Acting, Selection, and Production Reviewed by Student And Alumna
By Kathleen Mean '24

The Clock by Percy Bysshe and Riders in the Sea by John Millington Synge, are the first Competitive Plays to be played in the Palmer Auditorium, were presented by the Sophomores and Juniors on Friday evening, April ninth.

The Competitive Plays are important because they indicate the state of health of the theatre on campus. The division into classes offers a convenient way of grouping the anxious people to test their abilities modeled and put into practice some of the things they have learned under expert direction.

Friday evening's performances indicated that the health of our theatre is good, and probably also that the Class of '43 was of high quality. The Clock called for sobriety of interpretation and for a very light touch, Riders to the Sea for a deep and powerful performance. It is undeniable that the interpretation of the major roles in both plays was in many places beyond the present capacities of the players, but we are always favorably disposed toward players who are willing to attempt ambitious roles.

Sue Parkhurst in the first half of The Clock did not succeed in conveying to us the complexities of Madame Atala's character. Madame Atala was a ridiculous old woman who was making a spectacle of her self by refusing to admit that she was old. But she also was a personage. She had been a great opera singer, presumably possessed of the attributes of genius, among which in the case of a prima donna we must number magnetism. Genial presence was in this individual, elation, wonder and respect from most of us. Madame Atala could never have become entirely absorbed. Her power of fascination and the memory of her genius would have intervened. We

By Ruth Gilby '24

The Greeks had a name for it: they called it the festival of the Greater Dionysus, the chief event of which was a drama contest entered into by the leading playwrights of the day. Connecticut College has a name for its own, Competitive Plays, a contest held for the presentation, and entered into by each of the two classes.

Introduced by Teddy Test, president of Wilg and Camp, the Sophomores and Juniors opened the competition Friday evening by presenting, respectively, The Clock, by Percy R. Converse, and Riders in the Sea, by John Millington Synge. The Sophomores and Freshmen will give their presentations next Friday, April fourteenth.

It is a compliment to the Sophomores to say that the effect of their presentation was at variance with the point of the play, for while Converse's heroine, Madame Atala, was forced to recognize the inevitable passing of time, the audience was made to forget it, temporarily, so successfully was the combined acting of the cast.

Particularly successful was Sue Parkhurst, who, as Madame Atala, had a difficult role, for the portrayal of a woman who refused to grow old requires a more sensitive and sympathetic performance. Barbara Brengle, as Argentaille, the young forthright radish, also met a difficult role with success. This role, although necessarily subordinate to that of Madame Atala, was very important to the development of the play, and called for much suggestion rather than expression. Barbara Brengle's acting in the dream scene, where Argentine simply sits, was

Gay Nineties Ninety Ball To Be Given Saturday; Formal Dance Friday Evening

The members of the Junior Class are about to present a nineteen- forty-one version of the happiest era in history—The Gay Nineties. Tradition has been broken for the first time in the College social annals and the gallant forty-ones have announced that a Gay Nineties Ball will take place on Saturday, April 20th. The week-end, however, would not be complete without a touch of dignity and on Friday, April 19th, everyone will be present for the annual formal dance which precedes the class Prom.

The Prom Committee, headed by Marion Turner, has secured two of the most popular swing groups among students. Red Norvo will play for the dance Friday evening. This young orchestra leader promises to be the hit of the week-end. Several new members have been added to the band which means smooth music and plenty of it.

On Saturday evening, after the formal dances, Professor Perry and his fellow swingers are the ones whom you have been kept waiting for. They can be found in the New Haven Honeymoon. To you old timers, this is all dance music that will make your heart skip a beat. For you who are in the fun mood, there will be songs and entertainment that will make even the bluest of depressions in his moustache over the good days.

The Decorations Committee has outdone itself to give you a good show and to be a delightful sight for the costumes that will be worn. Dancing on Friday night will be fun enough in fact you can see the首week-end, however, would not be complete without a touch of dignity and on Friday, April 19th, everyone will be present for the annual formal dance which precedes the class Prom.

