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Conn. Play Production Class Presents *Sunken Bell* Friday

The Play Production Class will present the last of its series of fairy-tale performances with *The Sunken Bell* by Gerhart Hauptmann. The curtain will open on this delightful fantasy on May 1, at 7:30 p.m. in Palmer Auditorium.

In this play conflict is shown between primitive Christianity and serene paganism, or the real and ideal life. The bell, symbolizing the ideal, causes the strife among the village people and the fairy-tale creatures.

Cast

Woodsprite, the elf, is played by Margery Shaw and Rautendelein by Nancy Donohue. Heinrich, the bell maker who strives to create the perfect bell is portrayed by Renee Cappellini. Ann Frankel plays Wittikin and Barbara Stone, the schoolmaster. Madga, the estranged wife is played by Deborah Noble and Colleen Dougherty will portray the vicar. Susan Oliver and Jill Dargeon will play the neighbor and Nickelmann, respectively.

Production

In action backstage there is another hard-working cast. De-

lia Plimmer is stage manager with Nancy Waddell assistant. Publicity and sound is under the direction of Jill Dargeon, while Harriet Kauffman will provide the make-up. Costumes are fashioned by Peg Kegelman and Joan McDuffee, and Pam Van Nostrand is in charge of props. Scenery is designed by Linda Stallman and Sue Oliver, while lights will be handled by Gay Hartnett, Colleen Dougherty and Laurie Pritchard. Miss Hazelwood will direct the entire production.

Connecticut Girls Attend Conference At Elmira College

Elmira College was host to a conference of eastern women's college student government representatives Saturday, April 18. Participants were student representatives from Barnard, Chatham, Lake Erie, Vassar, Mt. Holyoke, Mt. St. Vincent, Smith, Connecticut College, Briarcliff, Wellesley, Radcliffe, Marywood, Wells, Goucher, and William Smith. Representing Connecticut were Gay Nathan '61 and Margaretha ZahnHeiser '61.

Dean Mary I. Bunting of Douglass College addressed the group at the opening and closing sessions. Her subjects were "Towards What Goals are We Educating our Women Today?" and "How Does a Generation Get Labeled and Why?"

Groups of panel discussions were held in the morning and afternoon covering "Community Government," "Social Life," "Goals of Student Government," "Dormitory Government—Authoritarian or Democratic?" "Communication and/or Confusion?" "Orientation — A Necessary Evil?" "Campus Leaders—Quality or Quantity?" and "Honor System—Effective or Defective?"

Gov't Majors Are Selected to Serve in Washington, D. C.

Three of the Government majors have been selected for serving as interns in the Summer Internship Program in Washington. This internship program is directed by Professor Victoria Schuck, Government Department, Mount Holyoke College, and in addition to Connecticut College, Smith and Amherst are participating.

There will be about twenty-five interns working in one or another of the Government offices and political offices during the summer from mid-June to mid-August.

The three Connecticut College students are: Cynthia Ehloe '60, who will work in the Foreign Training Division of the Department of Agriculture; Elizabeth Stratton '60, who will work in the International Bank for Reconstruction and Development (World Fund); Kathryn Cable '60, who will work on the Democratic National Committee. All three of these students received a grant from the Plant Fund which was established at the College in 1940 for summer apprenticeship opportunities in public service fields for undergraduate students.

Graduating Class Plans Dinner-Prom With Yale Quintet

Music by the Shire-Fogg Quintet from Yale University will be featured at the Senior Class dinner-dance to be held Saturday evening May 2 at Norwich Inn and the annual boatride aboard the Mystic Isle on Sunday, May 3, at 2:30. Cocktails will be served at the Inn, Saturday evening from 6:30-8:00, dinner will be served promptly at 8:00 p.m., and dancing will follow. Guests of the class will be Miss Anne R. Taylor and Mr. and Mrs. James Broderick.

