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# Conn Census

Vol. 46—No. 20 New London, Connecticut, Thursday, April 27, 1961 Price 10 Cents

## Dr. Honan Publishes *Five Arts' Weekend Regards* Extensive Study of *Students' Creative Power* Robert Browning

A new book about Robert Browning's poetry, written by a member of the English Department at Connecticut College, was published today by the Yale University Press.

The author is Park Honan, instructor in English at the College. His book is entitled, *Browning's Characters: A Study in Poetic Technique*. In it the author poses the question: How does Robert Browning create character in his poetry? Mr. Honan's answer leads to what has been called "the first comprehensive study of Browning's poetic technique in the dramatic monologue." Browning's evolution as a poet is traced in detail through a series of early poetic experiments to the brilliant achievements of his mature art.

Mr. Honan joined the faculty of Connecticut College in 1959 after obtaining his Ph.D. degree in English Language and Literature at the University of London. His wife, the former Jeannette Colin of France, teaches in the French Department at the College. While he was abroad, two of Mr. Honan's plays were performed by London dramatic organizations. He has also published poems, short stories, essays, and scholarly articles in various journals in England and America.

The present book, which is an outgrowth of Mr. Honan's London studies, was originally undertaken because the author felt that too little attention was being accorded to Robert Browning today. After all, Mr. Honan reminds us, if Browning is a major poet we should understand just why that is so.

Members of the faculty will discuss various aspects of the Eichmann Trial on Wednesday, May 3, at 8:00 p.m. in the Main Lounge of Crozier-Williams. Mr. Bieber, Miss Holburn, Mr. Honan, and Miss Hoffmeister will take part in the discussion.

## *Five Arts' Weekend Regards* *Students' Creative Power*



MERCE CUNNINGHAM

by Wendy L. Fidao '64

Why is it that so often amid the struggle to educate the individual, he suddenly discovers his very individuality submerged by his own incessant efforts? Perhaps the reason is frequently the diversity of affairs which occupy his attention. Or perhaps it is the result of labors which enslave the mind rather than liberate independent thought. The person who feels a responsibility for his intellectual growth must find room to stretch his ideas in an endeavor to fulfill the most important faculty that his education seeks to enhance: his creativity. Creativity, as the ultimate expression of individuality, must be an integral part of each person's life as he strives to develop himself. It is the esprit d'elan of all work. The false premises of short-sighted, inutile labors are necessarily discarded in the face of working forms which emerge in any characteristic medium, artistic or otherwise, as expressions of the creative power.

The occasion of Arts Weekend presents to us the results of our own creative endeavors. It places an emphasis on the arts as arts in a fashion that is too often too easily neglected in the presence of overbearing busy-work. Thus the ensuing events become a pleasure that is an obligation to

art and the individual. However, the artists and observers alike need anticipate only pure enjoyment as participants in the art experience.

To open the program for this weekend, Merce Cunningham, who is a member of the faculty at the summer session of the Connecticut College School of Modern Dance, will give a combined lecture and dance demonstration in Palmer Auditorium, Thursday, April 27 at 8:30 p.m. Mr. Cunningham, who might be considered the avant-garde element in modern dance today in his departure from traditional dance standards, is a 1961 recipient of an award from Dance Magazine for his work in choreographics. His lecture will help to increase understanding of his technical and conceptual innovations. He will be accompanied by John Cage, whose music grows out of the same principle of chance which is so fundamental to Mr. Cunningham's work.

The following night several students will present works done in the fields of drama and dance. Every aspect of these performances, from the original creative inception to the final touches of lighting and costuming, draw upon the resourcefulness of the students.

See "5 Arts"—Page 4

## Rev. Robert Craig Will Speak Sunday At Vesper Service

Guest speaker at the weekly Vesper service, Sunday, April 30, at 7 p.m. in Harkness Chapel, will be the Rev. Robert Craig, Associate Professor of Religion at Smith College.

A native of Scotland, Rev. Craig was educated at Falkland, Cupar-Fife, and St. Andrews University in Scotland, and the Union Theological Seminary in New York City.

Before coming to Smith College in 1956, the Rev. Craig was an Assistant Minister in Perth, Scotland; Chaplain to the Forces for five years during the Second World War; Assistant Lecturer at the Union Theological Seminary in New York from 1947-1948; for two years Dep. Leader of the Iona Community in Scotland; and for six years Head of the Divinity Department at the University of Natal in South Africa.

The Connecticut College Choir will sing during the evening's service.

## Class Compet Sing Traditional Contest Wednesday Night

The four classes are furiously rehearsing for Compet Sing to be held May 3, at 7:00 p.m. in Palmer Auditorium. Each class is allowed 18 hours of practice and will be judged on one class song and another song.

An original class song has been completed by Judy Wisbach, freshman songleader. The freshmen will also sing the rhythmical and unusual air "Are All the Ladies Deaf?" Nancy Horvitz, sophomore songleader, is directing her group of 32 in the class song, which was written last year by Carlotta Wilson and Cynthia Hahn. Their second selection is a lively Hebrew melody, called "Chinita," which was originally sung in a battle fought in an Israeli Kibbutz.

Thirty-five juniors, led by Cindy Sacknoff, will sing their class song "Enlightenment" and Fred Waring's arrangement of "It's a Big, Wide, Wonderful World." Gay Crampton will lead 25 seniors in "High on the Windy Hilltop," the senior class song. They will also sing the prayer from "Hansel and Gretel," from an opera by Engelbert Humperdinck.

All the classes claim an abundance of spirited enthusiasm and co-operation. The juniors especially hope to equal and surpass last year's performance, for if they win they will be on their way to winning the trophy.

## “Happy and Secure Now . . .”

One of the most common expressions every fall is that “the freshmen are overrunning the school.” The phenomena can be explained by the fact that the incoming class is always the largest, and that there are so many unfamiliar faces.

By Spring, however, the freshmen are so much a part of the institution, and all their newness has faded, so that they are indistinguishable from the upperclassmen. The eagerness and enthusiasm displayed in the beginning, has been worn down by a hard academic winter and New London environment.

Yet, this year has proven to be a notable exception with the class of '64. These people who keep stressing the fight against conformity and for creativity, need only look at the accomplishments of the freshman class. While the nation was in controversy over the question of the House on Un-American Activities Committee, a group of freshmen tried to stir up interest in “Operation Abolition.” Another class member has taken the initiative to start a Peace Club for the purpose of the serious study and discussion of important world problems.

The campus was made well aware of the project of the Freshman raffle at Spring Whing Ding by the display of articles in the Snack Shop and the perseverance of the ticket sellers. It seems that this class shows a unified spirit that other classes try to encourage.

