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CONNECTICUT COLLEGE NEWS



Vol. 33—No. 22 New London, Connecticut, Wednesday, April 28, 1948 10c per copy

Active CC Student Describes Life of Study in Mexico

Dear Connecticut College,
I'm not trying to turn into a South of the Border correspondent but several people have suggested that I write a letter telling about my year. So now, once again back in Mexico City after spending spring vacation in Aca-pulco, I've taken pen in hand.

It's hard to put in a few words all that has happened in these wonderful months. There are 14 of us in the "Smith College Group in Mexico" this year and all of us crossed the border in October with trembling knees and questioning minds. It hardly seems possible now.

We no longer find it strange hearing Spanish all the time, living by Mexican customs, eating Mexican food, knowing Mexican people. In fact, we feel right at home.

Orientation

We spent the first month in Puebla living with different families (three of us really had luck being with the Zepeda family), plunging right into Spanish, getting used to tamales and tortillas, going to classes every morning, sightseeing every afternoon, getting to know the people little by little, by going to fiestas and especially by talking for hours after meals with the families.

The month was a constant adventure and full of laughs and fun, warmth and generosity, and plenty of learning on our part. It was a pretty tearful group that headed back for Mexico City November first . . . the month of "orientation" was over.

The months that followed have been just as wonderful . . . a blend of the serious and the gay, work and play, and every day learning a little more about Mexico, about ourselves and about the USA.

We've had to work but it's interesting because we see what we study and also every subject fits in with the next. Composition has kept us up on the grammar and anthropology has given us the pre-hispanic Mexico, the groundwork for the rest.

Our study of literature, history and art began with the coming of the Spaniards and the three have worked up together through each period. Excursions Saturdays have taken us to art museums, to historical museums and to the archeological field (where we even take pick in hand.)

Work and Play

Add to classes the Saturday excursions, constant outside reading (all in Spanish!), lectures, mammoth term papers and exams, and I think you will see that we are not loafing beneath a Mexican sun.

But we have had time to play, too. The Christmas season brought "Posadas," and there are always parties, bullfights, the races, picnics, swimming, concerts, ballet, trips to visit our "families" and various parts of Mexico, and always sightseeing.

There is so much to do, so much to see that time is slipping through our fingers. We're busy every minute and yet we've hardly begun to see, to know Mexico. But we are getting to know the people, and through the people—from the little newspaper boys on the street, to the boys we date, to

See "Mexico"—Page 4

Jazz Concert Tickets On Sale in Dorms Now

Tickets are on sale in the dormitories for a jazz concert to be presented Friday, May 21, in Palmer auditorium. The concert will feature the Vinal Rhythm Kings. It is sponsored by Smith-East and is for the benefit of the infirmary.

Job Opportunities In Foreign Lands Announced by NSA

A growing number of students are seeking opportunity for employment abroad next summer. Through NSA, information on opportunities and circumstances for employment in Europe and South America is available.

The data has been collected and prepared by Malcolm L. Sheldon of Yale, and more detailed and up-to-date information may be obtained by writing to him at 1257 Yale Station, New Haven, Conn.

He has established a sort of employment agency as a liaison between jobs abroad and both individual students and organized groups. Applications to work are posted on the NSA bulletin board in Fanning, and must be in by May 1.

There are certain obstacles to the employment of American students abroad. Most of them are untrained for the type of work desired, and the short period is unprofitable in many job situations. However, certain opportu-

See "NSA"—Page 6

Strawberries Will Garnish May Day Fete

Early birds and CC sophomores will be creeping around in the early morning light on Friday, April 30, the day on which Connecticut college welcomes the arrival of spring with songs of praise by the seniors, with strawberries and cream, and with spring bouquets.

The birds will be searching for worms, and the sleepy-eyed sophomores will be carrying bouquets to their senior sisters to herald the arrival of May Day and spring.

Under the magic touch of the seniors the campus will blossom forth in crepe-paper glory. The "wondrous ones" (seniors) will work their wonders under the direction of Mary Jane Patterson.

On the chapel steps at seven o'clock the seniors, in cap and gown, will usher in spring with traditional songs including "Spring Song." The assembled college will join the seniors, directed by their class song leader, Lee Pope, in singing several of the songs.

Strawberries and cream, the prime delicacy of spring, will greet the early risers on their return to the dorms. Compensation enough, one would say, for the most resolute pillow-pounders.

God of All Nature by Tschai-kovsky will be sung by the choir at chapel time on the library steps.

At high noon the seniors will conclude the May Day activities by singing their "thank-you's" to the sophomores in the soph quad.

Marking System Controversy Is Crystallized Pro and Con

by Grace Lurton

Marks or no marks? This question has been brought to the fore recently, with diverse arguments for and against, as a result of some growing dissatisfaction with the present marking system. More directly it is a result of the discussion aroused at the open meeting of the student-faculty two weeks ago.

At this time the suggestion was made that the college abolish the marking system as it exists now and substitute a system of pass-or-fail-with-comments. Effort has been made to crystallize here in the arguments in defense of the marking system as it now stands.

Ideally, it would be fine to suppose that without grades students could muster the initiative to work for their own personal satisfaction. Undoubtedly there are some who would obtain a great deal from such a system but the fact remains that there are some who need a prod such as numerical grades to give them incentive.

It seems reasonable to expect, however, that those who work hard to maintain high scholastic standards will continue to do so under any system. Therefore there are some who would not be affected by a change in regime.

