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Connecticut College

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## The Rise of The Classical Style

Mr. Paul H. Lang

Friday, May 9

Palmer Auditorium

7:30 p.m.



## Quinn '59, Hood '60, Snyder '61 Elected as Class Presidents

Results of last week's elections for upperclass presidents have been announced as follows: Class of 1959, Barbara L. Quinn; Class of 1960, Elizabeth A. Hood; Class of 1961, Susan A. Snyder.

From West Hartford, Connecticut, Barbie is the daughter of Mr. and Mrs. Owen L. Quinn. She came to Connecticut from Chaffee School in Windsor, Connecticut.

An Economics major, she was Advertising Manager of the Connecticut College News (now Conn Censu) in 1956-57; Work Chairman of Winthrop House in her freshman year; and was Branford House President her sophomore year. In addition, she has been Speaker of the House this year, participated in the Junior competitive play, and was named to the Dean's List in the fall.

Lix comes from Winchester, Massachusetts, and is the daughter of Mr. and Mrs. Gilbert W. Hood, Jr. She graduated from Winchester High School there. Here at college she has participated in the Christmas Pageant in December of 1956, was named an Honor Court Judge and Treasurer of her class in 1957, and worked on the Sophomore competitive play this year. She has also sung with the Connecticut College Choir. Liz is a Sociology major.

Sue, the daughter of Mr. and Mrs. W. S. Snyder of Riverside, Connecticut, comes to us from Greenwich Academy in Greenwich. Uncertain, as yet, about her major, Sue has, nevertheless, been extremely active around campus this year as class Song Leader, and a member of the Shwiffs. Among her activities at prep school were her duties as Vice President of the Student Council, President of the Athletic Association, captain of the badminton and tennis teams, and contributor to the school magazine. In addition, she was a member of the Dance Club and Glee Club.

## College Founder, Honorary Trustee Dies at Age of 93

Members of the Connecticut College Administration and the Student Body regret the passing of Mrs. Frances Scudder Williams of Glastonbury. Mrs. Williams had been an honorary trustee since her resignation from the Board in 1949, and was closely associated with the founding of the College.

The widow of Samuel H. Williams, Mrs. Williams was born in India in 1864 while her father, the Reverend William Scudder, was there as a missionary. She attended Glastonbury Free Academy and Wellesley College. In addition to her position as President of the Wellesley Alumnae Association, Mrs. Williams was appointed to head the Hartford College Club. She served in this capacity from 1910 to 1913. At this time, there was no women's college in Connecticut and Wellesley had announced that it no longer intended to admit women. Upon receiving this news, the HCC decided to take steps towards the formulation of plans to provide for an institution of higher learning specifically for women.

Mrs. Williams and a group of interested persons began looking for a site. When New London offered the present location, the First Board of Incorporators, of which Mrs. Williams was a member, voted to accept. This decision came about in 1911, and in 1915 the College admitted its first students.

## Frosh Place First In Annual Compets New Cup Inscribed

Filled with 100 per cent of the student body, Palmer Auditorium resounded with the four class offerings for Compet Sing last night. The Freshman class copped top honors, with their original song and the first presentation of their class song, while the Juniors placed second, the Seniors third, and the Sophomores fourth.

The first cup was retired by the class of 1935, who had won the Sing for three years. The second and third cups now reside in Mr. Quimby's office, since no class won three times, and there is no more room for inscriptions. The fourth cup was retired by the class of 1957, who won Compet Sing in their Freshman, Junior and Senior years. The fifth cup, now held by the class of 1961, has never been won before. It made its first appearance on the stage last night.

The class of 1961 walked off with their second major honor of the year last night at Palmer Auditorium. After winning Compet Plays a short time ago, they went on to win first place in Compet Sing. Freshman Song Leader, Sue Snyder, composed the music to both songs performed by the class. The words to both pieces were written by Anne M. Schettino. The girls were assisted by Mary Goekjian. The class song describes the physical attractiveness of the setting of Connecticut College, with emphasis on the beauty of the four seasons, as seen from our "windy hilltop." The Compet Song, Hear the Freshman of Connecticut, depicts the activities of various types of college girls: the party girl, the "well-rounded" individual, and the "book worm."

