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It's "A Matter of Opinion" For The Dads

Softball, Swimming To Entertain Dads On Sat. Afternoon

Every year, Conn. College girls anxiously await Father's Weekend. "Will Dad like the Junior Show?" Will the varied dorm projects, which serve as vehicles to amuse and inform Dad as to how his offspring has been spending his money, and where she has been spending those glorious weekends be a success? Anticipation runs high for a wonderful weekend. May 15-17 will present the ideal opportunity for Dads, Moms, and daughters to mingle with the faculty, and to get to know the campus and all its 900 "odd inhabitants." This year, much has been planned, and all prophecies foretell it to be "top-notch," especially since the Crozier-Williams Center is to be used.

Friday evening at 7:00, the annual spring horseshow will be sponsored by Sabre and Spur. The stables are located at Williams Street and Benham Avenue. There will be many thrills; some jumping will be included in the program. Saturday morning, fathers will register in Room 114, Fanning Hall, from 8-12. At 12, there will be an informal reception for fathers and daughters on the President's lawn. The Sophomores and Seniors will be received from 12:00-12:20, and the Freshmen and Juniors from 12:20-12:40.

The annual Father-Daughter Softball game will take place on May 16 at 3:45 on the softball diamond in back of Knowlton. Ask your Dad to bring his sneakers; AA will provide the other equipment. The bowling alleys in the "Rec Hall" will be open from 3:30-5:00 for anyone who cares to bowl. Let's see who'll be the first to bowl a perfect 300. Again, have your Dad bring sneakers or bowling shoes. If your father isn't coming up this weekend, feel free to come in and use the alleys anyway.

There will be swimming from 3:30-5:00 for anyone interested. The College will provide life guards; anyone interested, see Miss Merson. Fathers and daughters will, however, have to provide their own suits. Bathing caps will be required for daughters. Between three and four o'clock, Saturday afternoon, in Larrabee, the Shwiffs and Conn Chords will sing. Freshmen and Juniors will be sung to the first half hour, Sophomores and Seniors will be serenaded at 3:30. Daughters and fathers who are participating in the softball game and are unable to attend at 3:30 are welcome at 3:00. Also, between three and four, there will be a reception for parents and faculty in the "Rec Hall": from 3 to 3:30 for classes of '61 and '59, from 3:30 to 4 for '62 and '60.

Saturday evening in Palmer Auditorium at 9:00, the Juniors will present their original show, **A Matter of Opinion**, and from all the whispers leaking out, this year's promises to be something spectacular. Edie Chase and her

See "Dad's Day"—Page 4



Edie Chase, Director of Junior Show, and her Production Staff. Top row from left to right: Dottie Cotzen, Betty Moss, Ruth Yaffe, Nancy Donohue, Nancy Waddell. Center row: Debbie Stern, Pam Van Nostrand, Judy Van Law, Edie Chase, Dottie Ohlson, Mary Lee Robb. Bottom row: Marge Inkster, Carol Reponen, Jo Ann Murphy, M. L. Corwin, Susan Ryder, Betsy Froment, Polly Kurtz, Ruth Yaffe, Marianne Hoadley.

Original Musical By Class of 1960 On Stage This Sat.

This year's Junior Show, entitled **A Matter of Opinion**, is a story of reversed society, in which the women each assume a man's role in life, and the men take over the women's positions. This presentation is considered especially entertaining and appropriate for the numerous Dads (and Moms) who will be in the audience May 16 at 9:00 p.m. in Palmer Auditorium.

Edie Chase is the director of the one hundred and seventeen participants in the show. Her production staff includes the following: Laurie Pritchard, stage manager; Dottie Ohlson, her assistant; Pam Van Nostrand, choreography; Ruth Yaffe, music; Nancy Waddell, lights; Marge Inkster, props; Nancy Donohue, sets; Carol Reponen, make-up; and Sue Oliver and Maria Orlando, costumes.

Mary Lee Robb will be the prompter. The script for **A Matter of Opinion** was written by Sue Ryder, Carol Plants, Betsy Froment, Polly Kurtz, "M.L." Corwin, JoAnn Murphy, and Aggie Gund. Betty Moss and Dottie Cotzen are in charge of publicity for this "very good show" which the staff "urges everyone to attend."

Horse Show Friday Begins Activities For Dad's Weekend

Friday evening at 7 o'clock, Sabre and Spur will sponsor the annual spring horse show to take place at the college stable. Classes in the show are open to any member of the student body who has ridden at least twice during the month of May.

Classes open to students who can qualify include: Advanced, Intermediate, Bareback, and Jumping, with permission from parents and the approval of Mr. Porter. Those who take first or second place in any of these classes become eligible to ride in the championship class.

