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Connecticut College

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# CONNECTICUT COLLEGE NEWS



86  
Vol. 42—No. 19

New London, Connecticut, Thursday, May 2, 1957

10c per copy

## Anthropologist Margaret Mead To Discuss Cultural Changes

Dr. Margaret Mead will discuss the culture change in the Pacific in a lecture "How Fast Can Man Change" Friday, May 3 at 7:45 in Palmer Auditorium.

Sponsored by the Sociological Department and the Friends of the Library, the lecture will concern anthropologists' expeditions to New Guinea in 1931-33, 1936-39, and in 1953. Dr. Mead has been the associate curator of ethnology at the American Museum of Natural History since 1942. She is a professor of anthropology at Columbia University and also teaches at the New School for Social Research.

A frequent visitor to colleges and societies as a lecturer, Dr.

Mead is also a prolific writer. Among the books she has written are "Coming of Age in Samoa," "Growing Up in New Guinea," "The Changing Culture of an Indian Tribe," "Male and Female," "Growth and Culture," "A Photographic Study of Balinese Childhood." Dr. Mead has contributed to studies of oceanic ethnology and to studies of the relationship between psychology and cultures.

In 1926 she was a member of the Research Council in Samoa and in 1928 Dr. Mead was a fellow of the Social Science Research Council in the Admiralty Islands. In 1948 she was the Director of Columbia University's research in contemporary cultures.



With Senior Prom looming up this weekend, committees are working hard; the above seniors were caught during a special meeting called Tuesday night. From left to right are Annie Richardson, Toni Titus, Sede Stone, Gerri Maher (Chairman), Mimi Prosswimmer, and Margie Lerner.

## Promise-Full Prom To Dispel Despair Of Shaken Seniors

The class of 1957 has designated the weekend of May 3, 4, and 5 as Senior Prom Weekend, the last college weekend of the year.

The weekend activities, under the direction of Gerri Maher, will get underway with a picnic on a "bring your own" basis at Rocky Neck State Park on Saturday afternoon. When through with picnicking the girls and their dates will return to a cocktail party which will be held in the anteroom of the Mohican Hotel Roof Garden at 6:30. Tickets are being sold in advance at \$.60, the price of one cocktail.

At eight o'clock a roast beef dinner will be served in the main room. The dinner will be a dinner-dance affair with the Brunotes from Brown providing the music for the entire evening. Toni Titus in charge of the decorations, which will consist of floral centerpieces for each table, and Annie Richardson is in charge of band arrangements. Chaperones will be Mr. and Mrs. Strider and Mr. and Mrs. Christiansen.

On Sunday morning there will be a chapel service at 11:00. Mr. Harris of the Philosophy Department will speak. From 2:30 to 4:30 the seniors and their dates will go for a boat ride in an old Fisher's Island Ferry Boat. A jazz session will be given by the Brunotes as the boat cruises around the Sound. Refreshments are being taken care of by Judy Pearce.

See "Senior Prom"—Page 4

## Italian Triangle Brings Amusement To Saturday Movie

The campus movie Saturday, May 4, is *The White Sheik*, an Italian comedy, starring Alberto Sordi, Brunella Bovo, Leopoldo Trieste, and Giulietta Masina.

The story centers around a young couple honeymooning in Rome. Wanda, the wife, is an avid reader of the "fumetti," Italian love magazines, and has been corresponding with the White Sheik, a magazine hero, whom she addresses as "Bamba Appassionata (Passionate Doll). Trouble begins when Wanda and her husband arrive in Rome at the same time the White Sheik is there being photographed for the scenes of the next month's issue.

Despite the possession of a newly-wedded husband, Wanda visits the White Sheik on location. Complications arise when Ivan, the husband, tries to find Wanda in order to avoid discussing her absence with his relatives who have come to meet the new bride. Many hilarious situations follow.

## Botanical Exhibits And Arrangements Mark Flower Show

On Sunday, April 28, the Botany Department sponsored its Annual Flower Show. Exhibits were on display from 1:30 until 4:30 in New London Hall and in the Greenhouse.

Carol Bayfield headed the committee for the show, and was assisted by Judith Crouch, June Bradlaw, and Jane Till. Heading the Publicity committee was Fleur Grandjouan; Greenhouse, Clara Carr and Mary Elsbree; Plant Sales, Alice Patience; Program, Martha Ann Palmer; Ushers, Diana Packer, and Flower Arrangements, Ann Farinholt.

Faculty advisers included: Miss Betty Thomson, Mrs. William Niering, and Mr. Richard Goodwin.

Exhibits included "Do's and Don'ts" of Landscaping, Small Gardens, Flower Beds, Effects of Various Fertilizers, Resistance of Bacteria to Heat, Effects of Minerals on Plant Growth, Landscaping a Powerline, Native Habitats of Northeastern Hardwood Trees, Six Families of the Monocot Class, and Flower Arrangements.