The class of 1959 ran a close second with their song, Disease, If You Please. The words and music were written by Linda Hess, Nancy Savin, and Carol Bayfield, the Junior Class Song Leader. Their original song re-

See "Compets"—Page 4

## Sabre and Spur to Present Fathers' Weekend Horse Show

The annual fathers' weekend horse show, sponsored by Sabre and Spur, will officially open at 7 p.m. on Friday, May 16, with a precision drill executed by members of Sabre and Spur on their spirited steeds. Horsemanship classes will immediately follow the drill. All students are eligible to enter, regardless of experience, and regardless of whether they have ever ridden at Connecticut College before. There will be horsemanship classes for beginners, intermediates, and advanced riders. If a student takes riding as a sport she may find out her rating (beginner, intermediate, advanced) during class. Otherwise, it is requested that all entries have two practice rides in the week preceding the show, in order to be rated. Also included in the program are jumping, bareback, and pair classes, and they are also open to anyone who wishes to enter. Three ribbons will be awarded in each class.

The final event of the evening will be a championship class, open to all first and second place



winners. The winner of this class will receive an individual trophy, as well as having her name inscribed on the permanent trophy. A class trophy will be given to the class whose members accumulate the highest number of points during the show.

The announcer will be Marna Leerburger '59. Students interested in participating should sign their names on the Sabre and Spur poster located in the post office.

## College Orchestra Presents Varied Selections at Debut



MRS. WILES

## Mrs. Wiles, Violin Mrs. Dale, Piano; Recital on Sunday

Mrs. Margaret Wiles, a member of the Music Department and the wife of Reverend Gordon P. Wiles, will make her first appearance on the Connecticut College musical stage in her violin recital at Palmer Auditorium on May 11 at 3:30. Throughout her presentation of four sonatas, Mrs. Wiles will be accompanied by Mrs. Claire Dale, wife of William Dale of the Department of Music.

### Acedemy of Music

Mrs. Wiles, the former Margaret Isobel Jones, was born in Hamilton, Ohio, and studied at De Pauw University, Indiana, where she received her Bachelor of Music Degree. She also studied at the Royal Academy of Music in London under Arthur Catterall.

While with her husband in South Africa, Mrs. Wiles became a well known violinist, conductor and dramatist. She also participated in radio broadcasts, utilizing her talents in the fields of music and drama.

### Durban Orchestra

Her professional experience includes membership in the Durban Symphony Orchestra, 1940-1944, and the Durban Broadcasting Symphony Orchestra, 1940. She conducted the Pietermaritzburg Symphony Orchestra from 1945 to 1951. Since her return with her family to the United States in 1951, she has appeared with the New Jersey Symphony Orchestra, the Trenton Symphony Orchestra, and the Princeton Symphony Orchestra. From 1945 to 1957 she was a member of the Little Colonial Symphony of Madison, New Jersey.

Mrs. Wiles' accompanist, the former Claire M. Christy, was born in Oklahoma. She is a graduate of the Yale School of Music, where she was a scholarship student and a piano pupil of William Gant.

The two musicians will present four sonatas in their program: Sonata in A Major, Opus 5, No. 6 by Corelli; A Little Sonata, No. 4 in A Major by McEwen; Sonata No. 32 in F Major by Mozart; and Franck's Sonata in A Major.

The Connecticut College Orchestra under the direction of Margaret Wiles will present its first concert in Williams Memorial Institute on Tuesday, May 13, at 8:00 p.m. This musical group was organized last fall and has already grown to a membership of twenty-six, including students and some musicians from the surrounding area.

### Mrs. Wiles to Conduct

The conductor, Mrs. Gordon P. Wiles of the Music Department, received her Bachelor of Music degree from De Pauw University in Indiana and has studied in the Royal Academy of Music in London, England. Her professional appearances as a violinist include the Durban Symphony, the New Jersey Symphony Orchestra, and the Little Colonial Symphony.

