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Conn Census

Vol. 46—No. 19 New London, Connecticut, Thursday, April 20, 1961 Price 10 Cents

Peace Club Formed on Campus, Plans Studied and Discussed

By Barbara Brodsky '64
President, Connecticut College
Peace Club

Throughout the world the mounting tension caused by the arms race has brought with it a growing concern over the attainment of world peace. This concern has spread to Connecticut College where many students, realizing somewhat the complexity of the problems implicit in the arms race and its suggested solutions, have formed a club whose purpose will be to try to give its members a better understanding of the problems we face.

Through a program based on informal study groups, occasional speakers, and discussions with similar clubs at other colleges, The Connecticut College Peace Club will consider issues such as the Geneva Test-Ban situation, the economic problems of disarmament, the nature of our government's policy of massive re-

taliation and its moral implications, the theory of arms control, the Nth country problem, and other relevant issues of interest to its members. Reading material presenting many diverse viewpoints on these problems will be available in the library. Students may borrow books by asking at the desk. The club will also undertake to continue this column bi-weekly, with students presenting critical analyses of news events concerned with the arms race.

If you would like to receive notices of our discussions or have any specific topics you would like to hear discussed, please send a note to box 35. Judging by the turnout at our first meeting, there is already considerable interest on campus in the problems I've mentioned. I hope that this most relevant and serious issue will not escape the concern of any student.

Artist Avery Park Will Present Show At Lyman Allyn

Avery Park, artist and architect, of Mystic Connecticut, will present a one man show of his watercolors and oils, April 23 through May 14, at the Lyman Allyn Museum.

A graduate of Yale University and Columbia School of Architecture, Mr. Park has designed architecture in New Jersey, Maine, and New York, and has taught at Princeton and Yale. He was the originator of the art curriculum at Bennington College where he taught until World War II. He has also lectured on art and architecture at Columbia, Rutgers, and Hunter.

Mr. Park's works have been shown at the Mortimer Seritt Gallery in New York and the Swetzoff Gallery in Boston. He has presented one man shows at the Whitney Water Color Carnival, the Boston Common Show, the De Cordoba and Dana Museum, and the Provincetown Art Association.

Mr. John Lee Smith Leads Discussion In Palmer Auditorium

Guest speaker at a discussion group meeting sponsored by Religious Fellowship, Tuesday, April 25, at 8 p.m. in the Palmer Room of the Library will be Mr. John Lee Smith, teaching assistant at Yale University.

The topic he will discuss will be "Separation of Church and State: Federal Aid to Parochial Schools?"

Mr. Smith is presently a teaching assistant to Dr. Richard Niebuhr in Christian Ethics at Yale University. He received his undergraduate education at the University of Texas, majoring in political science, and earned his B.A. degree in 1949. He studied Theology and Ethics at Yale, obtaining B.D. and M.A. degrees.

His pastoral experience includes positions as Assistant Minister at the Park Baptist Church in Charlotte, North Carolina, from 1952-1953, and Minister at the Highland Park Baptist Church in Austin, Texas, from 1953-1958.

In 1953-1954 and 1958-1959 he was an instructor in religion at The Christian Faith-and-Life Community in Austin.

Jacques Lusseyran Renowned Author To Speak at Conn.

On Wednesday, April 26, at 8 p.m., in the Palmer Room of the Library, a lecture in French will be given by Mr. Jacques Lusseyran, Professor of French at Hollins College, Virginia. The lecture is to be held under the auspices of the French Club and the French Department. Mr. Lusseyran whose topic is "Contemporary Writers and the Problem of Loneliness," is the author of several books, the latest of which, *Le Monde Commence Aujourd'hui*, appeared in 1960. As in his earlier books, Mr. Lusseyran again demonstrates his complete faith in life and in spiritual values, a faith all the more remarkable as his life shows an unusual succession of trying experiences. Blinded at the age of eight, Mr. Lusseyran during the German occupation of France founded a Resistance group and became one of the editors of a clandestine newspaper. He was arrested by the Gestapo and held prisoner at the concentration camp of Buchenwald for two years. From 1950 to 1958 he was professor of French literature at the Ecole Normale Supérieure de Saint-Cloud and at the Sorbonne's Institut de Civilisation Française. He is both a highly moving and a most lucid speaker and writer.