Mrs. Winthrop Dakin, Amherst, Mass., is judge of the show. Those riding in the Intermediate class will be asked to walk, trot and canter; those in the Advanced class to walk, trot, canter, and execute more difficult figure at the discretion of the judge. In all classes, riders will be judged on position and use of the aids. Girls riding in the Jumping class will jump three foot fences, and will be judged on manner of going, according to use of aids; any fault not directly attributed to the rider will not be counted. Ribbons will be awarded to the first four place winners. At the end of the show, a perpetual challenge trophy will be awarded to the class with the most point accumulated during the show. There is also a perpetual challenge trophy for the winner of the championship. This trophy has the winner's name engraved on it and is put in the school trophy case; the winner also receives another trophy which she can keep.

Spectators are urged to attend. See "Sabre and Spur"—Page 6

Outstanding Conn. Students Acknowledged; Awards Presented at Annual Prize Chapel

At the annual prize chapel assembly held at 4:20 in Palmer Auditorium on Wednesday, May 13, the following awards for excellence in scholastic fields for the current academic year were announced:

Winthrop Scholar Elaine C. Anderson, elected to this position at the end of her junior year, automatically became a member of the Connecticut College Chapter of Phi Beta Kappa. Other members of the Class of 1959 who attained this honor are: Faye F. Cauley, Winona Clinton, Elizabeth Marcia Corbett, Margaret A. Goodman, and Ann Lamborn. Also previously announced was the recipient of the American Chemical Society Award: Virginia Childs '59. This award was made in March to the outstanding chemistry student of the College, and entitles her to a one year junior membership in the American Chemical Society.

The American Association of University Women, in recognition of the high character, academic standing and qualities of leadership, presented a National Membership for the year 1959-1960 to Emily J. Hodge '59. Mar-

cia Corbett was announced to be the alternate for this award.

The prizes awarded by the English Department included: The Lucille Bobrow citation, a certificate offered annually in recognition of work of outstanding merit for the Connecticut College Radio. The prize was established by a group of alumnae in memory of a classmate, Lucille Bobrow '44, and was given this year to Nancy Seip '61, and Randal Whitman '61. The Theodore Bodenwein Prize, \$25 award given for excellence in English competition in the field of Newspaper writing, was presented to Dorothy Cleaveland '61, for the second consecutive year. The prize was originally offered by Mr. Bodenwein, former publisher of the New London Day, and has been continued since his death by The Day Publishing Company. Mary R. Cappellini '60 received the Sarah Ensign Cady Prize of \$25, an award established by the West End Institute Alumnae Association of New Haven, for excellence in English speech. The Benjamin T. Marshall Memorial Prize for the best poem submitted in competition was awarded to Carole Battista '59. Estab-

lished in 1947 in memory of the second president of Connecticut College, the annual \$25 prize is the gift of the classes of 1920, 1923, 1924, 1925, 1926, 1927, and 1928. Elaine Anderson '59 was the recipient of the John Edwin Wells Memorial Prize, an award presented by an alumna of the College in honor of the Chairman of the English Department from 1927 to 1940. The prize is awarded to the member of the graduating class, majoring in English, whose work for the department has been particularly distinguished for clarity of thought and judgment. The Personal Library Prizes offered by the Palmer Library for the best personal student library were awarded to Carolyn Frederick '59, first place, Tey Diana Rebolledo '59, second place, and Margaret W. Sebring '59, third place. Honorable mention went to Gay Nathan '61, and Conde H. Spaulding '59.

The French Department Prizes included: Awards from the Cultural Office of the French Embassy: for speech: Anne Krulwich '59 and Pauline Sweet '62; for composition: Elliott Adams '59 and Marcia Fortin '59; for rec-

See "Prize Chapel"—Page 4

Hail Rec Hall

This Father's Weekend is a memorable one. For the first time, the doors of the Crozier-Williams Center will be opened to the world in general and to the campus in particular. The Rec Hall as we know it now is the fulfillment of a dream that was started years ago, built upon by students, alumnae, and all those who have taken an interest in the expansion of this College's activities. What is the future of Rec Hall? It is a meeting place, a working place, a relaxing place, and last but not far from least, an eating place. But is this all? Rec Hall will be a center of activity for the campus: for Student Government, for faculty; alumnae, and even for the *ConnCensus*. This center will pull the college into a centralized community, and add to the organization of the campus. All these terms sound cold and fall a little bit short of the feeling we all share about the opening of the building. It almost seems an impossibility become a reality—it has grown before our eyes. This Center belongs to us, yes, but it also belongs to those who have put their hopes and efforts into its conception and completion. To them, and to ourselves, we have but one thing to say: Hail Rec Hall! M.F.R.

Calendar of Events

Friday, May 15
Horse Show Riding Ring, 7:00 p.m.

Saturday, May 16
Fathers' Day
President Park's Reception President's Lawn, 12:00 noon
Fathers' Luncheon Crozier-Williams, 1:00 p.m.
Reception for Faculty
and Parents Crozier-Williams, 3:00-4:00 p.m.
Entertainment by Singing
Groups Larrabee House, 3:00-4:00 p.m.
Swimming and Bowling Crozier-Williams, 3:30-5:00 p.m.
Baseball Game South Campus, 3:45 p.m.
Junior Show—
"A Matter of Opinion" Auditorium, 9:00 p.m.