Miss Hanna Hafkesbrink will speak at the chapel service which will be conducted by Reverend Wiles on Sunday, May 3, at 11 a.m.

Late permission of 1 a.m. on Friday and 2 a.m. on Saturday on Saturday evenings have been granted by Student Government.

Arrangements are being made for an indoor beer party in case of cancellation by the boat company on account of inclement weather on Sunday.

Connie Snelling is chairman of the prom committee. Heidi Angvine is in charge of the dinner and Pat Chambers is in charge of the boatride aboard the Mystic Isle. Also assisting with the preparations are Anne Warner, Ann Seidel, Corki Dahlberg, Betsy Peck, Pat Young, Nancy Graham, and Anne Hutton.

Foreign Thriller *No Sun in Venice* Featured Saturday

The "exciting thriller" *No Sun in Venice* will be featured in Palmer Auditorium Saturday, May 2, at 7:30 p.m.

Starring in this sensational Franco-Italian film are Francoise Arnoul, Christian Marquand, and Robert Hossein. Lauded as a "new experience in sight and sound," the picture was filmed in Venice in CinemaScope and Eastmancolor. An extravagant production, *No Sun in Venice*, was made by the famed team, Raoul Levy and Roger Vadim, who brought such success to *And God Created Women*. The entire background score is played by John Lewis and the Modern Jazz Quartet, a well-known American group.

Fraud and Murder

The exciting plot involves a gang of international counterfeiters and is complicated with the love affairs of a beautiful girl. The fraud is ultimately revealed, but not before encounters, chase scenes, a murder, and the careful interplay of characters have made for excitement and continuous suspense.

This original film has been hailed by New York critics as "Quick, imaginative, exciting!" and "a picture that must prove enchanting to many eyes." Winsten of the New York Post praises the film as "excitement on a sophisticated plane."

JUNIORS—Read the bulletin board in Fanning. Sign up for Senior Pictures for Koine taken from May 4th to May 8th. Sign-up sheet coming down on Friday, May 1st. Bring \$3.00 sitting fee.

Professor Hanna Hafkesbrink Officiates at Sunday Service



DR. H. HAFKESBRINK

Dr. Hanna Hafkesbrink will speak at Vespers 11 a.m. Sunday, May 3. A Professor of German and chairman of the Department of German at Connecticut College, Miss Hafkesbrink was educated in Germany at the Universities of Gottingen and Munich. Before coming to Connecticut College she taught at Iowa State Teacher's College in Cedar Falls, Iowa.

Last summer Dr. Hafkesbrink was invited by the German Federal Government to participate in a four-week study tour of the federal government she was given an opportunity to meet leading personalities in public, political, and cultural life.

Miss Hafkesbrink is the author of a number of articles published in literary and philosophical magazines. She has written a book, *Unknown Germany*, published by the Yale University Press in 1948. With Dr. Rosemary Park, president of Connecticut College, she is co-editor of the book *Deutsche Erleben Ziet—1914-1945*, published by Houghton Mifflin Co. in 1949. Both publications were made possible with the aid of grants from the Rockefeller Foundation.

In addition to her interests in German and Germany, Miss Hafkesbrink has extensive training in theology and philosophy. She collaborated with Dr. F. Edward Cranz of the History Department in establishing a course at Connecticut College entitled "Forms of Christian Thought." The course, sponsored by the Department of Religion, attempts to analyze significant aspects of Christian thought in its classical and contemporary forms through a study of representative authors. She has served as a member of the executive board of the American Association for a Democratic Germany and with the Junior Year Abroad.

Miss Hafkesbrink's professional affiliations include membership in the American Philosophical Association, the Phenomenological Society, the Modern Languages Association, and the American Association of Universities of Professors.

May Day Features Traditional Sing On Friday Morning

Traditional May Day activities will begin early Friday morning when the seniors find corsages which their sophomore sisters will have placed on their doors. Next the Class of '59 will don caps and gowns, their appropriate apparel for the happenings of the day.