A coffee hour will be held by the French Club after the lecture.

WHING DING . . . on the lawn between C-W and Larabee . . . Thursday, April 27 . . . join the carnival . . . sponsored by Service League benefit of Community Fund . . . picnic and games . . . 5 p.m.

Prof. James Baird Lecturer, Author, Speaks at Vespers

Dr. James Baird will be the speaker at the chapel service, Sunday, April 23, at 11 a.m.

Dr. Baird is Associate Professor of English at the College. He is a native of Knoxville, Tennessee, and received his undergraduate education at the University of Tennessee. He earned Masters degrees at both Columbia and Yale, and his Ph.D. from Yale. During his years of study for this degree at Yale he was a University Fellow.

Before coming to Connecticut College as a Visiting Lecturer in English in 1950, Dr. Baird was Associate Professor of English at the University of Hawaii, and a member of the Department of English at the University of Tennessee. From 1948-1949, Dr. Baird was a Post-War Fellow in the Humanities for the Rockefeller Foundation, and in 1955 he was granted a Ford Foundation Fellowship and spent the year in studying the theology and philosophy of American Literature.



JAMES BAIRD

Dr. Baird is the author of *Ishmael*, an extensive study of the appearance of symbols from Oceanic and Oriental culture in the Literature of the West, particularly in the novels of Herman Melville. For this he drew on his firsthand experience in both Japan and Hawaii. Also during the Second World War he had been assigned by the Navy to the administration of Civil Affairs in the Marshall and East Caroline Islands.

His articles include "Milton and Edward Ecclestone," published in *Modern Language Notes* in 1940, and the "Noble Polynesian," published in the *Pacific Spectator* in 1950.

Dr. Baird's memberships include Phi Kappa Alpha, Phi Kappa Phi, the Modern Language Association, the American Association of University Professors, and the Academy of Political Science.

No Exit . . .

It was a day-after-the-rain at Connecticut College. A girl was seen, book in hand, smile on face, entering the Snack Shop. But the smile was not for social consumption, nor for a particular person, it was for the day, the book, the feeling of being wonderfully alone in a society which condemns solitude. Her entrance and subsequent ordering and settling were zealously watched by the members of the One-is-not-Enough League. "Of course she's not intending to remain alone. She's waiting for someone. After all, one doesn't sit alone in the Snack Shop, my dear, it just isn't done. You might as well admit you have no friends."

At Connecticut College, two is company, three ever so much better, and one, well, we won't even consider that poor child. She probably hasn't adjusted to college life. Perhaps she hasn't, but she has done something far more valuable, she has made an attempt to adjust to real life; real life which includes sufficient respect and liking for oneself to enjoy oneself. We agree with those who stress the need for greater participation a la masse in the activities offered by the College. We would, however, like to propose a greater tolerance for other activities which are equally necessary to the growth of a student. Tolerance perhaps in the form of sympathetic understanding of the need to take a walk . . . alone, of the desire to look toward Harkness Chapel at twilight . . . alone, of the precious minutes of "what have I done, thought, felt today." Or even respect for the privacy implied by a closed door.

No, we are not anti-social, only suffering under the illusion that we might be better company in a group after having been allowed a chance to know ourselves. And also because we are only too aware of the loneliness, which is not solitude, which can be found in crowds.

By the way, there's a wondrously secure rock in a park not too far away. It's a good place to think . . . alone.—L.A.M.

Correction

The ConnCensus regrets its omission of Konrad Bieber's name in the list of signers of the letter concerning the appeal for the National Association for the Advancement of Colored People.