Sunday, May 17
Senior Chapel—Open to All
Prof. F. Edward Cranz Harkness Chapel, 11:00 a.m.

Saturday, May 23
Campus Movie—"The Crucible" Auditorium, 7:30 p.m.

Saturday, May 30
Campus Movie—
"The Long Hot Summer" Auditorium, 7:30 p.m.

TRAVELING LINES ON IVY VINES

A successful excursion in producing a full length two-hour film of Aeschylus' trilogy, *The Crestia* has been completed at Randolph-Macon College. The student cast production was filmed from an original stage production in 1954. The film production combined the efforts of many departments of the college: sets designed by the Art Department, Choreography by the Dance Department, Costumes designed by various members of the faculty, and original music sung by the College Glee Club.

An excursion of another sort has brought serious repercussions at Randolph-Macon. Room-drawing procedures have received a blast of criticism from irate students. Opinion is that room-drawing has become the most unpleasant event of the second semester and the easiest method of identifying the most unpleasant girls on the campus. Accusations of underhanded methods used by strong cliques for securing their favorite location on campus were cited as in indication of a selfish and extremely immature society existing on the campus.

The results of a recent undergraduate questionnaire distributed at Byrn Mawr will be the subject of a panel discussion concerning Education and the College Community. Answers received on the questionnaire were interesting, if not statistically correct. The majority of the students answered 'no' to such questions as: Is there a faculty member with whom you feel free to discuss personal and intellectual development? Do you feel that

the faculty's research commitments exempt them from responsible involvement with the student body? A majority of the students responded positively to such questions as: Do you feel that your academic and dormitory life are an integrated experience? Does your academic education have a vital effect on your thoughts and feelings as an individual?

A Smith College History Professor has some succinct words of advice to Europe-bound students this summer—"in the hopeful assumption that the student is intellectually better equipped to enjoy her experience than is the average tourist and has somewhat loftier cultural standards.

1. Do not avoid Europeans—they are very civilized, in general.
2. Do not avoid European languages—they're fun and instructive
3. Do not avoid European restaurants where Europeans eat European food—(people eat in them daily and survive).
4. Most of the things you will be impelled to photograph have been photographed already by better photographers than you.
5. There are many Communists in Europe, especially in France and Italy. They do not have horns, cloven hooves, or tails, and indeed they are indistinguishable in appearance from non- or even anti-Communists. This is very disturbing, but you need not be alarmed. They will not hurt you; they will not insult you; you will not even dislike them.

Seniors Prepare After-Grad Plans: Teaching, Studying

With graduation peeking over the horizon, just behind comps, members of the Class of 1959 are thinking about, if not already completing, plans for their first independent adventure into that frightening, and yet rewarding and challenging place: the world in which one must find and establish her own place.

Of the girls who have made definite commitments about one-third of them will be teaching. These include Jean Alexander, Polly Alling, Betty Anthony, Carol Bayfield, Janet Blackwell, Carol Filligar, Faye Cauley, Dorothy, Jomo, Nancy Kushlan Wanger, and Betsy Peck. Harriet Good, Ann Potter, Mary Prentice, and Martha Palmer have had job offers in insurance. Edie Donaldson is planning to work as an engineering assistant, while both Young Soo Lee and Ginny Childs expect to follow up their interests by jobs in the lab sciences. Four other girls have job acceptances pending. These include Cordelia Dahlberg with the YMCA, Gail Glidden with Market Research, Barbara Quinn with I.B.M., and Barbara Rich at Harvard.

Several girls are planning on Graduate Study. Peggy Brown has received a Fulbright for study at the University of Caen in France. While Ann England will be studying law in Hartford, Marty Flynn will be at Boston University. Secretarial studies will keep Carol Broer busy. Cambridge will be home for four girls who intend to study under Harvard's M.A.T. program. This includes Gilda Radin, Lyn Graves, Kathy Usher who has an apprenticeship, and Peggy Goodman who will specialize in Elementary Education. Jean MacCarthy will also reside in Cambridge where she will be at MIT under their program of City Planning.

There are many girls who have not yet made any definite plans. In any case it is already obvious that the class of 1959 has set an excellent example here at Conn. and will undoubtedly continue with such a fine record in the years to come.

Contacts made throughout this year in regard to the class of 1958 show that they are making their mark in the world. Teaching and office positions each find 23 per cent of the class active; 12 per cent are engaged in insurance jobs, whereas 10 per cent are in secretarial jobs. Eight per cent are working for publications, while 6 per cent and 5 per cent are busy in merchandising and social work, respectively. The rest are involved in government and library jobs and traveling. All together 61 per cent are working, while 18 per cent are studying, 15 per cent are homemaking (wives!) 2 per cent are traveling; and 4 per cent have not yet reported their whereabouts.

Obviously, the girls are using good sense in establishing places for themselves as is seen by the fact that most of them seem to have found something interesting and worthwhile to pursue. Perhaps we can take a lesson from them and intelligently find places for ourselves in the world outside of college when the time comes for our decisions which we should be contemplating even now.