The first event will be the decorating of the Maypole with colored streamers at 6:45 a.m. on the lawn opposite the library. Julie Solmssen is in charge of this affair. Then at 7:15 a.m. the seniors, under the direction of their song leader, Carol Bayfield, will sing to the sophomores. Tradition says that following the serenade everyone may return to the dorms for strawberries and cream. However, this breakfast is served only if strawberries are readily accessible. This year, strawberries will be available, but due to their scarcity, they will be served with other fruit in a special fruit cup.

Everyone on campus is invited to watch the decoration of the Maypole and the song festival. It is hoped that rain will not spoil these planned activities.

Success of New System Tried As Classes Compete in Sing

Compet Sing will be held on May 6 at seven o'clock in Palmer Auditorium. In the past, this "tradition" of Connecticut College had been made compulsory; this year the Sing is being tried on a voluntary basis. Formerly, each class presented an original song, both lyrics and music, and their class song. Again, tradition has been broken; the classes participating have voted and have decided to sing only published songs. The girls will be dressed in white and the respective class banners will be displayed.

Song Leaders

Judges are to be announced at a later date, but these people will note the class appearance on stage, the presentation of the class song, and the presentation of the competitive song. Leading the classes will be Gary Griffiths '60, Gay Crampton '61, and Peggy Dey '62, assisted by Linda Lear

'62.

Cup Presentation

Following the decision of the judges, Mr. Arthur Quimby, head of the Department of Music, will make the presentation of the cup to the winning class. If the cup is won three times by a class, not necessarily in succession, the coveted award is retired. This year the sophomore class has a chance toward the cup retirement as they won last year.

It is hoped that a large percentage of each class will turn out in support of their respective classes!

Following the last Amalgo, a Moonlight Sing will be held, at which time the Seniors present the wall to the Juniors. The whole college should make an effort to get out and attend.

Chapel Notes

Friday, May 1 8:00 a.m.
Annual May Day Service in front of the Library.
Monday, May 4 8:00 a.m.
Silent Meditation
Tuesday, May 5 5:20 p.m.
Rabbi Leonard Goldstein
Thursday, May 7 5:20 p.m.
Organ Recital

Think Twice

Our Honor System is being put to the test. For the first time in at least three years, students have openly violated the code seriously enough to attract the attention and censure of the administration and subsequently the rest of the student body. In every house on campus, every member of the college community has been made painfully aware of this violation to the extent that they have been pointedly refreshed on college policy in respect to the drinking laws. There is no need to reiterate that policy, nor is there any need to go into details. What is necessary is a short review of the results and implications of this situation. Besides lowering local opinion of the college, this infraction of our own self-imposed rules will very possibly have repercussions far outside the college limits, on prospective students, for example. Such a lax attitude toward the Honor System, furthermore, would appear to be almost an invitation to others to stretch the limits, if not to ignore them completely. In view of a recent controversy concerning the "honorable" part of the Honor System, the incident at hand would be a justification, let alone an example, of restrictions previously questioned by the student body. Thus have we not only placed ourselves in an awkward position, but we have also lost a good deal of our collective power of persuasion. The Honor System is an asset to our college and a compliment to us, and it seems a shame not to be deserving of it.

The unhappy truth lies in the fact (oft-repeated) that we have hurt no one but ourselves. The college at large has been hurt, yes, but are we not, for the moment, the college? It is not the contention here that this current unpleasantness will remain a blight on the reputation of ourselves or of our school forever, but for now it is a serious condition worthy of the reflection, if not the correction, of thinking people.—M.F.R.