There are more than a few who lack sufficient initiative. If they can be satisfied merely to pass, they can be satisfied with mediocrity. Grades have served to bring many students from the average passing group to the high average passing group, or at least to give them an uncomfortable feeling

See "Marking System"—Page 5

by Gaby Nosworthy

The discussion at the student-faculty forum held a week or so ago brought out two points in particular which bear closer examination.

The first was Mr. Mack's suggestion of core courses to solve the arguments about requirements. This subject has been under consideration by faculty and students for several years. We believe, however, that the second, a proposed change in the marking system, is more immediately attainable.

Students and faculty alike have been commenting for some time on the unpleasantly competitive scholastic attitude that is so prevalent, and also on classroom apathy. Many of us feel that a no-grade system would help this situation.

Under such a system, grades would be turned in to the Registrar for scholarship and graduate school purposes, but we and our parents would never see them. We would have constructive criticism on all papers and tests, and frequent conferences.

Without the anomalous goals of A, B, C, or D, we would, in a sense, depend more on our own initiative to turn in competent work. We would also be in closer contact with our faculty. They would realize our difficulties and capacities, and we in turn would understand more clearly what they want.

Hearing what was liked in a paper, and why, would give more

See "Marking System"—Page 5

Caste To Be The Final Play Given By Production Class

Scholars To Attend Annual Conference About Renaissance

The conference of Renaissance Studies for scholars in the New England region will be held at Connecticut college on Friday, April 30, and Saturday, May 1. The annual event is under the auspices of the committee on Renaissance Studies of the American Council of Learned Societies.

Among those who will attend the conference will be scholars in all fields of interest, historians of art, scientists, and others. This is the second time that the conference has been held here. Miss Bethurum is in charge of arrangements, and other members of the faculty on the committee are Miss Tuve, Miss Noyes, Miss Monaco, Mr. Strider, Mr. Moore, Mr. Cranz, and Mr. Mayhew.

The conference will open at 3 p.m., Friday, with a discussion of The Transition from the Middle Ages. Gertrude Townsend of the Museum of Fine Arts in Boston will discuss The Transition from the Middle Ages to the Renaissance as reflected in Silk Weavings and Secular Tapestries. Charles J. Prouty of Yale university will speak on Love and Lust—an Elizabethan Dichotomy.

At 6:30 p.m., there will be a dinner in the Florentine room of the Mohican hotel. The evening program will be held in the Lyman Allyn Museum at 8:00 p.m. Singers directed by Andrew Sabol of Brown university will present songs from Jacobean Masques. Madrigalism in the Works of Tommaso Luis de Victoria will be discussed by Willis Wager of Boston university. Palestrina society, directed by Dr. Laubenstein, will sing music of Victoria and Palestrina.

Science in the Renaissance will be the topic for discussion on Saturday at 10:00 a.m., in Bill hall. Douglas Bush of Harvard university will speak about Science in Seventeenth Century Poetry. A Neglected Aspect of Early Print Making will be the subject on which Wm. M. Ivans, will speak.

Norman Brown To Talk On Classical Mythology And Its New Horizons

Sponsored by the Classics department, Dr. Norman Brown will discuss New Horizons in Classical Myths, May 5 at 7:45 in Bill 106. Although organized with students in mind, this lecture will be open to everyone interested.

An authority on Greek mythology Dr. Brown recently published Hermes the Thief. His particular interest is in tracing the relationships between mythology and religion and also how myths change with the changes in society.

Library Prize Winner Soon To Be Named

President Park will announce the winner of the dormitory library prize in chapel on Tuesday, May 1. Each year, the dorm which adds the best selection of books to the dorm library is awarded a \$15 prize to purchase additional books.

Robertson Wrote Play To Reflect New Trend Toward Realistic Art

The Play Production class will present its fourth and final production this year Friday evening in the auditorium at 8. The play is an engaging comedy, Caste, by Thomas William Robertson. After a century or more of plays now recognized to be artificial and flimsy in plot and characterization, a trend back to realism was begun in the middle of the nineteenth century.

Robertson was one of the first to demand the realistic approach in all phases of a play. Caste is a very light comedy about a girl who married out of her class and the effect of the broken conventions on her and her family.

The dialogue may sound stilted at present, but it would not have sounded so in Robertson's time. Then it was considered extremely natural for a drama. The production this Friday night will attempt to capture the flavor of the time, done in a manner similar to that of the period.

Robertson demanded realism in his sets, also, but this production will be done as plays of the time were usually done. The practice then was to use as much painted scenery on the flats as possible, pictures, lamps, book-cases, fireplaces, etc.

A competent cast headed by Muffie Goodrich '50, as Esther, the heroine, and Edward Dagastino as George, the hero, and including Liz Smith '50, as Polly, Esther's sister, Bernard Rosen as Hawtree, a friend of George's, Mary Atkin as the Marchioness, George's mother, Christopher Williams as Sam, Polly's fiancée, and Edward Reba as Eccles, father of the two girls, will enact the roles in this delightful comedy by T. W. Robertson. Miss Margaret Hazelwood, teacher of the play production class, is directing. The male actors mentioned are students from Fort Trumbull.

Dr. John Bennett, A World Traveler, To Speak Sunday

The speaker at the vesper service Sunday will be John C. Bennett, professor of Christian theology and ethics in Union theological seminary, N. Y. Before coming to Union, he taught in Auburn theological seminary and in the Pacific school of religion. A native of Canada, Dr. Bennett is an ordained Congregational minister, and received part of his training in Oxford university.