A Flower Arranging Contest will be instigated on Friday, May 15, from 2:00-5:00 in the Rec Hall. The artistic arrangements shall be used on Saturday for the Father's Luncheon.

Vases, flowers, and further instructions will be provided. Prizes will be given on the merits of the design.

Student Appraises "Insight" Analyzes Forms of Expression

by Nancy Waddell '60

The spring issue of *Insight* has hit the stands and immediately arise the question of criticism of the literary effort. Did this issue surpass the first in quality and meaning? Does the literary magazine really have a future on this campus? Is it worth it? In my opinion, and this article reflects strictly my own opinion, the answer to these three questions is yes; there is still work to be done, there are some glaring faults in the issue, and the literary achievement of the work is uneven, but taken as a whole there is a great improvement in the conception and execution of *Insight*. The first noticeable change is that of an improvement in the quality of the cover material — insignificant perhaps, but it does undoubtedly enter into the sub-conscious desire to read the pamphlet.

The editorial has now become a real editorial, setting forth the aims of the issue and imposing a point of view for the reader to keep in mind while reading the various contributions. "The spring issue of *Insight* is dedicated to the imaginative mind"—a noble dedication, and a high standard to set for the contributors, but one in keeping with the original concept of the meaning of the word *Insight* and its application to the creative process. Now the question is, does the magazine as a whole present imaginative and thought-provoking material? Is each article a thinking piece, and is there room for individual contemplation of each piece? In the majority of cases I would vote yes, however there are some instances of pure presentation of an already static idea which has reached its final expression and leaves the reader with no where to go to find the mental association which will enrich the experience of the author and the audience. In my individual criticisms it will be clear to which articles I refer.

Whether by intention or by accident (I prefer to think it was the former) the first contribution, a short story by Brenda Hitchcock, illustrates the aim set forth in the editorial admirably. The modern allegory of the quotes used from Isaiah is delineated in general terms, but it requires the thought of each reader to make the allegory meaningful and specific for each reader. I am sure that my mental picture of the square, the tree, and the meaning of the allegory will be quite different from someone else's, and with a story of this type in a magazine with the stated intentions of *Insight* I feel that this is

as it should be. The great strength of the writing is its use of language to effect a feeling of earthiness and reality throughout; the changes in mood are also evinced by this same technique—the calm of the beginning and the end of the cycle is balanced by the power and torment of the middle section. There is a certain weakness in the story in that the allegorical overtones are noticeable with the advent of the strange man which detracts from the total reality of the story, but the opening pages are so well constructed to give the town a real life for the reader that there is a carry-over through the allegorical story of the tree. To be trite, there is a message in the story which is presented in an imaginative way by an imaginative mind to be perceived and understood by imaginative minds. This seems to me to be the essence of the editorial and its realization in prose.

The poem by Elaine Anderson provides a nice contrast to the allegory in that it expresses an idea of life as it is lived and a realization which comes to many of us at some time during our maturation. The idea that the old forget their youth is a familiar one but is treated here with such succinctness and intimacy that it becomes almost a new idea again.

The inclusion of a piece of original music was started in the first issue and its continuation provokes an interesting question: do most *Insight* readers actually ever play the piece to test its merits and its strengths? And how can I, not a music student, attempt to criticize it? Obviously, I cannot, I can only say that for the music students, and there are a number on campus, it is probably a valid inclusion and therefore is valid for the magazine.

The next selection, a poem by Marcia Silverman, seems to me overdone and dragging. It starts out well, indeed the first stanza could well stand by itself and be worthwhile, but by the last stanza the poem has lost whatever merit it had in self-conscious images such as "golden dust" and "fulfilled by a longing" not to mention the closing lines. The imaginative twist of the first stanza being a poem on dirty feet is intriguing and even exciting and would best be left to itself.

Next in the series of poetic endeavors is a two stanza poem by Diana Bassett. Unfortunately the two stanzas are not even in achievement, perhaps due to the intense personal feeling of the second stanza. In the first, the acute observation of the inside of
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Edee Chase Relates Laughs, Trials of Directing Jr. Show

Edee Chase, Director of Junior Show, **A Matter of Opinion**, sat exhaustedly and related the hundred amusing and terrifying experiences which have come out of the production of this show. The idea for the show, she says, the story of the reversal of the roles of man and woman in society, was conceived last summer as Edee and Linda Stallman relaxed on the beach at the hotel in which they were working. They were sans males, with the exception of two 17 year old boys whose lives they were actually running, and this prompted them to come up with the theme for the show. The actual book for the production was written by the committee selected for this purpose.

Edee is a native of Hingham, Mass., and attended Hingham High School, where she was President of the Dramatic Club, Vice President of her Sophomore Class and a member of the Student Council for a year. She was also a member of the Executive Board for four years and the Editor of the Year Book.

