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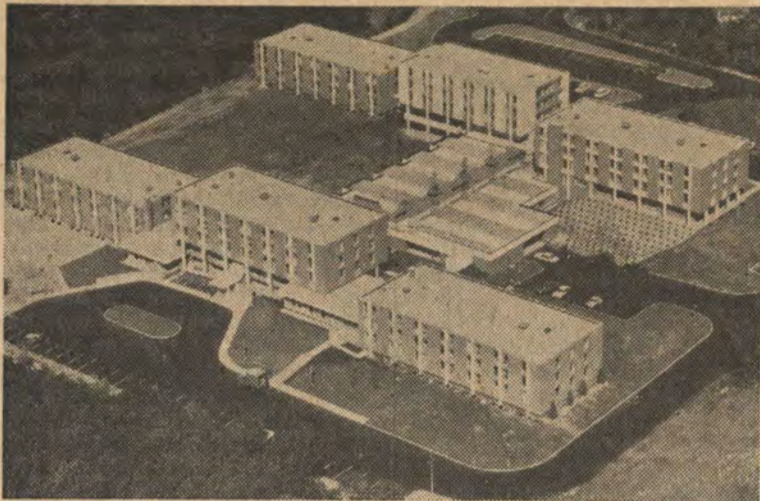
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The North Dormitory Complex

North Dorm Complex to Hold Open House, Sunday, May 5

On Sunday, May 5, residents of Southeastern Connecticut will be invited to view the "new look" at Connecticut College. The North Dormitory Complex, the recently completed four million dollar project, and the Elizabeth Holmben Refectory will be open to visitors from 2:30-5:00 p.m. Each of the new dormitories will provide undergraduate guides for the convenience of the guests.

Honored guests will be Mrs. Mary Foulke Morrisson, secretary of the Board of Trustees for 25 years, for whom Morrisson House was named, and Miss Rosemary Park, for whom Park House was named. Miss Mary Marshall, professor of English at Syracuse, and her brother Mr. Andrew Marshall and his wife will represent Benjamin T. Marshall, president of the college from 1917-1928. Visitors to Wright House will be greeted by Miss Margaret Chaney, professor emerita here and a lifelong friend of Miss Elizabeth Wright. The guests will have dinner in their respective dorms and then greet guests in the living room of Morrisson House.

This is the official house warming for these new buildings and telegrams of congratulations have been received from the contractors and from the architects.

James I. McCord To Speak Sunday

This Sunday, May 5 (the last day of Spring Thing), the Reverend Doctor James I. McCord, President of Princeton Theological Seminary, will speak in Harkness Chapel at 11 a.m. He was Dean and Professor of Systematic Theology in the Austin Presbyterian Theological Seminary, Austin, Texas, from 1944 to 1959.

A native Texan, born in Rusk, Dr. McCord received his B.A. from Austin College in 1938; his M.A. from the University of Texas; the degree of Doctor of Divinity from Austin College; and many subsequent honorary degrees, among them Doctor of Divinity from Princeton University. Other positions held by Dr. McCord include the pastorate of the University Presbyterian Church in Austin, and Professor of Bible at the University of Texas.

Dr. McCord is a past chairman of the North American Area Council of the World Alliance of Reformed Churches. In the interests of the Church he has traveled extensively, lecturing and preaching in Great Britain, the Netherlands, Canada, Czechoslovakia, and South America. He is chairman of the Editorial Council of *Theology Today*, a member of the Editorial Council of *Interpretation*, and the author of numerous articles and reviews.

Sheve, Lamb, and Harmon, who also designed the Empire State Building.

Printed pictures of the entrance of each dorm are being made up with a brief biographical sketch of the dorm's namesake and will be distributed in the respective houses.

This day is the culmination of the many hours of planning, fund raising and construction which have gone into the completion of the complex, and it promises to be the same success as was the opening of Crozier-Williams.

Faculty Members, Bookstore Manager Visit Conferences

Members of the Connecticut College faculty and administration attended conferences across the country this week.

Miss Dorothy Bethurum, professor emerita of English and teaching 'scholar at the college, traveled to San Francisco for the annual meeting of the American Association of University Professors, of which she is first vice-president.

