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The views expressed in this paper are solely those of the author.
Britten Carols 
To Be Sung at 
Chapel Sunday 

Sunday, December 11, Connect- 
icut College will again present the Annual Christmas Vespers Program. The Reverend Gordon Wiles will conduct the two serv-
ices at 4:30 and 7:30 p.m. 

The program, "Ceremony of Carols" by Benjamin Britten, will be sung by the Connecticut Col-
lege Choir in Old English and ac-
companied by Harpist, Jane 
Caulfield, under the direction of 
Mr. Quimby. Barbara Zamborsky 
will narrate the words of the 
songs after each section of the 
program. 

The carols to be sung in the program are "Procession," "Wol-
com Yole," "There is No Rose," "The Young Child," "Balu-
law," "As Dew In Aprille," "This 
Little Babe," "Interlude," "In 
Freezing Winter Night," "Spring 
Carol," "Deo Gracias," and "Re-
cession." 

Several of the girls will sing 
solos. Christina Bodnar will sing 
"The Young Child"; Betsy Ken-
dall, "Balulaw"; Carlotta Wil-
son, "In Freezing Winter Night"; 
and Hilda Kaplan and Carolyn 
Dawn, "Spring Carol." 

Lyman Allyn Showing Photos 
Of Renaissance Architecture 

Lyman Allyn Museum is the scene of a showing of phot-
ographs of the architecture of three Renaissance architects: 
Brunelleschi, Alberti, and Palla-
dio. The exhibit will be on dis-
play at the regular Museum 
hours from December 11 through 
December 31. 

The architecture of the Ren-
naissance is associated with indi-
vidual architects. Three Renais-
sance Architects presents the out-
standing Filippo Brunelleschi, 
Leon Battista Alberti, and An-
drea Palladio who are represent-
ed by some of their foremost 
achievements. The photographs 
were here premiered by Rolle McKenna. This exhibi-
tion, consisting of fourteen pho-
tographic panels, a title panel, 
and three caption panels is circul-
ated nationally by The American 
Federation of Arts. 

Early Renaissance architecture 
created a new rational design with 
emphasis on the visual clarification of parts. Essentially this new 
design started as a linear style as 
shown by the decorative patterns 
of Brunelleschi's great Dome, 
which also represents the fruits 
of its search for technical inno-
vations. 

Under the influence of Alberti, 
whose works prophesied the care-
ful planning, the good construc-
tion and the greater consistency 
between design and function of 
the High Renaissance, a more 
 scholarly and theoretical under-
standing and appreciation of the 
antique was conceived. In the 
next century, the classical style, 
as translated by Palladio reveals 
the effect of the more academic 
study of antique buildings. This 
style was also an expression of a 
trend away from the extreme 
license of completion and orna-
mentation that Michelangelo had 
inspired. 

Mrs. McKenna, who photograph-
ized these buildings, received her 
A. B. in 1940 and her M. A. in 
1949 from Vassar College, where 
she studied under Professor Josef Albers 
Krauthelmer, now at the Insti-
tute of Fine Arts of New York 
University. She started taking 
pictures in 1948 and, realizing 
the need for up-to-date educational 
photographic interpretations of 
arhitecture based on knowledge 
of the works of art, set out to 
learn techniques suitable for this 
purpose. Last year Mrs. McKen-
na was sent by the Museum of 
Modern Art to South America 
with Professor Henry Russell 
Hitchcock to photograph modern 
Latin American architecture. 

Mr. Mayhew strongly suggests 
that the students of Mr. Grieder's 
Renaissance course and the stu-
dents of the Fifteenth and Six-
teenth Century art course see 
this showing as the architecture 
is exemplary of these fields of 
art. 

Coinciding with the Renais-
sance Architecture display are 
two one-man shows by contempo-
rary American artists John Day 
and Jeanette Lam, both of whom 
are semi-abstractionists. 

