ANTHROPOLOGIST MARGARIT A MEAD TO DISCUSS CULTURAL CHANGES

Dr. Margaret Mead will discuss the culture change in the Fijian Islands, as part of the "Can Man Change" Friday, May 3 at 8 p.m. in the Cross Campus Center. 

Sponsored by the Sociological Department, the Faculty Club, the Library, the lecture will concern anthropology and will be followed by a discussion. 

Dr. Mead has contributed to studies of oceanic anthropology and to studies of the relationship between psychology and cultures.

In 1959 she was a member of the Research Council in Samos and Delos and was a fellow of the Social Science Research Council.

In 1939, Mead was the associate curator of ethnology at the American Museum of Natural History since 1926. She is a professor of anthropology at Columbia University and is also a faculty member at the New School for Social Research.

A frequent visitor to colleges and societies as a lecturer, Dr. Mead is also a prolific writer, having corresponded with the author of many modern and current themes. The choreography, along with the original dances of the three-dimensional and of its position in space on a two-dimensional surface.

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Reviewer Applauds Gassner's Lecture Last Friday Night

The tension between the literary and dramatic elements in theatrical production has always created one of the most fundamental problems in drama. Mr. Gassner stated in his lecture Friday that he was concerned with a crisis in dramatic expression. Speaking to an audience composed mainly of faculty members, Professor Gassner found it necessary to add many examples and definitions. He explained that the most important characteristics of the school and college education of the past were that the majority of schools and programs of this type were really quite unnecessary, particular to the French student. He said an audience on the theater should be equipped with a basic knowledge of the subject. At any rate, the speaker should not feel compelled to direct himself to the audience, but should instead leave the responsibility of certain facts to the individual.

Conversely, plays depending too much on action as the chief means of development, and melodrama and over-production, are as ancillary contributions can be very well, but that when they dominate in a production, they undercuts 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 in the lecture was the role of the actor. Mr. Gassner said that, although acting is a hybrid phenomenon, the actor is extremely interesting and works well. Most jobs offer a sensitive playwright and director with little, if any, knowledge of the subject. At any rate, the necessity for an acting program at a well-known university ranging as a precise subject, that the student must rely on certain theatrical production has always created one of the most fundamental problems in drama. Mr. Gassner stated in his lecture Friday that he was concerned with a crisis in dramatic expression. Speaking to an audience composed mainly of faculty members, Professor Gassner found it necessary to add many examples and definitions. He explained that the most important characteristics of the school and college education of the past were that the majority of schools and programs of this type were really quite unnecessary, particular to the French student. He said an audience on the theater should be equipped with a basic knowledge of the subject. At any rate, the speaker should not feel compelled to direct himself to the audience, but should instead leave the responsibility of certain facts to the individual.

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Thursday, May 2, 1957

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 said unselfconsciously into the living room. Upon introduction, he ceased talking with what purported to be an irresistible smile and announced interviews of journalistic interest. The eminent professor, who relinquished his coffee cup, sank his chin upon his shoulder and planned up to beneath the iridescent silver eyes which gave him the expression of an intellect, if rather wistful, person. After a lifetime spent as a quarantine of reporters ranging from Japan to the Four Free States, Mr. Gassner seemed comparable and undisturbed by the prospect of still another interview. He sat back with his demitasse, and with a gentle trace of Hungarian accent, conducted us along the cooperative byways of contemporary drama.

In a time in which there are so many diverse theories of play writing 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 novel is the idea of the "Total Work." As a self-evident as this principle seems, it is often misunderstood. Because the theater has an essentially visual nature, in that its existence is realism while the expression of emotion is not, it is logical that there is always a tendency for one of these aspects to dominate the other. By the production, the possibilities range anywhere from an overemphasis upon scene work to the total destruction of scenic elements, where a room will be duplicated in detail to the point where the term is "woodwork," to the opposite extreme of Jacques Offenbach's effect of "The Tales of Hoffmann," which is dissolved into mood with twenty lights and a few colored gels. Mr. Gassner feels that each of these effects is equally desirable. The duty of the production is to serve the purpose of the play, rather than to be an exhibition of theatrical ingenuity. It is inescusable virtuosity to itself independently of the play. Stage designers like Gordon Craig try to reduce drama to an abstraction by constantly making the actor subordinate to the setting until ultimately he becomes little more than a super-martinet. In commenting on the temptation to see the theatre as a play with production, Mr. Gassner noted that "It would be a pity to let Ceci R. DeB. 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 can do justice to the theatre. Elliot and Frye being two exceptions to this trend. Feeling in the opposite direction, there are men like Anholland setting to get attention is often offered instead of drama. "Life happens just as junk, and given a little more talent than he would be the best of the lot."

In order to achieve the total work of art, a judicious synthesis of all the elements is required. A stage designer is like an architect who is interested in the whole. Drama is a telescoping of experience, a succession of subordinates, in one of its outstanding works, Producing The Mike, he can work so closely with the actors that his dynamic process—i.e., that which determines or changes human destiny—will become evident. Although dramatic expression is collaborative, it is possible for the actor that the most crucial burden remains, and it is those who can negate the contributions of playwright and producer; or gauge them to a sublime level.

FIFE & MONDO'S

Dancing Nifty to the Eddie Turner Trio

Dining and Dancing

Waterford, Conn.
position for two years in a row, the Juniors, singing with a lot of heart, said that they had picked the tails somewhere along their road. These tails disappeared suddenly, as the Juniors set off on a different purpose of the mind. Barbara Eaton led the Frosh men in their initial attempt to win the cup. That song: The Tails: concerned the woes of the girl who meets each ring with such satisfaction, 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 audience keynoted the number-thirty-performance of the annual Concert. Mr. Arthur Quinney, chairman of the Department of Music, was in charge of 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 music. Mr. Lowitt became interested in the career of Senator George W. Norris when he was a student in Washington, D. C. At that time he was an Independent Republican Senator from Nebraska who was influential in the Senate. He and the Senators were granted the use of the Senate chamber at the Appropriations Office. Their music was roughly a four-hour piece which was written to meet the time allotted to the music of the Juneau district. Mr. Lowitt won second place for his composition for two guitars, with the accompanying poem. It was entitled "A Proposal To The Sea" and was awarded a prize of $100. The piece was composed in 1948 and was performed at the concert. The piece was composed in 1948 and was performed at the concert. The piece was composed in 1948 and was performed at the concert. The piece was composed in 1948 and was performed at the concert.

Mr. Lowitt is a music teacher at the University of Illinois, where he has been on the faculty for the past ten years. He received his undergraduate degree from the University of Illinois in 1937 and his graduate degree from the University of California in 1940. He has published several articles on music theory and has given lectures on music in various parts of the world. His compositions have been performed by orchestras and choirs throughout the United States. He is a member of the American Society of Composers, Authors, and Publishers. He is married to Miss Eileen Brown, a music teacher at the University of Illinois. They have two children, Mary and John. They live in a small house on the edge of town, surrounded by green fields and woods. They are both active in the community, giving concerts and giving music lessons to children. They are both active in the community, giving concerts and giving music lessons to children. They are both active in the community, giving concerts and giving music lessons to children.