ConnCensus

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FREE SPEECH

A Forum of Opinion From On and Off the Campus

The opinions expressed in this column do not necessarily reflect those of the editors.

Dear Editor:

It is very difficult to answer a letter such as the one written by Nina Heneage and Barbara regarding a plan for increasing the religious activities on campus. The difficulty lies in the fact that this reply is not directed exclusively at these two girls, but is rather a reaction for all those who must undoubtedly entertain similar views.

The primary desire expressed was that "each sect, Protestant, Catholic, and Jew, be represented on campus by a minister, priest, and rabbi, . . . who will conduct a service once a week on the campus grounds." We consider this proposal to be not only unfeasible, but also unnecessary.

The practical objections to this plan seem evident. For example, we tend to think that it would be unlikely, if not impossible, to find a clergyman who would be able to regularly forego his responsibilities to his own congregation on the two days (Friday and Sunday) when these duties are most required. Should such a man be found, could agreement be reached as to which denomination ought to be represented? That is, would Episcopalian students accept the answers offered by a Presbyterian as to "why they believe and what they believe?" This point is equally applicable to the differences in viewpoint between Reform and Orthodox Judaism.

Programs are presented upon campus all the time. How many students take advantage of these? This oft-used idea applies also to religion. Perhaps there is not

enough time to enjoy all of the cultural opportunities of the college, but if religion, which is not an extracurricular activity, is of importance to the life of the student, it is an area for which time can and ought to be created. Importing religion to the campus for one hour a week will not increase its value or desirability. A special campus service, admittedly of equal duration as those in town, is not more conducive to "guidance" than the existent worship available in town. The relationship between clergyman and congregation will be no more personal or spiritually rewarding because of a change of locale. For this reason, we cannot accept the contention of increased familiarity or "true contact" as a necessary result of this plan. If the questions (persistent as they be) are crucial to the spiritual development of a student, answers need not be spooned, but will be earnestly sought.

And lastly, we differ with the writers in our interpretation of the reason for the meager chapel attendance. We do not think that this reflects a dissatisfaction with the prevailing chapel system, but rather a widespread lack of interest on the part of most students.

Ayse Manyas '61
Amy Gross '63

Dear Editor:

It seems to me that the majority of the student body and, most unfortunately, the student leaders either advocate or are ignorant of a basic belief which all

See "Free Speech"—Page 3

Free Speech

(Continued from Page Two)

supporters of civil liberties reject. The dramatization of racial, religious, or national stereotypes in order to promote—consciously or otherwise—acceptance of the fallacies and generalizations which a stereotype implies is, in my opinion as a fighter of discrimination, offensive to the group being depicted.

On two occasions this year students have impersonated Negro stereotypes unnecessarily in Amalگو. I dare say that if certain other characterizations had been presented, the adverse public opinion would have been overwhelming. What if the "Dago," the "dirty Jew," or the "Spic" had been impersonated? Would not the student body feel that an injustice had been done? What makes one unjustifiable generalization more acceptable and tolerable than another? Is it a difference of color? Are we, then, tolerant of racial prejudice?

If we are to believe in the basic moral issues which are now being brought to light in such national and international incidents as the Supreme Court cases concerning civil rights and the Eichmann trial, we must be objective in any situation, regardless of how insignificant it may seem. Idealistic and hypersensitive? I don't think so. Surely I am not asking that we become "squeamish" and "overconcerned" when we desire to have fun and to direct that fun to any individual or group. But, when the "fun" becomes an "object" which can be held up for derision and which can be used to invalidly support biased opinions, it then becomes a moral, not only a personal or group, offense.

Sincerely,
Clara Brown '64

Graduate Student Robert Kasubick Is Wednesday Speaker

Robert Kasubick, graduate student at the Connecticut College for Men, will be the guest speaker at the Wednesday afternoon assembly on April 22, 1961. Mr. Kasubick graduated from Pennsylvania State University in 1956 where he majored in organic chemistry and minored in physical chemistry. He is currently studying for his master's degree in chemistry and is also working for Charles Pfizer as an assistant chemist in research and development. The talk will deal with the background of the program, why it was begun, and the types of degrees offered at Connecticut College for Men.

