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CONNECTICUT COLLEGE NEWS



86
Vol. 40—No. 22

New London, Connecticut, Wednesday, May 11, 1955

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Thirty-Six Juniors Bear Laurel Chain At '55 Graduation

Necia Byerly, head of the Laurel Chain committee, has announced the names of the girls who carry the laurel chain at graduation. The laurel chain is composed of one Junior for every four Seniors. These Juniors are girls who have made an outstanding contribution to their class and to the college. Four Sophomores who are Honor Guards, lead the procession on Class Day in the Arboretum. The Juniors carrying the laurel march on either side of the Seniors and form a semi-circle around the outdoor theater. The Seniors sit in the center of the theater. Some of the Juniors act as hostesses for the Garden Party on Saturday afternoon, and some usher for the Baccalaureate and Graduation ceremony.

Junior Carriers

Thirty-six Juniors have been chosen to carry the Laurel chain. They are: Carole Awad, Anne Browning, Phyllis Catalano, Nancy Cedar, Carol Daniels, Diana Dow, Doris Frankenstein, Janet Frost, Margaret Gentles, Celie Gray, Gail Greenlaw, Judy Gregory, Faith Gulick, Debbie Gutman, Margot Harper, Jean Hananay, Jane Haynes, Elise Hofheimer, Barbara Jenkinson, Jackie Jenks, Dottie Lazzaro, Ann Lewis, Suzanna Martin, Skip MacArthur, Marcia Mills, Andi Morrison, Jean Norton, Carolyn Pfeiffer, and Esther Pickard.

Also included are Judy Rey-croft, Nancy Roberts, Nancy Sandin, Carol Simpson, Dorothy Smolenski, Nancy Sutermeister, Nancy Teese, Janet Torpey, Sheila Walsh, Marie Waterman, Sybil Weir, Barbara Wind, and Margaret Zellers.

The Sophomores who will be Honor Guards are Nancy Hamilton, Nancy Keith, Nancy Tuttle, and Sandy Weldon.

Dr. C. von Simson Visits Connecticut In Leaders Program

For the past week, Dr. Clara von Simson has been the guest of Connecticut College as a part of the Leaders Program of the American Council on Education.

Dr. von Simson is the professor of Physico-Chemistry, Berlin Institute of Technology, and is Director of Lette-Verein (Higher Technical and Vocational Training for Women). She arrived in the United States April 9 and will visit colleges and universities throughout the country. She will return to Germany on June 28.

Interested in Education

Dr. von Simson, who was born in Rome, Italy, is principally interested in the education and training of scientists and scientific workers; technical and vocational training; and women's organizations, several of which she belongs to in Berlin. Dr. von Simson also expressed the wish to gain a broad view of American life and institutions.

During her visit to Connecticut, Dr. von Simson attended several classes pertaining to her interests. She was also taken to Compet Sing, and was given a tour of the Chemistry Building.



Dottie Rugg, senior song leader, brings seniors from fourth to first place. See story, Page 5.

Duke Chaplain James Cleland To Speak Sun.

Speaking at the 7 p.m. vesper service Sunday at Connecticut College will be James T. Cleland, university preacher at Duke University, Durham, N. C. A Scot by birth, he was graduated from Glasgow University with the M.A. degree and received his B.D. from the same institution, with distinction in ecclesiastical history. Coming to America under the Jarvie Theological Fellowship, he studied at Union Theological Seminary, where he obtained the S.T.M. degree. Returning to Scotland, he served for several years on the staff of the theological school in Glasgow University, and was called to the faculty of Amherst College in 1932, where he remained until called to his present post.

Several years ago, Mr. Cleland spent a year on leave of absence in Europe and the Near East, lecturing part of the time in the American University in Beirut, Syria. He is not only a popular vesper speaker at the College, but repeatedly has been asked to deliver the baccalaureate sermon to the graduating class. He is the author of a recent book *The True and Lively Word*, a series of lectures on the art of preaching.

The service will be held in Harkness Chapel and is open to the public.

The last Holy Communion Service of the year will be held on Wednesday evening, May 18 at 7 o'clock. It is interdenominational in character, and students, faculty, and staff members are invited.

Three Films Depict Artistic Subjects

Three films on varied subjects will be shown Tuesday, May 17 at 4:20 p.m. at the Lyman Allyn Museum. Images Medievales, a French import, depicts life in the middle ages through manuscript illuminations in extraordinary color; it is accompanied by French narration and music appropriate to the age.

Life in the nineteenth century is the subject of the *Charm of Life*, as shown through the official salon paintings. The final film is the *Moor's Pavane*, danced by Jose Limon.

Library Books

All 28-day books taken from the library and seven-day books taken out on or after May 25 will be due June 1. Short loans may be made by special arrangement after that date. Books may be taken out for the summer vacation and will be due October 1.

Vogue Magazine Announces Contest For Prix de Paris

Vogue's famous Prix de Paris contest is now accepting enrollments. Vogue's 21st Prix de Paris contest, for senior college women, offers these exciting prizes: \$1,000 cash, or two weeks in Paris, plus top consideration for a job on the world's leading fashion magazine. Next year's seniors who are dreaming of a career in writing, publishing, advertising, merchandising, or decorating, have until October 15 to enter Vogue's famous Prix de Paris contest.