The class of '64 has also been notable in its turnout in both the joining and the submitting to *ConnCensus* and *Insight*. The reporters on the newspaper staff are primarily freshmen and many of the Letters-to-the-Editor are written by the same. The most surprising effort, however, has been the contribution of poetry, on their own initiative, from four different freshmen.

The class of '64 is taking the lead in the school. They are plunging into problems and taking a stand, while the other classes are hesitating or sitting back. Extra special congratulations are deserved by the apparent pace setters. Let's hope that they keep creating, and revealing the talent that they possess. In them, there might lie the real answer to the problem of what is the purpose of a liberal arts women's college.

L.A.M.

### QUOTE OF THE WEEK

April showers bring May showers.

In New London . . .

## ConnCensus

Established 1916

Published by the students of Connecticut College every Thursday throughout the college year from September to June, except during mid-years and vacations.

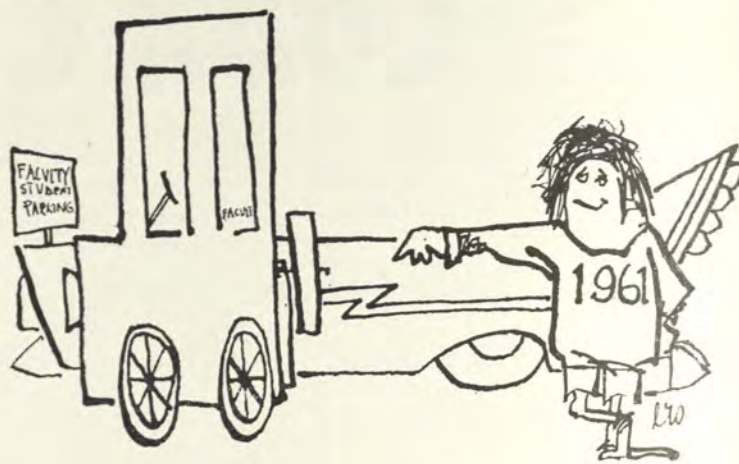
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## This Week

This week we exclaimed “T.G.I.F.” (translation for the uninitiated: Thank God it's Friday) and then watched the week end evaporate, disintegrate, snatched up by that big bad wolf, TIME . . . 34 more days till the quiz-kid games are here again . . . We are voting this spring in as the fastest moving term on two butterfly wings, but also as the slowest developing season, weather-wise, that the Farmers' Almanac has ever seen . . . Spring Whing Ding o boy and good luck . . . We find comfort in the realization that next week is May, which means Compet Sing, dorm assignments, Five Arts, and rat-a-tat-tat Junior Show . . . This weekend features the revival of that dramatic delight “A Shepherd's Clock”; we can't wait to relive, relaunch and recontemplate—not merely the philosophic content, the brilliant dialogue and the wise direction of the play, but also “the magnificent Zamborsky” and our favorite, Citizen Tucker . . . we were playing old 45's the other day—coolest study break going—and we reflected a bit on their subject matter—Love it is . . . Love is Just Around the Corner, P.S. I Love You, Love Me or Leave Me, Taking a Chance on Love . . . There is great import in this—it's not enough to criticize the popular songs for their unimaginative lyrics (sad-bad), love-

above, fine-mine, etc.) and chord progressions . . . no matter how simply, how crudely, how many times it's said, the need is there to hear it again and anyway it's made a lot of money for the Everly Brothers . . . Bum diddy bum, oop shoop, shooby do wa, yaaah—Don't look now but let's admit it—Rock 'n Roll is here to stay . . . To go backward from the ridiculous, last Sunday morning was, to say the most with the least amount of hypocritical and unnecessary ornamentation, inspirational . . . Now that the end is in sight, we find ourselves tugging back on the reins and pleading for another month, even one more week . . . There really isn't enough time to know, and we don't mean study or learn; people are drifting in and out of our lives so quickly, before we can even taste, much less digest, their existential essence and if so, when, if ever, are we going to KNOW . . . We are very sad . . . '60'61, where did you run? Did you have fun? Is it over and done? Or will we have echoes again, maybe next year? . . . “Life is far too important a thing ever to talk seriously about it”; right now we've got to consider what can be improved for tomorrow, or if we dare think that far ahead without upsetting the pattern, the schedule, the all-to-shaky balance, what about next week . . .

## FLICK OUT

CAPITOL	GARDE
Friday, April 28-May 4	Thru Sat., April 29
All Hands on Deck	The Apartment Jack Lemmon
Pat Boone	Elmer Gantry Burt Lancaster
Buddy Hackett	Sunday, April 30
Dennis O'Keefe	The Alamo John Wayne
Barbara Eden	
Tess of the Storm Country	

## 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:

I do not think that the idea expressed in the April 13 issue of ConnCensus concerning a revitalization of religion on campus is either "unfeasible" or "unnecessary." Spiritual services, which are readily available in town, are however, not as necessary to us as religious guidance. I am certain that clerical representatives of all sects recognize the importance of religious guidance for college students and would be willing to meet with interested groups.

I propose that organized groups of students invite local clergymen to spend several of their free afternoons a month with them. At these times, a clergyman would be available to the students for private conferences and group discussion during which he might guide them in answering the many questions students may have. This would not be "spoon feeding" but rather an intelligent method by which students would be able to determine their ideals.

In the fall I plan to organize, in co-operation with Religious Fellowship, such an arrangement with those who are interested in a further understanding of Roman Catholic ideology. I would be pleased to learn of such a movement within other faiths.

Francette Girard '63

Dear Editor:

Words are insufficient to express the feelings which Dr. Baird aroused within each person who heard his sermon last Sunday morning. But we can speak for all of those who attended Vespers, in expressing our deepest gratitude to Dr. Baird for sharing a few moments of his time to help initiate within each of us a new search for that God-given heritage of which he spoke.

Sincerely yours,

Heather Axelrod '63  
Karen Weis '63

The Spanish Club is sponsoring a lecture to be given by Mr. McCloy on Thursday, May 4 from 7:30 to 8:30 p.m. in Bill Hall 106. Mr. McCloy will discuss the various aspects of Spanish Art in the twentieth century.

## Selfish Display of Students Produces Ruination of Books

The enforced inspection and care of library books this year has resulted in some improvement in the library situation. It has, however, been brought to the attention of Honor Court that books have been mutilated and removed from the library this semester. One of the Deans, when recently using a book on Keats, discovered that a whole chapter had been removed with a razor blade.

An individual who mutilates or steals library books is not only selfish but involved in a criminal act which is punishable by state law and by suspension or expulsion from the college community. The student body is not the only group affected by disregard of the library regulations. The faculty, citizens from the town of New London, and future students are deprived of access to library material. Our library collection has been acquired slowly and with much care and thought. Books which are lost or mutilated may not be restored for several years. Some are irreplaceable. The co-operation of each individual who uses the library facilities is needed to end this grave situation.