Dr. Bennett combines with his philosophical and theological interests a keen social interest; serving as the secretary of the section on the church and the economic order at the Oxford ecumenical conference in 1937. He is also the author of Social Salvation. He has been chosen as lecturer on many famous foundations both here and in Canada. Other books of his include: Christianity and Our World (a Hazen Foundation Book), and Christian Realism. He is a contributor to leading religious periodicals and is on the editorial staff of Christendom and Christianity and Crisis.

EDITORIAL

Action Speaks Louder

The large attendance at the recent curriculum meeting and the subsequent discussion which it provoked bespeak the spirit and sincere interest in campus affairs of which students and faculty alike are capable.

Since our first days on campus we have been urged, reminded, begged to participate in campus activities, curricular as well as extra-curricular. Reminded that our college is, to a large extent, a self-governing community, we should find it difficult to retire complacently into shells of unconcern, poking out our heads only to dissent occasionally. There is a relative small proportion of students who, as elected representatives of their respective groups, or as those actively interested in college activities, endeavor to carry out the varied wishes of their fellow students. In conjunction with the administration they attempt to form the policies that will serve this community best.

This task can prove a mountainous one without the positive and active support of the student body. The emphasis here lies on the positive aspect. It is comparatively simple to find fault with existing conditions. The true test of ingenuity and ability is that of actually improving them. To secure action on an issue, talking it over intelligently with those concerned is often all that is necessary. Wishful thinking will never communicate our needs and desires to the appropriate channels. How can we expect, for instance, an ideal curriculum or an ideal marking system if we do not air our views where and when they are most pertinent?

This principle is, of course, applicable in every phase of campus life. Recently, however, we have become more aware of its potentialities in connection with the curriculum discussion. This fact should serve to exemplify the desire on the part of students and faculty to know what others are thinking about something that concerns us vitally. An orderly presentation of ideas can be viewed with an eye to improvement where necessary and to change where desirable.

Apology

Editor's Note — News wishes to apologize for the confusion caused by the publication of the unsigned article on "Core" courses in last week's issue. As an organ of student opinion it is our obligation not to state dogmatically such an extreme view on so controversial an issue. Henceforth we will appreciate criticism whenever we do not recognize purely personal opinions as such in our format.

CALENDAR

Thursday, April 29

French club lecture, Jean Bruneau Bill 106, 7:45 p.m.

Friday, April 30

Play Production play, "Caste" Auditorium, 8:00 p.m.

Sunday, May 2

Vespers, John C. Bennett Chapel, 7:00 p.m.

Tuesday, May 4

Conference on Majors and Careers,

Miss Ramsay Auditorium, 4:20 p.m.

Amalgamation Auditorium, 7:00 p.m.

Wednesday, May 5

Classics department lecture,

Professor Norman O. Brown Bill 106, 7:45 p.m.

CONNECTICUT COLLEGE NEWS

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New News Art Editor And Runner-up Named

The editorial staff of NEWS is very proud to announce that it has secured the services of Ann Sprayregen's delightful sense of humor for the next year. Ann was chosen art editor for the next year in a recent contest. She succeeds Rona Glassman '49, who has functioned so well in that capacity for the past year. Norma Kochenour, was runner-up in the contest. Ann's cartoon is printed at top right; Norma's second place cartoon is Spring Sports.

Free Speech

A Forum of Opinion from On and Off the Campus

Write Your Senator Now

Dear Editor:

The student-faculty forum a week ago must have made apparent to the faculty the unanimity of ideas of the girls on our campus. Some of the professors, however, are just about convinced that we would have agreed to anything that night. I am positive that this is wrong!

I believe that eliminating the marking system, for instance, would be a great incentive to work and a most definite step towards educating ourselves because we WANT education. My only fear is that we, because we are lazy and preoccupied, will let this ride until next year, and not make any effort to see that it goes through.

It is the duty of every CC student who sincerely believes this to be one of the means of improving our college to flood the NEWS and President Park with letters and to act!

Don't forget that student opinion, when rallied completely can be a powerful and influential force. If you say, "Oh let someone else do it—" it's never going to get done. Do it yourself. Sit down today and write! Let's have some of these improvements in the system BEFORE we graduate. M.D. '50

Russian Club Invitation

Dear Editor:

Everyone on campus today has an opinion about the "Russian problem," but few students realize that there are opportunities right here at Connecticut college to acquaint oneself with the historical and cultural background of the Russian people and politics. Besides the language courses offered in Russian for students particularly interested in Russian linguistic and literary subjects, there will be offered next year a survey course in Russian literature covering all the greats of Russian culture, Tolstoy, Dostoevsky, etc.

We are bringing this to the attention of students, because we wish to invite all students taking this literature course to be given in English, to participate in the activities of the Russian club. The club under its new president, Olga Krupen, plans to sponsor programs including speakers, movies, musical programs designed to acquaint members with the political, cultural, social, and psychological aspects of Russian history and behavior.

The club recently presented two Russian musical films, The Great Glinka, dealing with the life of a Russian composer, and Swan Lake, a film starring the famous Moscow Ballet. We hope students will take advantage of these opportunities to learn about Russian culture and have a lot of fun in the process.

Pat McGowan '48



Heat and Light

Dear Editor:

Outside reading can be made more enjoyable! That is, if the atmosphere of the reserve room in the library could be more conducive to concentration and less conducive to sleepiness and consequent distraction.

I am speaking of the poor lighting and the unnecessary warmth that has come to be characteristic of the reserve room. Can't something be done to remedy this situation so that students will be enabled to accomplish their work with more ease and rapidity?

C. C. H. '50

Congratulations!

Dear Editor:

May we offer our heartiest congratulations to all those students who helped make the Five Arts weekend possible. The fine display of talent and showmanship showed the great amount of forethought and planning which went into the program.