Prizes were awarded for the Flower Arrangements. First place went to Irene Jackson '60

See "Flower Show"—Page 4

# Faculty Laud 5 Arts

### ART

by Miss Beatrice White  
Visiting Professor of English

The "full assured looking and manner" of the exhibition of students' work brings home to one's bosom that this twentieth century of ours 'in which everything destroys itself, and nothing continues,' is already more than fifty years old. The rebels of the 1900's have become the grand old men of 1957—Picasso, Braque—and their 'pictorial preview of the space-time continuum' has already become a rather tired convention. But the rebellion against established techniques goes on in unremittant efforts to experiment with unusual materials.

Research into space must always remain a fundamental concern of the artist—the problem of the representation of the three-dimensional and its position in space on a two-dimensional sur-

See "Art"—Page 2

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### DANCE

by Lillian N. Broderick

The members of the Connecticut College Dance Group, performing with poise and vitality, presented on Saturday night a varied program of original dance compositions. The choreography, while affecting some of the cliches and pretensions of contemporary dance, was not without imagination; the dancers were fresh; the costumes effective.

The first part of the program, *From Other Times, Other Places*, consisted of short variations on traditional themes: Pavane, composed and danced by Susan Ostrom, Georgiana Silverthorne, Kathleen Walsh, Elizabeth Wright; *Jib* by Phyllis Malone, Joan Michaels and Rita DeCastro; and *Espana Cani* in which Celeste Maggiore appeared as a sufficiently haughty and gorgeously costumed Spanish lady. *Summer Afternoon* by Susan Baetzner was a graceful if somewhat arch piece. Audrey Bateman and Gail Turner were agile and precise in *Ram Ritual*, but the sacrifice of musical accompaniment for the dubious advantage of "pure" dance seemed to me here and elsewhere on the program a gratuitous bit of austerity. Harmonica Player by Rachel Adams proved to be a particular treat. Miss Adams combines in

See "Dance"—Page 3

### MUSIC

by Mary H. Leblon

The Five Arts Program presented Saturday, April 27, began with a very impressive program of student musical compositions.

The program opened with a group of pieces by Deborah Cohen '57: a Prelude, Waltz, and Sonatine. These were well presented, especially the Sonatine, which had real spirit. Arline Hinkson '58 then performed *Andante for Violin and Piano* with the composer at the piano. This piece seemed to lack a true melodic line that one would expect in an *andante*.

Next was a group by Evelyn Evatt '58; the first *To the Window* (text: Carl Sandburg) with Nancy Savin '59 soprano. There was a nice reflective quality in the accompaniment well suited to the text and Miss Savin sang with poise. Then followed four numbers — a Dance, Song, *Ostinato* and *March*.

Jane Overholt '57 performed her *Moderato, Allegro for Viola and Piano* with Martha Alter at the piano. This was a very satisfying work with a most pleasant integrated feeling between the performer and the piano. Miss Overholt played with a firm command of her instrument, good tone and pitch control. It is always pleasing to hear the alto of the strings in solo work.

Martha Alter then played *Three Studies* by L. Florence Potter '58. The first and second were characterized by a broken chord bass but the third was more sprightly and gay. Miss Potter then performed the *Sonatine for Cello and Piano* with Miss Alter at the piano. Here again the not too often heard solo cello was much appreciated, and the *Sonatine* began with a good strong melody complimented nicely by the piano. The singing quality of the instrument was good and the use of the different instrumental techniques created a fine balance.

The program continued with *Silence* and "He Wrote the History Book" (texts: Marianne Moor) by Marcia Corbett '59 with Martha Monroe '58, soprano. These songs were well executed by Miss Monroe. There followed a *Suite: Moderato, Andantino, and Vivace* of which the *Vivace* seemed the most satisfying.

The sixth offering of the afternoon was definitely original and

See "Music"—Page 3

### PROSE AND POETRY

by James H. Broderick  
Department of English

In one of Yeats' poems a speaker says of his own aims in writing poetry, "I would find myself and not an image." To which the other speaker replies,

That is our modern hope, and by its light  
We have lit upon the gentle, sensitive mind  
And lost the old nonchalance of the hand;  
Whether we have chosen chisel, pen or brush,  
We are but critics, or but half create . . .

In Saturday afternoon's reading of poetry and prose at the Lyman Allen Museum, the "old nonchalance" Yeats valued was not much in evidence. With one exception—Carole Battista's "Tim and Mrs. Tuttle" was a perceptive evocation of "subtle differences in Art" among kitchen help. The verse form was free, with alternately rhyming, irregular lines; precision and tact justified this formal flexibility. Because Miss Battista's poem was poised, intense, and simple, traditional metaphors were redeemed. Miss Battista thus sees that Tim's face is still as mountains

Above the sea's flight,  
And, like mountains  
Is drawn with shades of shadow and light.

Mrs. Tuttle comes from the old school—  
Of full blown Ships  
And trailing apron strings.