The first prize in the Prix de Paris is \$1,000 cash, or two wonderful weeks in Paris, flying both ways, all expenses paid. The second prize is \$500 cash. Each of ten Honorable Mention winners will receive \$25 cash. First and Second Prize winners and the ten Honorable Mention winners will receive top consideration for jobs on Vogue, Glamour, House & Garden, Vogue Pattern Book, and Vogue Knitting Book... all Conde Nast Publications.

The next fifty top ranking contestants will be recommended to stores, advertising agencies, and other magazines.

Writing ability, grasp of subject matter, general intelligence, originality and demonstration of special talents are the points on which contestants are judged. Using Vogue as a textbook, Prix de Paris competitors complete two quizzes of four questions each, based on actual editorial problems. The first quiz will appear in Vogue's College issue, August 1; the second will be in the December issue of Vogue.

Enrollment blanks are available upon request from the Prix de Paris Director, Vogue, 420 Lexington Avenue, New York 17, New York.

Fathers to Play Leading Role In Father's Day Festivities

Juniors Plan Gay Father's Day Show For This Weekend

The Junior class is presenting their annual Father's Day Show in Palmer Auditorium, Saturday, May 14, at 9 p.m. Esther Pickard '56 is in charge of the entire production. She, however, is very secretive about preparations since the surprise element is traditional. It is known, however, that this year's show is a musical utilizing broad slapstick for the entertainment of Connecticut College Dads.

Margee Zellers wrote the comical lines. Choreography is the joint effort of Jaki Rose and Jean Harris. The dance sequences are put to music under the supervision of Annie Lewis, Chairman of sets, Diana Dow, has the class artists working hard on the seven different sets being used. A musical needs costumes, so Marie Waterman is seeing that the Junior girls are colorfully attired, and Peggy Mark will see that the girls are properly made-up. Janet Frost has charge of the many properties needed. Both Sybil Weir and Laura Elliman will be working the lights. Almost the entire Junior class is participating in one way or another in the gala affair.

Connie's Skippers Win Championship; C'dy Hackney Stars

At the Second Women's Invitational Regatta sponsored by the Dartmouth Corinthian Yacht Club on May 7 and 8, the Connecticut College Sailing Club won the Championship Trophy and the High-Point Skipper's Trophy. The competing teams were last year's winner, Colby Junior College, Vassar and Connecticut. Each college sent two teams.

The skippers for Connecticut were Ann Hathaway, Commodore of the Club, with Sarah Green as her crew, and Cindy Hackney with Jean Cattell for crew. Cindy Hackney accumulated a total of 30 points for the races and won the High-Point Skipper's Trophy for the college.

As well, Connecticut sent a team to the Pembroke Spring Regatta. The competition at Pembroke consisted of Sargent, Radcliffe, Marymount, Pembroke and Connecticut. Connecticut tied for third place.

This weekend, Sailing Club is sponsoring a Father-Daughter race at the Mystic Seaport. All who are interested are invited to sign up on the bulletin board in the gym or to contact Ann Hathaway.

Inter-Club Elects New '55-'56 Officers

The Inter-Club Council has elected its officers for 1955-56. Next year's president will be Andi Morrison '56; the vice president will be Jeanne DeGange '56. Andi is president of the Psychology Club; Jeanne is president of the Student Library Committee. Dottie Lazzaro '56, was appointed secretary-treasurer of the Council.

Jr. Show, Receptions To Set Weekend Stage For Gala Entertaining

On May 14 and 15 Connecticut will turn coeducational for the weekend, as the fathers join their daughters on the campus. Receptions and various entertainments have been planned for the weekend. If weather permits, on Friday at 7:00 p.m., a horse show will be held in the riding ring.

Reception for Fathers

From 8:00 a.m. to 12:00 noon on Saturday Fathers are invited to visit classes, studios, laboratories, the radio broadcasting room, the library and the infirmary. Registration will be in Room 114 of Fanning Hall. At noon there will be a reception for fathers and daughters on the President's lawn. The classes of 1955 and 1956 are to come between 12:00 and 12:20 and the classes of 1957 and 1958 are to come from 12:20 to 12:40. This reception will be cancelled in case of rain. There will be a luncheon for fathers only in Thames Hall at 1:00, and daughters may call for their fathers at 3:00.

From 3:00 to 4:00 Knowlton Salon will be the scene of a reception for faculty, parents and daughters. The Freshmen and Seniors may come at 3:00 to 3:30 and the Sophomores and Juniors from 3:30 until 4:00. At 3:30 there will be a baseball game for the fathers and daughters on the South campus. Students and fathers who are participating in the game are welcome at the reception at 3:00.

At 9:00 on Saturday night the Juniors are presenting their Junior Show for the benefit of the visiting fathers. This will take place in the Auditorium.

A service planned by Religious Fellowship will be held in Harkness Chapel at 10:00 a.m. on Sunday, May 15. The speaker will be Mr. James Baird.

Because of the number of people that will be on campus for this weekend, room 101 in Fanning Hall has been reserved as Father's Day Headquarters.

Segregation Topic Of May 12 Lecture

On Thursday, May 12, at 7:30 p.m., the Sociology department will present Miss June Shagaloff who will speak in the lecture room of the Chemistry Building. The subject of her talk will be "Public School Segregation" or "Desegregation."

Directs NAACP

At present Miss Shagaloff is the Director of the Legal Educational Fund for the National Association for the Advancement of Colored People. She has conducted a large number of surveys in public schools and has gathered facts in various communities from different states for the purpose of determining and analyzing the transition from segregation to desegregation. With this information she is preparing briefs for the Supreme Court.