Miss Rosemond Tuve, Henry B. Plant professor of English, lectured on "Milton and Learning" at a Phi Delta Kappa dinner at Smith College, Northampton. She then joined Professor Hamilton M. Smyser, chairman of the department of English, and F. Edward Cranz, Rosemary Park, professor of history, to attend meetings of the Medieval Academy at Harvard University.

Malcolm B. Jones, Professor of French and Spanish, is in Philadelphia attending the meeting of the Northeast Conference in the Teaching of Foreign Languages.

Robert D. Hale, manager of the Connecticut College bookstore, has spent the past week at the National Association of College Stores annual convention in Chicago.

JUNIOR SHOW TICKETS

Free Junior Show tickets may be picked up in the Fanning information office at the following times:

Juniors: Monday, May 6.

Other classes: Tuesday, May 7.

There will be two performances this year on May 17 and May 18 at 9:00 p.m. Juniors' parents are especially welcomed on Saturday night. Tickets are necessary for admission.

Herz to Talk On Bonn Gov't Friday, May 10

Professor John Herz will deliver a lecture sponsored by the Government Department and Political Forum on May 10 at Crozier-Williams at 4:20 p.m. The lecture, entitled "Bonn at Age Fourteen," is directed particularly at government majors, but everyone is invited to attend.

Professor Herz has taught political science at the City College of New York for the past ten years. Born in Germany, he studied law and political science at the Universities of Freiburg, Heidelberg, Berlin, Bonn, and Cologne, and earned his Ph.D. from Cologne University. In 1938, he received the Diploma of the Graduate Institute of International Studies in Geneva.

Prior to joining the faculty of City College, Professor Herz taught at Trinity College and Howard University. He served as political analyst for the State Department for three years and has spent several semesters as visiting professor at Columbia University, the New School for Social Research, and most recently, the Fletcher School of Law and Diplomacy.

In 1951 Professor Herz received the Woodrow Wilson Foundation Award bestowed by the American Political Science Association for his book *Political Realism and Political Idealism* which was cited as "the best publication of the year in the field of government." He is also co-author of *Government and Politics in the Twentieth Century*, the text *Major Foreign Powers*, and is also author of *International Politics in the Atomic Age*.

A member of the American Association of University Professors and the American Political Science Association, Professor Herz is a prolific writer of articles in English, German and French, dealing with international relations.

Senior Gail Illsley To Receive Grant

Miss Gail Illsley, a senior at Connecticut College, is one of twelve New England college students to be honored by the Connecticut Valley Section of the American Chemical Society.

Miss Illsley's outstanding record as a chemistry major brought her the nomination for the award by the college chemistry department. In recognition of outstanding achievement in the fields of chemistry and chemical engineering, the award includes a membership in the American Chemical Society, and a subscription to a scientific journal.

The sophomore class has voted to establish the management of Gallery '65 as a sophomore tradition. The name Gallery '65 will remain. Permanent plans for the Gallery remain uncertain as the administration has not yet found a location where the Gallery could be set up for next year and the years to come.

On Thursday, May 9, Lieutenant Margaret A. McIlraith of the U. S. Navy Recruiting Station, New York, will be on campus in Crozier-Williams to discuss the Navy's outstanding Officer Candidate School program for women with interested seniors and juniors.

President Shain, Two Seniors To Speak at Honors Assembly

The annual Awards Assembly will be held in Palmer Auditorium on May 8 at 4:20 p.m. to honor students who have excelled in

various fields of undergraduate study. President Shain will announce the first recipient of the Rosemary Park prize, and awards for four-year membership in the Connecticut College Choir will also be presented.

The ceremony is only one aspect of the assembly. Students who attend will also gain insight into some of the dimensions and rewards of individual and honors study.

President Shain will open the program with a talk concerning the value and nature of scholarship. The other speakers for the afternoon will be two distinguished seniors. Amelia Fatt is completing her college education in three years. She is carrying out a double honors program this year for which she will receive 16 credits. She has studied Proust's *Remembrance of Things Past*, and will speak on "The Illusion and Images in Proust."