The Orchestra will present a varied and interesting program which includes Country Dance, from "Nell Gwyn" by Edward German; Gavotte Celebre by Giovanni Martini; Brandenburg Concerto No. 4 by Johann Bach (soloists: Carol Whitney and Marian Whitney on flutes, Roswitha Rabl on the violin and Mr. Dendy on the harpsichord); "Alleluia," from Exultate Jubilate by Mozart (soloist: Martha Monroe, voice); and Peacock Pie by C. Armstrong Gibbs (soloist: Luise von Ehren, piano and Lista Kennan, reader).

### Orchestra Members

The members of the Connecticut College Orchestra are: First Violins: Judith Ensign, concert mistress; Roswitha Rabl, Suzanne Kent, Mary Fyffe, and Miss June Macklin; Second Violins: Jean MacCarthy, Katherine Polsky, Carol Reeves, Ann Warner; Violas: Arline Hinkson, Mrs. Eleanor Cranz; Cellos: Florence Potter, Marian Whitney, Evelyn Evatt; Basses: Dr. Robert Henkle, Mrs. Clinton Thayer; Flutes: Carol Whitney, Miss Ramona Pugsley, Jean Chappell, Marie Iselein, Miriam Moulton; Oboe: Elizabeth Kestner; Clarinet: Mildred Price; French Horn: Mr. Barry Benjamin; Trumpet: Mr. Clinton Thayer; Trombone: Rosalind Bailey.

## Rabbi S. Ruderman To Speak on May 11 At Vesper Service

On Sunday, May 11, Rabbi Samuel S. Ruderman will speak at the Vesper Service. Mr. Ruderman was Rabbi of Temple Beth El in New London from 1932-1941, and since then has been Rabbi of the Temple Beth El in Fall River, Mass.

Born in Boston, Rabbi Ruderman attended high school in Malden, Mass., graduated from Harvard University in 1928, and from the Jewish Theological Seminary in 1932. From 1943-46 he was Chaplain for the United States Naval Reserve. He also has been Chaplain of the Fleet Marine Force in the Mariana Area, and of several other foreign posts.

Rabbi Ruderman is a member of the Rabbinical Assembly of America and Vice President of the Rabbinical Assembly of New England. He is an officer in numerous other organizations including the New London Roundtable of Christians and Jews, the Jewish Theological Seminary of America, and the Jewish Chaplains Association.



## FREE SPEECH

A Forum of Opinion From On and Off Campus

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

Dear Editor:

Where is everybody on Sunday nights when the Chapel bell rings? Are all eight hundred and fifty odd of them off for weekends? Are they sitting and eating, or are they in their rooms doing that paper or reading that book which was to be done on Friday but something non-academic stepped in the way?

There is an emptiness at Connecticut. We all complain, saying that there is something lacking, something we all need. How many of us are really looking for this intangible thing? Are we trying to help ourselves, are we trying to help others?

Nearly every Sunday at seven we are invited to attend Chapel. Actually, we are more than invited to Chapel; the honor code leaves it up to us to go at least four times a semester. You may feel we should not have requirements, but how many of you have gone to a class or a lecture because you had to and then realized that it was you who gained from the requirement, not the professor who made you go, not even the administration.

We live in a "lousy world," and it is up to each one of us in her own way to better it. One way is to listen to those who can guide us; those who can put us on the "right track." Let's start each week by at least going to

our chapel on Sunday nights and listening to these speakers. Maybe some of them won't help, but don't give up then. Go, and keep going, and life here at Connecticut College may become something more than just papers, weekends, and fun.

Katherine Lloyd-Rees '59

Dear Editor,

Apathy is perhaps not a suitable expression to describe Connecticut's creative enthusiasm. Apathy implies complete absence of emotion. Oh, we all are terribly interested in creating: creating bigger and better bridge games, and longer and louder gripe sessions, and a more and more elaborate form of Sophomore Slump! Or have you not, dear Editor, ever frequented a dormitory? Have you, reader? With your eyes and ears open, that is?

There have existed this year, three Creative Writing courses which have produced interesting as well as well-written works. There would be many girls who would be willing to contribute to the *Quarterly*. Several professors have offered their help in reviving this "ghost." It might be that bridge and griping are of more vital interest to us than creating for this magazine. Negative passion, I'd call it.