In her speech she will use some of the material that she has gathered in her surveys and point out the reactions of the schools and communities to the problem.



Learn While You Earn at Job With YWCA; See Miss Ramsey

by Carole Chapin

Each year as college seniors begin the task of finding a job for the coming year, the cry goes around the class, "Where can I find a job that will give me a chance to use what I know, and continue to learn?" We find that many positions demand specialized training, and a B.A. seems far less important to the prospective employer than do the skills of typing and taking dictation. We know there are such jobs, but where to find them is another question. There is an answer to that question in working with the YWCA. Many of us have had little or no contact with this world wide organization, and we are apt to recall only the career girls' boarding houses or city settlement houses when the Y is mentioned. These two projects are part of the work of the YWCA, but they do not begin to include the vast range of projects carried on by this organization.

One Answer

It was recently my privilege to attend a conference held by the National Board of YWCA concerning job opportunities. There I felt I had found one answer to the question I had heard voiced here so many times. Staff members and volunteer workers gave us witness that by guiding others one learns and grows herself.

Goal of Maturity

For one hundred years girls and women have come to the YWCA spontaneously for help. They work, play, study, and meditate together in a fellowship which fulfills their particular needs, and leads to a maturity of mind and spirit that each of us is striving for. The goals of the organization are high. All activities are directed toward helping to build a world in which good will, justice, and freedom prevail. Fundamental Christian ideals of personal and social living are the groundwork for all work done by the organization, whether on the campus or in the community, with teen-agers or young adults, in the fields of education or social living. Regardless of the field, the core of the job always remains the same, for YWCA is people—and its job is to work with people toward a better understanding of

themselves and their world.

There is always the question of salaries to be considered when looking for a career. An organization which has pioneered in the advancement of professional positions of women is not likely to forget this important factor. Salaries of program staff range from \$3200 to \$5000. Executive salaries range to \$9500. Aside from monetary satisfaction there is the deeper objective; to feel oneself a part of a common enterprise with a steady base and a creative sense of direction.

Underclassmen and seniors alike are concerned as to how to put their degrees to work for

See "Job Opportunities"—Page 5

Question of the Week

The traditional Senior Day activities were replaced this year by the all school picnic given on the hockey field by the Senior class. What did you think of the change?

Katie Lindsay '57—"It was a great idea. I think we should have them every week and we should have beer."

Martha Mann '58—"The Freshman class heard horrible tales about Senior Day. I think that our class as a whole was glad to have missed the type given in previous years."

Cassie Goss '55—"Just wonderful, I think it was the best day I spent here in four years."

Barbara Hostage '56—"It was the best Senior Day I've ever seen. It brought the entire college together far more than did the old Senior day."

Ann Onymous '57—"I'm for it!"

June Ippolito '57—"I'm for it!" wonderful idea. I think that an all school picnic might be a good way to start the year off in September. Perhaps if the Junior class arranged to bring their Freshman sisters, it would be a good way to introduce them to the rest of the school."

Freshman in Senior Dorm—"The picnic was a fine idea—good fun—and a great improvement over the reported traditional Senior Day activities. The class of '55, however, more than made up for the lack of the usual hazing by singing and yelling in the Senior dorms from 12 until 2 a.m. This sort of spoiled the day for the rest of the classes who were trying to sleep."

Debbie Gutman '56—"I thought that it was really great. The reason it was so much fun was because it all seemed so spontaneous, and it certainly put everyone in the mood for compet sing."

Mr. Jean Leblon—"I think it should be 'chaperoned'."

Chapel

Thursday, May 12

Katharine Reynolds

Friday, May 13

Organ Meditation: Miss Grier

Sunday, May 15

James T. Cleland

Tuesday, May 17

Marilyn Schutt

Registration: Present and Future

One of the favorite games of children is the question and answer game, What Are You Going to Be When You Grow Up? Those dreams of being firemen, or cowboys, or presidents of the United States seem a little out of place now when we realize that we have grown up. The favorite game is still played, however, and only the name has been changed to What Are You Going to Do When You Get Out of College?

Perhaps some of us still harbor a secret desire to be the first woman president of the United States, or even to be firemen or cowboys, but most of us force ourselves to realize that the big wide world isn't standing still waiting for us to bound, freshly scrubbed, out of a liberal arts college.

During this week of registration, we are suddenly thrust into a bewildering maze of possible courses, impossible courses, conflicting courses, and required courses. Out of this maze, we try to pick a set of subjects which apply to our major field, and which we hope will provide us with something to offer the outside world. This something to offer may come under the heading of practical knowledge, such as some of the science majors, physical education majors, or education majors, or it may come under theoretical knowledge, such as English, philosophy, or foreign language majors.

Although we all long to register with a top job after college, clutching our diplomas as proof of our abilities, the fact is that a liberal arts education equips us with theoretical knowledge that will lead us to a good job, the top of which we can reach by specialized training. With this in mind, we should attempt to take a variety of courses, not to prepare ourselves for an immediate conquering of the outside world, but to broaden our minds so that we are more capable of handling the "good" job which is offered us. The real importance of a liberal arts education is the practice it gives the educated in learning awareness of the world after college.

Calendar

Thursday, May 12

Sociology Department Lecture:

"Public School Segregation," Miss Jane

Shagaloff Chemistry Lecture Hall, 7:30 p.m.