This Week The Communal Farm Discussed By Student Visitor to Israel

by Karen Lukinson '64

This week we surrendered completely to the idea that spring will never arrive in New London—Nassau, yes, Brooklyn, yes, Niantic, perhaps, but not our town. We are through with predictions and certainties, and yet someplace way down in our optimistic, idealistic, never-give-up heart, we are hoping against hope . . . If one can fight her way through the slosh to the bus and take a fun-filled trip down to our glorious, neon-lit, traffic-packed, over-tensed with excitement metropolis, we would like to recommend one of the more esoteric and infrequently attended 'places to go.' To be serious, patronize James Drug for a change, give the competitors a chance . . . Meanwhile, back at the second floor of Fanning, there is an art exhibit which is not up merely for decoration or for purposes of "snowing" prospective students. The show is composed of works by our own faculty . . . And now we are reminded, a bit sadly, of the greatest amateur art show of all time. It was a one-night stand, one Friday night, and we'll never see the likes of it again, but it was the coolest—a fitting close, if the conclusion of the Pirandello can ever have been called fitting . . . To whip around a bit, whoever does the music posters for this school is like talented—we've never heard this unknown geometric genius praised before, but if ever a dark horse was to be brought into the spotlight, now is the time for applause—hey out there, wherever you are, nice going . . . This weekend we welcomed to our campus for the first time a singing group from Bradford Junior College, and no matter what one says about our tendencies toward bias, we've got to put in a word; we were impressed . . . Art history majors, who, along with those students in the English and History departments attracted the largest following in last year's graduating class, are perhaps being superseded by the studio art majors. This is not simply rumor, and although we don't have actual statistics at our fingertips, we hopefully detect a trend toward a more creative atmosphere on campus . . . A renewed love for Dakota Staton and Sartre made for a bearable weekend, but we're not wild about pressure, and . . . somebody's water is boiling . . . line two . . . can't, I have a meeting . . . but I don't know anything . . . when oh when . . . The rain is wet, the paper's in debt, the deadlines are set, "what did you get," "why won't they let" . . . Phooey, and yet . . . mocha surprise was on the scene this week—o favored dessert of the gods; Don't try to kid us, there'll be some left over for next week . . .

B.C.

The kibbutz, or communal farm, is one of the fascinating phenomena in Israel. In form the kibbutz is not unlike the collective farms in Red China in that in both the land is owned in common, the profits are shared, and the children live in dormitories so that their mothers may spend more time working. What makes the two so completely different in character is the motivating theology. A kibbutznik will adamantly deny any connection between his settlement and Marxist collectivism. He will explain that the situation in Israel demanded the communal farm. The kibbutzim were started by settlers who banded together to "reclaim the soil." The land in Israel was either too marshy or too rocky and dry for a single family to cultivate the hitherto unfarmed soil. Today the majority of kibbutzim are fairly well established; the movement and need to start new ones has diminished but not completely vanished. The Negev desert still stands as an open frontier. This desert should see new developments now that a method has recently been found to convert the plentiful salt water into sweet water which is necessary to cultivate the barren land.

Kibbutzim vary in size, age, and wealth, from small rustic new ones to a half-century old one with several thousand people which is complete with gardens and a Japanese style dining room (this kibbutz is used as a resort by other kibbutzniks during their vacations). There are variations on the kibbutz system. Moshavim are also community settlements, but there families live and eat in their own homes, and the land is either privately owned and the tools shared, or the land and farm implements are owned by the whole commun-

ity. Whatever the form, all these settlements are tight-knit communities, comparable to small towns here where everybody knows everybody else and everybody's business.