In contrast, Miss Battista's more ambitious "Epitaphs for Hamlet" by Horatio, Ophelia, the Queen, and Claudius, in more traditional, five-line unrhymed stanzas, seemed diffuse. The "critical" challenge of "half creating" Shakespeare's characters was, partially met, especially in a kind of E.B.B., innocent enthusiasm from Ophelia and in Gertrude's indolent sensuousness. The afternoon's other poems, Carole Fuller's "The Game," read by Peggy Namm, and Lucie Hoblitzelle's "My Cup Runneth Over," read by Julia Shipman, were also products of the "mind." Miss Hoblitzelle's somewhat unrhythmic mock-ode, an apostrophe ("Thou source of warmth and light") to coffee, was wholly ap-

See "Prose"—Page 4

## Play Production Class to Present Modern Folk Play

Tread the Green Grass, a folk play by Paul Green, will be presented on Wednesday, May 8, as the third in a series of plays staged by the Play Production class.

The North Carolina playwright is the author of many modern one-act plays which show a deep understanding of the tragic frustrations of life. Barrett Clark has defined the aim of this particular play as the endeavor "to shadow forth a somewhat fantastic interpretation of a young and delicately attuned country girl going mad through dreams and fears," but there will be an adequate opportunity for everyone to supply a personal interpretation.

Nancy Donohue '60 will play the part of Tina and Carol Whitney '58 will portray Young Davie. The Mother will be played by Olga Lehovich '59, Harvey by Carol Flippin '60, Brother Cadavers by Pat Wertheim '60, Brother by Joan Wertheim '60, Young Reverend by Edith Chase '60, and Witch Woman by Nancy Savin '59.

The stage manager is Katherine Lindsay '57, who also designed the set. Geraldine Maher '57 is in charge of the scenery which will be illuminated under the direction of True Talley '58. Ada Heimbach '57 is responsible for props and make-up, while Mary Ann Handley '58 produces the costumes and Judith Ankarstran '58 takes charge of sound and publicity.



## Two Down -- More to Go?

By the time this newspaper reaches the college community, most people will be aware of the fact that the Five-Arts Committee has voted the weekend out of existence for the coming academic year. The exact duration of the period of this mandatory hibernation is as yet undetermined. Five-Arts Weekend will come out of mothballs when the students on this campus are ready to support the program with the products of their creative endeavors and with their attendance at the various exhibitions and performances.

The death of Five-Arts Weekend as an annual event on campus comes as no great surprise to many of us. For the announcement of its demise followed rapidly on the heels of the announcement that there would be no issue of literary supplement during this semester. We feel that some significance should be attached to the fact that the two biggest outlets for student creativity in the realm of the Arts should fold up during the same month.

Just what significance these facts hold is difficult to determine. The easy way out would be to rant and rage about the apathy on campus, the misplaced interest, or the theory that this generation is surely reaching the absolute nadir of existence. We do not feel that any of these attitudes deals fairly with the students nor with the college itself. No, something else is wrong.

We feel that perhaps the students of a small college are being asked to give their full support and utmost devotion to a program of extra-curricular activities which approaches the size and scope of that of a university. We have climbed down from the heights of idealism just long enough for us to realize that we can expect almost nothing from fifty per cent of our students. This figure is at this minimum only because we are part of a college community. When we leave this campus for other communities we will find ourselves even more surrounded by people who just do not care. What, then, happens to the four hundred students who do care?

It is our contention that these four hundred are pulled in too many different directions during the college year. In the first place, these are the students who are usually interested in some academic pursuit. This may be connected with the classroom; it may be a special project of independent endeavor. Then there are the numerous traditions to be maintained, including Compet Sing, Compet Play, and Junior Show. In addition to these there are the fields of special interest such as Wig and Candle, the News, the language clubs, the singing groups, the athletic tournaments, and the Choir. Student government and class-offices must also be filled. The college offers an ample music program and many well-known lecturers. Each of these possible regions of activity commands the fullest loyalty of a small group. The members of each of these groups expend much of their time damning students who do not share their particular interest. If this diehard is an avid drama fiend, then in her mind anyone who does not go to all plays and all lectures dealing with the drama has a small intellectual capacity and is definitely wallowing in a swamp of apathy. The same situation exists in the other major activities.

That something must give somewhere is to us an established fact. That this something must be Five-Arts Weekend or Literary Supplement is lamentable. In order to re-establish these pursuits, we must either engage the interest of the four hundred who do not care, or we must cut down the extra-curricular activities somewhere else.—B.K.S.

## Reviewer Applauds Gassner's Lecture Last Friday Night

The tension between the literary and dramatic elements in a theatrical production has always created one of the most fundamental problems in Drama, Mr. Gassner stated in his lecture Friday evening. Because critics are prone to judging a play as pure literature, and not as spectacle, plays often suffered from unjust attacks.