During her freshman year at Connecticut, Edee was selected to direct *Comet Play* and joined *Wig and Candle*. In that year she also joined Religious Fellowship, went on to become Chairman of Chapel Activities in her sophomore year and was elected President of Religious Fellowship this year.

Edee served as Secretary of *Wig and Candle* during sophomore year and achieved Dean's List standing at the end of that year, having maintained it since.

Having written the script for Junior Show, Edee contacted Ruth Yaffe, who was new to campus, and was so impressed with Ruth's ability that she turned over to her the task of providing the production with music and lyrics. The remainder of the junior class turned out in great numbers for the tryouts for the show and consequently the job of casting required an all-night session which was, of course, followed for Edee by a test the next morning.

Of the amusing experiences which she has had in directing the show, Edee mentioned the fact that one of her main problems was directing the love scene between M. A. Fuller and Tommie Saunders. After she finally got them to act convincingly, Tommie spied the night watchman looking in the window and screamed, dropping M.A. at the same time!

Edee has found herself eating and breathing Junior Show. Wherever she goes people mention nothing else to her. At Yale she is followed by members of her production staff who have problems to discuss with her. On campus she was told by one freshman that the girl had heard she was giving up her boyfriend because she had too much to do! The most appropriate statement of all was made by a member of the cast of the show when Edee said at one rehearsal that last year's junior class had rehearsed late every night and could have jeopardized their grades. Said the classmate innocently, "We can do it rehearsing 'till just 10 o'clock."

Now that the time for the actual performance is approaching, Edee wishes to thank the members of the junior class, both those in and behind the scenes, for their wonderful cooperation.

by Renee Cappellini '60

Junior Show is a class effort for the benefit of the visiting parents. The show is an original musical, and this year Ruth Yaffe, a transfer student from Hartford College has written words and music.

Ruth's musical background is

not unusual. She has studied piano since she was seven, giving her first recital at ten. She began writing music in high school and has always been particularly interested in theater music. Her actual experience has been as accompanist.

Ruth spoke of the importance of an integrated and whole production, one in which the music is suited to the plot, and of the difficulties involved in writing an all-girl musical. "A musical must have a singable ballad. It is impossible to write a romantic love song into a plot which has no romantic interest. It was evident that she had worked toward a well-balanced, plot-motivated and unified score.

"I can't write without an idea." Ruth's musical theories developed largely by her father, a professional musician, were a revelation. She feels that music, at least theater music, is the expression of experience just as much as a poem is. There must be some experimental basis from which the composer can formulate her ideas of what the piece should say. A classical background enables one to work from the basis of a 'musical idea,' a more abstract interest in a form of rhythm, but theater music must grow from the plot it is to highlight.

Ruth hopes to continue her study of music with a view to commercial composing in the theater field.

'59 Commencement Includes Banquet, Class Day Tradition

The traditional Commencement Week program will begin with the Senior Banquet at 5:30 on June 4. This year the affair will be a picnic at Rocky Neck Park.

Class Day will be on Saturday, June 6. The program will consist of the reading of the class history, the presentation of the class gift, singing of several class songs, the presentation of the Ivy, and two speeches, by Barbara Quinn and Emily Hodge. One of the highlights of the day will be the traditional Laurel Chain procession through the Arboretum, which will then be blooming with pink laurel. The Laurel Chain is composed of forty girls in the Junior Class, including the Junior Class officers, the House Juniors, and other outstanding members of the Class of 1960. Two rows of girls dressed in white will carry the chain on either side of the seniors.

At Baccalaureate on Sunday morning, June 7, the Reverend Horton from Harvard Divinity School will speak. That afternoon at Commencement, William De Vare from Yale will address the audience.

The senior commencement committee includes General Chairman, Janet Blackwell; Class Day Chairman, Ann Seidel; Laurel Chain Chairmen, Lynn Johnston and Emy Lou Zahniser; Engraving Chairman, Mary Elsbree; Class Gift Chairman, Catherine Curtice; Music Chairman, Nancy Wanger; Banquet Chairman, Pat Turley.

College Honors Miss Burdick; East House Renamed for Dean



Pictured from left to right are: Ellen Purdy '60, Carolyn McGonigle '60, and Nancy Seip '61.

On May 8 it was announced by President Rosemary Park that students of East House had voted to rename the dorm, E. Alverna Burdick House. This change was approved by the college Board of Trustees at a recent meeting.

Miss Burdick came to Connecticut College in 1926 as an instructor in physical education and was named dean of the college in 1931. At the time of her retirement, last June, she was professor of physical education, dean, and coordinator of student advising.

She has been succeeded as dean by Miss Gertrude E. Noyes, former dean of freshmen.

A native of Carbondale, Pa., Miss Burdick was graduated from Pennsylvania State College and continued her studies at the Boston School of Physical Education.

When she retired, she was a member of the National Association of Deans of Women and the Connecticut State Association of Deans, of which she was president from 1943 to 1947.

Viewing the change are officers of the dormitory, Miss Ellen Purdy, a junior of Purdy Station, N. Y., secretary; Miss Carolyn McGonigle, a junior of Wyomissing, Pa., president; and Miss Nancy Seip, a sophomore of Pittsburgh, Pa., vice president.