Olga Lehovitch '59

Dear Editor:

The functions of a college dramatic club are, I take it, to offer the students training in dramatic literature and theater techniques, and to afford the audience an opportunity to see plays of merit which are only occasionally presented by the commercial theater. Both functions seem to me to have been served by the apparently controversial production of *As You Desire Me*.

True, the production suffered from many of the usual weaknesses of plays presented by women's colleges: the necessary employment of men without talent for the stage (yet one recognizes the necessity and must be grateful for the men's willingness merely to participate); and youth of the women (Miss Miller didn't, and fortunately couldn't look the part of a Berlin prostitute); a reluctance to present the more brutal and scandalous situation (so necessary to make the point of this play); these and others were unhappily obvious.

But despite all its failings, it was worthwhile for Wig and Candle to have tried it. As was demonstrated last year in New York, even professional companies can fail in presenting Pirandello. He is nonetheless worth taking some trouble about and becoming acquainted with.

George Haines, IV

## TRAVELING LINES ON IVY VINES

In the Darwinian struggle for survival the "Apathetic Non" is suddenly resorting to amazing methods of asserting superior fitness over his "lost" and "pioneering" predecessors. Rejecting the ingrown, foolish *Candide* approach of studying "cause and effect" by experimentation, this creature has applied his glossy intellect to cause in a more contemporary fashion: action by means of reaction.

Reaction has taken concrete form in a rather recently founded organization known as the "Intercollegiate Society of Individualists." Surely one can lament that when the Individualists collectivize into a society, the death-knell has been sounded for all hopeful competitors in this current vale of struggle.

The most distressing aspect of the Intercollegiate Society of Individualists is that it is so self-consciously serious. The credos and thoughts of this Society are published periodically in a newspaper entitled *The Individualist*, printed and distributed in Philadelphia, Pennsylvania. The staff of *The Individualist* is particularly noteworthy for its Vice President, William F. Buckley. Buckley is a graduate of Yale University who left behind an impressive academic record and a well established reputation as an extreme reactionary and conservative (he was known to have argued, for instance, that the American Revolution should have never been fought). Likewise, while at Yale, Buckley wrote a book entitled *God and Man at Yale—The Superstitions of Academic Freedom*. Although no information is known of the other staff members, it can possibly be assumed that they are men of similar bent as Mr. Buckley. Thus it is somewhat frightening, but not unexpected, that such obvious brilliance should be reflected and subdued in a publication of the

mediocre and apallingly inflexible nature of *The Individualist*.

The purpose of *The Individualist* is to serve as a voice for the "Conservative" student on the college campus. According to the I.S.I., the "myopic 'liberals' through their control of the press, have been able to raise their voice above that of the conservatives, and their dull, banal clichés are often accepted as the truth." Liberal control has seemingly resulted in various evils: the appointment of J. Robert Oppenheimer as William James Lecturer at Harvard; the barring of Father Hugh Halton at Princeton who last year led a protest move against the appearance of "Communist spy Alger Hiss"; Yale's denial of meeting facilities for the "Anti-Communist" ministers belonging to the American Council of Christian Churches who protested the move towards "peaceful co-existence in the Churches." However the paramount evil of the college campus is seemingly the attempts of so-called radical students and teachers to achieve any sort of understanding or acceptance of Communism short of its extermination altogether (which isn't exactly a practicable solution). Unfortunately, liberalism is apparently treated by the I.S.I. as being the high road to Communism rather than paving a wider route towards mutual understanding.

*The Individualist* lashes out at the prevalent attitude among college instructors that "American students today are materialists, conformists and clods," and then proceeds to treat all liberals as such.

A striking example of Individualist thought is expressed in an article appearing in the October issue of the publication. "Why Johnny Shouldn't Read—A Case against Literacy." The writer of this article demonstrates the "Gruesomeness" of literacy by citing various books which he was assigned in college. Among these were *How to Understand Propaganda*, by Alfred M. Lee; *International Politics*, by Frederick L. Schuman; *Roots of Political Behavior*, edited by Richard C. Snyder and H. Hubert Wilson (containing "the most monumental amount of misinformation ever collected in a single volume including, for example, an essay by Henry Steele Commager who is referred to as a 'professor of left-wing history at Columbia University').