Friday, May 13

Celebration for Walt Whitman:

James R. Baird Palmer Library, 4:00 p.m.

Sunday, May 15

Vespers Speaker:

Dr. James T. Cleland Chapel, 7:00 p.m.

Monday, May 16

Assembly Auditorium, 10:05 a.m.

Tuesday, May 17

Russian Film:

Anton Chekhov's Safety Match Auditorium, 4:20 p.m.

AA Coffee Thames Hall, 7:00 p.m.

Art Film Lyman Allyn Museum, 8:00 p.m.

Wednesday, May 18

Rec. Hall Furniture Sale Hockey Field, 7:00 p.m.

Conference on Junior Year Abroad

for Freshman Fanning 310, 4:20 p.m.

Communion Service Chapel, 7:00 p.m.

"I'm So Bored"

We hear it in the dorms, in the Snack Bar, everywhere we go on campus. We hear it from tall blondes, short brunettes and from all other combinations of girls. We even hear ourselves saying it.

"I'm so bored," are the words that we hear. Bored, we wonder, how can anyone be bored, as we list to ourselves all we have to do between now and June. As well as school work, Connecticut has such a vast number of extra-curricular activities that no-one should be able to find a moment in which to be bored.

Nevertheless, when we tell girls to go out and do something we get the reply, "too much work" and in the next breath again we hear, "I'm so bored." We wonder why there is such a lack of enthusiasm for joining clubs, working on the class dances and shows, and even for attending class meetings.

We have attended open meetings of various clubs. We find that in every meeting, however, the only people who are enjoying themselves are the officers. The officers of almost every organization are the ones who do the work and get the rewards. This is not, however, a reflection on the officers, it is merely a reflection on the lack of enthusiasm on the part of the student body.

Occasionally we hear that, "I wouldn't be so bored if there were more to do over the weekends." This is a fallacy. Many clubs sponsor weekend activities, but again these gatherings are attended by the officers while Mary Sue is sitting in the dorm being too bored to bother to go. We have been on several weekend club gatherings and we found ourselves soon forgetting our boredom, and brushing the cobwebs out of our minds.

Weekday, or weekend, the phrase, "I'm so bored" does not mean that the student has nothing to do. It is only an indication of laziness, and lack of initiative. K.M.S.

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Exuberant Bird

Watchbird Is Over-Exhausted; Activities Keep Her Hopping

Watchbird has had a very busy week trying to keep track of everything that is happening on campus. So much activity at one time has put Watchbird into her nest with a severe case of over-exhaustion. She, like the old gray mare, "ain't what she used to be."

Watchbird's week began on Wednesday, when she soared over campus to see hundreds of girls dressed in varying shades of the same color. She learned that this was the new Senior Day. How wonderful, she thought, the old tradition was for the birds. Later

Watchbird wandered in for a landing on the hockey field, and found that the popularity of grinders had not been overrated. She watched in wonder the classes playing follow-the-leader, London Bridge, and even doing the bunny hop, which you can't hardly get no more. The bird was happy to see that the rigorous college year had not daunted the spirits of her subjects, but she also wondered if there would be a mad race for Tums for the tummy when the games were through.

Likes Play and Sing

Compet Sing found Watchbird cheering wildly for all four classes. She was very impressed with the original songs and thought they were sung excellently. Watchbird had to admit when it was over that those college kids have more sense than us dirty birds. We couldn't write a nursery rhyme, much less a song, and we would never have thought of covering our wings with adhesive tape to make them white. The freshmen found that admirable, if un-uniform, white dresses could be contrived at the eleventh hour.

Watchbird found the Senior Melodrama exciting, as always, and joined in hissing the villain and cheering the hero. She noticed that this year the play seemed to have a much more complicated plot than in previous years, which she felt must have taken a lot of work. After the Melodrama, Watchbird followed everyone out to the wall where the juniors were given their candles. She wondered at the slow walk of those juniors on their way back to the dorms while they tried to keep the candles burning. She became very fearful for the graduating class as the candles flickered in the wind.

Soon Watchbird began to flicker too, and she folded her wings for the night.

Argentinian Lore Schneider Amazed By American 'Rush'

by Joan Waxgiser

To Connecticut College, from far-away Argentina, comes a smiling, friendly senior named Lore Schneider. Lore came to the United States equipped with just a few years of English to take on the challenge of pursuing courses in English Literature and to learn as much about the U.S. as she could. Lore admitted that trying to plow through Shakespeare was more than a challenge, but that it was well worth the while in its results.

Before coming to Connecticut College, Lore had broadened her education by attending various primary schools, together with three years at a university. She doesn't know exactly what made her decide to come to the U.S. to school, except for the fact that she thought it might be interesting to learn about a country by living right in it, among the people. When asked what she thought of the American people, Lore smilingly said that they were



LORE SCHNEIDER

friendly, honest, and pleasant but that their system of living was a bit too quick for her. "They do not 'take it easy' but are always running to one place or another." Another item which baffles Lore is the system of majors and minors in connection with college subjects. In Argentina there is no minor, and students know exactly which career they plan to pursue. "So many of the students here do not know exactly what they want," Lore commented.

One of Lore's favorite sports is mountain climbing, from which she derives a great deal of pleasure. She finds peace and stillness when she reaches the top of a mountain and looks out over her beloved country.