The summer day at the kibbutz starts before sunrise with a tremendous breakfast of about five pieces of bread and honey, tea, eggs, tomatoes, and cheese. Work starts around five-thirty with chores for all, the women and children doing the lighter work such as picking grapes, tomatoes, melons, carrots, hoeing, and scrubbing the children's dormitories. On the farm one can find lawyers working as tractor drivers, electronic engineers tending to vegetable gardens, and doctors washing pots and pans. Most of these men were refugees of World War II who, when they fled to Israel, chose to live in the kibbutzim where they could see the fruits of their labor and live in comparative security rather than pursue their old profession in an impersonal city. Around ten o'clock everyone stops for the Israeli version of the coffee break, which consists of more bread and honey and what fruits or vegetables are found in the nearby fields. The big meal of the day, which is held at noon, calls a halt to work as the heat discourages further outdoor labor. The few hours after this meal are spent indoors at rest or quiet activities, or perhaps a ride in the back of a truck to a neighboring swimming pond. The young people's activities are often spent around a campfire singing and dancing to folk songs or sitting in the fields watching the weekly movie the kibbutz sponsors. The kibbutzniks have a hearty spirit and take great pride in their young communities' accomplishments.

Flick Out

CAPITOL

Through Saturday

The Absent-Minded Professor

GARDE

Thurs., April 20-Sat., April 22

Gorgo
Bambuti

Sun., April 23-Tues., April 25

Hoodlum Priest
Operation Bottleneck

Wed., April 26-Sat., April 29

The Apartment
Elmer Gantry

Voice Students Give Recital With Solos From "Marriage of Figaro"

On Wednesday, April 26, in the auditorium of Williams Memorial Institute, at 7:30 p.m., there will be a recital given by voice students of Mrs. Boatwright. The students are Elizabeth Kendall, Marcia Simon, Carlotta Wilsen, Jacqueline Goodspeed, and Christyna Bodnar.

The program will consist of songs from Haydn, Rachmaninoff, Franz, Brahms, Richard Donovan, and Douglas Moore. The program will be climaxed by scenes from the "Marriage of Figaro" by Mozart. It will be narrated by Louise Shaffer.

Solution Proposed to "Fight Apathy"

by Suki Teipel '63

Last week's editorial in Connensus, "Fight Apathy," was essentially an approach to the problem of apathy (the word is big these days) taken from the standpoint of the failings of each individual student. I believe that a true solution to this problem can only be found by an objective consideration of all the factors which are contributive to the situation. One vital element of a college community is its student body, the other its administration, and its essence is contained in a unity of the two. Hence the failure of one of these vital aspects will have a direct effect on the other. It is not important to consider who failed first, or who is to blame, but only that these two elements are not working in complete harmony and something must be done about it. By objectively considering where each faction is failing, and then by viewing the situation in its totality, I believe our approach to the problem will take on a much better perspective, and a solution will become more probable. Last week's editorial was a consideration of the failings of the student. I would like to consider the type of learning situation in which we are placed and indicate the characteristics of this other factor which I believe contributes to the problem of the apathetic student.

The learning situation at Conn. might be characterized as one of high academic pressure. Conn. is not unique in this, nor in its problem of apathy. High academic pressure is a characteristic of many American colleges and universities—much more so than in European institutions of learning. A few notable schools, such as Sarah Lawrence and Bennington, have recognized the disadvantages of pressure and have attempted to eliminate it from their systems. In any case, academic pressure is such that it imposes upon the student much external discipline by means of assigned papers, hour tests, periodic written assignments to "check up," and examinations. It has an unquestionable value to the student, but I would say that its value is mainly limited to the freshman year. Few of us, when we enter college, have any definite ideas or goals. Paper deadlines, hour tests, and daily assignments have a certain concreteness, an objectivity, if you will, with which we can identify ourselves. These pressures can give us security in

our initial directionless state. But when these intensive pressures are extended beyond our first year their effect is similar to that of a benevolent despot who "overdoes it." When a student is not treated as a serious, mature individual, the chances are good that she won't act like one either. When a student's responsibilities are being constantly dictated to her, there is really no need for rigorous self-examination, nor is there a need for inner discipline and responsibility. The security derived from these "external disciplines" is found to be false, and we find ourselves in a shaky uncertainty. The concreteness of papers and hourlies allows us to develop a certain responsibility to our work, but often, in the final analysis, this responsibility breaks down because it is not self-imposed.