Since the good play is one which strikes a delicate balance between the stresses of literature and theater, over-emphasis on either of these two elements is apt to produce mediocre drama. For example, poetic drama makes too little use of the medium of the stage, and often a play is weighted down with meanings expressed verbally that should have been translated into action. Words must always be suited to the context of the scene and be subordinate to the total plan of the play. For this reason a sensitive playwright will often strike out many verbal flourishes in the text of a play, wherever the spectacle itself makes a statement redundant.

Conversely, plays depending too much on action as the vehicle of expression tend towards melodrama and over-production. Thus music and dance as ancillary contributions can be very successfully employed, but when they dominate in a production, they undercut Drama as a literary form and produce a hybrid phenomenon that "may be good theater, but not good Dramatic Art."

One of the most interesting points made was that regarding the role of the actor. Mr. Gassner said that many deplore the pre-eminence of an actor, because an actor's interpretation can destroy the integrity of a play. Actually, he said, a play can be ruined when the director insists on a standard interpretation. An actor stands in the same relation to the script as a solo violinist to musical score, and so much depends on ability, that actors such as the Lunts could make a success out of a third rate play.

To those who are unfamiliar with the principles of Dramatic Art a lecture such as Mr. Gassner's is extremely interesting and informative. Unfortunately, many are already to some degree familiar with dramatic theory, and for this reason it would have been more valuable to have heard Mr. Gassner develop more fully some of the general ideas he introduced.

## Vespers

The third morning religious service of the year will be held on Sunday, May 5, at 11 o'clock in Harkness Chapel.

The speaker will be Mr. Errol E. Harris, formerly professor of philosophy at the University of the Witwatersrand, South Africa, but now a member of the Philosophy Department of the College. This service will replace the usual 7 p.m. vesper service on this date. The public is invited to attend.

## Radio

Connecticut College Concerts, heard Saturday over Station WNLC at 9:30 p.m., will present Miss Janet Grier in the second of a series of three concerts of Music for the Organ. This week Miss Grier will play Three Chorale Preludes for the Organ.

On May 4, the Connecticut College Student Hour, heard over Station WNLC at 10:15 a.m., will present Assistant Professor Kon-

## FREE SPEECH

A Forum of Opinion From On and Off Campus  
The opinions expressed in this column do not necessarily reflect those of the editors.

Dear Editor,

Professor Gassner, speaking last Friday on Dramatic Literature and Theatrical Arts committed, I believe, a grave error in vastly underestimating his audience. Speaking to an audience composed mainly of faculty members, Professor Gassner found it necessary to add many explanatory comments to his lecture. Aristophanes, he said, was a Greek comic poet; Euripides, a tragic playwright. Furthermore, Stanislavsky inaugurated in Russia the most important contemporary school of acting. Explanations of this type were really quite unnecessary, particularly as those people interested in attending a lecture on the theater should be credited with having a basic knowledge of the subject. At any rate, the speaker should not feel compelled to direct himself to the least enlightened members of the audience but should instead leave the responsibility of knowing certain facts to the individual.

While being too dogmatic in an elaboration of names, Professor Gassner was too facile in his prerequisites for the theater. His list included actors, lighting, and other technical devices. It might be easily inferred from these remarks that theater to be successful must rely on certain "gimmicks" and not the development of a form of art. Yet there is fine drama and cohesive direction there need be nothing more than a few wooden planks, an audience, and the daylight. Scenery, lighting, costumes, make-up, and the other refinements are but ornaments which may, if they are well assimilated, add to the general effect—but which can never stand alone. Professor Gassner, in my opinion, did not sufficiently stress the necessity for a well-written play, a competent director, and a good audience.

In underrating the maturity of his audience, Professor Gassner limited himself and did not allow his listeners to indulge in thought.  
Katherine Perutz '60

### Events Calendar

- Friday, May 3**  
Lecture, Dr. Margaret Mead, "How Fast Can Man Change" ..... Auditorium 7:45 p.m.
- Saturday, May 4**  
Campus Movie, The White Sheik ..... Auditorium, 7:30 p.m.  
Senior Prom .....
- Sunday, May 5**  
Piano and Flute Recital ..... Holmes Hall, 4:00 p. m.
- Tuesday, May 7**  
Amalgo ..... Auditorium, 7:00 p.m.  
Senior Recital ..... Holmes Hall, 8:30 p.m.
- Wednesday, May 8**  
Play Production, Tread the Green Grass ..... Auditorium, 7:30 p.m.
- Thursday, May 9**  
Senior Recital ..... Holmes Hall, 8:30 p.m.

### Summer Employment Available Through Personnel Office

Don't let another day go by without making summer plans. Jobs appear to be plentiful although there are still several areas that simply don't have opportunities for summer work.

As usual the opportunities for camp counseling are the most numerous, and the majority of the listings are in New England. Salaries are somewhat higher but the top is about \$200 for 8 weeks' work. Most jobs offers come from private camps but there are many from the Girl Scouts and charitable organizations. A number of specialties are available as well as general counseling. Sixty-two camps have listed openings with us and four agencies whose placements are free.