## Chapel

Friday, May 9, 8:00 a.m.  
Carolyn McGonigle '60  
Monday, May 12, 8:00 a.m.  
Silent Meditation  
Tuesday, May 13, 5:20 p.m.  
Jean Chappell '60  
Thursday, May 15, 5:20 p.m.  
Hymn Sing  
Friday, May 16, 8:00 a.m.  
Sheila Scranton '61

## Russian Carnival Provides Setting For Campus Movie

On the campus this Saturday at 7:30 p.m. in the Auditorium there will be a showing of the Russian film, *The Carnival*. Produced at the Mosfilm Studios, the film is adapted from the screenplay of the same name by B. Laskin and V. Polyakov. *The Carnival* is a comedy in color, with a diverting plot.

New Year's-Eve is the scene for the Carnival which is held in the House of Culture, an amateur art club. The young artists are led by Lenochka Krylova, an excellent singer and dancer, who is played by Ludmila Gurchenko. Critics insist that you can't help liking her for her sincerity, lively sense of humor and real artistic merit, displayed in the lyric episodes as well as in song-and-dance scenes.

As the plot unfolds, it is discovered that the young people's plans for the Carnival have been very nearly frustrated. Through a series of unfortunate circumstances Ogurtsov, a rabid opponent of fun and laughter, becomes temporary director of the House of Culture. Ogurtsov is played by the popular Russian comedian, Igor Ilyinsky, a master of the art of making people laugh. Ogurtsov is horrified with the plans for the big evening and proceeds to change them. But Lenochka and her friends won't tolerate his interference and they conspire to outwit him. The result is a hilarious comedy in which all the participants in the show "take up arms in the struggle" against the kiljoy, Ogurtsov.

The action of the film is interspersed with a variety review including a performance by Eddie Rosner's jazz band, the song of the waitresses rendered by the Shmeliov Sisters, and a spirited Mexican dance performed effectively by Y. and V. Gusakov. Music by A. Lepin fills the picture with catchy melodies, and the appeal of this picture is hard to resist.



## Radio

On Saturday, May 10, at 11:00 a.m. the Connecticut College Student Hour will feature a transcribed performance of this year's Compet Sing. Saturday evening at 6:45 over Station WICH, another in the series of Connecticut College Concerts may be heard. Martha Monroe '58 will sing "Prayers of Kierkegaard," a song cycle composed by Martha Alter of the Department of Music. The cycle, written by Miss Alter during the summer of 1957, uses as a text six prayers of Kierkegaard, adapted from the English edition by Perry D. LeFevre.

Miss Monroe performed the Prayers for the first time at her recent Senior recital. The titles of the songs are as follows: Help Us to Pray, I Will Continue to Pray, It Is From Thy Hand, The Thought of Thee, Thy Forgiveness, and Be Near to Us. Miss Monroe will be accompanied by William Dale, Assistant Professor of Music. James Baird, Associate Professor of English, will be commentator for the program, and Jean Leblon, Department of French will act as host. Connecticut College Concerts are also presented over Station WNLC on Sundays at 8:15.

## Flick Out

**CAPITAL THEATER**  
Wed., May 7-Tues., May 13  
Long Hot Summer  
Paul Newman  
Joanne Woodward  
God is My Partner  
Walter Brennan

**GARDE THEATER**  
Wed., May 7-Sat., May 10  
Underwater Warrior  
Dan Dailey  
The Green Man  
Alistair Sim  
Sun., May 11-Tues., May 13  
Stake Out on Dope Street  
Violent Road  
Starting Wed., May 14  
Around the World in Eighty Days  
David Niven  
Cantinflas

In anticipation of the approaching summer months, the Botany Department wishes to remind students that they must make their own arrangements for the care and feeding of plants over the summer. Unfortunately it is not possible to care for them in the greenhouse over the long vacation.