Junior Represents College At Public Affairs Conference

by Marcia Brazina '62

Tove Martin, 1960, represented Connecticut College at the Twenty-First Annual Public Affairs Conference on April 16, 17, and 18. The Conference is an annual project of The Principia School of Government, Elmhurst, Illinois. By sponsoring this conference, The Principia College of Liberal Arts hopes to foster the ideals of democracy through a clarification of the basic problems of our age and the development of enlightened and unprejudiced points of view. The conference offers to individuals the opportunity to learn the methods of democracy, to discuss freely and fully the vital issues of the day, and by becoming conversant with them, further the value of our democracy.

The topic of the conference this year was "American Youth: A Resource in the Space Age." The conferees who represented about thirty different schools, spreading geographically from the University of California to West Point and Connecticut, were divided into five commissions. Each commission considered one of the five problem areas of education in its round-table discussion. These included education for business,

for labor, for government, for the voluntary association, and for education and the sciences. They were aided in their discussion by a panel of experts who addressed the group on the various topics as well as participated informally by giving advice and guidance.

The Conference is unique in its organization because it is entirely planned and carried out by the students of The Principia College of Liberal Arts. As a recent transfer from this college for the sons and daughters of Christian Scientists, Tove Martin had participated on planning committees in both 1957 and 1958. The total enrollment of 450 undergraduates under the guidance of Clayton D. Ford, Director of the School of Government, arranges transportation, accommodations, refreshments, and guides for the conferees, and serves as moderators on each commission. A sixth commission composed solely of students of The Principia insures the full participation of each student.

The invaluable experience and friendships gained through this conference have given Tove, as well as the other candidates, a broader perspective of thought and a clearer perception of the values of a democracy.

Faculty Reviewer Praises Dance Program; Comments on Student Choreographic Talent

by William A. McCloy

The annual Arts Weekend was brought to a successful conclusion Saturday night with the Program of Student Composition presented by The Modern Dance Group. This is an occasion to which both public and performer must look forward, the former because Connecticut College's tradition of concern with modern dance has always insured a performance of satisfying quality, the latter because she has an opportunity to perform under stage and direction conditions not normally available even to professional companies.

Critical commentary on performances of this kind is always difficult to make on the basis of a single viewing. In addition, by way of preface, I should like to acknowledge that dance is not my field of competence, that I am fully aware that criteria of one art form are not necessarily applicable to another. Furthermore, my observation of modern dance in recent years has resulted in a growing suspicion on my part that it has become—or is becoming rapidly—quite academic and standardized in form. So it is with an awareness of serious limitations and prejudices that I discuss the performance of the Arts Weekend.

In reviewing the evening as a whole, it seems to me that, with one unfortunate exception, the performance was more uniform than usual, with fewer awkward and amateurish interludes—and fewer high points as well. This may have been in part due to the fact that one of the major numbers, *Children's Playground*, and several of the smaller dances were repetitions from last year and previous occasions, and possibly in part because fewer girls took part in the whole program.

If we assume, as Pearl Lang suggested to me the evening before, that the problem of the dancer-choreographer is to find the exact body action and position necessary to express concepts or feelings otherwise inexpressible, then it seems to me that the most successful performances were given by Victoria Golz in "Golden," one part of her solo "Mosaic," and by Pamela Van Nostrand in "Still Point," one part of "Pulse Beat," choreographed by Luise von Ehren. It is true that in "Golden" there were strong reminiscences of Martha Graham's interpretation of Greek drama, but even so, or perhaps because of this, there seemed to be more discipline and more authority than in the other two sections. It was a bit disturbed by the sense of haste in "Primitive" and was startled by the sudden appearance of Far Eastern dance movements to accompany or to interpret 16th century lute music in "Renaissance."

"Pulse Beat," choreographed and scored by Luise von Ehren, was the major work of the evening both in terms of complexity and ambition. The score was outstanding and was beautifully played by Marcia Corbett, Jean Chappell and Judith Ensign. The excerpts of "Burnt Norton" by T. S. Eliot were sensitively read by Renee Cappellini. The dance itself was somewhat uneven. It was designed around carefully varied changes of tempo, from initial slow moving pulsating gestures to quickened and more complex group movements, the rising and falling rhythmic progression coming to a climax in "Still Point," a moment of absolute silence aside from the voice of the reader. The rest of the dance seemed to me somewhat anti-climactic.