We have been notified by nine stores in various cities of anticipated vacancies in retailing, selling, and college board advising. Students who will have completed their third year may be interested in the junior executive training program at a well-known New York store or an equally famous one in Boston.

There are six laboratory positions available and five openings in social work or church work. We have had calls for a museum assistant, travel chaperone (for partial expenses only), nurses' aides, lifeguards, typists, psychiatric aides, and mother's helpers.

In addition to these opportunities there are hundreds of suggestions and leads listed in the contact and geographic files. Notices of job vacancies continue to arrive but it is advisable to make immediate application. Register with the Personnel Bureau now—it may be too late already!

rad Bieber, Judith Epstein, Marcia Fortin, and True Talley in a discussion of an Experiment in Teaching French in the Grade School.

### Art

(Continued from Page One)

face. Variety has to be comprehended in one perception, and as art is a matter of sensibility as well as science, a matter of conception as well as of perception, then, as Picasso said, 'You paint not what you see, but what you know is there.'

What these young artists know is there, what they perceive most is color, tender, violent, evocative, and movement — rhythm. Many of the exhibits have, as Gertrude Stein said of the work of her contemporaries, the "splendor of the earth seen from an aeroplane"—both splendor and the strange remoteness. The work on exhibition reveals a purposeful abandonment to the dramatic possibilities of color as well as line. It is the gay as much as the sombre effects that are telling and persistent in the tilting and shifting planes that are basic in their designs.

The variety of the work on view in the Lyman Allen Museum, ranging as it did from oils to mobiles, is as impressive as its general competence. Sure line and delicate rhythm showed to advantage in the figure drawing. The child studies presented a firm control of a limpid line suggesting a Chinese economy in brush stroke. The same control was evident in the firmness of the black and white drawings as well as in the boldness of the prints. Two of these, Composition (J. Krause) and The Cross (J. Cattell) were outstanding. Two small watercolors (A. Heimbach) called for mention for their quiet luminosity.

Both students and their teachers are to be congratulated on a show of work excellently arranged, and remarkable for its range, scope, control and promise. It is here in ebullient fantasy and more disciplined composition that youthful imagination spreads its wings to the morning.

## Chapel

- Friday, May 3**  
June Bradlaw '58, Hymn Sing
- Sunday, May 5**  
Morning Chapel, 11:00 a.m.  
Professor Errol E. Harris  
Department of Philosophy
- Tuesday, May 7**  
Pamela Carpenter '59
- Wednesday, May 8**  
Annemarie Margenau '60
- Thursday, May 9**

Carolyn H. Graves '59  
**Friday, May 10**  
Miss Grier, Organ Meditation

## Radio

The program for next week is:  
**Thursday, May 2** — News and Music  
**Monday, May 6** — Jazz  
**Tuesday, May 7** — There will be no program  
**Wednesday, May 8** — Disk Jockey

## CONNECTICUT COLLEGE NEWS

Established 1916

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## Mr. Robert Strider to Assume Colby Dean of Faculty Post



MR. ROBERT E. L. STRIDER

This summer the college and the New London community will lose and surely miss one of its most active and valuable members. Mr. Robert E. L. Strider, Assistant Professor of our English Department will assume his new duties as Dean of the Faculty and Full Professor at Colby College, Waterville, Maine, on August 1.

Mr. Strider came to Connecticut in 1946 and since then has been an integral part and inspiring leader of many of our campus activities. An honorary member of Wig and Candle, Mr. Strider has had leads in several of the group's plays plus acting in many Father's Day shows. He has been in all of the faculty shows put on in the last seven years and we all recognize him as the traditional third king in the Christmas pageant. Mr. Strider participates regularly as an interviewer for the Radio Club's weekly series, Connecticut College Conversations, besides being the invaluable adviser of the Connecticut College News. Students have shown their appreciation by electing him an honorary member of the classes of 1949, 1953, 1955, and 1958.

Mr. Strider's teaching activities reach beyond the college classroom, as recently he has been giving courses in adult education in his field of English.

Mr. Strider's numerous other activities cover a wide range from the educational to the political to the religious fields, in which pursuits he has continually proven himself an outstanding leader. He is president of the

### Dance

(Continued from Page One)

her dancing an impressive control with a zest and vitality which make her a pleasure to watch.

The second part of the program, Of Here and Now, turned to present day fashions and moods with Blues composed and danced by Susan Baetzner, Carol Flippin, Thalia Gaeter, and Victoria Golz, and Rock and Roll, a somewhat solemn version of one contemporary marvel by Roxandra Illiaschenko, Dale Woodruff, and Emily Louise Zahniser. Three selections, Claustrophobia by Judy Peck, Dilemma by Marcia Fortin, Grace Hartnett, Suzanne Rie and Holly Wrampelmeier, and Catalyst by Elaine Franz, Frances Nolde, and Sara Wilson offered bits of psychological commentary with a considerable sense of style and pattern. Rachel Adams provided in Three Folk Songs set to the music of Bela Bartok another welcome demonstration of her skill. The first half of the program concluded with Judy Peck's interpretation of Harry Bellafonte's Day-O,

See "Dance"—Page 4

Connecticut College Chapter of the American Association of University professors, education chairman of the Mayor's Committee for Hungarian Refugees and a member of the New London Board of Education.