Dr. Edward Cranz

Dr. F. Edward Cranz

HARKNESS CHAPEL

May 17

11:00 A. M.

Long Hot Summer by Wald, Miller's Crucible Coming Soon

On Saturday, May 23, **The Crucible** will be presented at the Campus Movie, sponsored by the French and Italian Departments.

Arthur Miller's play had been adapted for the screen by Jean Paul Sartre and stars Simone Signoret, Yves Montand, and Mylene Demongeot. The story concerns what happened at the so-called witch trials in Salem, Massachusetts. The play was very successful on the New York stage, and when it was refused by Hollywood the French company, Films Borderie, bought it. Photographed by the famed Claude Renoir, produced by Raymond Borderie, and directed by Raymond Rouleau, **The Crucible** is a powerful film of "sex, sin, seduction and sorcery" according to **Cue Magazine**. **Bosley Crowther of the New York Times** praises the film as "one of the year's best!"

On Saturday, May 30, the Campus Movie will be **The Long Hot Summer**, a 20th Century-Fox picture in Cinemascope and color. The film is produced by Jerry Wald and directed by Martin Ritt. Adapted from two tales by William Faulkner, **The Long Hot Summer** (in the Hamlet) and **Barn Burning**, the film stars Joanne Woodward, Paul Newman, Anthony Franciosa, and Orson Welles. Undoubtedly the best film ever made from Faulkner

material, **The Long Hot Summer** finds the dialogue of Faulkner very well transferred and his "hand" wonderfully preserved.

'59'ers Invade Pool Amid Festivities

The class of 1959 inaugurated the new Rec Hall with a Senior Swim in the pool at 5 p.m. on Tuesday.

Barbie Quinn, class president, welcomed all present and introduced Miss Warrine Eastburn, assistant to the President, who paid tribute to Miss Ruth Stanwood, former Chairman of the Department of Physical Education who was instrumental in plans for the new building, and Allen Lamblin, College Business Manager.

Miss Helen Merson, Chairman of the Physical Education Department, welcomed the senior class and introduced Dean Gererude E. Noyes who proceeded to christen three members of the senior class, Barbie Quinn, President; Judy Solmssen, Vice President, and Sue Brink, Chairman of the Rec Hall Committee, with water from the pool. The three then jumped into the pool and were followed by Miss Eastburn and Miss Noyes. Upon a signal from Miss Ruth Ferguson, Mistress of Ceremonies, the entire class jumped into the water and the new Rec Hall pool was officially in use.

College Orchestra Performs Under Mrs. Wiles' Direction

by Marcia Corbett

The young Connecticut College Orchestra and assisting performers presented a Spring concert on May 12 at WMI under the direction of Mrs. Margaret Wiles. In a program well chosen to accommodate the small group, the orchestra performed with serious intent. The Presto movement from the Haydn Sonata No. 32, although rather slow, was, nevertheless joyfully rustic and rhythmic, particularly in the lower parts. Judy Ensign's solo performance of *La Folia*, variations serieuses pour le violon, by Corelli gave promise of future musical achievement. The first lovely Adagio and difficult cadenza revealed some fine tones and technique. In time Judy may well acquire a stronger technique which will give the sprightly faster movements their necessary brilliance.

Perhaps the most difficult work on the program was the Fugal Concerto by Gustav Holst. This rather recent work, although often complicated, contains a particularly enjoyable Adagio move-

ment. One must praise the work of the solo flutes and oboes in the many intricate woodwind passages. Arthur Benjamin's *Jamaican Rumba* concluded the evening's program in a most gleeful spirit. The tuneful rhythmic piece, featuring Marianne Hoadley at the piano, was certainly a joy for both performers and audience. Again the work of the woodwinds was noticeably clear.

The Connecticut College Orchestra, as yet a small group, has made remarkable progress in two years. With more balanced and experience sections, continued advancement is inevitable. In the future Connecticut may well be proud of a fine musical organization.

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Dad's Day

(Continued from Page One)

crew have spent countless hours in preparation.

The festive weekend will be brought to an official close on Sunday morning, May 17, when there will be a special Vesper service at 11:00 a.m. in Harkness Chapel. Dr. F. Edward Cranz of the Department of History will be the guest speaker.

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The annual AA Spring Banquet was held tonight in KB. Entertainment by the Conn Chords and the Shwiffs and the presentation of awards followed dinner. The Freshman Award was given to Carol Bankhart. The "C" awards, given to a Sophomore and a Junior who have distinguished themselves by very outstanding service to AA were awarded to Beth Earle '61 and Weezie Lane '60. Honorable Mention for the Junior award was earned by Jill Reale. The Charlotte Pyle Memorial Trophy for the most outstanding athlete of the year was presented to Sandy Loving '62. The Perry and Stone Award which is presented to the Junior who has made the most clubs in three years was won by Tommie Saunders. The Charlotte Pyle Award given to a Senior who has contributed outstandingly to AA during the last three years was awarded to Carolyn Keefe. We can't help but feel that all the awards are in good

hands this year! Congratulations to you all!