We are proud that Connecticut college has claim to so many promising students of the arts, and that we are enabled to present their original creations.

Connecticut ON THE AIR

WNLC 1490 kc

Thursday, April 29, 4:30 p.m.

Miss Martha Alter, instructor of music at Connecticut college, will play selections heard in the music recital during Five Arts weekend on the student hour heard each week.

Friday, April 30, 8:15 p.m.

Mr. Leslie Beebe of the economics department will present his weekly program, Across My Economic Desk. Mr. Beebe's interesting discussions deal with the effects of current economic trends upon a community of eastern Connecticut.

Monday, May 3, 8:30 p.m.

Miss Ruth Wood and Miss Frances Brett, both of the physical education department, will speak on Recreation — What Is It? when they will be heard on Survey of Today, the third of the weekly programs originating from Connecticut college and broadcast through the facilities of station WNLC, New London.

NEWS Reviews Events of Five Arts

Versatile Artists Show Originality And Imagination

by Jane Tilley

The Five Arts exhibition of student work this year was attractively hung in the pleasant salon at Knowlton. High points of the show were the large collection of oils and a group of water-colors. Graphic arts and life-drawings were effectively shown off on linen draped screens. Abstracts from Mr. Logan's color and design class forms a colorful contrast on the opposite wall. Unfortunately, no work from the commercial or line and form classes were submitted for selection.

Among the oils, two distinguished portraits by Joan Williams '48, and Phyl Barnhill '48 were outstanding for their controlled handling of muted, well-modulated color. An excellently composed dock scene by Barbara Witte '48 was notable as well for its nice textural qualities of water, land, boats, and sky. The skin tones of the nude form were handled in a painterly manner by Phyl Barnhill; while compositional strength was evident in Helen Colegrove's ('48) quiet landscape.

Phyl Barnhill, on the water colors: "Perhaps the most imaginative concept is revealed in the highly original style of Jane Tilley '48, whose water colors are outstanding. Abstract color-pattern and fast-moving line mark her work as unique and highly original. In contrast to the pre-

See "Artists"—Page 6

Five Arts Program Opened Forcefully By Wind Lecture

Dr. Edgar Wind, of Smith college, opened the Five Arts Weekend program last Friday afternoon by delivering the Joseph Henry Selden Memorial Lecture. Dr. Wind's topic was The Arts in an Age of Science. Philosopher and student of the Fine Arts, Dr. Wind gave one of the most integrated and interesting lectures heard here this year.

The first of Dr. Wind's several theses was his statement that the disastrous implications of science are of no importance to art, nor is the fear of such implications, and artists who use these to arouse their art are lazy, because they are using the lowest form of arousal to creative imagination. Periods of stress, necessary to arouse those with weak imaginations, are not necessary to an artist.

Dr. Wind said that wherever an artist claims a scientist to be responsible for a certain moral or esthetic attitude toward the world, the artist, through his idiom and art, actually contributes to that effect.

A third point was that if we suffer from a state of disintegration, there is a participant cause in the fact that we have cultivated what Dr. Wind called a sense of responsibility which contributes to this state. That is, we tend to enter specialized fields quickly without preliminary exploration, which leads to our becoming technicians unendued with the scientific spirit.

Dr. Wind defined the scientific spirit as a respect for the truth combined with suspense of judgment. He pointed out that this suspense of judgment is essential to an artist, and in this the scientist and the artist walk hand in hand, whereas the politician con-

Student Poets Reveal Talent During 5 Arts

by Polly Green

A selection of original poetry written by students during the year was presented in Knowlton house.

The poets whose works were chosen to represent this field of creative activity were Barbara Blaustein '50, Betty Leslie '49, Gloria Reade '48, and Phyllis Hoge '48.

The first group of poems presented, Four Parodies on Modern Poetry by Barbara Blaustein, was a collection composed in the familiar witty style which is so typical of Barbara's work.

The poems lent themselves easily to the manner in which they were presented. They were pleasing to listen to and perhaps the best received of the poetry on the program.

Bock Shelves

Education, by Betty Leslie, seemed to convey a spirit prevalent on most campuses at this time of year, that books do not bring intellectual freedom, but slavery instead.

This same begrudging attitude was also reflected in her poem, Tree, in which the poetess chose to overlook the virtues of a particular tree and remember only the grizzly picture it presented in winter.

A Dark House, and I am Concerned with the Evening, by Gloria Reade, both involve a "first person" who is wrapped in deep contemplation. This does not become a feature to be condemned in poetry until a reader is forced to interpret or explain why the person in the poem is concerned with the evening or the dark house. In the objective viewpoint of the first poem Gloria has shown discretion in her choice of vividly descriptive words.

Not Words Nor Patterns, by Phyllis Hoge, is a hypocritical bit of poetry in which the author does not practice what she preaches. The first three stanzas are devoted to censuring the use of obscure phrases, which the writer mildly protests, in her own obscure phrases, that she cannot understand.

In the last quatrain she expresses a desire to simplify the obscurities. The average reader might question whether the aim is achieved. On the whole, however, the intention of the poem is commendable.

In the last analysis, the poems were a bit arty for the layman to appreciate fully at his first exposure to them, except for the parodies, in which case a single exposure may often be enough.

Although not flawless, the poems were an indication of some of the fine talent on the campus.

stantly denies this attitude and demands immediate action without previous judgment.

We may effect integration through art, that is, the creative imagination, Dr. Wind said, and we must use intellect to produce this art. A strong imagination is necessary to train and cope with the intellect.