## ConnCensus

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## Idlers, C. Chords Combine for Sing Scene: Snack Shop

Wednesday, April 30, the Conn Chords were pleased to have the Idlers here as their guests for the group's debut at the Connecticut College Snack Shop. The Idlers, a singing group from the Coast Guard Academy, is a relatively new organization which was started by the Class of 1959 September 1, 1957. The group originally consisted of nine boys from the Class of 1959, but its membership has been increased to fifteen regular members and four alternates, and now includes three 3rd classmen and two 4th classmen. The group is directed by Bandmaster Donald Janse, who not only has arranged a good many of the songs, but has also written a number of original songs for the group. The Idlers' business manager is Bill Walker and the members are: Bill Campbell, Tom Cunningham, Jack Deck, Bill Devereaux, Bob Finin, Frank Fredenburg, Jerry Hotchkiss, Paul Landry, Frank Lange, Stan Loosmore, Pat Noble, Bink Sanford, Joe Sipes, Buzz Thorton, and Joe Vorbach.

When the Idlers made their well-received appearance at the Snack Shop, their repertoire included their theme song "Idlin," "Catch a Falling Star," which was arranged by Mr. Janse; "Nautical Calypso," with a solo by Stan Loosmore; "High Barbaree;" and "Be Silent My Heart," written by Mr. Janse and soloed by Joe Vorbach. Among the Idlers' activities this year were a trip to Pine Manor Junior College on March 22, where they were part of the entertainment for a formal dance, and an appearance on the "At Home With Fedora" show which is seen Monday afternoons on Channel 8 WNHCTV in New Haven. In addition to these activities, the Idlers have a singing engagement on May 18 at Williams Memorial Institute, and a weekly radio show, Friday evening at 8:45 on WNLC. The Idlers' last radio show will be a half hour program

by Julia Shipman '59

Before experiencing **Culbin Sands** all I knew of its creator, Gordon Bottomley, were a few nominal facts: he is a poet-playwright and an overseer of an imposing black beard. Frankly, after watching his one act play I am not wild about unearthing further data. Perhaps one needs a spirit which tends toward an affinity with the sensational and semi-macabre, but Bottomley's witches and shifting sands left me totally non-plussed. One of the witches alluded to three of her predecessors, those ladies—or whatever—who were involved with Duncan and his murderers. From this point on what could one wish for but "Double, double toil and trouble"—Shakespeare's kind, not Bottomley's. The latter's journey into unreality was merely dull.

What the Connecticut College Play Production class effected in **Culbin Sands** is rather another matter. The production was technically impressive. Diane Sorota's modernistic set design lent itself well to the movements of the dancers. The lighting was equally careful and imaginative, although the emphasis on attaining strong dramatic effects was occasionally hazardous. The result of having speeches delivered in total darkness is unquestionably striking, but it tends also to be slightly disturbing. The set design and the lighting together formed an extremely sharp and colorful image. This was obviously the impression which the production staff strived for and that which they attained; perhaps, however, a more subdued color scheme and

on May 16. At this time they will sing the majority of the songs which they have sung on previous programs.

The Conn Chords, who have recorded with the Idlers and were heard on their April 25 radio show, have been invited to sing at the Coast Guard Musical Evening on May 23.

a softer lighting plan would have better succeeded in conveying the nebulous atmosphere in which we were presumably to have imagined ourselves.

For at least one reason the acting was extraordinary. The listener's difficulty in hearing—let alone interpreting—what the players were saying was extreme to the point of being maddening.

The pronunciation and enunciation were appalling. As I understand it, the acoustics in Palmer Auditorium are fortunately quite fine. But regardless of this advantage, no matter how an individual chooses to give expression and feeling to his lines, he must make himself heard. Although the "Winds" were the chief culprits—admittedly their task was the most difficult, to speak in unison as a Chorus—the other actors were not completely blameless. Dorothy Hearn somewhat marred her sensitive characterization with faulty projection. For the most part Carol Baker, as a sort of strolling Death, delivered her lines rather well, although she seemed to lack confidence. This was unfortunate for her basic interpretation was good. The four remarkable exceptions were the witches.