Notable in this dance was the use of color, effectively employed both in a symbolic sense and in all over space design. At one point, between "Fear" and "Pain," the quiet rhythmic movement of

the dancers over the whole stage had some of the abstract expressive quality utilized by Nikolais, among others. The dance was weakened by a failure to utilize, except in this one instance, the rest of the stage space. Action seemed focused unnecessarily on the exact stage center and the solo dancers were hampered by the sense of symmetry and excessive isolation.

The program was opened by "Dance Rhythms," short "school" pieces of varying interest. Best was "Jazz," a repeated number, danced enthusiastically by Pamela Von Nostrand, Linda Stallman and Debbie Stern. This is of course less dance than "doing what comes naturally" and was less demanding conceptually than some of the other problems. The inclusion of "Waltz" was inexplicable, and the performance embarrassingly inept.

I must confess to a prejudice against the intrusion of voice and casual action in dance and as a result was less impressed by "Monster Mania" than perhaps I should have been. The idea of utilizing the mobile light platform and confusion of lighting preparation seems to be a good one which could be developed further. The dance itself was vigorous and fairly well synchronized with the light movements but the problem seemed more than a single dancer, no matter how skilled, could handle.

The closing number of the first half of the program was "Children's Playground," repeated from last year's program. In terms of stage and space control this seemed to me to be the most successful dance on the program

despite certain individual lapses. The eight dancers were on stage most of the time, moving well not only together in profile relationships but three dimensionally as well.

Following the intermission, the curtain opened rather abruptly on "Tragic Rite," a well staged but disappointing work. Despite some excellent individual dancing, the characterizations seemed unclear and the dance patterns often trite. Particularly disturbing was the "pulsing" rhythm, effective enough when used once but repeated too frequently throughout the evening.

"Textures and Jazz" and "The Gallery" were both somewhat lighter in vein. The "Taffeta" phase of the former seemed more interesting than the first and third movements, in both of which the scarf waving seemed excessive. "The Gallery," characterization of five typical(?) art gallery visitors, was ably and pleasantly danced by Debbie Stern. The first and third seemed more interesting; the last two were geared to a college age audience and were more popular in nature.

As a whole the program was well organized, the staging adequate and the performances up to expected standards. If the program was disappointing in many respects, the fault, it seems to me, lies primarily in the absence of the unexpected or even of the overly ambitious. Too many of the movements seemed logical rather than inevitable, adapted to technical and physical limitations, not to expressive demands. The question is, do we have the right to expect more?

Lauds Participation, Support Evidence During Arts Weekend

by James Baird

The proceedings of the Arts Weekend at the Lyman Allyn Museum on Saturday afternoon revealed the potentialities of several Connecticut students. The occasion was intended to be representative of creative expression in our midst, and of the qualities marking it. To find a large audience in attendance, after some lean occasions of the same sort in recent years, was heartening. Although the college community has yet far to go before one can say that student art is fully encouraged and supported, the signs are of better times.

Perhaps we become more receptive to the truth of Mr. Reeve's assertions in the panel discussions on Friday evening, that our colleges and universities are the major sponsors of the arts in this country, and that without them we should quickly be lost to the crassness of our mass media. The spirit of the Arts Weekend does not propose any justice, to this writer at least, in Mr. Jacques Barzun's new complaint against "eggheadedness" in our colleges. His contention in his recent *The House of Intellect* that art (especially academic art) is an enemy of the American intellect, a guilty progenitor of "artiness" and nothing else, is both captious and foolish. There is a measure of strength to be gained by all of us in seeing that some students have the ability to confront themselves in a deliberate solitude and to seek ways of expressing their particular identities in feeling toward this mid-century existence which is our portion. Preciosity and pseudo-intellectualism do not necessarily accompany serious student endeavor in the arts nor do they figure in the guidance of faithful instructors.

