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CONNECTICUT COLLEGE NEWS



Vol. 41—No. 18

New London, Connecticut, April 12, 1956

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Classes Elect New Presidents: Klein Wilson and Graves

Connecticut's campus may show few signs of spring, but it has blossomed forth with three new class presidents.

Margot Harper, president of the senior class, will remain in office as president of her class' alumnae association. A government major, Margot has also been president of Windham House and a member of the Community Fund Drive.

Karen Klein was elected president of the class of 1957. She was secretary of her class and president of Mary Harkness this past year. She has also been a House Junior, AA representative for Mary Harkness, a member of many athletic teams and a Wig and Candle member. An English major, Karen was also Chairman of Poetry for Five Arts Weekend this year.

Sally Wilson recently assumed duties as president of the class of 1958. She was treasurer of her class in both her freshman and sophomore years. Sally was social chairman of Jane Addams and a member of the Soph Hop Committee this year.

Lynn Graves was chosen president of next year's sophomore class. Lynn was president of Knowlton House this year and an honor court judge for the class of 1959.

D. Lockard, Panel Discuss Duties of State Legislature

Duane Lockard, Assistant Professor of Government, has announced that a panel discussion On State Legislature will be held April 12, from 12:30 p.m. to 2:30 p.m. in the Palmer Room of the Library.

The purpose of the discussion is to clarify and study the manner in which policies are formed. The panel will examine the state legislature in terms of its possibilities, shortcomings, and capacities. The panel participants include State Senator Jack Stark from Bridgeport, two reporters who have written material about

See "Lockard"—Page 3

La Traviata

La Traviata, by Giuseppe Verdi, will be presented in Palmer Auditorium Tuesday evening, April 17, at 8:30. The performance will be given by the Amato Opera Theater under the direction of its conductor, Anthony Amato.

The opera will be presented in Italian. Performing soloists will be soprano, Dolores Mari; tenor, Jerry Lo Monaco; and bass, James Buckley.

Full orchestration will be supplied by the orchestra of the New York City Center. There will be complete scenery, staging, costume, and chorus. This performance is being sponsored by the Connecticut College Department of Music.

Name Wasserstrom Editor of '57 Koine, Student Yearbook

Barbara Wasserstrom '57 was recently elected by the junior class to be editor of its Koine. The other officers of the yearbook have not yet been named. Lists have been placed on the junior bulletin board on the first floor of Fanning in order that interested students may sign up for their desired fields of work on the Yearbook.

Barbara has gathered experi-
See "Wasserstrom"—Page 3



BARBARA WASSERSTROM

Professor E. Cranz Conducts Service At Chapel Sunday

The religious service at Connecticut College on Sunday, April 15, will be held in Harkness Chapel at 11:00 a.m., replacing the evening vesper service on this date. The speaker will be Prof. Edward Cranz of the history department at the College. A graduate of Syracuse University, Mr. Cranz received his Ph.D. from Harvard University, and was a Junior Fellow there from 1938 to 1942 when he came to Connecticut College. Mr. Cranz was chosen to give the Lowell Lectures at Boston on The Idea of the Christian Society in 1941 because of special interest in medieval Christian thought. He served in Europe during World War II and is co-author of a book on the history of the Ninety-Fifth Division. He has also written various articles on historical and religious subjects.

The Choir will sing a Cherubic Hymn, Tanguan Agnus, by da Vittoria, with a text based on Isaiah 53:7.

Coleman Lectures on Gamow Theory Of Universe's Origin; Tonight in Hale

Mr. James A. Coleman of the Department of Physics and Astronomy will lecture on The Origin of the Universe this evening at 8:00 in Hale Laboratory lecture room. This lecture, sponsored by the Pequot-sepos Sanctuary Star Club of Mystic, will be based on Dr. George Gamow's theory of the origin of the universe and will be designed for the layman.