Sarah Faile is completing her honors program in zoology. She has been studying "The Effect of Nitrogen Mustard on the Placenta of Rats." Sarah received a grant to study at the University of Connecticut last summer. After graduation she will join John Hopkins University as a studying assistant in the Biology Department.

Mrs. H. Boatwright Visits White House Sings for Kennedys

Following a State Dinner given by President and Mrs. Kennedy for the Grand Duchess Charlotte of Luxembourg at the White House April 30, Mrs. Helen Boatwright, soprano and lecturer in music at Connecticut College, took part in a program of Elizabethan poetry and music presented by Basil Rathbone and the Consort Players under the direction of Sydney Beck.

The Consort Players, a group of six instrumentalists, represent the typical off-stage "band" of Elizabethan times. Instruments used are the treble and bass viols, flute, lute, cittern, pandora and virginals (small English harpsichords). The Players, who have performed together for more than ten years, accompanied Mrs. Boatwright and Robert White, tenor. Howard Boatwright, an associate professor of music at Yale University, played the treble viol, viola d'amour, and other older bowed instruments.

Josh White to Thrill Audience With Simple, Versatile Style

The celebrated folk singer, Josh White, will be on campus as part of Spring Week-end. He will give a concert on Sunday, May 5, at 2:00 p.m. in Palmer Auditorium.

Today, thirty years after he cut one of the first phonograph records in America, Josh White is universally acclaimed the greatest folk singer of our time. He is respected throughout the western world as a versatile craftsman who can electrify a sophisticated audience while retaining the power and simplicity of traditional singing. Probably the essence of Mr. White's appeal is his possession of the true artist's understanding of the dignity, the humility, and the pride of the human being.

Tickets for Sunday's performance are available through dorm social chairmen, single \$2.00, couple \$3.75. Couple tickets should be purchased in advance since all tickets sold at the door will be singles.



Josh White

Alvin Ailey to Give Class on Saturday For Dance Students

Alvin Ailey has agreed to stay in New London after his performance on Friday night, in order to teach a master class on Saturday morning at 10 in the Dance Studio. After seeing the performance on Friday, many people will undoubtedly be interested in seeing more of Mr. Ailey, and becoming more familiar with his approach to dance. Admission will be \$1.00 to dance, \$.50 to watch.

Mr. Ailey will bring an expanded company of 12 to New London for the performance Friday night (at 8 in the auditorium). In addition to the six-member nucleus which appeared here this summer, 3 members of the Limon company and 3 other dancers will join the Alvin Ailey Dance Theater. The program will open with a modern jazz suite, including the well-known "Gillespiana" (Schiff-rin, based on Dizzy Gillespie), "Reflections in D" (Duke Ellington), and "Suspensions" (Giuffre). Following this, Mr. Ailey will perform his noted solo work, "Hermit Songs."

A new dance, "Labyrinth," based on the legend of Theseus and the Minotaur, will feature Louis Falco, the exciting young dancer from Jose Limon's company, and Mariko Sanjo, a Japanese dancer of tremendous discipline, whom Alvin Ailey encouraged to come to the U. S. when he met her in Japan last spring. The program will close with the well-loved "Revelations" suite of Negro spirituals.

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In Praise

It is a pleasurable, if rare, experience to use this editorial space as a vehicle of praise and commendation. Arts Weekend proved that Connecticut College students are both creative and appreciative. The air of excitement generated at the programs and recitals was caused by the presence of varied and unusual talents and by an audience who felt pride in the creativity of the College. For those who participated behind or before the "footlights," the campus was genuinely alive.

Friday evening, the Modern Dance Group presented a spirited program which showed their proficiency in the many dance forms. Students in the department of music displayed their talents Saturday afternoon in a recital of original compositions. The joint Connecticut-Smith student art exhibition which opened Saturday at Lyman Allyn Museum was very well received. Sunday afternoon the audience in the Palmer Room of the Library was stimulated by a truly unusual collection of student poetry and prose.