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Movie, "Housing In Our Time," Economics and Sociology Dept. Feature

Wednesday afternoon, April 24, at five o'clock a motion picture on housing problems will be shown in the lecture room of Bill Hall. It is presented under the auspices of the department of Economics and Sociology, and all students, faculty and friends are invited to attend.

"Housing In Our Time," presents a description of the U. S. housing problem and the steps that are being taken by the Public Housing Authorities as a step toward solution of the problem.

Besides presenting a vivid and authentic picture of America's present day housing problem, this picture should help one to better understand the housing situation of the third of the nation.

It will also do much to help in providing housing at the present time, a field of information which should concern every citizen of the United States.
CAMPUS CAMERA

The Editors of the News do not hold themselves responsible for the opinions expressed in the editorials. These papers are written by students, and the editor must know the names of the contributors.

Dear Editor:
In behalf of the many students who would like more use of the books in the library of Hanover Chapel, and who enjoy studying in the quiet atmosphere of the Chapel, I wish to request that the library be left open for our use throughout the day and evening.

That library is a valuable stimulant to spiritual and religious interests. The only reason that it seems a shame to me that it is not always available for use in this manner is that the building does not have the facilities to provide such a service. However, I do feel that the present system is not perfect and there are some things that could be improved.

I believe that it is important for the library to be open during the day and evening in order to encourage students to use it more often. This would also make it easier for students who need to study late at night.

I hope that you will consider my request and that the library will be made available for use throughout the day and evening.

Sincerely yours,
[Student's Name]
Grace Leslie To Appear With Oratorio Society
Verdi's Requiem, the New Lon- don Oratorio Society's most pre- sentation of the year, will be performed on Friday, April fourth. Mr. A. B. Lambdin, the College Business Manager, will conduct an orchestra composed of New London, residents, fac- ulty members and students. Eleanor Steber, who many will remember as having won the Metropolitan Opera Auditions this year, will be the soloist, and Grace Leslie, Assistant Manager of the Music Department of Connecticut College, will be the pianist. Andra G. Waters and Robert Crawford will be tenor and bass soloists respectively. The weekend, as representatives of the choirs will take place in the Auditorium at 8:30, can be obtained from members of the society.

Two College Choirs Present Concert
The first joint concert by the Connecticut College Choir and the Trinity College Glee Club was presented last evening in Palmer Auditorium. The Waters Glee Club, directed the Glee Club, which was accompanied by Ralph G. Grow and Edith Underwood Porter and Virginia Belden were the director and accompanist, respectively, for the Choir.

The complete program was as follows:
Tchaikovsky—Mother Moscow
Monteverdi—Conte Death, I
Shall Not Fear Thee
Baldwin—Soft Breeze, Ye Winds
Ester—How Merrily We Handle powdered Sugar, The Heart That's Contented; The Finisher Lover
Bartholomew—Three Negro Spirits; Humble (Solo by Herbert Blake, So.; 501 Away (Solo by Richard Barnes 44);
The Old Ark A-moving
Trinity College Glee Club—Gluck—From the Realms of Souls
Departed
Emerson—At Sortor's Charoses Clokey—Night-song; Flower of Old English (Taylor arr.)
My Week Was a Shoemaker
Cernoski—Shoemaker (Taylor arr.)

Basset-Riegler—Take J o y Home
Connecticut College Choir—In the Lord's House Trust No Man

The Math Club changed its name to the Math Club this past week. The new group will be divided into two parts, three girls and two boys. The first part is to be led by Miss Katherine Kirk, pianist, and the second part are Ruth Babcock, pianist, Evelyn McGill, vocalist, and Mary Tottenham, who is known as Aunt.
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Ruth Gill Reviews

Competitive Plays

(Government Press Office Page One, well done, and in effective contrast to the overt action of Madame Attala.