Mr. Day and Miss Lam are cur-
rently members of the art depart-
ment at the University of Bridge-
port. They have previously stud-
ied under Professor Joseph Albers 
of Yale University. Mr. Day was 
awarded two fellowships by the 
French government so that he 
could continue his studies abroad. 
The two artists spent last sum-
mer in a period of concentrated 
work at the MacDowell Colony 
in Peterboro, New Hampshire. 

These shows will also run from 
December 31 through December 
31 at the Museum. 

Sue Ann Tally 
Heads Pageant 
For Christmas 

Flemish art of the fourteenth 
and fifteenth centuries is the 
theme of the Christmas Pageant 
for this year. 

Chosen for its spirit and sim-
plety, yet profound religious 
meaning, there will be four tab-
leaus presented: the Annuncia-
tion, by Gerard David; the Visita-
tion, by Rogier Vander Weyden; 
the Nativity, by Petrus Christus; 
and Madonna in the Cathedral, 
by Jan Van Eyck. 

The Connecticut College Choir 
will sing the traditional Pageant 
music: Angelus ad Virginum, Si-
mon Martini; O Solis Ortus Car-
dine, Giles De Binchos; O Jesu 
So Sweet, J. S. Bach, and Ave 
Maria, Jacob Arcadelt. The mus-
ic for the processional is Oh 
Come, Oh Come, Emanuel, and 
for the recessional is Adesle Fi-
della. The choir is directed by Mr. 
Quimby. 

The Bible readings chosen for 
this year's Pageant are from the 
Vulgata edition. Latin transla-
tions of the first and second chapters 
of Luke, read by Mr. Lauben-
stein. The St. James' version, 
English translation of the same 
readings, will then be read by 
Barbara Zamborsky. 

Children of New Orleans Will 
Receive Cards for Christmas 

Harvard College is taking an-
other step in its program of bring-
ing undergraduates close to the 
intellectual life of the Univer-
sity, announced President Nathan 
Pusey when 21 senior faculty 
members were appointed as Fel-
lows of the Harvard Houses. 

The Fellows will have special 
responsibilities, in addition to 
the Masters, for the expanding 
intellectual life of the various 
Houses. Each House has now, on 
the average, about 400 student 
members and about 40 Faculty 
Associates and Tutors. The houses have developed non 
credit seminars and special interest "ta-
bles" which meet over lunch or 
dinner to discuss with faculty 
members current issues in differ-
ent fields. The Houses also devel-
oped their own workshops in the 
arts—dramatic groups, painting 
and photography, and musical 
groups. Individual Houses bring 
as visitors, scholars from abroad 
and men of affairs to join in the 
life of the House. 

"The Fellow of the House," 
commented President Pusey, "is a 
new office designed to strength-
then the House by bringing into 
the management of its affairs in-
terest and insights of a number 
of men from many departments 
of the University." These new 
Fellows will work with the House 
Masters in initiating special 
activities, and also with the Dean 
in developing new House semi-
nars. 

Traditionally a combined effort 
of both students and faculty, this 
year's Pageant is being directed by 
Sue Tally and Mr. William Mc-
Cloy of the Art Department. Also 
assisting are Mr. Wiles, Mr. 
Quimby, and Alia Paull, who will 
be next year's student director. 

Sue Cameron, a senior art ma-
jor, is in charge of the settings 
and is assisted by other members 
of the art department. 

Jill Dargeon is acting as stage 
manager, while Yvonne Aslindes is in charge of lighting. Judy 
Tangerman and Sheila Scarron 
are working on props and cos-
tumes, Robin Foster on make-up, 
and Dodie Hearn on publicity. 
Hetty Hellebush is in charge of 
programs. 

The Christmas Pageant will be 
presented twice next Thursday 
evening, December 15, at 8:00 
p.m. and 9:00 p.m. in Palmer 
Auditorium. 