It is a pleasure to report that honesty of expression appeared, with few exceptions, in the work

seen and heard at the Lyman Allyn. We need to learn more fully as American college people that creation through the media of the arts can be kept apart from our materialistic criteria of success and progress. In this brief notice it seems better not to attempt to criticize the work offered but to take account of its vitality and its wide diversity. Much of the painting, the poetry, and the music presented displayed a convincing liveliness and sincerity; and it was quite apparent that the students represented were not attempting to justify their endeavors or to make them conform to some false dogma of being intellectual at all costs. In short, there was an air of freshness over the whole occasion. The contributors, the faculty committee in charge of plans, and those who came to support and to judge all deserve grateful recognition. Apparently they are all persons who believe that a college experience can encompass the definition of the self possible through unique artistic expression.

Limitations of space here do not permit notice of all that was good or, at least, interesting. But it is certainly in order to speak of those offerings which were conspicuously marked with individuality and skill in the attainment of form. Of the work in literature the short story of Joan Wagner was impressively original in tone and style. Carolyn Hawley's short poems were often striking in the unique quality of their observation, as in the lines, "To a Pigeon" and those of "The Golden Men." Carole Battista's five poems, which she recently read in the poetry competition at Mount Holyoke, were marked as in "Stranger Tree," with the dark coloring and the restrained lyricism which some of us have already recognized in her work.

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Selden Art Panel Discusses Apathy of American Audience

by Renee Cappellini '60

On Friday, April 24, the Joseph Henry Selden Memorial Lecture presented Mrs. Mildred Kayden, composer, Mrs. Elaine de Koonig, painter, Miss Pearl Lang, dancer, and Mr. Franklin Reeve, poet, discussing "You and the Artist."

The discussion centered around two points: the effect of public opinion on the artist, and the responsibility, if any, of the artist for shaping public taste. There was little doubt that the American public is aesthetically apathetic, but the effect of this apathy on the attitudes of the four artists was markedly different.

For Mildred Kayden, a serious composer who has done graduate work at Harvard and taught music history at Vassar, the mass-educated and hence less aesthetically developed "democratic" audiences of today demand compromise. The historically small elite which appreciates serious music has been engulfed by a semi-educated artistic proletariat which prefers semi-classical, or "popular" music. Mrs. Kayden felt that it is the duty of the artist to "bend a little," blend his artistic principles with popular demands to "reflect the taste of the age" and by lowering the level of art raise the level of audience.

A New Art Form

Miss Lang was not quite so optimistic. Having worked with Martha Graham and standing, as she does, in the first rank of teachers of modern dance, Miss Lang impresses one as having fought long and hard for the acceptance of modern dance as a new art form. She seemed less sure that the artist could reach an audience without its cooperation, an audience which "claims it is entitled to its own opinion without taking the trouble to form one." In our communication-conscious society where mass-media provide free entertainment and do not require thought as a prerequisite for enjoyment, the audience is left without the mental vitality necessary to understand an uncompromised art. Miss Lang deprecated the artistic nihilism in which the artist, in the process of individuation, negates the art he professes, e.g., the composer who presents a new opus, "Four Minutes and Fifteen

Seconds" . . . of silence, the dancer who remains statue-still, the painter who dyes a canvass black. The artist, says Miss Lang, must "learn to converse with his heart" and "humanize the desires of the people." However, the people, the audience, have an equal responsibility for bringing something 'humanize-able' to their audience-hood.

The painter, according to Mrs. de Koonig, is in a unique position among artists. For him, working alone in a studio, the audience ceases to exist. The painting is, and by the very fact of being, affects the audience and is in turn un-affectable. Thus the artist is cut off from audience and supremely free of social responsibility.