The result is frustration, panic, and confusion—when the emphasis is placed upon "daily assignments" the student tends to lose all perspective. We begin to wonder whether our work is only time-consuming—quantity rather than quality. When these academic pressures become highly exaggerated, the effect is to stifle any eager curiosity or interest the student might have had. Often she feels forced to "sacrifice her major" in order to keep up with all the rest of her assignments. There is a loss of purposiveness and individuality even though, ostensibly, the major field of study provides direction. She no longer entertains any illusory notions of the "young and eager student"; college becomes a feat in time organization, a contest in "keeping up" or a race to meet paper deadlines, cram for hourlies, manage to "get away" on the weekends, and madly study for exams. It is a rather startling and appalling fact that intellectual activity at many colleges becomes apparent only at specified time, viz., before hourlies and final examinations. Under pressure, the importance of the time element is exaggerated far out of its normal proportions. In many instances, 40 per cent of a student's time is spent worrying and organizing all the work she has to do, 10 per cent is devoted to worrying about all the work she hasn't done, and the remainder is utilized by actually working (so she won't have to worry about it so much). This unhappy situation (admittedly

exaggerated) truly displays confusion, frustration, and lack of maturity. Hence, when interesting lectures, poetry readings, etc., are offered which are not specifically within the realm of our "daily commitments," opportunities are declined with an explanation such as, "I can't possibly go. I have so much work to do."

And this is the answer we are left with—"I haven't got time." This is apathy in a nutshell. And why isn't there time? Is it because most of us are lazy and disinterested—or because our primary purpose is to get a "bachelor's degree in the feminine gender"? I would say no. The cause of this problem, the lack of creativity and intellectual atmosphere, is far more deeply rooted. On one hand, we are unwilling to crawl out of our academic grooves and assert ourselves as individuals; on the other hand, we are not encouraged or aided in asserting ourselves as individuals when placed in an atmosphere of unrelenting academic pressure. Perhaps by considering these two situations as one problem, we would be better armed to "Fight Apathy."

Sideline Sneakers

On Saturday, March 18, a group of Connecticut girls accepted the invitation of Brandeis University to enter a fencing tournament held on their campus in Waltham, Mass. Other participating groups represented Wellesley, Pembroke, Mt. Holyoke, Boston University, and Westbrook Junior College; Dana Hall and Warwick schools; Boston and Waterbury Y.M.C.A. Over 100 girls participated.

Seven Conn. girls qualified for the finals in their respective classifications. The final results were: Class B (6-9 months of instruction)

1st place—Helen Tsantoulas
3rd place—Prudie Roberts

Class C (3-6 months of instruction)

4th place—Marianne Paulhamous

5th place—Barbara Fisher

Class D (less than 3 months of instruction)

2nd place—Diane Fennelly

4th place—Vicki Rogosin

The Spring Sport Heads have been elected and are now planning a vigorous schedule. Judy Karr is in charge of the singles tennis held at a regular golf course; and Bonnie Ray is planning the lacrosse schedule which will be team competition.

See "Sideline Sneakers"—Page 6

Cry of the Big City

Drama

All the Way Home
A Far Country
Mary, Mary
The Happiest Girl in the World
Call Me by My Rightful Name
Hamlet
King of the Dark Chamber
Moby Dick
Under Milk Wood

Dance

Martha Graham and Her Dance Company
Moiseyev Dance Company

Art

Ingres in American Collections—Rosenberg Gallery
Oskar Kokoschka—Bayer
Robert Motherwell—Janis
The Theater Collect Modern Art—Whitney Museum

Cinema

Ballad of a Soldier
Breathless
Days of Thrills and Laughter
The Love Game
A Raisin in the Sun
Shadows
Tunes of Glory

Miscellaneous

Morgan Library—letters, manuscripts, first editions of Byron, Keats, and Shelley
The Circus

A Pinero's Amazons By New Directors Of Wig and Candle

Comedy is a wonderful thing and has saved the day for more than one dramatic production. It made a valiant effort last week when Wig and Candle presented **The Amazons**, by Arthur W. Pinero. While it did help to make the production enjoyable in many spots, it could not bridge some of the faults of the play and its presentation.