Spring Sports News

Once again the class of 1961 has distinguished itself on the playing field in back of Knowlton. In two tense games against the Freshmen (these two games comprising the 1959 softball season) the Sophomores led by Eva de Cholnoky proved themselves the undisputed softball champions of the campus. In the Student-Faculty game played on May 6 a team comprised mainly of Sophomores squeaked a narrow 9-8 victory over a faculty team comprised mainly of Mr. Lowitt. The faculty put up a good fight and the game was enjoyed by all spectators and players.

Both golf tournaments have now been completed. The on-campus tournament winners were Linda Hess and Helen Lapham. Barbie Drake and Bobbie Rosen finished first and second respectively in the All-College Tournament.

Prize Chapel

(Continued from Page One)

itation and diction: Penelope Walholm '62 and Pamela Blume '62. Honorable mention in the last category went to Betsy Aiken '62 and Elizabeth Ciaffoni '62. The Savard Prize, \$10 offered by Mr. and Mrs. William Savard of New London for excellence in spoken French was awarded to Margit Rowell '59.

The memorial prize for excellence in Spanish, established by a group of former students of Professor Antonia Rebolledo, Chairman of the Spanish Department from 1927-1951, was presented to Tey Diana Rebolledo '59. The Unity Club of New London presented its annual award for excellence in Italian to: Inga-Gun Bjaler, an exchange student; Patricia Ingala '62, and Diane Zelby '60.

Juliane Solmssen '59 received the Mary Coleman Armstrong Prize in History, contributed by Jeanne Wolf Yozell of the Class of 1950 to be awarded to a student showing a marked development of original thinking in relation to understanding of history and, rather than scholarly proficiency alone, a sensitivity of response and depth of insight.

The Business and Professional Women's Club Prize offered by the local club for excellence in Secretarial Studies went to Barbara L. Quinn '59. The Connecticut College Dance Group Cooperative Scholarship for summer study was awarded to Judith Bell '62. The Joan Connell Prize, offered by the parents of Joan Connell, a former member of the Class of 1946, for outstanding ability and artistry in the Dance, was presented to Victoria Golz '60.

The Alice B. Hagen Classics Prize given by Miss Hagen, an alumna of the Class of 1931 for excellence in the Classics, was awarded to Elizabeth A. Anthony '59. Nancy E. Richards '59 won the Wig and Candle Prize, a book credit of \$10 offered by the College Dramatic Club to the student who has contributed most to the Club during the year.

The Music Department prizes included: The Janet Clissold Prize, offered by Mrs. Janet Clissold Cooper, and alumnae of the Class of 1955, for conspicuous achievements in one or more phases of music—went to Nancy Savin '59. Gareth Griffiths '60 was awarded the Louise M. Diechmann Prize, given by Mrs. Marie Diechmann for excellent organ playing. The Mr. and Mrs. Bryan F. Mahan Memorial Prize, offered by the family of the late Mr. and Mrs. Mahan to the student showing the greatest achievement and talent in music was awarded to Marcia Corbett '59. The Sarah Nichols Cup, gift of Sarah Nichols '45 to be awarded annually to a music major who makes the greatest contribution to the musical life of the campus was given to Luise von Ehren '60. Marcia Corbett '59 was the recipient of the Elizabeth Travis Prize, offered by Elizabeth Travis Sollenberger '44 for original composition in music. The Connecticut College Choir Awards for four years of continuous service in the College Choir were awarded to Jean Alexander, Lucy Allen, Marcia Corbett, Ruth Dixon, Anne Earnshaw, Nancy Savin and Anne Warner.

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DIANE REBELLEDO
(Mary Harkness)

Insight

(Continued from Page Two)

the church is given in fine terms and the thought expressed is beautiful in its poetic feeling. The poetic feeling is lost, however, in the second stanza through the use of the colloquial "that's" and the trite two lines which seem to come directly from a T. S. Eliot poem. The end of the poem marks a partial return to the feeling evoked in the first stanza although its expression is more personal here. The poem does require a second, more personal stanza but perhaps the one given here is not the final form it should take.

A complete change of pace occurs in the next selection, a Kerouac-type description of "Tom" by Carole Battista. This was for me the most noteworthy poem in the issue for its thought, its language, and its form. The character of Tom and the narrator of the poem come alive under Miss Battista's touch; this is a special kind of Beat poem without any of the typical Beat phraseology but with a definite feeling of the

fast pace of life that the Beats (under Kerouac) are noted for. Instead of the prolonged ramblings too often associated with the newer poets, this poem has its order in rhythm and an unobtrusive rhyme scheme. Just as the story by Miss Hitchcock illustrated the imaginative mind in all its ramifications in prose, this poem illustrates it in poetry.