Conn Census

Positive Proposal

Several weeks ago at Princeton University, students and leaders of civic groups met to discuss the proposed American Youth Service Corps bill. Under this resolution, men would be enlisted to aid the developing nations of the world in their efforts to combat illiteracy, poverty and disease. A major point in this proposal allows the Corps men to be exempted from peacetime military obligations.

The aims of this program are manifold. It would serve to improve living conditions in backward regions and simultaneously give many young people an opportunity to use their creative intelligence and skills. Although this plan would certainly enhance the prestige of the United States, it must not be solely thought of as a weapon in the cold war. Senator Hubert Humphrey, in his proposal, stated, "We in the West must not only think about negative policies to stop Communism—but also about creative efforts which reflect our own elevating visions of the kind of world in which we would like to see mankind live."

Perhaps the point which lies closest to our own interests is that which allows these young men to be exempted from the draft. It is equally important to note that this program would help alleviate the present situation in which many college graduates are compelled to suffer menial tasks as part of their military obligation.

Clearly we can obtain beneficial results from the enactment of this bill. It is of the utmost importance, however, that it be widely discussed and brought to the attention of governmental leaders. We, as students, must show our support of this measure if it is to be adopted. We should, at least, move ourselves to show some interest in it. NRS

Fish On Friday

Peter Van Dyke Fish and Company will appear at the renowned Pi Pirandello Friday night. As an actor, Mr. Fish can only be compared to the very best, such as Lawrence Olivier. His much anticipated talk on Dadaism will go down in the annals of drama alongside the recently heard soliloquies in Shakespeare's "Henry V."

The other members of the company will contribute to the evening by reading from well known plays and poems. John Abalone and Ann Fasullo will be among those called upon to act. They are both recognized by the folk-ford area for their histrionic ability. The two are frequent participants in the productions given by the Jesters, a drama organization at Trinity College.

Along with this outstanding array of guests, will be the less lamented college talent. Folk-singing, guitar playing, and superb cuisine will all lend to a perfect evening at New London's cultural mecca. L.A.M.

ConnCensus

Established 1916

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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:

Many of us on campus, both students and faculty, feel interested in the arts. No longer judging from the disgracefully small attendance at the Wig and Candle play, we reserve our interest for the professionally expert. A good, if not distinguished, play was produced. Miss Bostel gave a fine performance and Miss Hargis was as good as ever. On the whole, however, one had to admit that it was not a very good production. The weakness was principally due to the poor selection of plays and the talent of the male members of the cast, Mr. Pugsley excepted. But we cannot criticize those young men who have yet to develop their talents completely in view of the reasonable pay they are being offered.

The whole affair seemed to me to reflect unhappily not upon the producing and performing staff but upon the larger College community. We offered little encouraging support to one of the few events which represents an artistic undertaking by the students of serious proportions.

If I may trespass briefly upon the role of dramatic critic, I should like to analyze what seems to me the most interesting feature of this production. I doubt that "The Little Foxes" is a distinguished play. The drama is Chekhovian: an old Southern family is being undermined by the new forces of industrialism from the North. These new forces find allies in the sly, grasping, commercially-minded "New South" Southerners preying upon, marrying into, the old genteel family. In Chekhov, the emphasis would fall upon the role of the human, this honor code appealed to me, for I appreciated being treated as a mature and sensible young woman whose honor was to be trusted. I determined that I would try to do my part to uphold the Honor Code.

After spending several months at Connecticut College, I can see that I will have to give up the little trouble living by its code of honor, for the simple reason that almost nothing is left to my honor. Instead of being respected, I find that my code is in fact not respected and upheld. As a Freshman, this honor code appealed to me, as I'm certain it did to others. Now I am discovering that I was being treated as a mature and sensible young woman whose honor was to be trusted. I determined that I would try to do my part to uphold the Honor Code.