When this ambitious girl leaves
See "Lore Schneider"—Page 4

Prize Chapel

On Monday, May 16, at 10:05 a.m. there will be a prize chapel in the Auditorium. At this time, certain students will be awarded prizes for outstanding contributions to the college in various fields.

Contralto, Piano, Violin, Combine in Seniors' Recital

by Janice Helander

A Senior Recital by Adrienne Audette, contralto; Judith Pennypacker, pianist, and Constance Watrous, violinist, was presented Thursday evening, May 5. Miss Audette, who has an exceedingly lovely contralto voice, opened the program with Ombra Felice by Mozart. She and her accompanist, Miss Janet Grier, both had a nice sense of Mozart's clear, graceful, and refined style.

Miss Audette, a poised and composed singer, sang with a sincerity of feeling, expressing each phrase sensitively. Her second number, Schlage Doch (cantata No. 53) by Bach, added an unusual touch to the program, as she was accompanied by a string group consisting of three violins, a viola, and violin cello, plus a campanola and harpsichord. This was very well done, although the strings had a tendency to be flat which was rather distracting to one's enjoyment of this work as a whole.

Miss Pennypacker's first selection was Bach's French Suite No. 2 in C minor. She began this with a good tempo control, and each note was articulated clearly. A tendency to rush, however, developed in the livelier moments. In playing the Sarabande, she again gained nice control, taking her time with this stately dance, and seemed to express each phrase as

See "Senior Recital"—Page 6

Dr. James R. Baird Receives Ford Foundation Fellowship

Theology in American Literature to Occupy Interest of Dr. Baird

by Elaine Manasevit

College commencement exercises are for some people the end of their academic interests and pursuits. The college instructor, however, is not included among "some people," nor is his desire to learn curtailed when the diploma is officially signed, sealed, and delivered.

Since coming to Connecticut in 1950 as visiting lecturer in English, Dr. James Baird has been a member of our intellectually curious faculty. In April of this year, he brought academic interests into the limelight when he was awarded a one year Ford Foundation Fellowship. During the coming academic year, the fellowship will enable him to do study and research on the relationship of Protestant theology to symbolism in American Literature. His selection of Protestant theology stems from its being the most informing religion in American literature.

Just as the undergraduate student must search for her "plan of study," so must the instructor know something about his plan of attack, and Mr. Baird has given much thought as to how he will launch upon the "sea of Protestant theology." Spending his time at either Yale or Harvard (or possibly both), he will plan a reading program under authoritative guidance. This reading program will be two-fold: reading in the theology related to colonial divines in American literature; reading in certain forms of contemporary literature. In order to explain and illustrate his interest in this particular literary problem, Mr. Baird called on T. S. Eliot saying, "My interest is summed up in Eliot's view that the forms of symbolism in liter-



DR. JAMES BAIRD

ature stemming from American Protestantism may be interpreted through the conditions which surrounded authors in their infancy and childhood."

When his fellowship terminates, Mr. Baird intends to return to Connecticut where he will again teach a course in American Literature. After completing his study and research, he hopes to have discovered in part the reasons why American authors inject theological symbols into their works. The theories and conclusions which he will form, will be utilized in his American literature classes to make the relationship of Protestant theology and symbolism in literature clear to his students.

The accent which is characteristic of Mr. Baird, seldom, if ever, gives hint to his Knoxville, Tennessee birthplace. A diversified grouping of colleges and universities plus time spent in Europe, Japan, and the Pacific area may be the cause of his lack of southern accent.

Yale Degrees

After graduation from the University of Tennessee, Mr. Baird received his Masters degree in English at Yale before World War II. Between 1942 and 1946 he attempted to justify the ways of the U. S. Navy to himself when he travelled from Columbia University, where he was sent by the Navy to study a comprehensive course in Japanese, to the Pacific War Theater. While studying Japanese at Columbia, "Lieutenant" Baird continued his interest in international relations, thus earning sufficient credits for a Masters degree in Political Science. With the end of the war and his release from the Navy, he returned to Yale and earned his Ph.D. Following a year of teaching at the University of Tennessee, Mr. Baird was awarded a Rockefeller Fellowship for postwar studies in the Humanities, which enabled him to study in France and England. He divided the year between a lecture program in comparative literature offered at the Sorbonne, and did research at Oxford in French and English literature with reference to the Pacific and the Orient.

After studying in Europe, he taught at the University of Hawaii for one year and in 1950 came to Connecticut College, where in 1951 he became assistant professor of English.

His interest in the culture and language of the Pacific and the Orient areas developed during a two year period spent in Japan before the war. He has just completed a study concerning oceanic or oriental symbols in primitivism. The Pacific Spectator at Stanford University has published an article which is actually a preface to a study of the importance of Pacific Island culture in 19th century American symbolism. Another article of his on Wordsworth appeared in the

See "Mr. Baird"—Page 5

Reviews of Five Arts Activities

Poetry

by Jane Grosfeld

An interesting variety of moods was presented in the poetry reading of Five Arts Weekend. The first selection, Dreams by Joanne Portsich '54, was a swift, impressionistic fancy. With its dream-like wishes, with its interpretation of the senses (the sound of a sun-beam knocking at a window, the sight of music from a violin), the poem suggested a mood of irresponsible reverie. In Sing Me a Song Without a Tune (Sue Weiner '55) the mood became harsher and more constrained. Through a series of paradoxes the poem rejected the cold intellect, seeking something with new warmth, new life. The desire expressed in the poem seemed to be for that rich irresponsibility of mind found in Dreams. In Winter Afternoon at the Library (Edith Fay '56) one was brought away both from the dreams and from the paradoxes of life to everyday life itself. In an amusing little sketch Miss Fay showed the essential commonplaces of life. Even the scholar in her carrel is a mortal; for, indecorously enough, she sneezes into her book—on immortality. Jo-Ann Milton '56 read the three poems with skillful changes in emphasis and in tone.