Imagination can be trained by clashing with the intellect, and explorations of the intellect may lead to greater artistry. The artist may enlarge his knowledge by intellectual means, but must stay within his own media; the mimicry of science shows that the artist does not know his own idiom.

See "Wind"—Page 4

Music Recital Is Setting for Both Voice and Piano

by Carole Axinn and Rachel Ober

Connecticut's promising Bachs, Chopins and Hindermiths were heralded Saturday afternoon, April 24, in Knowlton salon at the exhibition of original art, music and poetry. The most outstanding work was Rita Hursh's Sonata for Violin and Piano, performed by Miss Martha Alter and Miss Ann Very. The composition seemed to have a unified meaning which was not as apparent in many of the other works offered. Rita combined flowing melodies and pulsating rhythms with intense harmonies which, through the medium of the violin and piano, produced a mature work.

Two of Rita Hursh's vocal compositions were performed. The first, Hear My Prayer, O Lord, was admirably sung by Ella Lou Hoyt. The solemn yet humble mood of the text was continuously upheld by the music. The Pietà, an extremely difficult vocalise, was sung by Gloria Sylvia '49. Gloria is to be complimented on her extremely musical interpretation of this piece. However, the music itself was depressing and without direction.

Senior Compositions

Helen Crumrine '48 played her own invention for Two Flutes, assisted by Beryl Smith '50. In a contrapuntal style the composition displayed good voice leading through the charming interplay of the flutes.

The Seven Deadly Sins, piano composition by Mary Jane Coons '48, portrayed the concept of sin through the use of dissonance. However, there did not seem to be enough contrast between the separate sections. The excessive use of discordant harmonies seemed to be included for their own sake rather than resulting from the necessity of the musical line.

Lee Pope '48, whose wonderful operetta music will long be remembered, also had a piano composition performed. The work, entitled Illusion was highly rhythmic and modern in temperament.

Class of '50

The class of '50 was well represented by eight of its members. Joey Cohan's Prelude in F sharp was an interesting work, especially lovely in its middle section. Another of Joey's pieces, House of Horrors, was used by the dance group Friday night.

Jane Wassung's setting of Elizabeth Barrett Browning's poem, My Poet, Thou Canst Touch on All the Notes, was charmingly sung by the composer herself. It was felt that the somewhat dramatic ending was effective. A Nocturne by Alice Novey was light and romantic in style. Here, as with many of the other works, we felt the need of more development of the themes which were stated, and at least a second hearing of each composition.

Mary Lou Southard's Mazurka, with its dashing exuberance, was Chopinesque in style. Kay Stocking's piece, Song and Dance, was extremely well received by the audience. There was a delightful contrast between the melodies of the song and the rumba rhythm of the dance.

Vivid Interpretation

Ella Lou Hoyt put two of John Suckling's poems to music. She

Dance Program Well Executed Friday Night

by Phyllis Hoge

Five Arts weekend presented a generally well executed and at times quite professional dance program on Friday night. The artfully designed dances were handled for the most part in a mood of appealing good humor. Well chosen colors in the costumes brightened the tone of the entire program.

The variety of thought which City Facets presented probably gave it the widest range of appeal. Mary Jane Patterson created the entirely likeable character of the street sweeper. The precision of the machines in the factory scene gave evidence of originality of design coupled with a keen eye for wit. Particularly good was the gradual creation of what might be called a city mood, in an impersonal, purposeless, dreary feeling in the last three sections. It would have been better, I think, to preserve the mood by eliminating the final traffic scene. The narration, which did not come across to the audience, could have been quite eliminated without any loss to the dance. Its use of repetitious phrases served to annoy rather than to preserve continuity.

Three Portraits of Women, I thought, was perhaps the best group of dances, hampered as it was by cryptic subtitles. "Under the heel" was an especially poor phrase for such a beautifully executed dance as this was. Excellent lighting effects accentuated the good design. On a Pedestal was a bright, pictorial dance carried off with a gay touch of enthusiasm. The colors were especially good. Shelby Saltzman's light and graceful manner was thoroughly appropriate to this romantic episode.

The dancing in Jazz Piece was not well coordinated this year. The peculiar flavor cannot be tasted unless this dance is done with the careful precision perhaps possible in a smaller group. Time and Tide was notable for the simplicity and art of its patterning. The exaggerated motions of Barbara Fritchie and the House of Horrors were good for a laugh. New York, New York was gaily lyrical and of wide appeal. The angular design of Oriental Patterns was excellent, and the costumes were especially good. But this dance had a curious quality of seeming between the comic and the serious.

The colors and whole design of Spellbound was pleasing, even though the music may not warrant such depth of understanding. Frances Brigham and Ann MacWilliams caught the intended mood in their well executed movements.

sang them with an imaginative interpretation which created a truly musical moment.

Editor's Note—

The modesty of the above authors makes it necessary for their "predecessor" to comment on their works. Rachel's Caprice was rhythmic and forcefully dramatic in places, but well contrasted in other parts by lighter subjects.

Carole's Two Preludes are very mature works. She is to be commended further in as much as she is only a first year student. Both girls lived up to the admirable standards set by the class of '50. H. C.

Equal Rights Oust Lavendar and Lace In Hit Operetta

by Pat Dole

Do you look back with nostalgia. Does your heart sometimes sigh For the warm and simple pleasures Of days gone by?

The horsehair sofas, the crusade for women's rights, and a great deal of oldfashioned charm were recreated by Lee Pope and Shirley Nicholson in Take Another Look!, an original operetta written especially for Five Arts weekend, and presented Saturday night.