Beside being a member of the vestry of St. James' Episcopal Church, Mr. Strider is chairman of the college division of the Episcopal diocese of Connecticut and a member of the National Commission on College Work of the Episcopal Church.

In 1952 and 1956 he worked as chairman of the Volunteers for Stevenson here in New London and is also a member of the town Democratic Committee.

In the field of music Mr. Strider wrote occasionally as a critic for the New London Day. He is now a member of the board of directors of The Eastern Connecticut Symphony Orchestra plus acting as chairman of Music for Children, Inc. He also participates on the board of the New London Day Nursery.

Born in Wheeling, West Virginia, Mr. Strider was educated at Harvard University where he received a Bachelor of Arts degree in 1939, and a Master of Arts degree in 1940. Having served in the U. S. Navy from 1942-1946 he returned to Harvard to receive his Doctor of Philosophy degree in 1950. This year the Harvard University Press will publish his biographical and critical study of Robert Greville, Lord Brooke, a seventeenth century Puritan writer and public figure.

As Dean of the Faculty at Colby College Mr. Strider will act as a kind of deputy president in the academic affairs of the college. Colby is an undergraduate college of liberal arts. It has a total enrollment of eleven hundred with the ratio of men to women at twenty-five to nineteen. There are Greek letter social fraternities for both men and women, but the women are required to live in dormitories. Their library is a little larger than Connecticut's, but their campus is smaller. Their seniors, like ours, must take comprehensive exams; they also have a modified version of reading week.

In closing we of the Connecticut College News Staff would like to extend best wishes to Mr. Strider for success at Colby and our sincere thanks for his inspiring interest and active participation as our adviser.

### Movie Calendar

#### CAPITOL

Wednesday, May 1 through Saturday, May 4.

**The Brave One** with Michael Ray and **Kelly and Me** with Van Johnson and Piper Laurie.

Sunday, May 5 through Tuesday, May 7

**Edge of the City** with John Casavetes and Sidney Poitier and **Slander** with Van Johnson and Ann Blyth.

#### GARDE

Wednesday, May 1, and Tuesday, May 2

**Hamlet** with Laurence Olivier. Friday, May 3 through Tuesday, May 9

**Abandon Ship** with Tyrone Power and May Zetterling and **Nightfall** with Aldo Ray.

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## Jubilant Seniors Win Compet Sing Trophy for Keeps

Winning seems to be a habit for the class of 1957. In other words, the Seniors have done it again. Capably led by Ann Detarando, the top class sang out their career last night in Palmer Auditorium with their song, Music Makes the World Go Round.

Because they have won Compet Sing three times, the Seniors retired the cup. Their song embodied an imitation of two different types of music—classical and progressive jazz.

Placing second, the Sophomores were led by Nancy Kushlan. Their song, Temptation, was a condemnation of the lethargy of woman unable to resist temptation. The Sophs lamented the inability of women to keep clear of Satan's path whether their temptation consists of a hat or a diamond ring.

Flo Potter led the Juniors. Their song, The Tale of the Tail, expressed the feeling of the class very well. After gracing the last See "Compet Sing"—Page 4

### Music

(Continued from Page One)

well presented. Martha Alter, piano, and Evelyn Evatt, tom-tom, presented Dance and Chant at Sundown by Nancy Savin '59. The Dance consisted of very marked Indian rhythms and the two were joined by Miss Savin who sang the chant. She sang with ease, and the chant, along with the accompanying rhythms truly seemed to capture the Indian mood, not unlike the work of Yma Sumac. It seemed more an Indian "melody without words" than a chant, but the whole effect was well achieved.

The program ended with a group of compositions by Anne Deterando '57, the first being a Sonatine, less modern in harmony than some of the others heard during the afternoon and characterized by a lovely simple melody. The Three Moon Songs (texts: Vachel Lindsey) with Martha Monroe, soprano were very delightful. They were sung most competently and here the music supported and enhanced the text most admirably. The last of this group was a Song, Jig, Waltz and March. Here again the various moods of the particular pieces were well defined and they indicated Miss Deterando's real talent for composition.

In our time when one is surrounded with music of all classes and moods, and when only a flick of our AM or FM dials will bring us the finest recordings or live performances, it is indeed heartening to see so much fine original and creative work done by obviously interested and talented students. It is all the more fitting that this work should be a product of our liberal arts colleges, and that the results may be heard.

