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CONN CENSUS



Vol. 45—No. 18

New London, Connecticut, Thursday, April 21, 1960

10c per copy

Junior-Senior Prom Weekend Plans Announced by J. James

Miss Janet James '61, chairman of Junior-Senior Prom to be held this week end, has announced plans for the forthcoming event.

Festivities will begin with a picnic in Buck Lodge from noon until 2.00 p.m. on Saturday. The picnic will be open to juniors only, with or without dates. Juniors attending the picnic without dates need not pay, as the lunch provided will replace the noon meal at the dorm. Juniors attending with dates need pay only for the date.

The dinner-dance Saturday evening will be held in Crozier-Williams from 7:30 to 12:30. A buffet supper will be served until 9:00. Ken Reeve's Orchestra will furnish music for dancing during dinner and through the evening. Admission is \$6.50 per couple.

The Sunday boatripe, with Beethoven's Rock 'n Roll band providing music, will begin at 2:30 and last for two hours. Everyone making the trip, however, should plan to be at the Fishers Island Ferry Company pier behind the railroad station downtown no later than 2:15. Tickets are \$4.00 per couple.

Committee chairmen for the weekend are: refreshments, Janice Cook; decorations, Brent Randolph; tickets, Lee White and Robin Foster; chaperones, Paula Parker; and publicity, Dottie Cleaveland.

Chaperones for the dance include: Mr. and Mrs. Philip H. Jordan, Mr. and Mrs. Richard Lowitt, Mr. and Mrs. William Holden. Guests will be Dr. and Mrs. M. Robert Cobbledick, Miss Warrine Eastburn, Miss Gertrude E. Noyes, Miss Elizabeth Babbott, and Miss Alice Johnson.

Tickets for the entire weekend are priced at \$15.00 per couple and may be purchased through dormitory representatives as long as they last, or in Fanning Hall until Friday.

Miss Elizabeth Babbott, Dean of Sophomores and instructor in zoology, will be the speaker at Sunday morning chapel services April 24 at 11:00.

An alumna of Connecticut College, Miss Babbott graduated with the Class of 1951 at which



DEAN ELIZABETH BABBOTT

time she received a Bachelor of Arts degree. She received her M.A. and Ph.D. degrees from Radcliffe Graduate School.

From 1953 to 1954 she was an instructor at Westbrook Junior College in Maine and was a teaching fellow at Harvard University, part time, in 1952 and 1955.

Miss Babbott was an instructor at the International Christian University, Tokyo, Japan from 1956 to 1958. In the spring of 1958 she was named an assistant professor.

Miss Babbott distinguished herself both at Connecticut College and at Radcliffe. She was elected to Phi Beta Kappa at Connecticut in 1951 and became a member of Sigma Xi at Radcliffe in 1955. She was also awarded the Caroline Wilby Prize at Radcliffe in 1956.

The American Medical Association's Archives of Ophthalmology, 1957, published Miss Babbott's study on "The Effect of Certain Drugs on Corneal Impedance."

This year Miss Babbott, in addition to her other duties at Connecticut College, is serving as adviser to the foreign students on campus.

Dean Announces New Members of Phi Beta Kappa

New members of Phi Beta Kappa announced by Dean Gertrude Noyes at the convocation lecture Tuesday, April 19, are Janet Bey, Renee Cappellini, Nancy Donahue, Merle Hockman, Judy Kisell, Linda Strassenmeyer, Luise Von Ehren, and Karen Widder. A dinner in their honor, held prior to the lecture, was attended by members of the Faculty, Administration, and other guests. Dr. Hannah Arndt, who later gave the convocation lecture, was introduced by Professor William McCloy, president of the New London chapter of Phi Beta Kappa. Dr. Arndt spoke briefly, congratulating the girls.

Janet Bey

Janet Bey, a Zoology major, will hold the position of graduate assistant in the Zoology Department at Mount Holyoke College next year. For the past two summers she has worked with Dr. John Kent, acting head of the Zoology Department, on a research project.