The plot concerns three young women who have been brought up as men, and their suitors. The three girl-boys were played by Karen Lukinson as Lady Wilhelmina Belturbet, Mary Jackson as Lady Thomasin Belturbet, and Margery Flocks as Lady Noeline Belturbet. With the exception of Mary Jackson who strutted and bellowed appropriately, the girls failed to move and act as if they had been raised in the supposed manner. For the most part, they walked, cried, and acted coy as prettily as any Southern belle.

The girls' suitors were more convincing, and the scenes between the Count de Grival, a charming Frenchman who kept insisting mistakenly that he was very much an Englishman, and his friend Lord Tweenways, a rather anemic and ridiculous aristocrat were great fun. Andrew Kazarinoff and George Hollis were admirable as these two, and Roger Burbridge, although his part did not offer the same chance for the abandon which comes with comedy, was pleasant as Lord Litterly, a third suitor. Louise Shaffer as Lady Castlejordan, the girls' mother with rather unconventional ideas concerning their bringing up, William Rabinovitch as a well-meaning Reverend, Yvonne Aslanides as the girls' straight laced and somewhat masculine governess, and Jack Norwood as a less than strictly scrupulous keeper of the Park complete the cast.

The play, I think, lacked depth as far as characterization went, See "Amazons"—Page 8

Eugenia Lombard Will Give Recital Tuesday Evening

Genie Lombard will present her senior recital next Tuesday evening at 8:30 in Holmes Hall. Genie, a music major from Cambridge, Massachusetts, has been playing the piano for over fifteen years. She has studied music at the Longy School of Music, the New England Conservatory of Music and the Boston Music School. She is presently a pupil of Mr. Dale.

One of the pieces Genie will play was composed by her mother Eugenia Frothingham in Italy while the family was living there in 1954. The work, which has not been published yet, is entitled "Sonatina." Genie will play three movements: "Allegro," "Adagio," and "Allegro non troppo."

The program will also include John Sebastian Bach's "Sarabande," "Minuet I" and "Minuet II"; Claude Debussy's "Les Collines d'Anacapri"; and Cesar Franck's "Prelude, Chorale, and Fugue."

Judith Ensign Gives Recital With Mr. Dale

by Suzanne James '62

On April 18 at 8:30 p.m. Miss Judith Ensign, accompanied by Mr. William Dale of the Music Department, gave her senior recital. Her lovely violin music came as no surprise to most of us, for she has played in chamber music groups on campus and has been concert mistress of the Connecticut College Orchestra for several years. She is, as many of the audience pointed out, probably the best student violinist that Connecticut ever had, and Miss Ensign proved it herself on Tuesday night.

The first piece on the program was the "Spring" Sonata in F major, Opus 24 by Beethoven. See "Recital Review"—Page 7



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Sideline Sneakers

(Continued from Page Four)

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AIR FRANCE JET

Student Gives Impressions of Second Antiquarian Book Fair

by **Bette Jane Raphael**

Last Saturday afternoon New York was light, breezy, and filled with tourists left over, it seemed, from the Easter Parade. The city appeared less sophisticated than usual and, forgive me, a trifle blowsy. One notable exception to this general picture was located inside the Park Sheraton Hotel on Fifty-Fifth Street and Seventh Avenue. In a room on the mezzanine, inexplicably named the Colonial Room, (I saw no evidence of this period visible) the Second Antiquarian Book Fair was taking place. The walls of the room were lined with books, each of the many represented book sellers having his own section of wall space to display his stock. Glass-topped tables containing original manuscripts and autographs stood around the room.