### Damaged Books Shown

A display of mutilated library books has been placed in the showcases on the main floor of the library to make the student body fully aware of the extent of the damage. The list of books currently missing in the library is as follows. Three books were added to this list this past week.

Howe, Irving, *The UAW* and *Walter Reuther*

33th-44th U. S. Tariff Commission Annual Report, 1952-1960.

Lauterpatch, E., ed. *The Suez Canal Settlement*. Missing from Reserve.

Elias, Robert H. Theodore Dreiser: *Apostle of Nature*.

Miller, James E. *The Fictional Technique of F. Scott Fitzgerald*.

Wolfe, Thomas, *A Stone, a Leaf, a Door*.

Bowra, Maurice, *Romantic Imagination*. Missing from Reserve.

Walley, Harold R. *Early 17th Century Plays*. Missing from Reserve.

Lewis, Carleton, *Genesis of Hamlet*.

Copy 1 Wordsworth, William, *Wordsworth's Literary Criticism*.

1903 Perleवास, *The High History of the Holy Grail*. Missing from a Senior's carrel.

## Fanning Hall Scene of Exhibit, Work of Faculty Represented

Fanning Hall is not one of the more artistic structures on this our wind-swept campus, nor does it in any way suggest the treasures of creativity that lie therein. One only has to venture up to the second floor of said artistic blunder, however, to observe the works of members of the college community.

The exhibits are usually composed of the efforts of the student body. The current show, however, is devoted to the faculty and administration staff, and though it is not very extensive, insight into the creative facets of those represented may be gained.

The content ranges from abstract expressionism to realism. Miss Rilla Phillips of the philosophy department, is perhaps, the most realistic. She has contributed a piece of sculpture and a portrait of a woman. One sees in both much strength and a good feeling for the form and contours of the head.

Miss May Nelson, assistant to the Director of Admissions, is represented by three watercolors and two oils. The former, all seascapes; reveal an adept use of the medium, and are perhaps freer and more vivid than the oils, *Salem Shore*, and *Charlotte's Rocking Chair*.

Miss Hannah Roach, professor of history, has two oils in the show, *Three Persons* and *Phantom City*, which are quite dissimilar considering that they were both done by the same artist. *Three Persons* is reminiscent of the primitive style in that it is imposing and bold in both form and color. Large simple shapes and broad blocks of color applied with heavy brush strokes dominate.

Mr. Duane Lockard, associate professor of government, has only one contribution, *After Vlamminck*, an oil painting of flowers done in very gay colors.

Miss Ruth H. Wood, of the physical education staff has three pieces of her work in the exhibit and these also differ greatly in style from each other. *Low Tide* is a water color with wash technique. This means that the paint is applied to a paper which has been moistened in the desired areas, and then allowed to flow, regulated of course, by the brush of the artist. Miss Wood used the black for the wash and then added several yellow birds in the foreground; creating the unusual and appealing composition. *Carib* is a picture of a native woman holding her child. The texture of

the work is interesting because a rice paper is used.

*Spring*, also by Miss Wood, is delightful. It is an abstract work done in blues, brown and yellow. The painting has balance and unity of appearance. There is a feeling of tightness and airy buoyancy, due to the lattice-like structure of the work, leaving many parts of the paper untouched and freshly white. The piece is well named.

Mr. Richard Lukosius of the art department stands at the extreme of realism. Both *Red and Black* and *Black and White* are in the style of abstract realism. The former has broad verticals of dark mauve at either side of the canvas and the center vertical is made up of two tones of orange, coral and a mouth-watering, flaming, lush red-orange. A strong, wide, vividly black horizontal breaks the order of the background to create a most exciting painting.

His *Black and White* is dynamic, having faster tempo than the *Red and Black* and gives the appearance of violent motion. Broad swirling, cylinders of white are lashed with black lines and tones of gray. The viewer almost feels as if the borders of the canvas are the only restraint, keeping the shapes from moving off and away.

Miss Marguerite Hanson, assistant professor of art, is also far from realism. *Variation*, a print in light blue, brown and white, has a most interesting composition.

*Interactions*, a watercolor with wash, done on fairly fine-textured paper could be described in one word—fluidity. The painting has swirls of black fused to blues, to mauves and to oranges. Colors are defined only by a vague separating mist of shade. The work seems almost alive in its strong, vivacious movements. The fusion and flexibility of color to create forms in this work is dynamic.

Mr. William McCloy, professor of Art, has contributed a magnificently textured collage called *Climax No. 1* which is quite different from his style that is familiar to students—the brilliantly colored abstracts which retain varying reality. The juxtaposition of fabrics make it hard for one to resist the temptation to reach out and touch the canvas. The dominant colors are brown, beige and white, and Mr. McCloy's application of paint further increases the interest of the texture.

This is the show, and it will be up only for another week. Squeeze in some time between or after classes for "refreshment."

A.G.

## Costa Rican Leader Addresses Students At Yale Colloquium

by Marie Birnbaum '64

Jose Figueres, former president of Costa Rica and renowned liberal leader in Latin America, spoke at Yale last week end on the imperatives of social revolution.

He first mentioned the democratic, social, and technological revolutions as being among the most important chapters in man's history. The Latin American nations are now only nations fighting actively in political revolutions. These countries are undergoing political, technological and social revolutions simultaneously.

In the democratic revolution, as exemplified by the United States, the revolution of scientific technology has made possible the production of enough goods for the welfare of all the people.

Interdependence is a key factor in the world today. No nation is an entity in itself. The free countries of the world have taken the Latin American revolutions for granted; they have not acted on the principle of solidarity although the Latin American nations are now fighting for the same principles for which we and the other free nations once fought.

One of Mr. Figueres' strongest points was made when he pointed out that sins of omission may be worse than sins of commission. Through its neglect during the past 25 years of these revolutions, the United States has, by not supporting the revolutions, been acting on the side of Communism and dictatorship.

Mr. Figueres also pointed out that technological revolution must precede social revolution. This is particularly important to countries which are dependent upon foreign trade and a few primary products such as bananas and coffee. Such dependency constitutes a grave block to economic and social revolution. There are not and will not be enough products to distribute to carry out social revolution without technological revolution. It was pointed out that development of underdeveloped countries would be far cheaper than world defense programs.

At the conclusion of his address, Mr. Figueres accused the United States of trying to join forces at the eleventh hour in hopes of gaining the end results of the recent revolution in Cuba. He called ours a great civilization in grave danger. The social, political, and technological revolutions, said Mr. Figueres, must be supported for the sake of freedom which he called "a universal aspiration of the human soul."