Mr. Reeve would agree that the artist's first responsibility is to his art. "The artist tells society what it is." To do this he must be above its influence and indifferent to its opinion. The artist's responsibility to society is precisely to be responsible to his art so that he can produce it purely. For Mr. Reeve art is greater than audience because it remains . . . we do not. The audience is irresponsible in its reception, deliberately misreading, misunderstanding the aims of the artist. Art is necessary to man and therefore the artist must be irresponsible so long as the audience denies the significance of his work. Mr. Reeve would have him maintain a "significant irresponsibility."

The opinions of the panel left little hope for the American public as audience, for their future rise from indifference. By this very fact there was a certain bitterness over the position of the artist in the United States today and a certain pessimism over his future.

New Checking System in Effect at Library

The problem of missing books had become so chronic that the student library committee, in coordination with Miss Johnson and the library staff, decided that drastic action would have to be taken. They found that almost 700 books were missing as of the last inventory this year. This is a very serious loss to our college community, especially since the books that were missing had been in constant use, and many were no longer obtainable by the library. Nancy Switzer, the president of the student organization,

brought the matter to cabinet, and a trial program to help eliminate missing books was immediately put into effect on a trial basis and announced at the first Amalgo meeting.

The new system implies checking every book that goes out of the library and enforces the attendance of the girls at the check-out desk.

(1) Each girl turns in a sheet for the hour she is on duty, whether or not there have been any books taken out of the libra-

(2) On the sheet she writes the name of the borrower, (and the address if non-college) the call number of the book, and the hour or day the book is due.

(3) She signs her name on the sheet(s) at the end of the hour, and hands it in to the main desk.

(4) If the girl does not show up for her appointed time at the desk, her name is sent to her dorm's work chairman, who then places her name on the substitute or "black" list. This places library duty on the work program.

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Rigoletto Reviewed

by Genie Lombard '61

Under the auspices of the Connecticut College Department of Music, the Amato Opera Theatre of New York presented Verdi's Rigoletto last Tuesday evening. Mr. Amato, able conductor and stage director, presented, in spite of obvious flaws, an enjoyable performance to an auditorium full to capacity. Though orchestra and vocal co-ordination was not at its uniform best and Gilda's young yet technically well-trained voice gave her much difficulty in the upper register and in spite of the lack of strength on the part of Count Monterone and Maddalena, there were many quite beautiful areas of lyrical and dramatic expression. Gilda's well-known aria "Cara Nome" has been sung with much more technical as well as musical precision though with no less delicate pianissimo. Rigoletto himself gave a commendable performance as did the Duke of Mantua. Boh male leads in their

duets with Gilda provided agreeable contrasts though often proving too powerful for Gilda's somewhat thin and shallow tones. The quartette between Maddalena Sparafucile, Rigoletto, and Gilda was one of the heights of the performance and marked a successful rapport between orchestra and vocal areas. Lack of discipline and control in many areas rightly caused some discomfort among critical members of the audience yet the performance of Sparafucile, another high point of the evening, proves the existing potential of some of the singers who at times directed the variety of tone and style of Verdi's music with promising results. Although it is unfortunate that the profound musical ideas of Rigoletto were not given full expression by all performers and in spite of a lack of spirit and flexibility of expression, the performance was an engaging one in many areas and in general was enjoyed by all.

Distinguished Poet Reads for "Club" In Final Session

by Marcia Silverman

On Sunday, April 26, at 4:00 p.m. in the Palmer Room of the Library, Mr. Franklin Reeve, Instructor at Columbia University, presented selections from his poetry. Mr. Reeve, a noted scholar in the field of Russian languages and literature, and a distinguished poet in his own right, made this year's final presentation by The Club a most memorable occasion.

Mr. Reeve's work is outstanding; his imagery is powerful in its precision, his form controlled without staticity or lack of emotion and his approach to the modern spirit startling in its comprehension. Even more unusual was the sensitivity and directness with which Mr. Reeve read his work.