Renee Cappellini

Renee Cappellini, also winner of the Woodrow Wilson Fellowship this year, plans to use that grant to continue her studies in English at the University of Chicago. Renee transferred from Georgetown Visitation Junior College last year; she will teach English after finishing her studies.

Nancy Donahue

Nancy Donahue, an English major, has studied at the Yale Drama School during the year. She plans to go on the stage after graduation.

M. Kaplan Hockman

Merle Kaplan Hockman, who transferred from Wellesley for her junior year is an Economics major. She is at present a commuter from Branford, Connecticut, where she and her husband live.

Judy Kisell

Judy Kisell, a commuter from New London, and a math major will work at Electric Boat in Groton as a programmer in the computer division.

Linda Strassenmeyer

Linda Strassenmeyer, a German major, will continue her studies at Wuerzburg next year on a Fulbright award. She plans to study the cultural history of Germany between the First and Second World Wars.

Luise Von Ehren

Luise Von Ehren, majoring in Music, transferred in her sophomore year from Northwestern University. She recently presented her senior recital, and hopes to continue to study music after graduation.

Karen Widder

Karen Widder, a philosophy major, plans to do graduate study in the future.

Election to Phi Beta Kappa is on the basis of scholastic merit. See "Phi Beta Kappa"—Page 4

NOTICE

COLLEGE BLAZER SALE

Fittings for the regulation Conn. College blazers, white with navy emblem, will take place April 26, from 11 a.m. to 3 p.m. in the Men's Lounge in Fanning. The cost of a blazer is \$26.95, and the tailor takes about a month.

See "Senior Recital"—Page 4

Mr. William Meredith Heads Annual Five Arts Weekend



MR. WILLIAM MEREDITH

John Crowe Ransom, Contemporary Poet, To Speak Thursday

John Crowe Ransom, poet and critic, will open the Five Arts Program with an address to students and faculty in Palmer Auditorium. He will talk about modern poetry and will select examples from both his work and that of other modern poets. After the address, Mr. Ransom will meet informally with students in the auditorium. He will also talk with Mr. Baird's American Literature class Thursday afternoon and with interested students on Friday afternoon in Crozier-Williams. He plans to attend the rest of the Five Arts events as he is particularly interested in the creative work of students on campus.

Mr. Ransom was educated at Vanderbilt University. From Vanderbilt he went to Christ Church College at Oxford as a Rhodes Scholar. He has taught at Vanderbilt University and at Kenyon College.

From 1931-1932 Mr. Ransom held a Guggenheim Fellowship to England. In 1951 he won the Bollingen Prize in Poetry and the Russell Loines Award in Literature from the American Institute of Arts and Letters.

Mr. Ransom was leader of the Fugitive Movement of the '20s which was chiefly concerned with the "disruption of sensibility" resulting from industrialism and science. Mr. Ransom was also a leader of the movement in "New Criticism" which shifted the emphasis in criticism from moral historical considerations of a poem or story "qua" poem or story. Mr. Ransom's critical ideas can be found in his book entitled *The New Criticism* or in an essay in the *Intent of the Critic*. He has edited a book called *The Kenyon Critics: Studies in Modern Literature*. For a long time he was editor of *The Kenyon Review*, a well-known "little magazine."

His books of poetry include *Poems About God, Chills and Fever, Grace After Meat, Two Gentlemen in Bonds, and Selected Poems*.

Five Arts Weekend provides the students of the College with an opportunity to display their creativity in art, drama, the dance, music and literature to the entire College.

This year Five Arts Weekend will begin Thursday, April 28 at 9:30 p.m. in Palmer Auditorium with the Joseph Henry Sheldon Memorial Lecture, when John Crowe Ransom will speak. His program will consist of readings and comments on modern poetry. After the lecture a coffee and reception will be held in room 202 of the Auditorium. Mr. Ransom will speak informally in Crozier-Williams Lounge Friday at 4:00.

