a revised ver-
sion, but is acclaimed by the crit-
ics as a fine play with powerful
acting by all concerned. Crucible
is at the Martinique Theater.
Several weeks ago, there were
three presentations of Dostoyev-
sky's Brothers Karamazov to be
seen in New York. The best of
there is still playing and is at
the Gate Theater in the Village.
The performance is engrossing,
and is a must for all Russian stu-
dents, as well as their unenlight-
ened friends. There are two long-
run hits still capturing audiences
in the Village area. These are
The Iceman Cometh by Eugene
O'Neill at the Circle-in-the-Square
Theater, and The Threepenny
Opera by Ben Hecht and Kurt
Weill at the Theater de Lys. In
its last few weeks at the Roof-
top Theater is Clerambard, di-
rected by Ira Cirker and starring
Claude Dauphin. Clerambard is a
Marcel Ayme comedy, and is be-
ing played at the Rooftop Thea-
ter.

**Choir Elects Corbett
Presiding Officer;
Hartnett to Manage**
Monday night, March 17, the
Connecticut College Choir held
elections for next year's officers.
They are as follows: President,
Marcia Corbett; Business Man-
ager, Grace Hartnett; Secretary,
Luise Von Ehren; Librarian, Sue
Kimberly, and Publicity Manager,
Jean Lombard.
These officers will meet soon
for next year. These plans will in-
clude a trip to St. Thomas Church
in New York City, a combined
chorus with the Yale Glee Club,
and other traditional activities.

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If you haven't tired of visiting
all the Broadway attractions,
there are many more down in the
Village, which are worth your at-
tention. For instance, there is
Samuel Beckett's sensational End-
game, now playing at the Cherry
Lane Theater on Commerce
Street, which stars Alvin Epstein
and Boris Tumarin. Endgame fea-
tures two characters who are
only seen inside garbage cans on
the stage. The play has a mes-
sage, if you are astute enough to
find it, and is fascinating to
watch. On Tuesday and Wednes-
day nights, tickets are only \$2.10
since these nights are Egghead
Nights. Really, there is no stigma
attached to being an Egg-
head, and it is an inexpensive
way to see a good play.

After this extensive theater
tour, you may still have time to
visit the Museum of Modern Art.
There you will find the largest
exhibition ever assembled of the
work of Seurat from American
and European collections, includ-
ing such noteworthy loans as Le
Cirque from the Louvre, Le Cha-
hut from a museum in Holland,
and Sunday on The Grande-
Jatte, one of the masterpieces of
modern painting, from The Art
Institute of Chicago. From April
9 through May there will be an
exhibition of work by the Cubist
artist Juan Gris, including paint-
ings, gouaches, prints, and one
sculpture.
Have a wonderful time in The
Wonderful Town!

Concert Review
(Continued from Page One)
ceptive or not is another mat-
ter.




We heard Walter Piston's Con-
certo for Viola and Orchestra.
Again the concerto is our mod-
ern music with its sense of ur-
gency. The urgency appears be-
cause the music is outside of a
tonality; it does not cadence or
phrase like older or familiar po-
pular music today, the melodic
line is of characteristic experi-
mental intervals. Whole move-
ments achieve a "stream of con-
sciousness" movement.
The technique of composition
is there, well ordered, and the
music is strong in emotional con-
tent. The viola tone is warm and
evocative, and Mr. di Pasquale
beautifully displayed the true ca-
pacities of the instrument.
So fine was his technique that
the orchestra unanimously (and
I hope spontaneously) offered a
"bravo" to him at the conclusion
of the concerto.

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**Choir Members to Sing;
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On Wednesday evening, March
26, at 7:15, eight choir members
will join a group of cadets at the
Academy in the presentation of
an Easter cantata entitled The
Story of the Cross. The group
will be directed by Chief Band-
master George H. Jenks. Mrs.
Jane Addams '50 and Mrs. Jean
Frick will be guest vocalists.

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16th Smash Week! "ENTHRALLING" Atkinson—Times
DOSTOYEVSKY'S "EXCELLENT" Keri—Tribune
**Brothers
Karamazov**
A new dramatization by BORIS TUMARIN & JACK SYDOW
Production Directed by Boris Tumarin
MAIL ORDERS FILLED—THEATRE PARTIES
EVES.—TUES., WED., THURS., FRI., SUN., 8:40. SAT. 6:00 & 10:00.
SUN. MAT. 3:00. No Mon. Performance. TUES., WED., THURS.—\$3.45,
2.90, 2.30, 1.80, FRI., SAT., SUN.—\$3.85, 3.45, 2.90, 2.30.
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Joe

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