The reading closed with a short narrative by Sarah Taylor '57. Carolyn Cushman '57 presented the work with competence. Out of what might have been either a folksy little piece, filled with cliché and platitude, or else a dramatic bit of sentimentalism, Miss Taylor created a fine story. There was remarkable control and manipulation of mood; the humor

was usually kept just below the laughing point, the pathos just below the weeping. The style was that of free, simply moving narrative, with everything kept in subservience to the narrative itself. Self control, the mark of a gentlewoman, is a story in the true sense of the word.

Panels

by Jackie Jenks

On Saturday, April 30, of Five Arts Weekend, Kingsley Price of Johns Hopkins University read a paper on the subject, What Is Meant by a Work of Art, after which a panel consisting of Thomas Hughes Ingle, guest artist; Susanne K. Langer and Robert Mack of the department of philosophy; Susan Weiner '55 and Mona Wilson '55 discussed the problem and asked Mr. Price for clarifications of his paper.

Mr. Price began by discovering in some creations certain traits which place these creations outside the connotations of a "work of art." For example, he did not classify ideas as works of art. Although ideas are essentially created, they have no sensible appearance and the criterion for testing them is truth or falsehood. In the same way, the criterion for practical objects is inappropriateness for art because the primary aim of art is not usefulness. Mr. Price then discounted highly formalized games which are played according to certain rules. Although these games are creative, they are not works of art because of the attitudes of the players who follow the rules to apply their skills as best they can. We do not, said Mr. Price, ask a painter to paint according to rules.

Works of art are essentially the same, but they have many differences between them which must be utilized in defining a work of art. The connotation of the phrase, said Mr. Price, is a set of alternative traits included in painting, sculpture, literature, or dance and so on. He used the example of the definition of a European. One would say that a European is either a Frenchman, a German, or an Italian, but not all of them at once. In order to define a work of art in this manner, however, one must be familiar with works of art in three different ways: one must be able to identify the work by title and author, to tell what kind of work it is, and to see what makes it that particular kind of work. It is necessary, said Mr. Price, to take a work of art, as for instance a poem, and, after accepting it as a poem, use it as a measure for other poems. In defining those traits in the poem which make it a work of art, one can discover the traits which make other poems works of art.

In the panel discussion, the members of the panel appeared to be most concerned with certain items in Kingsley Price's paper which needed to be clarified. They discussed the characteristics of poetry and the philosophical aspects of art.

Music

by Janice Helander

and Louise Dieckmann

A musical program of student compositions was presented Saturday afternoon, April 30, at Lyman Allyn Museum as a part of the Five Arts Weekend. The

See "Five Arts"—Page 4

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Lore Schneider
 (Continued from Page Three)
 Connecticut College in June, she
 will return to Argentina to begin
 her career of teaching English.
 We wish all the luck in the world
 to this girl who brought a little
 bit of Argentina sunshine to Con-
 necticut College campus.

Five Arts
 (Continued from Page Three)
 opening number was a Sonatine
 for the piano written by Elizabeth
 Fiala '55 and played by Janice
 Helander. This piece with its
 crisp and lively motif was nicely

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contrasted with more lyric and
 sustained themes. Harriet McCon-
 nel '55, soprano, sang Water-Lil-
 ies, based on a poem of A. A.
 Milne. This song with its languid
 movement, portrayed the mood of
 the water-lilies floating on a
 pond. The last group of composi-
 tions by Miss Fiala was based on
 a scene from The Tempest by
 William Shakespeare. The first, a
 song entitled Full Fathom Five,
 sung by Adrienne Audette '55,
 contralto, the second, Ariel, a
 composition for flute and piano
 played by Carol Whitney '58 and
 Miss Martha Alter, and the third,
 Come Unto These Yellow Sands,
 a combination of all three me-
 dia, made up the group of composi-
 tions. Miss Fiala especially
 revealed her artistic ability in the
 composition, Ariel, which por-
 trayed the light and playful mood
 of an airy sprite.
 The second composer on the
 program was Ami Hughes '56
 who capably played her own com-
 positions. The first, entitled, Con-
 flict, a sonatine, was followed by
 Lazy Motion. The mood of both
 these pieces was illustrated by
 one stylistic element; the first be-
 ing thematic and the second
 rhythmic. In complete contrast
 was the lyric quality in Near You.
 She highlighted and concluded
 her group with a vigorous compo-
 sition entitled Basso Ostinato.
 The combination of a reiterating
 bass a baroque technique, and a
 modern harmonic idiom, made