Sue Smith was a good choice for the harried secretary, with her warm human beings to us. Eliza-

The role of educators in meeting the demands of a changing society is the core of the National Youth Anti-War

In English with such poetic speech, no image is more suggestive than expressive, as Nora and Cathleen) were well
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Three Prizes Offered In

English Department

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Kathryn Moss Reviews Competitive Plays

(Coenctinuad from Page One)

Barbara Brengle as Argentine gave a good portrayal of a defiant granddaughter. Since Argentine had been sent by her family to "handle" Madame, a certain sympathy must have existed between the two. Argentine must have had a way with the old lady, Miss Parkhurst did not suggest this sympathy. If she had expressed some affection and understanding at first her later forthrightness and defiance would have been more interesting.

Susan Smith as the secretary, Killa Loomis as Ingrid, Janet Kane as Celeste, Muriel Thomas as Mavis we made believe that they were all great persons, and that it was her privilege to be queer if she chose. It was indeed the members of this group, rather than Madame herself, and Argentine, who bore the burden of the misunderstandings of the play. A more amusing result might have been obtained if the maid had functioned with complete correctness as a chorus.

The set was excellent, and the correct baroque note was achieved by tying back the curtains with ribbon bows. The flats were not missed at all.

The poetry and mystical beauty of Riders in the Sea has never grown old. The play demands great intensity of feeling and acting, and the Junior cast was courageous enough to attempt its presentation. The performance of Elizabeth Morgan as Maurya was so movingly done in the first part of the play, the almost transcendent, magical quality of her voice, the feeling of fatefulness which she expressed made her performance the outstanding one of the evening. After her second entrance, however, she seemed unable to sustain the quality of her acting and build it up to the climax in the body of her last song is brought home.

The latter part of Riders in the Sea is difficult. The reviewer has seen the play several times, and on each occasion the audience has laughed when the body has been brought in. There are several possible explanations of this incongruous manifestation of emotion, all of them uncommunicative to the audience. Among other things though the laughter does indicate that the scene is the most difficult at that point, and that the lines must be read with perfect rhythm and restrained intensity. The bringing in of the body and the movements on the stage should be perfectly timed. Although the timing and impression of emotion were not successfully managed Friday evening, the attempt to comprehend and portray the scene was an intelligent one.

It is an interesting fact that our campus players can usually play the roles of older women more effectively than they can interpret characters of their own age. All most invariably they fail to give a sufficiently sympathetic interpretation of younger characters. Edith Patton as Nora in Riders to the Sea and Barbara Brengle as Argentine in The Clock both experienced this difficulty. Nora was impatient, but on several occasions she should have given the impression of concealed gentleness. Miss Patton as Nora and Helen Jones as Kathleen were at their best when the mother described her situation.

Mary Farrell was adequate as Mary, as were Alice Hobie and Jane Mooney in the most difficult parts of the play. In the last act, however, we are accustomed to seeing men in our plays, and all that are asked of girls who play non-male parts. The four women personified very well the emotion of the stage, and the laughter does indicate that the scene is the most difficult at that point, and that the lines must be read with perfect rhythm and restrained intensity. The bringing in of the body and the movements on the stage should be perfectly timed. Although the timing and impression of emotion were not successfully managed Friday evening, the attempt to comprehend and portray the scene was an intelligent one.

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The son was sitting doing nothing; the father wanted an extraneous. Said the son, "Gee, Dad, do I have to? Why don't you ever let me do what I want? After all, you've lived your life."

### Caught On Campus

P. Tillinghast has a red fire-axe from the Hickory House which she promises to use at the next fire drill.

... An hour after her shower began, Jean Keith realized that she was being showered, and not birthdayed.

... One person definitely unwelcome on J. A.'s sun porch is Miss Smith, who makes a point of stealing socks, sun glasses etc.

... Over the heart of Chickie Rat lies afragment of black and gold ribbons tied securely by a severe but charming gold butterfly pin. This signifies her membership in the well-known but exclusive Princeton Graduate Club.

Dr. Avery was put in his place the other day by a sagacious remark from his seven year old son.