The Gamow theory hypothesizes that before the existence of elements, stars and planets, there was a huge mass of free electrons, protons, and neutrons floating in space at exceptionally high density. Dr. Gamow believes that an expansion of this mass produced extremely high temperatures which resulted in an explosion. A chain of thermo-nuclear reactions then occurred which, in the course of a half an hour, united the free electrons, protons,

Cherry Blossoms, Ming Trees Bloom at Junior Festivities

The Junior Class will stage its annual Prom Saturday evening, April 14, from 9:00 to 12:00. The dance, with its oriental theme of a Japanese Tea Garden, is but one feature of a week end that promises to highlight this season's social calendar.



JOAN WOOD
Chairman of Junior Prom

Festivities are scheduled to get under way Friday evening at 8:00 o'clock with an informal get-together at the Roller-Skating Rink opposite Paula's, in Groton. At this time, those who wish may try their luck on wheels; for the less ambitious, the soiree should provide an informal atmosphere conducive to conversing with others who prefer to take to the sidelines.

Saturday noon, with favorable weather, rickshaws, laden with picnic trimmings, will proceed in the direction of Ocean Beach. Everyone is asked to bring his own refreshments, as none will be provided. In the evening Japanese lanterns bedecking Knowlton Salon will swing to and fro to the strains of music by the Townsmen, a group from New York appearing at the College for the first time. Clusters of Cherry blossoms, Ming Tree branches, and a pagoda are numbered among the decorative twists that will bring touches of the Orient to Knowlton. The Yale Whiffenpoofs will be on hand to assist the Conn Chords at music-making during intermission.

Morning Service

Sunday morning a special service is scheduled at Harkness Chapel for those who wish to attend church services on Campus. Mr. Cranz, Associate Professor of History, will speak at this time.

The S.S. Nagasaki will leave from the foot of John street near the railroad Sunday afternoon at 2:30. The cruise, a traditional affair, is open only to members of the Junior Class and their dates. The crew will be assisted by the Brunotes from Brown, who will be on hand to lend rhythm to the nautical venture. For the occasion, an Oriental junk (disguised as a New England ferry) has been hired.

Prom tickets may be purchased on the first floor of Fanning. The price of a ticket including admission to the dance and the boat ride is \$6.50. Admission to the dance alone is \$3.00.

Joan Wood, as Social Chairman
See "Jr. Prom"—Page 3

Yea and Nay Quoth Faculty

(Editor's note: The following are individual reviews done by members of the faculty on specific aspects of Five Arts Week End.)

Arnheim

by Frederic Schick

The annual Five Arts Weekend at Connecticut College was opened Friday night by Rudolf Arnheim with an illustrated lecture entitled Accident and the Necessity of Art. Dr. Arnheim's appearance at the College as this year's Joseph Henry Selden Memorial Lecturer marked the first time a scientist had addressed the College in this capacity. A professional psychologist, Dr. Arnheim has long been known for his interest in the arts, particularly since the publication in 1954 of his Art and Visual Perception.

Dr. Arnheim began his talk with a comparison of science and art. Both, he argued, are attempts at organization, attempts to discipline the apparent chaos of our

environment. Science performs this task by formulating laws and theories to explain what we see and to help us predict what we have not yet encountered. Art utilizes images to stabilize otherwise fluid and insignificant impressions. In this manner, art, as science, serves an intellectual function. In his book, Dr. Arnheim remarks "Art's reputation must be due to the fact that it helps man to understand the world and himself..."

Dr. Arnheim's main concern was to show that the images which art presents strike us as illuminating because they display what he called a "theme," and that, when considered in the light of the theme involved, no feature of a good painting is ever "accidental." In a successful work of art every stroke serves a function; nothing is irrelevant. He illustrated his point with slides of paintings by Hals, Da Vinci, Tintoretto, and others. He showed that the fact that each of the men

See "Arnheim"—Page 3

Play Review

by J. H. Broderick

Accent on Fools, an original play by Martha Gross, which was performed last Saturday night as part of the Five Arts Program, is a "poetic" drama about the relations of Music and Shape in Art and the contest between Death and a lively Fool for the control of Art, a contest finally decided by Man. The subject, the "idea" of the play is as ambitious as that; and most of my difficulties in following the play stemmed directly from its lapses into allegorical sententiousness. (It must be said immediately, however, that Martha Gross is in Edinburgh for her Junior Year Abroad and thus did not have the opportunity to see her play through rehearsal, an opportunity that playwrights since Aeschylus have used for both major and minor revisions.)