I further find that seniors whose honor and integrity should be valued by the school as something which it has had a part in forming, are trusted little more than I was. I am an insomniac to these girls that their honor is not held under higher regard. Where is our honor system when we are told that they cannot invite friends into what are actually their own living rooms at any time when it will not inconvenience others. The entire idea of having to go through so much formality by introducing your guest to several people, signing in, leaving the door open simply so that you can sit and talk, is absolutely ridiculous. Why doesn't the Administration add another formality to the honor code and history and literature should, however, find it of first-rate interest. George Hofmeyr IV

See "Free Speech"—Page 3
CHRISTMAS PARTY
The language clubs and the Music Club are sponsoring a Christmas party at Holmes Hall tomorrow evening at Holmes Hall tomorrow evening at 7:15.

Carols will be sung by the French, Spanish, Russian, Italian, and German Clubs in their respective languages. The madrigal group will sing early English carols.

Chris Palm will talk about the Scandinavian Santa Lucia Festival. Vicki Cervi, a foreign student from Italy, will talk about Christmas in Italy. Refreshments will be served after the program.

Free Speech (Continued from Page Two)
their hands folded in their laps?
If the Administration considers us mature enough to live by an honor code, then let's keep it as a real honor code. If not, let's stop pretending and admit that as conditions now stand, the Connecticut College Honor Code is in any circumstance, non-existent.

Barbara Brodsky '64

Dear Editor:

Despite a certain dislike for criticism, even helpful criticism, it seems to me printed errors should not remain unnoticed.

The informative and refreshingly direct report on "Paris—A Mecca for Artists" contains some factual flaws—I am not referring to the minor mistakes in the French quotations:

Surely may seem a century old to the class of 1961. However, in fact, he has reached only the half-way mark, or a little over. During the twenties, he was com-

pletely unknown. He started to become known during the late thirties.

As to the Quartier Latin, it was not the haunt of artists. Montparnasse had then, as it has again now, the privilege of being the realm of artists.

I would like to take this opportunity to answer just one major point made in your editorial: no one on campus, least of all the faculty, would wish CONN CENSUS to be anything but an autonomous organization. I am not quite sure I understand what you meant by "unwanted criticism." But since a printed newspaper is bound to be held representative of the college as a whole, no member of this community could remain indifferent to the level and tone of such a newspaper.

Sincerely yours,
K. Bieber
Dept. of French

Dear Editor:

It seems to me that the student body made a foolish mistake Tuesday night when it accepted the "controversial" petition to allow men in dormitory rooms. The proposal, as said so few but soon forgotten at Amalgo, is "farce-

cal" as it now stands. Originally the petition was a sensible concession to the year in which we live, a long needed change. In long journeys back and forth from Cabinet to the Committee on Student organization it was shorn to a token compliance with student whims.

I would again raise the query of why the administration has so much to say in the democratic processes of our student government. This problem is entirely a student matter. The reputation of a college is nothing more than the reputation of the individuals within the college, and certainly if a girl's reputation is to be blemished, it will not be because she has entertained a man in her room, even—horror!—with the door closed. The administration is lowering its estimation of the students if it feels obligated to worry about their reputation for them.

True as it may be that, although the present concession is meaningless, it will serve as a steppingstone to a more reasonable plan, its acceptance was an unnecessary humiliation. We have gained very little, and we have definitely lowered our status before the administration. Our unanimous rejection of the proposal might have been more effective. Certainly rejection of something on a matter
Free Speech (Continued from Page Three)

ing them to the scissors treatment.
This protest is perhaps a post-
humous restatement of what was
argued and discarded at Amalgo,
but I hope it reflects what is not
too small a segment of campus
opinion. Susannah Miller '62

MISQUOTE OF THE WEEK
O that this too too solid flesh
would melt—
Before Christmas.
W. Shakespeare

NOTICE
At 4:20 p.m. on December
12 in Palmer Auditorium,
Professor of Economics, Col-
ston Warne, of Amherst Col-
lege will lecture and show a
movie on the subject: "Pro-
tection for the Consumer:
Commodity Testing Agen-
cies. He is the Presiden
t of Consumers Union. This lec-
ture is sponsored by the Eco-
nomics Department.