A program of student dance and drama will take place Friday, April 29 at 8:30 in Palmer Auditorium. First, three dance suites will be performed. All the choreography has been arranged by the students. After this "The Masque of the Red Death," a masque for both actors and dancers will be presented. Pamela Van Nostrand adapted it from Edgar Allen Poe's story of the same name.

There will be an exhibition of student art at the Lyman Allyn Museum Friday, April 22. It will remain there until May 15. The museum is open Sundays from two to five daily, except Monday, from one to five.

The final event of Five Arts Weekend will take place on Saturday afternoon, April 30, at 3:00 when a program devoted to student compositions in music and literature will be presented at the Lyman Allyn Museum. The music will represent works composed by three seniors. A "Sonatina" by Marianne Hoadley '60 will be performed by William Dale, pianist. A group of compositions by Marilyn Skorupski will include Three Ostinatos for piano played by the composer, and two songs, "Full Circle" and "A Major Work," settings of poems by William Meredith. They will be sung by Jacqueline Goodspeed '61, soprano.

The next part of the program will consist of several readings. Dorothy E. Hearn '61 will read "The Lemon Dancers," a short story. Brenda Hitchcock '60 will read "A Summer Spree," another short story. Next, three poems will be read by Diana Bassett '60. Finally Suzanne Tucker '61 will read a third short story, "Odyssey."

Following the reading, the program will conclude with the performance of "Parliament of Women," a secular cantata for two soloists, chorus and piano by Ruth Yaffe '60. The text is based on excerpts from "The Thesmophoriazusa" of Aristophanes. Christyna Bodnar '62, contralto, will sing the part of the Crieress, and Jacqueline Goodspeed '61, soprano, the part of a Woman Orator. The cantata will receive its first performance earlier in the week, on Tuesday evening, April 26, at 8:30 in Holmes Hall as part of Ruth Yaffe's senior recital.

Refreshments will be served in the museum library at the conclusion of the program. Everybody is cordially invited.

See "5 Arts"—Page 4

Ruth Yaffe, Composer-Pianist, To Present Recital Tuesday

Ruth Yaffe, composer-pianist, will present her senior recital Tuesday evening, April 26, at 8:30 in Holmes Hall. The program departs from college tradition in that it will consist entirely of Ruth's own compositions. She will play works for piano solo, including a Sonata, "Four Summer Fancies." Two Inventions, and a Nocturne. Two songs, settings of poems by Wallace Stevens, will be sung by Jacqueline Goodspeed '61, soprano, and a Rhapsody for clarinet and piano will be played by Marcia Faney '63, clarinetist, with the composer at the piano.

The program will conclude with "A Parliament of Women," secular cantata for two soloists, chorus, and piano. The text is taken from "The Thesmophoriazusa" of Aristophanes, translated by B. B. Rogers. In this witty comedy the women of Athens have resolved to punish Euripides for the numerous insults to their sex in his tragedies. Chris-

tyna Bodnar '62, contralto, will sing the part of the Crieress, and Miss Goodspeed, soprano, the part of a Woman Orator. The chorus will consist of Hilda Kaplan '62 and Roberta Vatske '63, first sopranos; Eugenia Lombard '61 and Bobette Pottle '63, second sopranos; Betsy Gorin '63 and Eunice Schriener '63, altos.

Ruth Yaffe, a native of Connecticut, transferred from Hartford College to Connecticut College in her junior year. While at Hartford College she composed the Alma Mater and music for their Spring Festival. Since her arrival she has been active in the musical life of the campus, having written the music and lyrics for the 1959 Junior Show. She also directed music for the Junior class Compet play production of "Green Pastures" last year, and wrote music for the 1959 Five Arts Weekend. This year Ruth wrote music for the Wig and Candle production