this piece most striking. The styl-
 istic variety apparent in Miss
 Hughes' music aptly revealed her
 ability in composition.
Bang-up Conclusion
 The program was concluded by
 a group of compositions for voice
 and piano by Janet Clissold '55.
 Three poems entitled Alarm
 Clock, Sing Me a Song Without a
 Tune, and Simplicity and Com-
 plexity, by Susan Weiner were
 set to music by Miss Clissold and
 sung by Martha Monroe. All
 three songs were well adapted to
 the subjects of the poems. The
 musical conception of a timepiece
 was an illustration of this. These
 songs were followed by a piano
 piece entitled Nocturne. A clever
 musical setting for an amusing
 poem, Lines to a Daughter—Any
 Daughter, by Agnes Rogers was
 sung clearly by Carol Kinsley '55.
 A musical fragment from the
 Father's Day Show 1954 was pre-
 sented by Adrienne Audette who
 sang the Clown Song with Louise
 Dieckmann and Carol Kinsley
 singing the Children's Song.
 The musical program was
 brought to a conclusion with an
 energetic and dynamic duet, 2
 plus 2 equals 1, played by Ami
 Hughes and the composer, Miss
 Clissold.
Art
By Jackie Jenks
 As part of the Five Arts week-
 end, examples of the Connecticut
 College student art work is dis-

played in Lyman Allyn museum.
 The exhibit includes paintings,
 collages, pastels, charcoal, casein
 color problems, prints, figure
 drawings, and architecture model
 plans.
 In the architecture exhibit, Jes-
 sie Rincicotti's plan and model of
 a ranch style house was techni-
 cally well done. Marie Waterman
 designed a model plan which was
 quite intricate with unusual land-
 scape detail.
 Gretchen Hurxthal's two prints
 of the hunter and melancholy girl
 were both of the same style, us-
 ing vertical lines. The colors in
 these prints coordinated well with
 the subject matter. Jean Harris'
 print, titled Pressure, creates the
 mood of pressure and is prevent-
 ed from being split by the color
 by the black border around the
 print. Jessie Rincicotti's print of
 Web presented an excellent mood
 of grayness and was well done
 with a tracery design.
 From the Color and Composi-
 tion class, Nancy Grondona and
 Jeanne Cattell exhibited casein
 designs which were well con-
 structed, and well proportioned as
 to the distribution of the color.
 The use of the spray technique
 made interesting compositions.
 Among the quick sketches from
 the figure drawing class, Diana
 Dow and Gretchen Hurxthal ex-
 hibited notable ones. Miss Dow
 concentrated on the exaggeration
 of the figure in motion, while
 Miss Hurxthal demonstrated the
 dominant movement of the fig-
 ure. Rachel Child's composition in
 water color from the same class
 was an excellent example of the
 use of distortion in figure draw-
 ing by emphasising the planes of
 the figure.
 See "Five Arts"—Page 5

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Five Arts

(Continued from Page Four)

The exhibitions were presented in groupings on the walls, sometimes with the use of a black backdrop or a screen. Jessie Rincicotti '55, the Senior committee member, and her assistant Jeanne Krause '57 did a competent job in working with the faculty art members of the committee to select and present a cross section of the art work at Connecticut.

Dance

by Janice Helander

Dance Group and students of dance classes presented a program of original dance compositions Saturday evening April 30 as a part of the Five Arts Week-end.

Part I of the program consisted of group studies by members of various dance classes, in addition to the compositions of the Dance Group. Of particular note among these dances was a solo entitled, Liberty, by Elaine Franz '58, who convincingly portrayed the mood of her dance with its sustained movements. A comical touch was added to this part of the program with Lunch for Two by Suzanne Krim '57 and Nancy Teese '56. This playful little dance suggested whimsical gestures of fly-swatting. The first section of the program was concluded with two songs entitled Prelude and Holiday Song by William Schumann. The musical background of voices from the Connecticut College Choir created the appropriate moods for these dances. The spatial designs in the movements of the Prelude, performed by Jolanda de Man, Maryann Mitchell, Amelia Noyes, and Marcia Soggs,

created a sense of loneliness and estrangement.

Part II, and outstanding on the program, was The Well of Fetherham Hill, a lyric narrative by Joyce Adams '55. What made this work particularly effective for this weekend was its successful integration of music, prose, and movement. Narrated by Mr. Strider, this story was embellished with incidental dances by Dance Group, and music composed and played by Janet Clissold '55.

Part III opened with a most impressive dance entitled Mobile. The combination of eerie music produced by the plucking of piano strings, and the scenery consisting of a real mobile enhanced the abstract quality of the dancers' movements. Under the Sea, danced by Ann Bernstein '58, and Claustrophobia by Judy Peck '58 revealed originality in composition by two new and enthusiastic members of Dance Group. Quartet for Two Dancers and Two Chairs, performed by Janice Helander '56 and Amelia Noyes '56, portrayed humor in understatement. Polly Moffette's Zoo Parade, most enthusiastically received by the audience, revealed the wit and individuality incorporated by Dance Group's out-going president of 1955.

Highlights on the program were two dances by Faith Gulick '56, newly elected president of Dance Group. Her perfected integration of technique, form, and sensitive expression have made Miss Gulick well recognized in the field of the dance. Her first dance entitled Adventures of Ideas consisted of four movements; the first very lyrical, followed by a more playful one; the third whimsical and archaic; and the fourth most dramatic. Dissonance which consisted of two con-

Seniors Rate Sing Honors, Breaking Freshman Winning

As the tradition of Compet Sing was carried out on Wednesday, May 4, another tradition was broken—the tradition of the past three years which made winners of the Freshman class and losers of the Senior class. On that evening the Seniors climbed out of fourth place and into first place.