## Miss Marilyn Child, Folksinger, Captivates Audience at Conn.

by Carol Gordon '62

On Sunday afternoon, April 16, Marilyn Child sang in Crozier-Williams for the Frosh-Soph Prom. She held the audience in the palm of her hand while she ran the gambit from ballads to the Indian National Anthem.

Miss Child sang many amusing songs, and her keen sense of humor was evident throughout the concert. The "children's songs for adults" and "There's a Hole in the Bucket" are worthy of special mention.

When singing the ballads, Miss Child's ability to act was impressive. The rendition of "Barbara Allen" was beautiful. Miss Child's enunciation, which was good throughout the concert, was perfect here. "Little Margaret," "There Were Two Brothers," and "Johnny, I Hardly Knew You" were hauntingly done, and Marilyn's guitar strum was unusual here. The dynamics of both her specially-made guitar

and her voice were striking in "Johnny, I Hardly Knew You."

American and English songs were not the only ones performed. Miss Child played an Hungarian folk song from her "heritage."

There was very little group singing. Marilyn Child invited the audience to participate in the singing, but after one or two songs, we were again enjoying Miss Child's lovely voice, as well as her pleasant guitar.

"He's Got the Whole World in His Hands" was one of the most moving songs that Miss Child presented. This was one of the few serious moments, and Miss Child used her dramatic knowledge to great advantage, thoroughly captivating the audience.

Two years ago, Marilyn Child gave up folk singing to go into musical comedy. She is appearing in New York now in "Do Re Mi." The folk singing world has lost an excellent artist!

laya, Yugoslavia, Panama, and Chile.

The Press participants represent Ghana, Burma, India, Indonesia, Japan, Finland, Greece, Spain, and Cairo, Egypt.

## Press, Radio Women Have Campus Tour Dinner and Panel

The Committee of Correspondence in New York City is sponsoring its annual program to bring women who are active in press and radio throughout the world together in a four week seminar in New York City. The purpose of this seminar, to be held from April 26 to May 25, is to discuss the role that women writers, editors, and commentators play in developing a wider sense of civic responsibility in their own countries.

On Monday, May 1, these women will visit Connecticut College and hold a panel discussion here. Upon their arrival at the College, which will be about 4:30, they will be accompanied by various Connecticut students on a guided tour of the campus. They will have dinner with these students in the dorms followed by after dinner coffee in the main lounge of Crozier-Williams. At 7:30 there will be a panel discussion moderated by President Park. Featured speakers will be Dean Noyes, Miss Bethurum, Mr. Lockard, and Sandra Loving, President of Student Government. The panel will discuss American education on the college level.

The Radio participants include women from countries such as Nigeria, Uganda, Zanzibar, Ma-

## Yale Engine Camp Sponsors Weekend, Dr. McKay Speaker

Again this year Connecticut College students have been invited to participate in the spring conference at the Yale Engineering Camp in Old Lyme sponsored by the Westminster Foundation at Yale, Saturday and Sunday, May 6-7.

The weekend's activities include talks on the subject of central foundations of the Christian faith, discussion groups, and recreation. Speaker on the retreat will be Dr. John McKay, recently retired President of Princeton Theological Seminary.

Students from Pembroke College, Harvard, Mt. Holyoke, and Smith have also been invited. The cost for the weekend should not be more than \$5.00 per person. Anyone interested in attending should contact Connie Kallfa or Carol Lunde by April 26. They will also be able to give further details on the trip.

The guest speaker for the weekend, Dr. McKay, has had a varied background. A native of Scotland, he has done work in Spain and South America as well as the United States. In 1915 he obtained his B.D. degree from the Princeton Theological Seminary. In 1936 he was elected President of that Seminary, a position which he held until retiring in 1959.

He is a past President of the American Association of Theological Schools, and in 1953-54 he was Moderator of the General Assembly of the Presbyterian Church, U.S.A.

For ten years he was chairman, and is now honorary chairman, of the International Missionary Council. He was a member of the World Council of Churches. From 1948-1954 he was chairman of the Joint Committee of the International Missionary Council and the World Council of Churches. In August 1959 he concluded a five-year term as president of the World Presbyterian Alliance.

Dr. McKay has been very active in the Ecumenical Movement.

He is the author of several books, his most recent being *Christianity of the Frontier* (1950), *God's Order* (1953), and *The Presbyterian Way of Life* (1960).

## 5 Arts

(Continued from Page One)

**A Bird Dies of Old Winter** is a comedy combining dance and drama. The script was written by Elizabeth McGuire and the music by Jean Hubbell. The dancers are responsible for their own choreography. Three jazz numbers and a piece entitled "Black and White and Read All Over," which uses a newspaper for its theme, comprise the rest of the dance program. The dances in their totality present a variety of thematic levels and moods which provide the spectator with a wide range of aesthetic endeavors.

Also on the program that evening will be a repeat performance of the meritable and already much discussed play by Suzanne Tucker, **A Shepherd's Clock Does Not Keep Time**. The play has been directed by Jane Mills.

Saturday afternoon, at the Lyman Allyn Museum, 3:00, the program will be devoted to music and literature. Jean Hubbell will play a Suite for Piano Solo which she has written. Eunice Shriner, who will accompany the dance

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# The Uses of Solitude

by James A. Baird

The 23rd Psalm: "The Lord is my shepherd; I shall not want. He maketh me to lie down in green pastures: he leadeth me beside the still waters. He restoreth my soul . . ." It is the element of the unexpressed, the unspecified in the psalms that I propose for our understanding. No special pleading need be directed to the imagery of this act of worship. In its serenity it has never been surpassed in the range of all poetry. The setting is an intimate pastoral, and there is one actor in the green of a land, a spring land, I think, nourished by still waters. There the soul is restored. There courage springs anew. But what is the unexpressed, the implied? It is that he has come there, into that serene solitude, from a condition of being which was other than that which he leaves, praising God. Outside this serenity there lies the world. The soul is restored to freshness, from the exhaustion of being in the world. In other words, the condition of this serenity issues from the something else unstated. The something unnamed is the fever of the world. Life, as the psalmist regarded it, must then be an alternation of fever and refreshment.