See "Senior Recital"—Page 4

The Importance of Being Gay

by Park Honan

Oscar Wilde did not know Stanislavski, and I suppose that is just as well. That dour Russian—who urged his disciples to creep spiritually into the very beings of the characters they intended to impersonate, and then not to act, but to love their parts—is a kind of Life Force that no one can escape nowadays. He looms before us every time Marlon Brando takes a cigarette from his lower lip, or Shirley Booth bats at eyelash. All very well: we are not the poorer for that. But what of Wilde and the farcical comedy of manners? What of epigrammatic, conventional, witty, mad, Gilbertian, feather-light and lightning-like pen that produced *The Importance of Being Earnest*? I must confess that I am quite unwilling to accept the notion of that play in its tomb. You may well tell me that it was there, and that the pathetic headstone on the mound reads, simply: **HERE LIES EARNEST. DONE TO DEATH BY SUPER-REALISM.** But I tell you I shall not believe you—no, not for a moment, and neither will Miss Margaret Hazlewood nor Miss Nancy Donohue, who proved themselves, last Wednesday and Thursday nights in the Wig and Candle production of *The Importance of Being Earnest* in Palmer Auditorium, true champions of the man with the violet cuffs, the knee-breeches and the lily.

Cuffs, lilies and the Legend apart, of course, this good man really did write one of the two finest comedies in English since Sheridan. And Miss Donohue seems to have caught on to what he was up to. It is a good deal to watch. Wilde makes so many demands upon those who would act him—and I think I am going to be bold enough to say just what I think those demands are. Listen to Cecily:

It is always painful to part from people whom one has known for a very brief space of time. The absence of old friends one can endure with equanimity. But even a momentary separation from anyone to whom one has just been introduced is almost unbearable.

If you think that is easy to say out loud, say it. But Wilde asks you to say those lines with the felicity and swiftness of a Harlem Globetrotter; with the self-assurance of a late-Victorian debutante; with the gaiety of a very pretty young lady who deeply suspects that the universe is merely a part of her papa's country estate. The play is a neat concoction of delightfully absurd epigrams that must be delivered mercurially, and I bow to Wig and Candle for daring to touch it. Miss Donohue did say those lines beautifully and I am inclined to think that she was born before footlights. She was ab-

surdly sweet, absurdly innocent, absurdly lovely—and she enjoyed every minute of it, even, I suspect, the first-night minute when Merriman ran afoul with the tea. I shall never employ Miss Martha Smith in my house as a maid-servant, that is certain, but Miss Smith may be headed for bigger things. Her Merriman was delightfully prognathous and old-maidish and I only wish that we had had more of her. The play depends very much upon Lady Bracknell, and Miss Jill Dargeon's performance was—and I say it with respect—in line with the New Realism; but it was not Wilde. Miss Dargeon gave us an elderly-Victorian Bracknell, and this had its moments, but she was not the outlandish, self-possessed, magnificently improbable Queen Victoria of Proper Society that is written into the script. This Queen must possess the first act during her moments on stage, and everything about her must contrast with everything about everybody else. The men had a hard time in that act, and I regret that the later Miss Dargeon—in ghastly purple with a white-feathered hat and much more character—did not sweep through Algy's flat to begin with. Miss Lyons looked the part of Gwendolen every inch and did bring life and beauty on stage then, but she failed to live up to Cecily's level of perfection, and the contrast between the two girls was meagrely exploited. Her Gwendolen had a good deal of stage presence, nevertheless, and at moments her diction did match the aristocratic bearing. Miss Edith Chase's Prism was better in the last act, but it was difficult to think of her in terms of Lady Bracknell's "female of repellent aspect, remotely connected with education"—as Miss Chase's sweetly dowdy Prism was not repellent in the least, but then perhaps she had changed with the years. One need not look dried and starched to be so, and I think we were lying in wait for more tartness and acidity—Cecily gives the concoction sweetness—although Miss Chase handled herself very well indeed in the absurd baby-business. And now the men, the men. Mr. Norman Caron's Reverend Chasuble surely would have tickled Wilde; the clerical dress, the posture, the innocently obsequious air were quite As Ordered. But the part is a subtle one, too, and de-