The music of the Senior compet song was composed by Janet Clissold, and the lyrics by Dottie Rugg and a committee of seniors. The song, comparing a hand of bridge with four years of college, was very well sung, particularly in the repetition of "avoid a void . . .".

Second place went to the class of 1957 for their compet song of the life of a future Ph.D and the life of the social butterfly. This was cleverly put together and extremely clearly sung.

The Junior Class won third prize for their song "The 12:02," a tune of different moods representing different areas of the country. This song was original in its composition, but lacked a variation in loud and soft tones.

The Freshman class took fourth place with their class song, "CC, the Place to Live for Four Short Years . . ." and their compet song, "A Nickel."

trasting themes was of a more serious nature, violent and rousing in movement. The fact that Miss Gulick wrote the music for her dances also reveals her ability in that field.

The program concluded with the rhythmic movements of Baso Ostinato. The music, composed by Amalie Hughes '56, consisted of a repetitive theme which was paralleled in the dance.

Mr. Baird

(Continued from Page Three)

publication of the Modern Language Association.

In Mr. Baird's opinion, teaching at a women's college does not differ radically from teaching at men's colleges. He admits that men rather than women are more apt to challenge the instructor. There are, however, certain areas of literature, such as poetry, in which women are more perceptive than men. The perplexing awareness which prevailed during his first months of teaching in a women's college has now passed, and he is less conscious of his position before a class of "non-subservient daughters of Eve."

Seldon Lecture

The Place: A campus dining-hall.

The Time: Saturday breakfast.

The Action: A heated discussion about the characteristics of "Bad Art," carried on by several girls who are ordinarily incapable of coherent speech before ten a.m. The cause of this unprecedented intellectual display was Suzanne K. Langer's lecture on "The Cultural Importance of the Arts," which was given Friday night, April 29, as a part of the Five-Art sprogram.

See "Five Arts"—Page 6

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(Continued from Page Two)

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Furniture Sale

Rec Hall is holding a furniture sale on the hockey field next Wednesday, May 18, at 7:00 p.m. Jan Ahlborn '56 will be sending out blanks to all the seniors, but anyone else who wishes to sell furniture should contact her.



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BEEKMAN TOWER HOTEL

Senior Recital

(Continued from Page Three)

she wished it to be heard. This work was followed by the first movement of Hindemith's Sonata No. 2. In spite of the difficulty of this sonata, Miss Pennypacker handled it capably and comprehensively.

Miss Watrous's first number, accompanied on the harpsichord by Louise Dieckmann, was Handel's Sonata No. 3 in F major, consisting of four movements; Adagio, Allegro, Largo, and Allegro. Although Miss Watrous had difficulty in producing the tone quality, she desired, the tempo of the various movements were well handled. The second group of numbers selected by Miss Watrous were six Rumanian Folk Dances by Bartok. The fact that Bartok used old Magyar folk

music in a modern idiom made this music quite interesting listening. These dances entitled Joc Cu Bata (Dance With Sticks), Braul (Waistband Dance), Pe Log (Stamping Dance), Buciumeana (Hornpipe Dance), each had its own style, and called for skill in the variety of rhythmic patterns.

Following intermission, Miss Pennypacker was heard at her best as she played Schumann's Papillons in D major, Opus 2. Clear and singing with nice rubato, playful at times, and well controlled, this piece was most delightful. In addition to her commendable musicianship, her technique was most worthy of note; especially clear and accurate were the octave passages. This was followed by Les Collines d'Anacapri by Debussy.

Miss Audette concluded the program with Le Mariage des Roses and Les Cloches du Soir by Cesar Franck; Calvary by John Duke; and two old American songs: Long Time Ago and I Bought Me a Cat arranged by Aaron Copland. In this group the ease with which Miss Audette was able to convey different moods to the audience was most apparent; especially effective was the mournfulness of Les Cloches du Soir and

the gay humor of I Bought Me a Cat.

Five Arts

(Continued from Page Five)

Mrs. Langer began her lecture by challenging the idea, prevalent in our modern society, that art is a "cultural frill" of use to us only as a sort of social veneer. She pointed out that art has been the spearhead of human development rather than its aftermath. Regardless of material wealth, a culture is poor without the arts in which primitive civilizations were rich. The decline of art means cultural decay, just as its growth indicates a young and vibrantly developing society.

The nature of art was Mrs. Langer's next important topic for investigation. She defined it as "the practice of creating perceptible forms of expression of human feeling." In the sense here intended, art includes painting, sculpture, architecture, music, dance, literature and drama. To clarify her definition, she took each of the key words in turn, and examined its usage. 'Form in

this context means a configuration, something seen or heard, or imaginatively grasped as an entity... Expression is here taken to mean articulation, not self-expression... And 'feeling,' finally, is used in the broadest sense, denoting anything that can or could be felt."

With this definition established, Mrs. Langer began to explore the function of art. Just as language forces a pattern upon the disorganized material of our ideas, so art imposes form on our inward experience—the emotions which words are totally unfitted to express. A work of art may be called a "symbol of feeling," as a word is said to be the symbol of an idea. Both art and language objectify the substances upon which they act.

In conclusion, Mrs. Langer suggests the major contribution of art to culture—that "it presents forms — sometimes intangible forms—to the imagination." This is the source of our purest insights, of our truest beliefs. It is through art that our feelings become apparent, and through art that our senses are educated "to see nature in expressive form." This subjectification of nature imbues prosaic existence with vitality and personal significance.

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