The product of almost a year's effort on the part of Connecticut college's Rodgers and Hammerstein, the operetta proved itself well worth their toil over typewriter and piano and took the audience by storm. A parody on the lavender and lace era, Take Another Look! shows the Bascom family throwing off the bonds of the nineteenth century and taking its first steps toward modern equality and independence.

The Lone Duck

Four of the Bascom girls—Polly, Louise, Emily, and Laura—are more than willing to assume their new important places in the modern age, but Addie, their sweet and demure sister, is interested only in domestic science and how to win a man's heart. And Grandma Bascom is the essence of oldfashionedness.

With the arrival of Mrs. Cadwaller and her eligible son, Clarence, as new neighbors, however, romantic complications arise and are further confused by the advent of Reforming and Progressive ("My brother was an intimate friend of Freud") Aunt Jane, complete with bloomers. In the end, after a narrow escape from banishment to the Klondike, Addie takes matters into her own hands, and she and Clarence are united (like ham and eggs) in warm happiness and modernity.

As they glowingly promise to send their sons to Harvard and their daughters to Connecticut college, the whole cast, even Grandma, delightedly and somewhat ironically enter the era of short skirts and emancipation.

Thus a simple but clever plot is combined with highly amusing characters to make a book perfectly suited to the operetta genre, and the addition of lilt

See "Operetta"—Page 4

CC Represented by Home Ec Officials

Seven representatives of Connecticut college attended the Inter-collegiate Home Economics club meeting held at Rhode Island State college on Tuesday, April 20, 1948.

Other colleges represented at this meeting were University of Connecticut, St. Joseph's college, and Rhode Island State college.

The representatives of Connecticut college who attended were, in addition to Miss Margaret Chaney, head of the home economics department and faculty advisor of the Home Economics club, the six newly elected officers of the club. They are: Marjorie Neumann, president; Polly Hedlund, vice president; Marilyn Crane, secretary; Gloria Kwok, treasurer; Manette Moody, social chairman; and Pamela Farnsworth, publicity chairman.

The events of the program included luncheon, the meetings, a tea, and a tour of the campus for the visitors.

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TRUMAN STREET

Faculty Members Give Views On World Government Ideals

by Cynthia Perry Hill

The United World Federalists believe that world peace can be created and maintained only under a world federal government which is universal and strong enough to prevent armed conflict between nations, and having direct jurisdiction over the individual in those matters within its authority. In interviews during the week before vacation, five faculty very kindly gave their views on the advisability and possibility of the world federal government with limited powers to prevent war, as advocated by the United World Federalists.

Miss Pauline Aiken had this to say: "When a situation is desperate we must try some remedy. The Federalist idea for world government is the most promising suggestion that has been made. No one expects a final plan to be developed immediately, but if we can get a world federal government, having a limited aim, to set up a standard of international law with police enforcement, we will gain the time necessary to perfect the world government machinery, a process which will require a good number of years." Mr. Mason T. Record made the following statement: "I believe strongly that a more effective form of world government will have to be developed through the United Nations; conversely, if the United Nations fails as an instrument for peace I can't see any hope for a substitute. It's not the machinery that's defective—the will to succeed and to pay for success is lacking."

Dr. Paul Laubenstein emphasized the fact that the closeness of one nation to other nations requires that they all work together. The success of a world government and its power to prevent war would depend ultimately on a democratic spirit of real cooperation between nations.

It is Mr. Leslie Beebe's opinion that a world government is ultimately the only solution to the present international difficulties. He believes that to by-pass the UN in this attainment of a world government would be a mistake and that we should concentrate our efforts on strengthening the UN. Mr. Beebe emphasized the fact that if we can not make the

UN work, we will not be able to make a world government work. The UN was based on the ideal of world government and is directed toward it. Mr. Beebe stressed the necessity of taking a realistic attitude toward the attainment of world government. World government cannot be just voted in; its attainment must be a process of trial and error. Delegates must work out each individual problem.

Referring to the policy statement put out by the United World Federalists, Inc., New York, N. Y., Mr. Robert Mack gave the following opinion: "I agree with the statement of beliefs as stated in the revised November 1-2, 1947 pamphlet, but the statement of purposes or methods as worked out in the same pamphlet seems to me to be utopian, e.g. to talk of achieving a world government by use of the amendment processes of the UN is in my opinion totally unrealistic. I should say that the methods outlined are valuable as ideals or goals, not as practical techniques. I suspect the energy put into this movement might be more usefully applied toward making our own country more democratic, both in terms of politics and economics. If this were done the chance for eventual world government would be within the realms of possibility. If it is not done I suspect we will be in a third war long before the World Federalists have federated anything."

Wind

(Continued from Page Three)

Dr. Wind concluded by saying that science must not encroach on art, but that art must study science and keep up with it. Those elements belonging to sensibility must remain under control of those with sensitive discretion. The artist has to collaborate with the scientist, Dr. Wind said, but he must retain control over the artistic.

Mexico

(Continued from Page One)

important people like President Aleman (whom I was lucky enough to meet)—we're getting to know Mexico.

I could do a lot of describing . . . "Mexico, the land of contrasts" . . . but it would sound like a travel book and this is long enough anyway. Besides, I have a pretty good idea that I'll be doing a lot of talking next year and for the sake of all those poor souls who get cornered into hearing about "Fletcher's Year in Mexico" I'll bring this to a close.

The way time is whizzing by, July and homeward bound will soon appear. I'll hate to leave but I will be anxious to get back home and to dear old CC next September.