pends upon smaller things—witness the good Canon looking off and declaiming, "She approaches; she is nigh"—and one must not lose the succulent tid-bits. One must, indeed, make the very most of tid-bits, and Mr. Gilbert Osborn as Lane was not quite as careful as he should have been. Mr. Osborn's bearing compensated for a good deal, and, very appropriately, his movements seemed calculated to the inch. Mr. William Burke, as Jack, provided some pleasant contrasts to Mr. George Pugsley's more confidently delivered Algy, and both of these gentlemen improved with age. Both, I contend, were fighting with the Actors' Studio, Hollywood, Broadway, and Modern Times—and both emerged only partly victorious—but the effort was noble, and we were with them after the funereal proceedings of Act 1. It is quite a compliment to these two gentlemen to say that they did not let the comedy down; neither did they, except at the very last, hold it aerially aloft, where it should have been, but they abundantly demonstrated that talent is by no means alien to those regions and contributed with finesse to Ernest's Importance.

I am not quite through with Miss Dargeon, whose set for Act One was perfectly ghastly. Why the sky-blue for the back wall of Algy's flat (to camouflage Jack, in his sky-blue waistcoat?), why the mincing little picture hanging upon it, why the lonely flowers upon lonely pedestals, why, indeed, all of that space—Miss Dargeon and the Higher Powers may know, but I don't. If you will boil her in oil for that, however, you must present her with a bouquet for the Garden set, which was fun—and maybe that explains the sky-blue. No one at all demands that you have a jumble of scenery, but not a farcical comedy of manners that I know of manages well in acres of empty space; take a plane-ticket on Air France, go to Paris, pay your 200 F. to the T.N.P., never mind what they are playing, but see how they get along on proppets sets. It can certainly be done, but it takes some thought. Costuming and lighting and make-up were adequate, not imaginative. Yet all honors, medals and glories should be heaped upon Miss Hazlewood (and, yet, upon her cast) for the superb management of

the space that had to be contended with; the blocking was faultless, the boards were at all times deftly used, even if there were too many boards. In short, the only evil thing about the first evening was the audience, one-third of which arrived late, and two-thirds of which was unmannerly, grudging, and stone dead. Never mind, the other third enjoyed itself immensely, and I suggest in the future that an Admission Charge of at least 10c be levied for all tickets—a trifling sum—but it will get everybody there on time, and if Wig and Candle continues to do as bravely and brainily as it did last week, there will soon be a handsome purse on hand for the March of Dimes and, in the lobby, a bronze bust of the majestic head of Oscar Fingal O'Flahertie Wills Wilde.

Notice

Wednesday, April 27, from 9 a.m. to 4 p.m., the Royal Daulton China Company will present a display of dinnerware. The company's own personnel will staff the display and also conduct three-minute interviews. They would prefer to interview 75 seniors and 25 juniors but if the correct number cannot be gathered, they will interview lower classmen. The company will pay 75c for every girl interviewed and they will pay \$100 if the quota of girls is filled. Those who wish to be interviewed must sign up in Fanning. All those who wish to look at the dinnerware will be welcomed at the 100-piece display.

Letters to Seniors Expresses Thanks For Cooperation

I would like to take this opportunity to thank the seniors who have cooperated so efficiently with the Personnel Bureau this past year. Eighty-six members of the class of 1960 completed 209 campus interviews. Some have had only one interview while others have taken as many as eight. Very few cancelled appointments and those who did were usually in the infirmary. No one came late or inappropriately dressed and many recruiters commented on the poise, grace and generally mature attitude of the applicants.

Each day we are happy to hear about the outcome of the campus recruiting. Offers are being made and accepted after follow-up interviews at schools, plants and businesses. If you have settled your future—accepted a fellowship, a man, or a job, please be sure to stop in Fanning 110 and let us rejoice with you. Two final interview days are scheduled for April 29 and May 4. These are for applicants interested in positions in advertising or publishing.

Right now we know that Friday, May 27 is your most important date. Hope it will be a rewarding experience. Good luck.