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## Professor Gassner Reviews Theatre Values for Reporter

by Liz Peer '57

Mr. Gassner was talking with a group of students from the Five Arts Committee when I slid unobtrusively into the Jane Addams living room. Upon introduction, I fixed him with what purported to be an irresistible smile and announced intentions of journalistic aggression. The eminent professor relinquished his coffee cup, sank his chin upon his chest, and glanced up from beneath the formidable silver eyebrows which give him the expression of an intellectual, if rather wistful, panda. After a lifetime spent as the quarry of reporters ranging from Japan to the Orange Free State, Mr. Gassner seemed comparatively undisturbed by the prospect of still another interview. He settled back with his demitasse, and with a gentle trace of Hungarian accent, conducted us along the conversational byways of contemporary drama.

In a time in which there are as many diverse theories of playwriting and production as there are lovers of drama, it is refreshing to talk with a man who advocates a rational moderation while still preserving the excitement and vitality of good theatre. The central theme of Mr. Gassner's dramatic philosophy pivots on the idea of the "Total Work." As self-evident as this principle seems, it is one which is often ignored. Because the theater has a dual nature, in that its substance is realistic while the expression of that substance must be theatrical, there is always a tendency for one of these aspects to dominate the other. In the area of production, the possibilities range from uninhibited naturalism, where a room will be duplicated right down to the termites in the woodwork, to the opposite extreme of saccharine symbolism in which "drama is dissolved into Mood with twenty lights and a few colored gelatins." Mr. Gassner feels that each of these extremes is equally undesirable. The duty of the production is to "express" the essential structure of the play, rather than to be an

exhibition of theatrical ingenuity. It is inexcusable virtuosity for a setting to call attention to itself independently of the play. Stage designers like Gordon Craig try to reduce drama to an abstraction by consistently making the actor subordinate to the setting until ultimately he becomes little more than a super-marionette. In commenting on the temptation to overwhelm a play with production, Mr. Gassner noted that "It would be a pity to let Cecil B. DeMille loose on Antigone; it might come out The Ten Commandments."

The playwright, too, can detract from the effect of the total work by overwhelming his play with words. His art is only one aspect of the overall experience; he must always leave something for the actor and the stage to do in carrying out the structure of the play. A real playwright writes for actors, just as a real composer writes for the performer. According to Mr. Gassner, very few contemporary writers for the stage show any genuine feeling for the theatre, Eliot and Fry being two exceptions to this trend. Pulling in the opposite direction, there are men like Anhoull by whom theatrical substance is offered instead of drama. "Life happens to be very unjust and gave him a lot more talent than he deserves."

In order to achieve the total work of art, a judicious synthesis of form and style must be effected. Drama is a telescoping of experience, a succession of moments. In one of his most outstanding works, Producing The Play, Mr. Gassner defines it as "... an art of condensing human experience so that its dynamic processes—i.e., those that determine or change human destiny—will become evident." Although dramatic expression is collaborative in character, it is upon the actor that the most crucial burden rests, and it is he alone who can negate the contributions of playwright and producer, or raise them to a sublime level.

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### Dance

(Continued from Page Three)

danced with verve and a well sustained pattern by Susan Baetzner, Joyce McRae, Celeste Maggiore, Mary Male, Judy Peck, Ina Slosberg, Linda Stallman, Debbie Stern, Judith VanLaw, and Anne Warner.

The second half of the program was devoted to a single, more ambitious work, Tapestry in Home-spun, composed and danced by members of the group with original music by Evelyn Evatt, Arline Hinkson, Deborah Cohen, and Ruth Ferguson. A background narrative from Carl Sandburg's The People, Yes was intelligently read by Gail Berquist, Ellen Mifflin, and Joan Wertheim. Nancy Savin's singing of I Wonder as I Wander added considerable charm to the proceedings. The musical accompaniment was provided by Carol Whitney, flutist, and Evelyn Evatt, Arline Hinkson, Rachel Adams, and Mary Male. In spite of a somewhat repetitive series of dashes across the stage, the choreography sustained interest by bits of humor and pantomime and provided a new illustration of the energy and aspiration of the group.

### Compet Sing

(Continued from Page Three)

position for two years in a row, the Juniors, singing with a lot of heart, said that they had picked up tails somewhere along their road. These tails disappeared suddenly when the class gained purpose of the mind.

Barbara Eaton led the Freshmen in their initial attempt to win the cup. Their song, The Telephone, concerned the woes of the girl who listens to each ring with an anticipation which leads to nothing but a big let down. The audience also heard, for the first time, the song that the Freshmen will use in all future performances.

Perfect attendance keynoted the thirty-third performance of the annual Compet Sing. Mr. Arthur Quimby, chairman of the Department of Music, was in charge of the event. Miss Oakes, Miss Jacynowicz, and Mr. Strider were the judges.

### Senior Prom

(Continued from Page one)

Tickets for the dinner will sell at eight dollars. Mimi Prosswimmer is in charge of tickets. She is assisted by the following representatives in the dorms: Sally Luchars, Jane Addams; Caco Meyers, Mary Harkness; and Linda Cunningham, Emily Abbey. The seniors have been granted 1:00 a.m. and 2 a.m. late permission for Friday and Saturday nights respectively.