Other poets sponsored by The Club throughout the year have been Robert Sward, David Ferry, John Hollander, James Merrill and William Meredith, and with the recent presentation of Mr. Reeve to a most responsive audience, The Club has brought to a close a valuable and successful year of poetry reading at the college.

Sideline Sneakers



Forget those hourlies! Forget those papers! AA has made plans for most of the spring sports, plans which should provide at least a temporary paper-hourly amnesia.

Two golf tournaments have been planned for May. On Wednesday and Thursday, May 6 and 7, a college tournament will be held at the New London Country Club. The tournament is quite an opportunity; clubs, transportation and greens fees will be provided. There will also be a skill tournament on campus, with emphasis on distance drives and approach shots. Sign-up sheets are posted in the gym for both events.

The softball season is once again under way and, precluding further scheduling difficulties, each class participating will be playing two games in the near future. If you haven't signed up to play, come out and cheer your team. Remember, the class that has accumulated the most wins throughout the year will win the cup.

AA has plans for the Saturday of Parents' Weekend that should make even the most terror-ridden senior drop those notebooks and forget about comps for an afternoon. The Sabre and Spur Horse Show will be held Sunday morning at 11:00 a.m. The show is Spur Horse Show. The show is open to everyone, the only stipulation being that each participant must have ridden at least twice in the month of May. There will be an exhibition by the Drill Team in addition to the competition. Spectators will be served coffee to ward off the chill that seems to prevail in the area of the stables.

The annual Father-Daughter Softball Game will be Saturday, May 15 at 3:45 on the field in back of Knowlton. Also, and very appropriately, our parents will help inaugurate activities in the Rec Hall. The Fathers' Luncheon will be held there in the early afternoon. Later, at times which will be announced, the bowling alleys will be open. Tell your fathers to bring bowling shoes or sneakers and let's see who will bowl that first three-hundred game to break in the alleys in style. Also, if the swimming pool is ready, swimming may be part of the afternoon's activities, so why not have your parents bring a suit, just in case. See you around the Rec Hall—in the meantime, watch out for flying golf balls!

Baird

(Continued from Page Two)

Among the musical offerings Ruth Yaffe's two delightful songs using texts from Wallace Stevens and Marcia Corbett's crisp writing for woodwinds and her Quartet (final movement) were unusually attractive and memorable. The exhibition of student work in drawing, painting, and other media was almost too large for comprehension in one visit. But the jury's decisions seemed to this reviewer quite correct. Among several good places which won recognition of the jury, some were especially impressive. Ann Burdick's "Nude," judged the best work in the show, was a bold oil study in wide brush lines marked by a dark and restless intensity. Gladys Hopkins' drawing, "Study No. 2," a horse rendered with a Chinese ink technique, was both delicate and amusing. Mari Loverud's "Summer Landscape" (first award in painting among art majors) was a gay and vibrant piece in a high color range suggesting intense light and warmth. Nancy Melnick's "Black Tuesday" (first award in drawing among non-art majors) was a somewhat sinister and arresting collage revealing an interesting quality of feeling.

Although the dance program of the evening in Palmer Auditorium does not come within the scope of this review, it should be added that the lively spirit of the afternoon at the Museum was again evident.

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Some Like It Hot.
Marilyn Monroe

CAPITOL THEATER
Wed., April 29—Sat., May 2
Night of the Quarter-Boon
John Drew Barrymore
Julie London
No Where to Go
Sun., May 3—Tues., May 5
Road Races
Daddy-O

The annual All-Campus picnic will be held on Wednesday, May 6, at 5:30 p.m. on the playing field behind Knowlton. Students, faculty, and staff are invited to the picnic which precedes Compet Sing. A student-faculty baseball game will be played before the picnic, at 4:45 on the diamond behind Knowlton. Mr. McCloy heads the faculty group while Gay Nathan is in charge of the student team.

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