A new standard of excellence was set in the form and content of these programs. It was evident that time, talent, initiative and creativity entered into each production. The unusual and the unexpected delighted viewers. Cessie Dell's use of light and shadow in dance composition; Marcia Mueller's combination of music and poetry; and Dyann Altam's venture into drama in the witty and perceptive "Sybil" was especially indicative of the bold, creative, experimentation which was everywhere felt.

One must measure participation in the weekend in terms of interest, not quantity. We are quite aware that everyone is not "summoned by muses." Those who attended, however, came with a deep concern for the vanishing aesthetic life at Connecticut College. We hope that they (we know we were) assuaged and heartened by Arts Weekend 1963. —B. G.

Here Today . . .

Once again as we near the end of the academic year we are made aware of the fact that we must say goodbye to many friends who are leaving. We are not surprised that most of these people will not return. It is proper that a senior should graduate. We are surprised, however, that many of the faculty whom we expect to see will not be here in the fall. In many instances we cannot help but question why.

We are not at this time questioning the motives of those faculty members who choose to leave the campus. We have no right to make such inquiry and although we will miss many of those who are leaving this June, we recognize the reasons for their change. We are questioning, however, the rather abrupt disappearance each year of those faculty members whose absences are not announced in advance, whose absence comes as a surprise to students returning in September. We are referring to the manner in which faculty members have been asked to leave simply vanish from the campus in a cloak of secrecy only to be discovered gone by those who were anticipating their return. We are all familiar with the workings of college administrations in matters of promotions and tenure. We think, however, that in many instances such matters are handled in a fashion unfair to those concerned, students as well as faculty.

Perhaps it is not proper to demand justification in cases of dismissal, to inquire why instructors who a large portion of the student body find capable are asked to leave. We are aware of the "publish or perish" clause implicit to every contract. We are aware of personality conflicts that arise between members of departments. We are aware that the ivory tower of academia does not extend to the faculty dining room. Perhaps it is not right for a student to inquire into such matters. We feel, however, that our faculty is here to serve us, that our classroom contact with faculty is of prime importance. We think that we should be heard.

We are aware that we are not, and should not be, in the position of judge; it is not this that we are asking. It is our opinion that there are two points on which administrative policy might be criticized.

To begin, in many cases the foundation for dismissal rests on student complaints concerning individual faculty members. It is our opinion that to consider what frequently amounts to gripes from unsatisfied students, without searching out the highly favored opinions which may exist is unfair. All too frequently the forces that be hear only the negative. As a result, not only the individual concerned suffers but in many cases students are deprived of highly qualified and exciting instructors.

Secondly we question the manner of dismissal in so far as it concerns the community at large. It is school policy that announcements are not made prior to the start of the new year concerning faculty members who will not return. It seems only fair that a student have such facts available previous to this time in order to plan her schedule and determine her course of study for the year to come. It is naive to think that such information does not influence a student. It is unfair to handicap her in making such decisions.

It is our hope that this matter will be treated seriously and that proper steps toward its correction will be taken. —J. T. M.

Letters to the Editor

Intellectuals

To the Editor:

The subject of intellectuals in general on this campus is one that has long demanded a bit of public comment. Unfortunately I believe the phrase "dearth of intellectuals" used in a recent editorial describing Connecticut's atmosphere is not only too harsh, but completely fallacious. This letter is only a commentary and clarification of that editorial based on personal experience.

First of all, are all those who are incapable of becoming "future artists, critics, and poets" automatically excluded from the hallowed designation of "intellectual"? I sincerely hope not. I realize that the editorial was geared to Arts Weekend and the subject of creativity, which may partly explain the comment, but if that narrow definition were valid, then I would suggest that the lack of intellectuals not only on this campus, but also on a universal level, must be acute. There are intellectuals in every field, from liberal arts to natural science.

Students Ignore Opportunities

I tend to disagree—violently—with the statement that "this institution . . . stifles intellectualism." There is not so much a lack of intellectuals as there is no avail made of the opportunities offered here in the intellectual vein. Looking back on the calendar I see that in one week alone, on Monday there was a lecture on Japanese poetry; on Tuesday an informal talk by one of the foreign students on Austria; on Thursday a lecture on psychosomatic behavior; on Friday the competition plays; and on Saturday a production of "Waiting for Godot." I would hardly call this an atmosphere of stifled intellectualism. I only cite this example, of which there are repeat performances each week, because I happen to have marked it on the calendar.