### Bieber and Lowitt Given Fellowships For Research Work

It was announced on Monday that two Connecticut College professors will receive Guggenheim fellowships for the coming year. They are Mr. Konrad F. Bieber, associate professor of French, and Mr. Richard Lowitt, associate professor of history.

The Guggenheim grant was established in 1925 by Senator and Mrs. Simon Guggenheim in memory of their son. The fellowships are awarded in recognition of superior capacity for research. This year there are 344 recipients of these fellowships who will receive a total of \$1.5 million.

Mr. Bieber is interested in the field of Franco-German literary relations. He is the author of a book on the subject of the attitude of French Resistance writers toward the Germans. He plans to do preliminary research in New London, and he hopes to go to Paris next year for four to six months. There he will consult with the important literary and political figures in the exchange of French and German ideas.

Mr. Lowitt became interested in the career of Senator George W. Norris when he was a student in Washington, D. C. At that time Norris' family had just donated his private papers to the Library of Congress. Senator Norris was an Independent Republican Senator from Nebraska who was influential in passing the Norris-LaGuardia Act, the T.V.A. program, and the Lame Duck amendment. He was recently selected as one of the United States' five greatest senators.

Mr. Lowitt is studying Senator Norris' part in the progressive movement of the twentieth century. He has already completed most of his research, and will begin writing under the auspices of the Guggenheim fellowship.

### Prose

(Continued from Page One)

appropriate for such an occasion. Miss Fuhrer's more serious poem was no less dictated by an idea, the idea of making cardboard figures live in an imaginary game. The discovery, however, that these figures become mortal, proud, and destructive in their lives couldn't seem as significant to the audience as it does to the author ("From this, oh help me, father!") unless Miss Fuhrer's "hand" managed to bring these cardboard cutouts to life.

The afternoon's prose selections, two short stories, "Lost Children" by Allegra Larson and "Going, Going, Gone" by Diane Sorota, were read by Julia Shipman and Miss Sorota. Both stories were carefully planned. Miss Larson's story about a woman's adjustment to the death of her child was seen through the woman's eyes until the end, when the narrator revealed that the child the woman grows to love and finally tries to murder is only a creation of the woman's hysteria. Miss Sorota's story gradually revealed the meaning of the auction of a private estate as witnessed by a daughter of "the house." The details of the auction furnished ironic counterpoints for the daughter's feelings. In both stories the author's skill was evident; but in both stories the central "image," the bereaved mother and the desolate daughter was not fully realized. One felt that these images were interesting to the authors' "gentle, sensitive minds;" they were not images fully comprehended and felt, images that could be rendered with nonchalance.

The performance, the reading of all these works on Saturday afternoon, was always clear and helpful. The poets and the fictioners were at some disadvantage, it seemed to me, when their works followed a long hour of varied and accomplished music. Why weren't we offered sandwiches of music and poetry? The literary compositions would certainly have benefited from such programming.

### Mr. Duane Lockard Engaged in Study Of State Politics

Mr. Duane Lockard, Assistant Professor of Government, is at present taking a leave of absence from the college to continue work on a book he started in 1952. The volume concerns a study of politics in the six New England states. The object of his work on the book is to look at the political organization of the various states and compare the three two-party states in the southern area with the three one party states in upper New England.

The subject of state politics is a relatively unexplored one. Research in this field has only been started within the last 15 years.

Mr. Lockard started collecting material for the project in 1950 and hopes to finish a first draft by the time he returns to Connecticut in the fall. He became interested in the subject when he worked as a researcher for the Bowles Committee in 1949 and 1950. From that time on his activities in state politics increased and since 1951 he has participated in state and town politics. During the 1955 and 1956 political year he was a member of the Connecticut State Senate where he had the opportunity of observing the situation first hand. Although he does not intend to run for office again, Mr. Lockard plans to remain active in politics.

In addition to working on his book, Mr. Lockard has been teaching a course in state and local government at Yale and is participating in a law seminar at the Yale Law School.

### Flower Show

(Continued from Page One)

and Missy Missimer '60 for their "good rhythm of scale and shading of color." Second place went to Clara Carr '58 for her "superior consciousness of linear pattern," and Azalea (Susie) McDowell won third place for her "sensitive balance and relationship of material to container."

Honorable mention was awarded to Jan Bremer and Pam Carpenter '59, to Pat Calhoun '59, and to Ruth Gallup '60.

Flowers were from the campus, Faculty Gardens, and from the donations of Fisher's Florist.

Mrs. Gage from the Thames River Garden Club spoke on Friday to those interested in participating in the show and also served with Mr. McCloy and Mrs. Ide as one of the judges for the floral arrangements.

Twenty-five dollars was made from the plant sales in the Greenhouse.

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