L. Alice Ramsay

SENIOR INTERVIEWS

Friday—April 29
Young and Rubicam, Inc.,
New York City

Wednesday—May 4
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Thank You, Dr. Arendt

Those of us who had the opportunity of attending the Tuesday night Convocation were unexpectedly overwhelmed. Professor Hannah Arendt delivered a lecture on a plane far removed from the lectures usually presented. At no time did she attempt what so many speakers do; an over-simplification both of subject matter and delivery. The result of Dr. Arendt's approach to the audience was that they were forced to attempt to reach her level; in her discussion of her philosophies of society, culture, and politics, she provided those in the audience with many points of ingress into her subject. Her broad topical remarks touched on every aspect of life in the modern world.

The proof of Dr. Arendt's overwhelming success was clearly shown in the audience's reaction. The response was one of unequalled enthusiasm. There was a general feeling that the listener had gained something from the lecture. The audience was forced to participate, and though some inuendos could not be fully comprehended, the attempt was much more satisfying than passively being spoon-fed a general cocktail-party-knowledge of a subject. Perhaps, what the audience received was the awareness that there is a stimulus to thought which is apparent if people are willing to look for it. To those who have been looking, the lecture was a most welcome event. If this indicates a change in the type of outside interest which is to be brought to this campus, we heartily approve, and hope that the change will be sustained.

FREE SPEECH

A FORUM OF OPINION FROM ON AND OFF CAMPUS

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

Dear Editor:

The general tenor at the last Amalg meeting indicates either a burst of spring fever or a definite sign of degeneration and downright rudeness among the student body. I refer to the "discussion" over the fifteen-minute allowance per semester for latenesses, proposed by honor court; a discussion which might well have been terminated after five minutes were it not for the repeated and sometimes pointless questions resulting from the noise and restlessness. I refer to the balloon-popping during the singing of the Alma Mater. I refer to the empty beer cans in the aisles of the auditorium. I also refer to the unfortunate fact that Margie had to conduct her first meeting under the difficulties imposed by her electorate.

Certainly, the opening parade of juniors, dressed in varying costumes, was thoroughly enjoyable and amusing, but the distinction between that kind of raucousness—categorized as a pleasant interlude—and the kind of raucous behavior which persisted throughout most of the meeting—categorized as rude and disrespectful—is the sort of distinction we learn in the first grade. There is no reason or excuse why the excitement at the opening of Amalg should have been prolonged in the manner to which I have referred.

The particular situation I am

contending is not itself as disturbing as the underlying principal of public manners. I do not believe I am being righteous when I assert the importance of just plain good taste.

Sincerely,
Mary Aswell '62

Dear Editor:

The article about the Pirandello in your last issue gave the coffee shop the publicity it so much needed and more than deserved. In order for this venture to succeed, it must have more student support, as it was created for the students and not for the townspeople. Unfortunately, the espresso house is not as yet getting the business one could expect from a college community like Connecticut.

Perhaps the article was not explicit enough in giving directions, as it did not take into account the fact that the average Conn girl knows the names of approximately six streets, plus Ocean Beach. Luckily the Pirandello is located so it can be easily reached by using the town bus, getting off at the corner of Federal Street (location of Learned House), and walking to number 67, which is half way up the street on the left.

The students' intellectual curiosity should bring them there even if their fun loving and adventurous curiosity fails them. Last Saturday night the patrons See "Free Speech"—Page 4

Courbet Selection In Art Exhibition At Boston Museum

The Courbet exhibition which closed April 14 at the Boston Museum of Fine Arts was a comprehensive selection from a total of about 2000 works. The paintings were loaned by private collectors and museums both in the United States and abroad. Courbet (1819-77) was a spokesman for the Realist and Naturalist movements in opposition to the prevailing Romanticism of Delacroix. At the time in which he painted, his personal taste was in opposition to that of the public.

The exhibition itself presented an excellent sampling of the character of Courbet's works, and indicated the type of subject material which interested him. The paintings, mostly large in scale, ranged from museum copies to naturalistic landscapes. Although beautiful in detail, many of his pictures are not organized completely successfully. This is particularly evident in his "Young Girls of the Village," two versions of which were included in the exhibition. The cows in the background are totally out of proportion in comparison to the figures in the foreground. Conspicuously absent was his "Rural at Ornans," depicting a rural funeral, and for which he is perhaps best known. Other examples of his revolutionary period were, however included.