College Radio

WICH—1310 kc.
Sunday, Dec. 11, 8:30 p.m.
The Lively Arts

WNLC—1490 kc.
Sunday, Dec. 11, 9:15
"College Student Hour" with Betty Burger '61, Betty
Ostendarp announcing, Anne
Shaw, Program Chairman.

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THE TAREYTON RING MARKS THE REAL THING!
Wig and Candle presented, for a two-night run, "The Little Foxes," a play by Lillian Hellman. It is important, perhaps, to refer to the fact that the play was presented both on Thursday and Friday nights in that variations in the caliber of an amateur production can be great from one night to the next. This review is based on the Friday night performance and if it is particularly out of sorts with the opinion of those who attended on Thursday evening, one of the reasons may lie simply in the calendar.

As for Friday night, act by act, the first act was weak and the next two acts were much stronger. In general, however, the pace as the play commenced was too slow to be able to attain truly commendable proportions.

The male roles were very much inferior to the females. Their weakness, in fact, probably inhibited the stronger female interpretations so that much good potential in the roles played by Dorothy Hearn and Denise Bolled, for instance, were stifled. Denise, as Berdie Hubbard, was good, if not precise, and attained her greatest height in the third act. Dodie did not take enough of a command in her role and could have used more sweeping gestures to help assert herself in the portrayal of Regina Giddens. Her role required more strength and it was sadly clear that she has the talent to have done better.

Gloria Lotz, as Alexandra Giddens, was well cast. She was, at times, a bit too gutteral, but played the part with admirable sincerity. The two maids, Addie and Calla, played by Josephine Johnson and Marjorie Shaw respectively, were adequate, although Josephine should have put her voice more in character, and Midge often needed more volume.

As for the male roles, William Burke, as Marshall, was comparatively good in a shaky first act, but he rectified his lines rather than speaking them. Jack Bargnessi, playing Leo Hubbard, was suitably cast but his motions were awkward and uncertain.

The male contingent was saved, so to speak, by George Pugsley, who rendered a satisfying and, for the most part, convincing interpretation of Horace Giddens. The most impressive aspect of the production was the set by Jill Dargen. It showed a great deal of effort and conscientiousness, as well as respect for the scene as an important means to convey the dramatist's contention. The costumes, too, conveyed a serious attempt to be true to the play. The reality that can be achieved through good costumes and costume changes within a play was made evident in the judgment shown by Sally Stamm.

The lighting, by Yvonne Aalad, was good, but a little too harsh in act three. In general, Wig and Candle does not make as effective use of lighting as is possible. The makeup under the supervision of Anna Manzoni was appropriate, except for the obvious instance mentioned above. Sheila Scranton and Mary Wofard managed properties consistently with the fine set.

Use of the so-called Southern drawl would have, if successful, added a great deal to this production, but perhaps, such character... See Wig and Candle—Page 6

Freshmen Elect Heads

College Bookshop
Art Books and Prints
IMPORTED GIFTS
Christmas Cards
Christmas Wrapping

JOHNNY-CAKE INN
New Winter Schedule
Closing
Sunday, Nov. 27, 1960
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Rattigan’s Film Drama
Separate Tables to Be Shown Saturday Night

Terence Rattigan has interwoven his two successful one act plays into a single effective film drama, retaining his original setting and characters.

During the “off” winter season, a small English seaside hotel offers a dreary genteel refuge for a group of people who are hiding from the realities of life. They are as isolated from each other as the separate tables in the chilly dining room.

Between dusk of one day and breakfast of the next, two very different couples among this gathering run headlong into the sort of crisis they have been trying to avoid: hard-drinking American writer Burt Lancaster and his divorced wife Rita Hayworth, an aging beauty; neurotic, mother-dominated Deborah Kerr and a bogus major, David Niven. Their moment of desperation draws out a merciful understanding from most of the others in the group, played expertly by a fine English cast.

Separate Tables will be presented in Palmer Auditorium this Saturday night at 8:00.

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