The following two poems by Anne Krulewitch and Marion Rockefeller are creditable inclusions in the magazine but somehow fall short of the aim of the magazine. The Vincent van Gogh poem captures the essence of his paintings but lacks something in literary style to make it outstanding in its expression. The description of Rome includes all the traditional features of the city but presents nothing new to capture the mind of the reader.

The essay on Modern Dance by Debbie Stern is the first departure from fiction in the issue and merits inclusion if only because of the importance of the dance on this particular campus and the apparent lack of interest on the part of the students and the administration in admitting it as a legitimate art form rather than a course in the Physical Educa-

tion program. In attempting to explain the creative process of a dancer it does not become so specific that only a dancer could appreciate it, which is a necessity, it seems to me, when included in an all-campus publication.

This, unfortunately, is not true of the essay by Margit Rowell on Gide and Melville. The essay may well be an excellent one for submission to either the French or English Departments, but for *Insight* it is entirely too specific and particularized for special interest. It is also a mystery to me why the final, and perhaps easiest, quote in French was trans-

lated, while the opening two which the next sentence says are the key to Gide's ideas were not. I think perhaps it is the research essay as opposed to the more totally original essay that I object to.

The magazine redeems itself, however, by the inclusion of the next poem by Linda Hess. The alliteration and the mixed imagery combining poetic phrases with earthy settings are special features of the poem, aside from the picture and associations which inevitably arise in the reader's mind.

Speaking of redeeming, Marcia See "Insight"—Page 6

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Insight

(Continued from Page Five)

Silverman does some for herself with her next two poems—of the Beat Generation, the Beat of the non-punctuation and the cool phrases and the kicks, the Beat so concerned with time and the essence. The poems are in a lighter vein than the previous Beat-type poem, and the satiric aspects cannot be overlooked. The two poems form a sustained whole that is never weak or carried too far.

The second prose selection is a

story by Kristin Norstad which, I may say, achieves a good deal more than her contribution to the first issue. Although she still gets somewhat bogged down in self-conscious description (such as in the passage on the matted hair), the building up through dialogue and narration to the powerful last section shows a much more imaginative mind at work. The story idea itself is one which requires the use of the imaginative mind of the reader, and this is good. The opening section needs some tightening, but after the high level of excitement is reached it never falls down, and one is left at the end still with the imagina-

tion at a high pitch and the image of the woman and the sea impressed on the mind.

It is unfortunate that after this high level has been reached that the closing contribution could not have more effectively maintained that level. The poem by Pat Wertheim is entirely too self-conscious and jumbled to leave any sort of impression with the reader. The first stanza is the best of the lot and the fourth achieves some measure of interest in the novel description of a carousel, but the total effect is weary and forced.

I think *Insight* has made a step in the right direction with

the stated aim in the editorial and the obvious attempt to carry it through; there will probably always be criticisms of the quality of the work actually included in a magazine of this type, but I believe in the ability of the *Insight* staff to keep making progress in the struggle to include only material of the highest possible caliber.

Alverna Burdick Honored by Students

Connecticut College students have honored their former dean, Miss E. Alverna Burdick, by naming a dormitory for her. The building, formerly known as East House, has been renamed E. Alverna Burdick.

Constructed in 1940, the residence was known as East House until the change in name was voted by the students who live there. The change was approved at a recent meeting of the college Board of Trustees.

A native of Carbondale, Pa., Miss Burdick was graduated from Pennsylvania State College and continued her studies at the Boston School of Physical Education. She came to Connecticut College in 1926 as an instructor in physical education and was named dean of the college in 1931. At the time of her retirement last June, she was professor of physical education, dean, and coordinator of student advising.

Student Reviewer Discusses Recital Given by Pianists

by Genie Lombard '61

Last Sunday afternoon, Marianne Hoadley and Luise von Ehren, two pianists, presented an interesting and varied Junior Recital in Holmes Hall. Miss von Ehren opened the program with two Scarlatti Sonatas (D minor, and A major), showing control and discipline in technical as well as musical areas. Abounding in embellishments, these sonatas were executed with proficiency in spite of some usually musical interpretation being absent. Continuing with two Brahms Intermezzi, (E flat minor, E flat major) Miss von Ehren showed her lyrical ability especially in the former and her interpretation of the latter, though at times tinged with sentimentality, was delicate and sensitive.

Miss Hoadley's first piece, Mendelssohn's Variation Series, showed her discipline, proficiency, and articulation in many extremely different areas. A certain lack of control and precision in transition and development passages was entirely counterbalanced by quite moving octave and arpeggio execution throughout. Continuing the program Miss Hoadley played two Chopin works (Etude in C sharp minor and Impromptu in A flat) with much the same level of intensity, though with spirit and logical development of the melodic design. Debussy's Jardins sous La Pluie was delightfully performed, with a meaningful interpretation of the composer's ideas and feelings.

Miss von Ehren concluded the performance with Chopin's Fantasia in F minor, and the extreme care which she took in shaping a musical line entirely make up for the few technical mistakes so admirably covered up. We will all look forward with great anticipation to both senior recitals next year.



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 (Continued from Page One)

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