Nonetheless Accent on Fools seemed to me a worthy choice for the Five Arts Drama. The play has a directness of attack, a sim-

plicity of structure and aim, and most important of all, a sense of continuing activity and conflict. Without these qualities, the large "idea" with which the drama sparred might have proved too much for it; with these qualities, this judge would award it a T.K.O. Compared with Rouge Atomique, for instance, its dialogue is not completely dominated by the author's commentary on life. In Rouge Atomique the jingling and flowery verse was continuously pretentious. In Accent on Fools the more "poetic" stretches of dialogue were relieved by happier bits of direct expression. Early in the play Shape asks: "Is there a no-color land? A world of no light where darkness impenetrable is and must be until the end of time?" To which Music appropriately replies: "You silly ass! Think of the many times there has been darkness; close your eyes—there is no light. But silence? Never! It is impossible to know what it is." Mu-

See "Play Review"—Page 3

Library Announces Hours, Regulations

Here are a few reminders concerning the library. From now until the end of the semester, the library will be open Sundays from 1:30 until 6:00 as a result of requests to President Park.

It has been requested that skirts be worn by students on duty in the library and that conversation at the duty desk be kept to a minimum.

The annual Personal Library Contest will be held from April 16 through April 27. Entries may be submitted to the main desk of the library at any time within that period. The first prize is \$25, and the second prize is \$15. These will be awarded at Prize Chapel. Each contestant must list in good biographical form all books in her personal library. Include text books and other books you may have either at college or in your personal library at home. Indicate which are text books. Three judges, chosen from the faculty, will examine each entry and award the prizes.

Prom Promises Previewed

There was a young lady named Con
Who had heard of Junior Prom.

She got a date,
A real Phi Beta,
And they danced in Knowlton Salon.

In an atmosphere Oriental
They spent an evening sentimental.
The three dollar treat
Couldn't be beat
Even with a date tempermental.

The Townsman played from nine to one,
The Yalies' Whiffs added some fun.
Everyone went
Sober or bent,
And Junior Prom was a sensation.

Juniors and their lucky dates
Venture outside the guarding gates
To sail away
The very next day
For extremely nominal rates.

The Junior Class will be afloat
On a local ferry boat.
Jazz will be heard—
Refreshments served
On a sunny day, we certainly hope.

What a very successful week-end this,
Junior Prom will be bliss.
Picnic and skating
Sailing and promenading
For Juniors—The dance for each college Miss!

Arnheim Discusses Art Theory, Describes His Own Reactions

by Elaine Manasevit

The daylight surging through the window near us accentuated the tone of the man's blue eyes. They were expressive eyes which harmonized with the alert and thoughtful appearance dominating the facial contours. His gray tweed business suit complemented his mission—leading guest participant in the events of Five Arts Week End.

Dr. Rudolph Arnheim, chairman of the Psychology of Art Department at Sarah Lawrence College, left Nazi Germany in 1933 for political and religious reasons. As a comment on the then contemporary scene, one might say that he was most fortunate in having escaped with two invaluable assets—his education and his life.

That education was geared to coincide with his interests in both psychology and art. At the Uni-

versity of Berlin, where Dr. Arnheim was exposed to the Gestalt Theories of psychology, he realized that the theories projected by that school were congenial to the arts, and that these easily channelled his interests. With a minor in both History of Art and in Music, he went on to take his Ph.D. in Psychology at the University.

As a psychologist, Dr. Arnheim must necessarily maintain an interest in the functional processes of the human being, and he readily admits to this by saying, "I am interested in the human being when it works rather than when it doesn't." This was Dr. Arnheim's reply to a question relating to his choice of profession in the psychology of art rather than in some phase of abnormal psychology. He went on to qualify his quips by explaining that although

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Chapel

Friday, April 13

Installation of officers

Sunday, April 15

Mr. Edward Cranz, Judy Gregory '56, 11:00 a.m.