Until then . . .
"recuerdos a todas"
Fletch.

Ed note—On request, Alice Fletcher '49, kindly consented to write the above for NEWS.

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Germany To Offer Vacation Courses

Three hundred foreign students, including American, will attend Munich, Heidelberg, and Marburg this summer from July 24 through August 13, according to a joint plan of the university faculties and the military government education officers, with the purpose of promoting international relations, including political science, economics, sociology, history, and comparative religion. Professors from Rome, Zurich, Uppsala, Paris, London, and America will constitute the faculty.

Students will live in dormitories together and eat together, with the possibility of recreational excursions into nearby Germany. Living there will cost \$50 for foreign students, and some scholarships are available.

The following information should be sent in an airmail letter of registration to Office of Cultural Relations Division, APO 742, c/o Postmaster, New York. A short personal history, major and minor fields of study, type and extent of extra-curricular activity, German university preferred, a statement of facility in spoken German, statement of scholarship need and reason if applying, and a recommendation from the student's college.

Operetta

(Continued from Page Three)

and distinctive songs raised this production far above the average.

Jane Wassung and Robert E. L. Strider were charmingly romantic in the lead roles of Addie and Clarence. Jane's delicate beauty and lovely soprano voice were ideal for the part of the gentle but determined heroine, and Mr. Strider's emphatic sideburns, nervous wriggings, and pleasant baritone made the mother-haunted Clarence memorable. As the overpowering Mrs. Cadwallar, Carolyn Fox dragged her luckless son around the stage with great energy and a sure sense of comedy.

The rich voices of the barber-sister Ella Lou Hoyt and the repairman-sister Gloria Sylvia and the amusing antics of sisters Rachel Ober as the aspiring trapeze artist and Sarah Jane Wheeler as

See "Operetta"—Page 5

Boston Candy Kitchen

Foreign Educators Ask for CC Aid in Collecting Texts

There will be a book drive sponsored by the World Student committee from Tuesday, April 27th to Monday night, May 3rd.

Some of the books collected will be sent to Baguio college in the Philippines and to Salesian college in Bengal, India. Connecticut college has received from these two foreign universities letters describing their own need and asking for our help.

The rest of the books will be sent to the World Student Service Fund organization which will transmit them to needy areas in Europe and Asia.

Jean Bruneau, of Yale, In Resistance Movement Speaks to French Club

Under the sponsorship of the French club, Jean Bruneau of the French department at Yale will deliver a lecture in Bill 106 Thursday, April 29, at 7:45 p.m.

Mr. Bruneau played an active part in the resistance movement during World War II. As a result he spent a year in a concentration camp at Dachau.

Le Theatre de Girudoux will be the subject of Mr. Bruneau's talk. Giraudoux, one of the most important figures in contemporary French theatre, is noted for his sophisticated dramas on modern man.

All those who understand French are invited to attend.

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Naked City Film Heralded as Unusually Fine Achievement

by Edith Manasevit

There is nothing new about murder in a New York apartment. Tabloid sheets and B movies have made its grotesqueness commonday fare, no longer winced at or wondered about. But a credible, if not unusual murder story arouses startled interest in the movie presentation of Mark Hellinger's *The Naked City*.

Unlike the usual crime-does-not-pay farce, the movie looks at the case from the standpoint of the homicide squad assigned to solve it—and turns up some interesting sidelights for inspection. The familiarly sordid elements of thwarted passion and weak or evil personalities are all evident in the production.

But they are presented with a compression and terseness that dispells undue sentimentality, without detracting from the sympathetic treatment. Sensitive perception is blended with cool impartiality, allowing *The Naked City* to emerge as one of the more impressive murder stories in movies.

Barry Fitzgerald plays the experienced detective with persuasive humor and intelligence, never degenerating into the Dick Tracy mannerisms that usually characterize Hollywood police portraits. Surrounded by a talented crew of radio and screen actors, he is largely responsible for the movie's individuality and realistic punch.

From the moment a girl is found dead in a New York apartment to the time of the murderer's downfall, *The Naked City* remains compact and intense. The circumstances of the case are revealed in their multitudinous aspects, but are never isolated from other events occurring simultaneously in "the big city."

An unusual degree of perspective is thereby gained, enriched by well-proportioned realism, humor, and pathos.

It is the movie's unique achievement to portray the irony of events, visible to all within the naked city, yet hidden from most people by the strange diversities that meet and depart at unseen points in men's lives. Mark Hellinger, narrator and producer, puts the movie in its final focus by concluding, there are 80 million stories in New York city. This is only one of them."

when they know they are capable of more.

Another point in favor of the grading system is that the student knows exactly where she stands in a given course. If she passes she knows by how much. There need be no borderline hysteria. In this respect the present system is far from perfect but grades are a fair indication of progress or decline. Here opponents would inject the point that conferences with professors are intended to let us know where we stand.

If that is the case, it is difficult to see the advantage of a situation where students are comparing notes instead of marks. The break-neck competition which marks are said to foster is regrettable. "Working for fair, good, and excellent" would amount to the same thing insofar as students would still be curious to know how they stood in relation to their fellow students. Abolition of grades would not mean ignorance of others' excellence or of one's own.

The fact remains that probation regulations would still be necessary. It is probable that honors lists would be retained for recognition of outstanding scholastic achievement. We will still know where we stand on a comparative rather than an absolute scale. With marks we know right ly more exactly where we are.

Technicalities also arise. Those planning to do graduate study need to know their grades. Graduate schools will still want to know the precise standing of their applicants. It is difficult to conceive of the confusion that would arise if some students knew their marks and others did not.