Toward the end of his career, Courbet began to paint more directly from nature, and the seascapes and scenes of animals in natural settings which he produced during this period are probably some of his best known works. Characterized by a flat impersonal blue sky and a sense of the texture of the paint, they were well represented in the Boston Museum exhibit.

One of the most important artists of the mid-nineteenth century, Courbet exerted a strong influence on many artists who were to follow him. The exhibition of his works was both satisfying and impressive because it allowed the spectator to grasp some idea of the scope of his interest and the sweep of his development.

Exhibits, Arrangements To Be Featured Sunday At Annual Flower Show

The Botany Department, majors and enthusiasts are sponsoring a Flower Show this Sunday afternoon, April 24, from 2 to 5 o'clock in New London Hall. This is an annual event which was discontinued last year owing to lack of interest and lack of botany majors who contribute a large portion in organizing the show.

The Flower Show this year focuses upon the New London area. All flowers and exhibits on display are presented with this in mind.

Students and faculty wives may participate in the Flower Contest. Flowers and containers will be supplied. Entries will be judged and awarded prizes. All entries of merit will be displayed. Potted plants will be on sale. The plants are of various sizes and kinds to please all tastes. These botanical jewels, guaranteed healthy, would enhance any room.

A number of exhibits (of an aesthetic and/or informative nature) will be shown. Such exhibits as "Ocean Wildlife Area," "Birds and Nests of the New London Area," to name a couple, have in mind those who would like to learn (painlessly) a little more about these environs.

As an afternoon break or an afternoon outing, the Flower Show is highly recommended.

This Week

This week, we missed the honor tea—and we plotted next year's triumphs while basking in the sun, on the roof of the dorm—we gave up man tan as a lost venture—there seems to be some sort of a social stigma attached to the product—so, we decided to settle for no less than the genuine article—the cool evenings and the ringing of a bell outside the Williams street entrance, promised that spring and ocean beach were not far away—we sat on our window sill and discovered that there was little to be seen beyond the lights of scenic New London—we were reminded of the light that Gatsby saw on the pier, that promised so much and founded that the closer we tried to come to them, the farther they receded—we tried the same sort of withdrawal from them, and found that when they weren't in sight, there was not even the promise of spring—we had the unexpected privilege of hearing an unpraised individual give an excellent lecture, and we wondered why there was not more recognition of the talents that lie buried in the introductory courses—we thought that perhaps faculty members might be given the chance to speak within their fields at informal student meetings—if anyone would attend such meetings, they might both stimulate students, and encourage the faculty members, the younger ones to go on with their research in the hope that their merit be recognized for their

specialization—we thought that there might be more than just the promise of the academic world, which like the lights, often disappears into a receding maze of theory, and the stark reality of one tiny lamp—it appears that practical the highpoint, and the illusive no longer hangs in.
J.E.M.

Flick Out

GARDE

Ends Tuesday, April 26

Home From the Hill

Eleanor Parker

Robert Mitchum

Starts Wednesday, April 27

The Unforgiven

Burt Lancaster

Audrey Hepburn

CAPITOL

Ends Tuesday, April 26

Goliath and the Barbarians

Steve Reeves

The Crooked Circle

Starts Wednesday, April 27

The Greatest Show on Earth

Betty Hutton

Charlton Heston

Chapel Notes

Week of April 22-28

Friday, Prayer Service

Lynn Whitelaw '61

Monday, Silent Meditation

Tuesday, Miss Park

Thursday, Music Program



POET'S CORNER

CONCENTRATION

by Gay Nathan '61

I cannot work when you're around

I'm interrupted by the sound

Of every movement that you make,

Of every step and breath you take.

I cannot say the things I feel

When I'm not sure these things are real

To you. My thoughts can you perceive?