Jill Dargeon, Carol Flippin, Nancy Waddell, and Nancy Donahue each gave very nice, very clear witch-like intonations—even if they were mainly screams. The witches were, in fact, the

evening's main source of entertainment. Each of the four actresses gave a unique characterization to her rather brief part. Nancy Donahue was excellent as a shrill witch cowering in the face of her superior, who was enacted by Jill Dargeon. Miss Donahue's actions were particularly commendable. Miss Dargeon was appropriately masterful as she attempted to instruct her cohorts in various supernatural endeavors, and Carol Flippin's animation lent considerable aid to the scene. But Nancy Waddell was possibly the most captivating. She deserves some prize for being obviously the most un-witch-like of all possible witches. This, however, was precisely the reason she was so charming. Indeed it was the witches' night, and their "beautiful, beautiful, beautiful" to someone's "holy, holy, holy," was the coup of the evening.

Everyone involved with **Culbin Sands** deserves commendation for a valiant effort in the face of Bottomley's vapid enterprise. It is certainly too bad that the cast and crew were constricted by such mediocre art.

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## Compets

(Continued from Page One)

vealed the social implications of being sick, pointing out that every Ivy Leaguer needs mononucleosis and that Asian Flu will further international relations.

The Seniors won third place with a song, the theme of which was very apropos. It dealt with the perennial conflict between the pursuit of education and the call of the aisle—Be a June Bride.

The music was written by Lynn Leach and the words by Joan Waxgeiser.

The Song Leader for the Sophomore Class was Anne Sweazey. The original song was scored by Babs Siegel, and the words were written by Sue Ryder, Missy Missimer, and Ann Sweazey. The song represented many aspects of the theme of love, mainly drawn from academic pursuits. Eros, Filios, and Agape, the three Greek divisions of love, were the main point of the presentation.

The officers of Press Board wish to remind the students of Connecticut College that they must report to the Publicity Office in Fanning Hall all activities, honors, awards, offices and the like. This is very important to the home town news secretary who often has trouble gathering information concerning various students for newspaper articles. Remember, this is important to each one of YOU if you want complete news of your activities to reach your home town newspapers or appear in Conn Census.

It is also important for freshmen who have chosen their majors since the fall to report this information to the Publicity Office.

## Clubs Collaborate on Bazaar To Aid Coming Class of '62

Miss Carolyn Keefe, President of Inter-Club Council, has announced the results of last week's election for the offices of vice president, secretary, treasurer and steering club members. Gail Turner '60 was selected vice president of the organization and, as such, she will also function as chairman of publicity. Marcia Fortin '59 is secretary and Diane Rebolledo, also a junior, is treasurer. The two steering club members are Ann Connor and Judith Pratt.

Following the elections, plans were announced for the Freshman Week Bazaar, to be held next fall shortly after the arrival on campus of the Class of 1962. The purpose of the Bazaar is to inform members of the incoming class of the activities of the various campus organizations. The event will also do away with the many letters which have had to be sent to incoming freshmen by club presidents in the past.

Booths at the Bazaar will be grouped under five classifications: Athletics, headed by Edwina Czajkowski '59; Literature, headed by Ann Freedman '59; Music, supervised by Marcia Corbett '59; Science, headed by Ann Lanborn '59; and Languages, headed by Ann Marie Harden '61. Organization classified under Athletics will be the Outing Club, the Athletic Association, Sabre and Spur, Sailing Club, Dance Group, Student Building Fund. Grouped under Literature will be the Handbook Committee, Conn Census, Koine, Press Board, and the Library Committee. Shwiffs, Conn Chords, the Orchestra, the Music Club and Choir Club are included in the music booths. The science exhibition will include the Psychology Club, the Mathematics Club, Science Club, Science Conference, and Child Development Club. The language clubs: Russian, German, French, Spanish, and Italian, will comprise the Language group.

Ann Marie Harden will supervise a booth sponsored by the Political Forum and the International Relations Club, Marcia Corbett will be in charge of the separate booths maintained by Service League, Wig and Candle, and Religious Fellowship. Other independent displays will be managed by the Radio Club under Ann Lamborn, the Commuters' Club under Edwina Czajkowski, and the Art Club under Ann Freedman.

Each organization on campus will have a table for displays of yearly activities, a listing of the officers, and a sign-up sheet for prospective members.

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