The books were, for the most

part, respectably tattered and musty. All were invested with a rather sage air, even the children's books. For those with any respect for talent and age, the display was awe-inspiring. Many of the books were first editions and were signed by the authors. Besides those written in English, there were collections in both French and German. A number had charming inscriptions in them such as one found inside the cover of a small, blue book entitled **Stories for Good Children**. It read: "To James Wardner for perfect lessons."

The room held, besides books, a number of quietly, but unmistakably elegant people. There were no tourists here, but a sophisticated group who looked as if they would be equally at home in an art gallery or a week-night audience of a good play. If the

See "Books"—Page 8

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Recital Review

(Continued from Page Five)

The first two movements were a bit shaky, though the full stroke notes at the top of the arpeggios in the first movement were clear and forceful. In the second movement the soft whisper of the violin was perhaps too soft and even a bit rasping at times, but the medium-toned lyric phrases were most expressive. In the third movement, a scherzo, Miss Ensign demonstrated her ability in the difficult, syncopated rhythmic passages. Violin and piano followed each other unhesitatingly and delightfully. By the fourth movement, she was playing with great vigor and apparently much more confidence. The dynamic effects fit the rise and fall of the phrase, and the more sudden transitions from forte to piano were effected without totally changing the tone color and thus ruining the continuity of the whole movement.

Miss Ensign's performance of Ravel's "Piece en forme de Hab-

anera" marked her highest achievement in purely musical expression. Her violin sang with pathos, but the music was never cloying. Her thrills shimmered, and the soft notes sighed without faltering. In other words, she cast a spell.

The next work performed was a "Gavotta" by Prokofieff which, as though to compliment her interpretive ability demonstrated in Ravel's composition, seemed to demand a higher degree of technical skill. One noted especially the difficult skips between strings and the demanding chord passages. In a second Prokofieff composition, the March from "Love for Three Oranges," one had another good chance to admire Miss Ensign's excellent sense of pitch. Again, she used the full length of her bow to produce a rich and vigorous tone which came to a strong climax in the final series of chords. Both of these compositions were arranged by Heifetz.

The last number on the program, the "Concerto in G minor" by Max Bruch, was the most technically ambitious. While proving once again her technical

See "Recital Review"—Page 8

Yale Hillel Weekend Features Dr. Lieb As Guest Speaker

The Hillel Club at Yale University has invited Connecticut College girls to join them in a "study week end" April 29-30. Dr. Irwin Lieb of the Philosophy Department will be guest speaker and will discuss "Commitment" Saturday evening at 7 o'clock. His talk will be followed by a discussion, folksinging and a dance.

Sunday's program will include brunch followed by seminars. All those interested in participating in this week end should contact Sue Goddin or Eileen Silverman.

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Books

(Continued from Page Six)

people were elegant, the prices were even more so. A college woman's allowance proved insufficient to meet them and consequently, her purchases were meager. The thrill of touching a dry, crisp page, a worn cover, or the delight of reading a dedication warmly written one hundred and fifty years ago, was without cost.

Recital Review

(Continued from Page Seven)

proficiency, at the same time she handled the dynamic shading beautifully. The first movement was characterized by strong chords, high notes which were never shrill, and excellent solo passages. In the second movement, entrances to the lyric passages were handled cleanly and

the crescendos toward the end were especially musical. Except in the lyric passages which she played with just the right amount of vibrato, the prime characteristics which Miss Ensign displayed in the third movement were her energy and technique. Her runs were fast and smooth, and she attacked the forte phrases with a strong, slightly abrasive quality which did justice to a Finale marked Allegro Energico.

Amazons

(Continued from Page Five)

and for this reason I would prefer that Wig and Candle devote its efforts to something with a little more substance. However, as far as the play would allow, the presentation was enjoyable and not without charm.

B.J.R.

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