And, if you could, would you believe?

So I'll not try too hard to speak.

And yet my thoughts will not grow weak,

But only hide until you've found

I cannot work when you're around.



SPRING

ConnCensus

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Free Speech

(Continued from Page Two)

sat spellbound while Nancy Donahue and Rene Cappellini read from the works of W. B. Yeats. Planned for this coming weekend is a student folksinging group, unofficially known as the Villagers, and additional poetry reading. We hope that more interest will be rallied up by the students in order to give the creative initiators their due reward.

Name Withheld

Dear Editor:

By an evening with Professor Hannah Arendt the Lecture series for the entire year has been redeemed!

Anonymous

5 Arts

Continued from Page One

The Faculty Committee for Five Arts Weekend should be commended for their fine supervision. They are: Martha Alter, Music; Margaret Hazelwood, Drama; William McCloy, Art; William Meredith, Writing, and chairman of the entire weekend, Jeannette Schlottman, Dance.

Phi Beta Kappa

Continued from Page One

No more than the top ten per cent of a class is eligible to be elected and usually a smaller group is nominated. Letters of recommendation from faculty members who have taught the candidate usually in her major field are submitted to the local chapter. The local chapter then considers all the candidates and elects to membership those whom they consider most qualified.

Graduate Awards

Each year the Connecticut College chapter of Phi Beta Kappa awards a scholarship of approximately \$100 to one or two seniors or alumnae of Connecticut College for educational training beyond the B.A. Last year Tey Diana Rebelledo and Jean McCarthy received awards of \$100 each for graduate study. Any senior or alumna interested in applying for the scholarship this year can obtain application blanks for Miss Winterbottom in Bill 210. These forms must be completed by May 11; the awards will be announced in the Prize Chapel on May 18.

Last IRC Lecturer To Talk On Algeria

Mr. George Humphrey, Lecturer in French, will present a talk on "Algeria." This address to be sponsored by the International Relations Club will be given Thursday evening, April 21, at 7:30 p.m. in the Palmer Room of the Library.

This is to be the last meeting of the International Relations Club, bringing to a close an active year. They have placed their emphasis on Africa this year.

At the close of the lecture there will be coffee and opportunity for discussion.

Dr. Baird Is New Faculty Advisor

The staff of ConnCensus announces the appointment of Dr. James Baird of the English department to the position of Faculty Advisor. This post was formerly held by Mr. James H. Broderick, also of the English Department, who will be leaving the college next year.

The staff wishes to express its appreciation for Mr. Broderick's sincere interest and cooperation.

Senior Recital

Continued from Page One

of "Boy with a Cart." She has been organist for the summer services at Temple Beth Israel in Hartford. After graduation Ruth will teach elementary school and continue her music studies privately.

Child Development Club

Two color movies on child care problems of physically handicapped mothers compose tonight's program of the Child Development Club meeting. Both films, developed by the University of Connecticut, present some of the obstacles confronting handicapped mothers and the manners by which these difficulties are overcome. In addition to the movies, there will be a display of self-help clothing for pre-school children.

Like the Child Development Club program on natural childbirth, this meeting is open to all who are interested. It will be held in the Student Lounge of Crozier-Williams from 7:30-8:30 p.m., and refreshments will be served.

Cady Prize Offered For Reading Skill

The contest for the Cady Prize in Reading will be held in the Faculty Lounge, Fanning first floor, Thursday, May 12, at 7:30 p.m.

Each contestant for the prize will be expected to read three pieces, two chosen by the contestant herself, and one chosen by the judges. The pieces chosen by the contestant shall be one consisting of verse, and one consisting of prose. Neither of these pieces shall occupy more than 2½ minutes in the reading. As this prize is for ability to read English aloud, the contestant is not required to commit the pieces to memory.

Students intending to compete must sign their names on the sheet that will be posted on the Academic Bulletin Board on the first floor of Fanning a few days before the event. Contestants must assemble to draw places at 7:20 p.m. The readings will begin promptly.

The amount of the prize is \$25.

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