The intellectual experience afforded to those attending depends, I believe, on their receptivity. I would question audience passivity or activity before I would say that intellectualism is stifled. In fact, I would first question if there were any audience at all. Time and again excellent lectures are attended by a mere handful of people. I heartily agree that the hackneyed excuse of "toomuchwork" becomes slightly repetitive and hardly an excuse. I readily grant that work is a slightly determining factor, but no more than one's interests determine which lectures one shall attend.

College Presents Means

The college's function is not to present us with an intellectual atmosphere. Rather it should, and does, present the means of creating one's own. The atmosphere must be created just as an intellectual conversation must be created. The failure is on the part of the student, not on the part of the institution. Perhaps the lack of creativity is a direct result of the lack of intellectual atmosphere. If so, the responsibility for it rests squarely on the shoulders of the (forgive the cliché) apathetic student.

I do not believe that there is any pressure at this college to conform to the norm. As a matter of fact, I have yet to know what the norm actually is. I sincerely doubt whether all transfers are caused by those finding it impossible to conform. Failure to adjust to life and responsibility as an individual within a set society must be distinguished from a refusal to conform. Exchanging the patterns of one society for another certainly does not remedy the situation. There is a difference between being a non-conformist for the sake of non-conformity, and being an individual.

Renny Harrigan '65

Zest, Humor, Talent Characterize Dance

M. B. Siegel

If those anxious critics who have been inquiring after the intellectual health of this campus were members of the meager audience in Palmer Auditorium Friday night, they surely have part of their answer now. To climax a particularly active year, Dance Group has given us a program that had talent, inventiveness and spirit. In its range of choreographic styles and subjects, and in its technical competence, Dance Group showed both progress and promise.

Three of the works Friday night were particularly noteworthy: "O Fortuna," choreographed by Angelika Gerbes; "Ballet Mecanique," choreographed by members of the modern dance classes; and "A Look at Light," choreographed by Naomi Grossman and Cecily Dell.

Miss Gerbes' work, to music from Carl Orff's "Carmina Burana," was derived from the medieval Dance of Death. The dance opens with a stately trio, danced by Hazel Sealton, Naomi Grossman and Judy Kaplan. The three figures, moving in courtly solemnity, are confronted by Death, danced by Miss Gerbes in sinuous and sinister movements. After the encounter the three figures state their anguish in related but individual solos. Then the trio continues on its measured, inevitable journey.

Miss Gerbes has built this dance on a solid idea; her theme is rooted in the medieval superstitions that also gave rise to Orff's music. But the mysterious passage of death through our lives is no less meaningful today than it was to those isolated, fearful souls of the Middle Ages.

The dancing was excellent, particularly the solos by Miss Sealton, Miss Grossman and Miss Kaplan. Miss Gerbes' own solo, though menacing, was not strong enough to support the stark fatality of her theme.

"Ballet" Parodies Cliches

This reviewer has spent the better part of a short life as a dance watcher among the barefoot missionaries of modern dance. Some one more familiar with the rituals of ballet would probably have

found "Ballet Mecanique" even funnier than I did. For me, it was a marvelously amusing parody of ballet clichés. George Antheil's percussion score, together with some needle-sharp choreography, punched little holes into countless slushy Giselles and Swan Lakes.

The dancers/choreographers of this work are not regular members of Dance Group, but some of them should be. Ann Ryan's wonderfully immobile face and controlled movements made mince-meat of the classic ballerina's impassive virtuosity. The group moved in interesting corps de ballet patterns that would suddenly contract into un-balletic fragments. A beautifully pointed toe would go all angular as the ankle gave way.

The rigid movement suggested by the score contrasted sharply with the ballet movements. In a curious way, though, the two types of movement were more closely related than one might expect—a relationship that became clear as a series of difficult ballet steps was repeated just far enough beyond the point of brilliance to make the dancer look like an automaton.