Another contingency that might arise is discontent among the students who want to know their marks on general principles but who are unable to discover them though they remain in the registrar's office.

No system of marking could work perfectly for every person. The question would seem to hinge greatly on the difference in our psychological make-up. The question is what system best suits the needs of the greatest number?

Marking System

(Continued from Page One)

lasting and personal satisfaction than the unholy glee many of us feel when we get a B and our fellows a C. And be sure of it, we would hear, in no uncertain terms, when our work was at the danger level.

If, as, and when this change is instituted, it would be preceded by a letter to our parents explaining the new system. Possibly there would be no further notice to parents except in cases of failure.

There are several details which will have to be worked out before a no-mark system can be installed. We believe that they can be solved, however, and that this enlightened marking system could be put in operation next year, on a trial basis at least.

The final decision for such a change rests with the faculty. But, if their decision is favorable, our attitude will determine its permanence. Many of us believe our interest would be stimulated and our work improved if we were working in closer cooperation with the faculty and in competition with ourselves, instead of under the questionable dominance of grades.

True, the world after graduation is a place of stiff competition, but it is competition based on value received. No standard grades are given. Success in such a world is reward for solving a given problem with no predetermined gauge of achievement. This, many believe, is closely parallel to the attitude which would result from the proposed marking change.

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Operetta

(Continued from Page Four)

the horse-lover added much to the general melodiousness and hilarity of the performance.

Particularly outstanding for their ability in handling comedy roles were Enid Williford as fluttery Grandma, who is determined that the footsteps of at least one of her girls are going to lead "straight to the altar"; and Mary Haven Healy as irrepressible and indomitable Aunt Jane. The vivacity of Mary Haven's liberated and emancipated interpretation dominated the stage whenever she appeared, and her forceful vigor set the audience roaring with laughter.

A delightfully impressionistic set of an elegantly cluttered Victorian parlor formed a perfect frame for this lively production, which was undoubtedly one of the outstanding successes of the college year.

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GYMANGLES

by Lois Papa and Diane Roberts

Riding highlights of the week include the election of Bobbie Ayers '49 as riding manager, and the announcement by Mimi Haskell, president of Sabre and Spur, of a gymkana, sponsored by the club, to be held on Fathers' day, May 8, at 4:30 p.m. Lists are up on the horsemanship bulletin board in the gym for all those interested in signing up to enter. To those who remember last year's contest, it is evident that the events, such as the broom race, potato relay, and musical chairs do not require too much riding ability, rather a great deal of enthusiasm and a good sense of humor. For those who can not be tempted, at least bring Dad out to watch the fun.

The other Father's day plan in the field of sports is a father-daughter softball game to be played at 3:45. Since the event was rained out last year, this is the chance for the fathers to prove some of their tales of how they "won for the team" in their younger days. Here again is an opportunity for all those who do not care to play to join the cheering section. If by any chance there should be rain, a father-daughter volley ball game will take place in the gym.

Talking about cheering sections

—the faculty - student softball game, which had a large turnout for both sides, on Thursday gave ample evidence that the younger generation needs a little moral support. The home-run kings, Mack, Cobbletick, and Haines carried their team to an overwhelming victory of 17-6. The nearest we came to winning a box of Wheaties was the three bagger of "Dallas" Grayson. The hilarious incidents of the game provided a lot of laughs for all in this friendly clash of students and faculty. It is hoped that these weekly games will continue to be well-supported.

NSA

(Continued from Page One)

nities have been named.

In institutional projects, students will be hired to do mostly physical work, including land draining, demolition, road building, and harvest work. Certain individual job possibilities exist in university work, traveling lines or in firms with international offices. These are all named more specifically in the material on the NSA bulletin board.

Traveling conditions are varied, at several prices and class levels. Airline and ship travel rates for private lines are listed. Student shipping, with Moore-McCormack Lines acting as agents for the Maritime commission, is available to bona fide students and cultural passengers back and forth. Prices and sailing dates are given for these ships.

Certain credentials and information are required of each applicant for employment in a foreign country. These include pass ports, visas, pictures, and in some cases, proof of return passage, employment permits, or even proof of financial stability. Each country's regulations differ in some way from the rest, and the particular requirements of each are cited in the material on the bulletin board.

The committee on Student Employment in Foreign Countries of the NSA stated in their report that, although obstacles of inexperience, short time employment, and the complexity of conditions abroad have limited job opportunities, this first organized pursuit of the project has been worthwhile, and that possibilities in future summers may be better because of the attention given the problem this year.

Artists

(Continued from Page Three)

dominately academic display, such originality is of special interest and deserves attention."

The linear quality of etching was well understood in the rhythmic play of line in Rona Glassman's '49 beautifully simple book-plate; while Barbara Bohman's '49 etching of a girl reading employs line to mold a good, solid form. Most effective among the dry-points were Phyl Barnhill's crisp, linear treatment of docks

and water; and Adelaide Griffith's '48 use of the special blurry blackness, possible only in dry-point, accents her whimsical clown. The solid form in the figure of a child by Adelaide Griffith, and the graceful easy rendering of her tennis player were outstanding among the life drawings.

Both egg-tempera offerings: Sails by Joyce Walker '48 and Orchestra by Sally Osman '48, well realized the patterned effects and brilliant color possible to this ex-

acting medium. Diana Hawkey's '50 stylistically neat poster of Michigan and her subtle rendition of the Riensi Overture were most effective. Most expressive of the musical interpretations was Mary Young's ('50) colorful conception of The Infernal of King Kastchel.

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