We think of fever, and suppose, being often blind to every time save the present, that it is uniquely modern, wholly of our experience. But it is there in man, of course, whenever we turn in history. I cannot pretend an understanding of Judaic theology when I read in I Samuel, ch. 16 that (14) "the spirit of the Lord departed from Saul, and an evil spirit from the Lord troubled him." And then (23) "it came to pass, when the evil spirit from God was upon Saul, that David took a harp, and played with his hand: so Saul was refreshed, and was well, and the evil spirit departed from him." I do not ask why a God of mercy should trouble Saul with an evil spirit which is dispelled only as the clear music of David's harp fills to refreshment the troubled king. I must regard the author of the old chronicle as a man who saw all conditions of the human spirit as bested by a righteous God. And there I leave the theological dilemma. It is enough to know that an ancient king of Israel felt the fever of life, a life created by God, and that he was refreshed by the serene music of David's harp—David an unadorned, as yet unadorned youth of the fields and the still waters. We may be sure that man has always known the fever which makes him cry for refreshment. When the fever is his subject, we see him as of the world; when refreshment is his subject, he is

blessed. To know both is to know life fully. To experience the one, and then the other, is to know perhaps the deepest rhythm of human existence.

John Donne compels us with his supreme imagery of the fever which is Hymne to God My God, in my sickness":

Whilst my Physicians by their  
love are growne  
Cosmographers, and I their  
Mapp, who lie  
Flat on this bed, that by them  
may be showne  
That this is my South-west dis-  
coverie  
Per fretum febris, by these  
streights to die,

I joy, that in these streights, I see my West . . . **Per fretum febris**—"through the straits of fever." Through these each one of us, assuredly, must pass to serenity. As I regard Donne's great lyric, and his even greater image, it stands as the obverse of the condition of the psalmist, whose soul is restored. We see the psalmist apart from fever; we see Donne's man of sickness in fever. But in each man there is joy. We must call this the most natural of all the joys which man experiences: the human power to refer life, experientially known, to a being, an encompassment greater than that which an individual life can measure. Thus we pass through the straits of fever, whether these perils vexed waters be the condition of death passage, or those lesser straits of fever in our transience through life—as that of the feverish Saul, soon to meet the Philistines—endlessly requiring, because we are bound into the universal rhythm of life, endless refreshment.

I am, at any rate, disposed to think that good colleges do not send into the world many who are half-alive. Most of all, those of us who remain in colleges to teach and to pursue scholarship would agree, I think, that we were concerned that you be fully alive, through all the way which is to be yours. We would wish ardently that you miss nothing of the aliveness of living as a comprehending human being. We would hope that you had developed the power which we call imagination, that you departed with moral courage, most of all that you left with the power to experience fully both fever and refreshment. If you have attained these, what else, indeed, matters?

Yet I wonder often that we expend so much effort on your ex-

perience with fever and so little in our hope for your refreshment. We stand for the life of the mind. I think that we may be entirely sure that to think, really to think, is to experience fever. The development of passions for truth, for what is beautiful, and for what is well ordered is in itself arduous. And I scarcely see how anyone who **thinks** can expect to avoid the shudder which seizes him as he stands before fear, fear in our times of what is wholly unpredictable. The life of the mind is hard; it is exhausting; and curiously and distinctively it provides us with nearly no rewards of assurance and completion. **Who** can think intently, and not honestly know that even that accomplishment which he so ardently sought does **not** reward him with a sense of fulfillment? What was sought and labored for is merely finished as a design. Something else must now take its place, to make the one who thinks feverish again. And, most exacting, is the probable truth that the more deeply we think, the farther, often, we appear to be from those absolutes which we wished unquestioningly to take from another mind, and must find in the end of very cold comfort. Everything seems to be effort and process, with very little gain.

Or there is the fever of living intently at one's commitments which I shall call "of this world." Love is rich and passing strange. But it is also a duty and an obligation, if we cherish it at all. It must be known often in feverishness and in the threats of distrust; it must be defended in loyalty; faith in it must be preserved at all costs, as we in free societies regard it, for future generations. Business-as-usual and the business of success are alike feverish. We must work in the world to take our livings of it. Very few of us can know this work without the fear of failure and censure, or the disappointments which we must experience through the actions of our friends. And we learn that we have foes, if not in the personal microcosm, where people whom we trusted are suddenly discovered to hold us in contempt, then in the macrocosm, where forces of national and racial significances crouch in a half-darkness which we cannot enlighten, no matter what our national effort. To live at all freely is to be fevered.

Yet have we, these of us who are your seniors, those of us who are sufficiently, as well as we could, to seek and to find refreshment? I should like to put it more directly: have we encouraged you to seek and to enjoy at least an occasional solitude? Nothing in

our modern society is, to my mind, more alarming than a spreading fear of being alone. I should have to ask reputable sociologists to enlighten me with clear reasons. But it is quite apparent that our age is mad for **togetherness**. We hear it urged every day; and everywhere we turn there is mounting evidence of the flocking to conformity. It is as though there were in the great modern cultures some formula for escape from fear, that of insulating the self against the self by the mere circumstance of our proximity to other people, our constant adjacency.

Very probably in our society a regard for a part of life as quietude can no longer be universally shared. We cannot remove by singular effort the crowding we know into a calm. But as long as thinking man exists, he, as an educated person, can know the virtues of solitude. I have in mind only the power to be alone joyously. "He restoreth my soul. . . ." There must be times when we must cease thinking and doing in this world, when we refresh ourselves in the act of referring our lives from mid-stream, even momentarily, to a power greater than that of any one of us, no matter what his feverishness in the world. No matter how much bound into the world we may be, by love or fear or duty, or even only the work of being alone, each one of us needs occasional times of withdrawal.

Solitude is not indifference, if it is wise. It is not a mere vegetative state of being. Like every experience of life made useful, it requires some discipline. I have two uses of solitude to propose. One is the taking measurement of the self, a measurement which only the sense of space and quiet about us may allow. It is important for each of us to know at various times, as a life span arches through time, what his dimensions are. We are familiar, probably, with many stories of self-discovery during an imposed isolation in the misfortune of illness. The loss which human beings sustain darkly and of which they are never aware is that of a time made or imposed for the taking of dimensions. It is hard to confront the self singularly, directly, and inexorably; it is hard to stop thinking in terms of what the world would have us think of, to cease temporarily to listen to the distractions of the world, to turn inward upon the privacy of our own feelings, and to explore what we may be, each of us, natively and uniquely. To use solitude in this way, however, is to use it constructively, and for the least talented of us

## Solitude

(Continued from Page Five)

the gain is appreciable: that we may honestly understand what we are capable of without the pretensions of make-believe which are of conformity, and so avoid the worst of all derelictions, the utter waste of life. A wise solitude, judiciously insisted upon now and then from the stream of the world, permits us to stretch ourselves in space and time, to feel both our promise and our limits. Self-satisfaction will not come of it; self-knowledge will.