Mrs. Morse Deserves Credit

A dance as good as "Ballet Mecanique" does not usually materialize as the product of several choreographers. In this case, credit for unifying the work into a delightful whole should go to Mrs. Emy de Pradines Morse, modern dance teacher and advisor of Dance Group. Mrs. Morse's guiding hand, in fact, has been most happily evident in all of Dance Group's work this year.

A sense of humor, something we do not always associate with modern dance, was again apparent in "A Look at Light." Here the dancers, Miss Dell, Miss Grossman and Stu Davenport, play with light and shadow; light and shadow, in fact, assume almost human proportions as the dancers combine and contrast with them to form patterns and silhouettes.

Dance Creates Picture

Following the dance theories of Alwin Nikolais, whose work Miss Dell studied and demonstrated earlier this year, "A Look at Light" uses dance movement in an abstract, visual way. The dancers are dehumanized as much as possible so that their bodies can convey a pictorial impression to the audience, an impression that is evoked from the viewer's experience of the dance, rather than from the choreographer's intellectual or emotional intent.

The other pieces on Friday's program included "First Time Blues," to guitar music, choreographed and danced by Marge Tupling and Judy Kaplan. The failure of the two figures to relate to each other choreographically undermined some good dance movement. Two guitars decoratively shared a downstage spotlight throughout the dance, a clever technical trick that remained only a trick because the dancers never related to them, either.

Marcia Finkelstein's and Sharon Finch's "It Didn't Turn Out That Way" was a jazz routine that needed more counterpoint and less of the chorus line effect. Miss Finkelstein's dancing was especially nice to watch, however.

Freshman Commands Respect

Judy Kaplan's "Solo," a short work to music of Bartok, was an arresting piece because it showed off the considerable talents of Miss Kaplan. She has a fine body and an indefinable quality that commands our admiration and respect. She needs to develop a soft side (though we hope she will not lose her tenacious one), but there is time. Amazingly, Miss Kaplan is only a freshman. We expect good things from her in the years to come.

3 Students Display Versatility in Music

by Charna Tenenbaum '65

Saturday afternoon, April 27, the students of the music department presented their contributions to Arts Weekend. The program at Lyman Allyn Museum consisted of compositions by Eunice Schriener and Marcia Mueller of the senior class and Carol Johanson of the sophomore class.

Miss Schriener's "Sonata for Piano" and her "Composition for violin and piano" employed contemporary harmonies and rhythms. The "Sonata for Piano," reminiscent of Bartok, was performed with the skill and sensitivity we have come to expect from Miss Schriener.

Carol Johanson's "Variations on an early American hymn tune" for the flute, cello and harpsichord were a delight. The most charming was the fourth variation for solo harpsichord, performed by the composer and displaying a jazz influence.

The compositions of Miss Marcia Mueller concluded the program. Most outstanding of the work she contributed were the setting of e e cumming's poem, "Jimmie's got a goil, goil, goil," sung by Carlotta Wilson '63, soprano, and the jazz-like "Three Preludes for Clarinet and Piano." This work, beautifully executed by Marcia Faney '63 on the reed, was the highlight of Miss Mueller's compositions. Miss Mueller's spontaneous improvisation on two themes suggested by the audience closed an afternoon of new sounds and exciting rhythms. The varied individual styles of the three composers made the afternoon's program a most enjoyable one.

Students Enjoy New Course In Field of Radiation Biology

Radiation biology is one of the most interesting courses added to the Connecticut College curriculum this year. To provide for the necessary laboratory equipment, an \$8,000 grant was secured from the Atomic Energy Commission. The lab for this course, which was remodeled from the old home economics lab, is on the fourth floor of New London Hall. There remains one out-dated, incapacitated dish washer and a few cookie crumbs to remind students of the one-time major at Connecticut College. To replace the rolling pins and pie tins, the lab is now equipped with six Geiger-Muller, Scintillation, and Flow Counters (machines used to detect and count amounts of radio-activity), plus other special equipment needed for the experiments conducted.