The other use I have in mind requires the skill of suspension, for want of a better term. I should call it the solitude of other-being, away from the self. We need it as much as the solitude of measurement. The disciplines of disembodiment which the Orient teaches are methods of solitariness which we have not yet begun to know. By acts of intense concentration upon elements of being other than the self the savants of these formalized methods know what they refer to as refreshment in the infinite. But I am not sure that we need to import strange wisdoms. Our own inheritance is rich with instances of that use of solitude which leads to selflessness. The troubled Saul required the serenity of David's music. It was his escape from the fever of the world. We can do more, only by requiring of ourselves what William Wordsworth called a "wise passiveness." How many of us know often in a lifetime what it is to rest in a still place, the activity of the mind in its stream for the moment suspended, and to listen, to look, to wait? The forest stillness, or the breaking of the twilight sea, the garden, or one's own room—the setting is not of first importance. We know presently that there is an element deep within us, a something obscured by the overlays of the world, an almost unnamable assertion which we so infrequently allow in our presence that we are strangers before it. Finding it again, it reassures us. The mind begins to work anew. But in the newness of coming again to this inner presence, we are refreshed, and we move now with bright new imaginings, as though life were made new. This is rest, but rest which is creative. We do not require ends of this suspension of the self. We wait in quiet, and listen. A stanza of Andrew Marvell's "The Garden" will trace in poetic expression a more subtle response to the challenge of solitude than I can possibly describe:

Meanwhile the mind from pleasure less  
Withdraws into its happiness;

The mind, that ocean where each kind

Does straight its own resemblance find

Yet it creates, transcending these,

For other worlds and other seas,  
Annihilating all that's made

To a green thought in a green shade.

The green thought in the green shade will not win the palm. Triumph is of the world. It must be taken in the fever of life. One must leave the garden and return to the world. We are not born to seclusion. There is work to be done. But I believe that the sensitive and capable human being who does not know how to escape the fever in that way of alternation which I have called here an essential rhythm of life, who rejects the refreshment of the green shade or who has never learned the way to it, lives only partially. He will never understand the meaning of the psalmist's praise, that ancient celebration: "He restoreth my soul. . ."

**Per fretum febris**—through the straits of fever. A green thought in a green shade. We very much care, those of use who teach in a free society, that you come to know that this alternation is life. Of some of you we must take leave very soon. You go elsewhere. We stay. I cannot suppose that I have been saying anything here very much other than would be proposed by any thoughtful valedictory in any good college in these times. In our caring that you may have learned how to experience and to control feverish activity and how to require and to use solitude, on the other side of life, we leave you with the testament of our firmest intentions about the freedom and the worth of the individual. Shadows fall across the world. There are modern cultures foreign to us with doctrines of fever which are no more than exactions of the total surrender of the individual of his human right to experience refreshment in a power greater than the power of any state. We know less and less of what man may expect. But we have doubts in a land where we matter individually to that sovereign extent of the right to care that a younger generation should know the fullness of life, singularly regarded, that this generation should not be committed *en masse* to a state empowered to regulate even the private mode of an individual's existence. The debt we owe is, I think, praise to God for the right to solitude, which is none other than our uniqueness in our heritage. In the fevered states which threaten us, it is a heritage which millions will never know.

## Modern Jazz Quartet Album In a Discussion and Review

From its beginning in 1951, the Modern Jazz Quartet has consistently proven to be one of the most inventive groups on the jazz scene. Through their world-wide concerts, their reputation has justifiably increased, yet it was only recently that they felt able to issue a recording of a concert performance. The reason for this is not difficult to ascertain; often, the taping of a concert, with the accompanying audience reaction, detracts forcibly from the music which is presented. With **European Concert** (Atlantic 2-603), a two-record set recorded on tour in Scandinavia, the Modern Jazz Quartet proves that its music has reached a point in its evolution where it can overcome such difficulty.

### Group's Aims Fulfilled

The aim of the group (consisting of John Lewis, piano, Milt Jackson, vibes, Percy Heath, bass, and Connie Kay, drums) was articulated by Lewis when he stated: "I think that the audience for jazz can be widened if we strengthen our work with structure. If there is more of a reason for what is going on, there'll be more overall sense and therefore, more interest for the listener. . . . The improvised and written sections should not take on too much complexity—the total effect must be within the mind's ability to appreciate through the ear. Also, the music will have to swing, but remember that all music must do this, must have a meaningful rhythmic sense. . . ." This creed has profoundly affected the whole field of jazz as well as that of all contemporary music. Although in recent albums (**The Golden Striker** and **Third Stream Music**) the group has fused jazz with classical music, their latest one includes the works which have long been associated with the quartet, and thus becomes the definitive album of their phenomenal growth.

### Types of Jazz Stated

Wilder Hobson finds three types of contemporary jazz: intense experimentalism, as seen in the music of Ornette Coleman and Cecil Taylor; sophisticated treatment of basically simple ideas derived from folk roots, exemplified by Charlie Mingus; and a coloristic, chromatic music, a counterpart of modern music prior to the advent of the tone-row, as that of the Modern Jazz Quartet. The latter group impresses us as not only the most intellectual, but the most faithful to the older classical tradition. In keeping with this tradition, the quartet's performances take place on a bare stage, its members dressed conservatively, resembling a chamber group more than the exhibitionist one

which we are often dismayed to see.

### Tracks Discussed

The tracks of this album feature the old and the new: the old showing new and luminous development, the new full of energetic brilliance. **Django**, written to honor the memory of the French gypsy guitarist Django Reinhardt, who died in 1953, is developed with pyramid-like symmetry which is not emphasized to the point of obviousness. The slow opening states the thematic material and is used as a basis for the improvised sections. **La Ronde** is a suite; here Percy Heath is featured in a bass solo, which shows the far-reaching possibilities of an often neglected instrument. The classic **Bluesology** has all the swing and solidarity of Basie, yet is at the same time restrained and delicate. In **Pyramid** we find strong gospel and blues echoes whose tempo forms the pyramid, from slow to fast back to slow. The waltz, **Skating in Central Park**, a new addition to the repertoire, is a logical, tasteful conception with a flowing pulse. **I Remember April** and **I Should Care**, examples of the American ballad idiom, led themselves to virtuoso jazz variations.

### Elegance Increases

This album is the musical defense of Ralph Gleason's comment that "In a very real sense, the MJQ is a microcosm of the modern jazz scene. Within it are all the elements of importance affecting modern jazz — reaffirmation of the debt to the blues, intelligent use of classical devices and harmonies, a choice repertoire of originals as well as the best show tunes and ballads." They are as elegant as ever in **European Concert** and, if possible, their rhythmic cogency increases.

C.G. & M.S. '62

### NOMINEES FOR

#### CLASS PRESIDENTS

#### Senior Class:

Bess Haines  
Sue Rich  
Ellen Freedman  
Sue Rayfield  
Connie Kaufman  
Nickie Nichols

#### Junior Class:

Sylvia Blenner  
Carole Lunde  
Lonnie Jones  
Linda Osborne

#### Sophomore Class:

Betsy Kramer  
Judy Wisbach  
Judy Roberts  
Marcia Silcox  
Sarah Hackett  
Judy Milstein

# Inter-Club Council Emphasizes Advising and Regulating Capacity As New Officers Are Elected

Inter-Club Council aims to promote, guide, and co-ordinate the activities of the student organizations on campus in the interest of the individual organization, the student body, and the college as a whole. This year the club is under the leadership of President, Lee Knowlton; Vice President, Jan Wright, Secretary, Louise Brickley and Treasurer, Libby Tully. Inter-Club Council hopes to concentrate on combined club activities by clarifying that its major interest lies with the solution of club problems. Clubs should recognize the value of the ICC.

In cooperation with the Council, clubs may strengthen themselves and thus become more important as a phase of campus life. With the bringing of individual problems to the Council, solutions to problems may be found more easily, clubs will be run more efficiently and their programs will be of greater interest to all students. Each club president will understand more clearly her dual responsibility: that of working in the interest of her own club, and also with Inter-Club Council to improve the club situation all over campus. It is the hope of ICC that each girl who joins a club will be a willing and contributing participant.

The clubs have been functioning actively during the past year. They have been electing officers for the coming year recently. The Mathematics Club endeavors to present programs of interest not only to mathematic majors, but to all students interested in mathematics. These programs include

the presentation of student papers, discussion periods, work on projects for Science Conference, guest speakers, and usually close with a social hour. The club will be led by President, Jo Levy and Vice President, Naomi Grossman.

The International Relations Club's purpose is to study and discuss international affairs and to promote an interest in international problems among the student body. The central feature of the club's activities is to co-ordinate the plans for the annual United Nations Weekend. The Peace Club has been formed this year to work with and under the International Relations Club. The new officers are Carolyn Jones, President and Carole Hunt, Vice President.

The Child Development Club endeavors to keep in touch with the current happenings in the various fields of Child Development. The club participates in community activities, such as working at Learned House, helping with the clothing drives and other projects. Campus activities include outside speakers, movies, monthly meetings and an annual picnic. Marcia Buerger is the new President, Margot Smith, Vice President, and Debbie Brown is Secretary-Treasurer.

Religious Fellowship is an inter-faith group of students who, under the advisorship of the Chapel Director, are responsible for organizing and co-ordinating the religious activities on the campus. The group is in charge of daily chapel services and Sunday evening vespers, and sponsors inter-collegiate conferences, discussion groups, interdenominational communion services, and activities in connection with local churches and synagogues. Every student is a member of the organization. The new officers are Carol Williams, President, and Bobette Potte, Vice President.

The Shwiffs are an informal singing group which includes members of all four classes. They sing at many informal activities on campus as well as at college dances, and they travel to nearby colleges. Suki Feipil is the coming

Leader. The Conn Chords is an informal, close-harmony singing group that sings at College dances and other informal activities on campus. They travel to nearby colleges to participate in group song fests. Bonnie Edgerton has been elected President.

The Outing Club promotes campus and intercollegiate outings. The activities include hiking, square dances, skiing and numerous other activities of this sort. Through affiliation with the Inter-collegiate Outing Club Association, the CCOC members may join the other colleges' outing club activities. The President is Marion Stafford and the Vice President is Florence McCrae. The "C" Synchers is the synchronized swimming club. They present a show in March which they repeat for Dad's Weekend. They also attend clinics and conferences for discussion and demonstration. The new President is Anne Neville, the Vice President is Jo Levy, and the Secretary-Treasurer is Suzi Fuld.

The Language clubs were organized to stimulate and foster interest in foreign cultures and customs. The chairmen of the foreign language departments sponsor movies, and the individual clubs invite outside speakers, and have informal meetings. Together the clubs sponsor an annual Christmas Party illustrating the varied customs of the World. The Italian Club will be led by President Sue Bohman and Vice President, Roberta Sloane. Some clubs have not yet elected officers, but they are planning to do so in the near future.

All the clubs are interested in inviting good outside speakers to the college, not to suit just specific club matters, but to stimulate interests of every student. With Inter-Club Council clarifying its advising and regulating capacity, the clubs' presidents and members should recognize their responsibility to take their problems to the Council and should thus be able to promote awareness and participation in each of their fields throughout the campus.



## Poet's Corner

Marcia Silverman '61

Gide: "les hommes qui se laissent suivre leurs pentes en descendant."—(Les Faux Monnaieurs)

following a destiny  
gide-like  
down through  
strange grasses  
into dusk  
we wonder occasionally  
if, after all,  
we are not doomed:

those birds of prey  
awaiting a final feast  
balance precariously  
overhead

the pressure of darkening heavens  
almost suffices  
to send us out  
into that wilderness  
beyond the pathway

where, once lost  
we search endlessly  
the innocence of knowing  
the road  
once followed.

May Day at CC approaches once again. Monday morning, May 1, at 6:30 (!) the sophomores will deliver corages to the doors of the seniors. The seniors will sing to the sophomores at 7:30 followed by strawberries for all!