Although the amount of radio-activity present in the laboratory is low, many precautionary measures are taken. Many of these safety procedures are regulations of the Atomic Energy Commission. The amount of activity each student is exposed to must be recorded for the files of the commission. This is done by having each student in the lab wear two pocket dosimeters. Radioactive particles which hit these will discharge the tubes, and the amount of discharge is then recorded by a special machine. When signing out of lab, each person must record the amount of activity recorded by her dosimeter. Present in both rooms of the lab are labitrons. These record radioactivity by both sound and a visible scale and are in operation whenever there are people in the lab. There is a certain amount of background radiation present at all times, mostly due to cosmic rays from the atmosphere. Any increase, however, can be detected by sound, and these machines are used to check hands or various instruments which have come in contact with radioactive material. Disposable plastic gloves and plastic aprons are worn whenever one is working directly with radioactive material.

Students spent the first part of the course this year in learning how to operate the machinery and the principles on which it worked. Biologically, the course has dealt with effects of radioac-

tivity on injected rats, emphasizing organ distribution of radioactive material as well as biological damage caused. Chemical distribution has also been studied.

Although the course is new, it has a promising future. By next year the lab should be equipped with an X-ray machine and dark room. There is a possibility that the course will be offered both semesters next year, first semester for area people and second semester for college students. The facilities are not limited however to the radiation class; other zoology courses are utilizing the equipment, and next year it will be available for individual studies.

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Cabinet Proposes Revision in Hours; Deans to Examine

At a meeting on Wednesday, May 1, Cabinet unanimously passed a motion to extend hours to 1:30 on Friday nights for all but first-semester freshmen and to 2:30 on Saturday nights on a trial basis for seniors. Before this proposal can go into effect, however, it must be submitted to the Administration for consideration.

Cabinet undertook a discussion of extended hours in answer to student requests. All members of Cabinet agreed that the Friday night extension was a legitimate request, except in the case of first-semester freshmen. Cabinet decided that the first semester represents a period of adjustment and merits more social restriction.

As for the Saturday night extension, there were some points of contention, many of them based on the practical difficulty of admitting students after 1:30. Cabinet thought that it would not be feasible to ask receptionists to remain an extra hour on Saturday nights. The idea of giving girls keys to their dormitories was considered impractical. It was finally concluded that girls coming in after 1:30 would be admitted by the campus police.

Many differences of opinion at the meeting centered around the question of whether extended Saturday night hours should be a senior privilege, or indeed, if the idea of senior privileges was

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Dore Ashton Lectures on Art; Surveys History of Symbolism

by Ellen B. Corroon

Last Thursday evening in Palmer Auditorium, Dore Ashton, a noted critic of contemporary art, gave the Joseph Henry Selden Memorial Lecture. Miss Ashton surveyed the history of symbolism in painting from the middle of the 19th century, complementing her lecture with some interesting parallels in philosophy and literature. However, although she undoubtedly has a wide range of knowledge, Miss Ashton was unfortunate in so enlarging her topic. Dissipating her energies between Poe, Theosophy, and Cosmic eggs, Miss Ashton was unable to present any really valuable information on the art itself; in spite of the breadth of her lecture, she did not make startling generalizations about the importance of symbolism in painting.

Rather than organizing her points to a forceful conclusion, Miss Ashton showed example after example of painters, well known and unknown, explaining the thought behind the paintings without evaluating the paintings themselves. While this kind of explanation is often very interesting, it is the evaluation that is important, and what any audience would expect, especially

from a critic, rather than a historian.

good. Those in favor of extending Saturday night hours only to seniors pointed out that there is an age of up to six years between freshmen and seniors. Is it right for them to be under the

same restrictions? Since students progress socially as well as academically during their college years, gradual extension of hours is one way of recognizing this progression.

Those in favor of extending Saturday night hours to all classes maintained that many freshmen are really as mature as seniors, and often double date with upperclassmen. Furthermore, freshmen do not like to feel cut off from the rest of the college community by hours regulations.

Cabinet decided that since this extension of hours would represent a substantial liberalization of policy, it should first be extended to seniors on a trial basis, with the possibility of future application to all four classes.

GI 3-7395

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Spring Wing Ding
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