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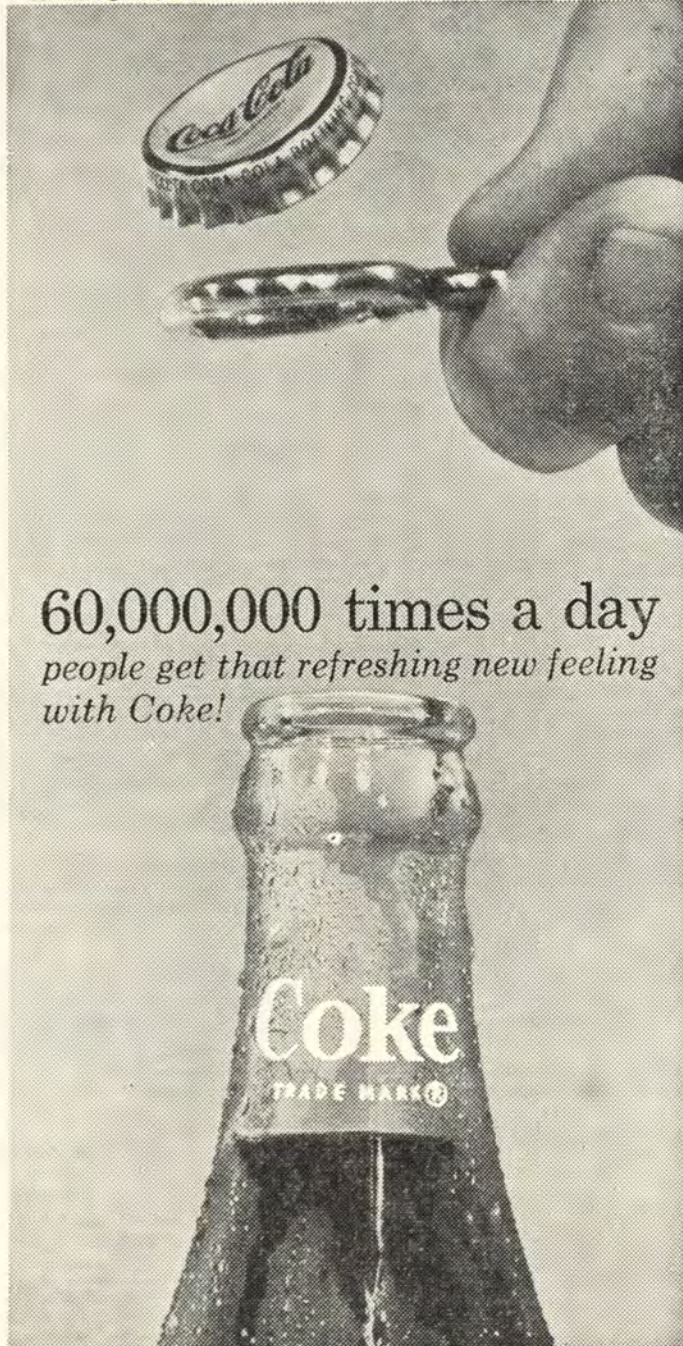
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## Cunningham, Graham, Limon Will Teach at School of Dance

July 10 will mark the beginning of the 14th session of the School of Dance at Connecticut College. Professional dancers, students, musicians, teachers, and artists in related fields of the performing arts will participate in a program of study and performance which culminates in the American Dance Festival, held during the last week of the session.

Jeanette Schlottmann, director of the School of Dance, heads a distinguished faculty which includes Merce Cunningham, Martha Graham, and Jose Limon. The

school accommodates dancers in all phases of the art and offers courses to both the beginning and advanced student. Classes will cover dance techniques, composition, dance in relation to music, history of dance, and dance theory.

As in past years, scholarships will be offered to foreign students. Others may help pay the tuition by working for the School of Dance. On five Saturday mornings choreography students will perform their work at Palmer auditorium. Preparations are being made by the Film-Notation Series to film some of the pieces. Also included in the session is the Little Concert-Lecture Series in which dancers will both perform and speak. Again this summer, the Dance Educator's Workshop, headed by Virginia Tanner, will enable teachers to broaden their knowledge of dance and improve their methods of instruction. Also offered is a course for dance accompanists and composers.

At the end of the summer the American Dance Festival will present a varied program of new and old works, some created during the session. The school is open to all students, tuition being \$420 for resident students.



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# Annual Spring Concert, May 9 Mrs. Margaret Wiles Conducting

The Connecticut College Orchestra, presented by the College Department of Music, will give its fourth annual Spring Concert in Crozier-Williams Tuesday, May 9, at 7:30 p.m. Margaret Wiles will conduct.

Organized by Mrs. Wiles in 1957, the orchestra has grown from a membership of 18 to 40. The group has supplied music for college programs and was recently heard over the N.B.C. New York radio station, when a tape made in chapel was used.

Featured in the program will be the seldom-heard *Konzertantes Quartet* by Mozart, with Deborah Brown, oboe; Marcia Faney, clarinet; Susan Hodgdon, french horn; and James Hansen, bassoon.

Judy Ensign, concertmistress, will play the *Adagio* from the Max Bruch *Concerto in G minor*, accompanied by the orchestra. Soloists in the *Brandenburg Concerto No. 4* by Bach will be Miss Ensign, violin, Mimi Moulton and Nana Jessen, flutes. *Rondo* by Haydn, Ravel's *Pavane*, and the *Gopak* by Moussorgsky will complete the program.

Members of the orchestra and assisting artists are: Violins: Judy Ensign, Louis Luini, Peggy Peach, Dorothy Kalley, Joseph

Kushner, Steven Levinson, Mary Chandler, Ann Brown, Lucy Massie, June Macklin, Jeanette Cruise, Carolyn Wenk, and Joan Dey. Violas: Eleanor Cranz, John J. McCarthy, Francis Kahl, and Jean Frick. Cellos: Tom Rondomanski, Marcia Buerger, June Luini, Joyce Humphrey. Flutes: Nana Jessen, Barbara Drexler, Joan Karlake, and Beverly Birnbaum. Oboes: Deborah Brown, Elizabeth Kestner. Clarinets; Marcia Faney and Brenda Easton. Bassoons: James Hansen and William Kaufman. French Horns: Susan Hodgdon and Barry Benjamin. Trumpet: Bruce Eck. Trombone: Elizabeth Cady. Tympani: Gerhart Heyer. Piano: Eunice Schriener. Harpsichord: James Denny.

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**STUDENT HOLIDAYS TOUR OF EUROPE, \$15.72 per day plus air fare.** Escorted 42-day tour includes visits to cultural centers, sightseeing in France, Switzerland, Italy, Austria, Germany, Luxembourg, Denmark, Sweden, Norway, Scotland, England, Holland and Belgium. Plenty of free time, entertainment. Hotel, meals, everything included for \$15.72 per day, plus Air France Jet Economy round-trip fare.

**CLUB MEDITERRANEE, \$13.26 per day plus air fare.** Here's a 21-day tour that features 3 days on your own in Paris, a week's sightseeing in Rome, Capri, Naples and Pompeii, plus 9 fun-filled, sun-filled, fabulous days and cool, exciting nights at the Polynesian-style Club Méditerranée on the romantic island of Sicily. Spend your days basking on the beach, swimming, sailing — your nights partying, singing, dancing. Accommodations, meals, everything only \$13.26 per day complete, plus Air France Jet Economy round-trip fare.

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**AIR FRANCE JET**

QUOTE OF THE WEEK

"The world is a comedy to those who think, a tragedy to those who feel."

H. Walpole

5 Arts

(Continued from Page Four)

group Friday evening, will play three preludes which she also wrote herself. Israeli Folk songs, arranged by Marcia Simon, will be sung and accompanied by guitar.

Marcia Silverman and Amelia

Fatt will read some of their own poetry and Betsy Kraii will give a prose reading to finish the program with a representation of literary efforts. An exhibition of student art began Sunday, April 23, and will continue until May 14. All of these events are only examples of what the continuous creative life of all students ideally is, whether with regard to the fine arts or to other fields of endeavor.

ConnCensus extends deep gratitude to Mr. Baird for permission to print his sermon at Vespers, Sunday, April 23.

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