Tuesday, April 17

Margaret Lerner '57

Wednesday, April 18

Mary J. Meler '58

Thursday, April 19

Nancy Keith '57

Movie Calendar

CAPITOL THEATER

April 10-12

Love Me or Leave Me with Doris Day and James Cagney.

Bad Day at Black Rock with Spencer Tracy and Robert Ryan.

April 13—Indefinite

Carousel with Shirley Jones and Gordon MacRae.

GARDE THEATER

April 11-14

There's Always Tomorrow with Barbara Stanwyck and Fred MacMurray.

World in My Corner with Audie Murphy and Barbara Rush.

April 18

The Conquerors with Susan Hayward and John Wayne.

AS WE TAKE OVER---

As we on the *News* staff assume our duties, we have a feeling of apprehension and excitement—apprehension because we realize that, in carrying out the fine tradition of our predecessors, we have a manifold responsibility to our college, and excitement because we know that each week we will be challenged to fill, largely at our own discretion, either four or six blank pages.

The apprehension and excitement are further generated by the realization that we are publishing an adult newspaper for an adult group of individuals. This devolves great responsibility not only upon us of the *News* staff, but upon each member of the college.

We think that our editorials should cover a wide range of topics of paramount importance to the college community, the national community, and the international community. We are a mature and thinking student body and our interests collectively cover innumerable fields. During our administration, the editor-in-chief, the managing editor, and the associate editor will attempt to branch out of our "ivory tower" campus existence in this editorial column.

By definition, editorials are partisan; consequently, we presume that often you will disagree with us. We hope that you, of the student body, will assert yourselves as alert, mature individuals and will inform us if your views differ with ours. We welcome your thoughts through our Free Speech column, not only on our editorials, but on any issue which may concern you. Opinions and criticisms, when brought to the attention of the entire community through that community's newspaper, can lead to rebates or even to effective action.

Free expression is a powerful weapon in our contemporary society. If we wish to be considered adult members of our society, we cannot be passive. We must support what we believe, and if we believe in the importance of free expression which is inherent in our way of life, we must act on our beliefs.—EGD

Around the Campus...

PHI BETA

Delta chapter, a local division of Phi Beta Kappa, recently announced that it will award a fellowship of \$150 to a member of the senior class who plans to attend graduate school in the fall. This is a grant-in-aid and is awarded on the basis of merit and need. The recipient does not necessarily have to be a member of Phi Beta Kappa.

Interested seniors should obtain application blanks from Professor Oliver Brown of the Chemistry Department. Forms must be completed before May 1.

CONN CHORDS

Conn Chords spring try-outs are here, and we need you! This year Conn Chords need all parts—first and second sopranos, altos, and basses. Try-outs will be held in Plant living room, Tuesday night, April 17, from 7:30-9:00, and Wednesday night, April 18, from 7:30-8:30.

MELODRAMA

Tryouts for the cast of the annual Senior Class Melodrama will be held April 12 in room 202 of the Auditorium at 7:00 p.m. Seniors are urged to come.

This year's production will be held immediately after Compet Sing on May 2 and will include music, dancing, and lots of drama. The Director will be Dee Frankenstein; the Producer, Esther Pickard; and Stage Manager, Joyce Bagley.

WIG AND CANDLE

Wig and Candle has announced its new Production Staff for the coming season.

Assisting the newly elected President, Liz Peer '57 are: Vice President, Suzanne Meek '57; Secretary, Marsey Kelly '57; Treasurer, Judy Pearce '57; Business Manager, Lucy Hoblitzelle '57; Chairman of Scenery, Katie Lindsay '57; Chairman of Lights, Kim Reynolds '57 and Dusty Heimbach '57; Stage Manager, Muffie Gross '57; Chairmen of Props; Stage Props, Sallie Lewis '58, Hand Props, Betsy Beggs '57; Chairman of Costumes, Bunny Curtice '57; Chairman of Make-up, Gerri Maher '57; Chairman of Publicity, Mary Anne Handley '58, and News Representative, Phyllis Jones '59.

ART FILMS

Three art films will be shown in Lyman Allyn Museum next Wednesday evening, April 11 at 8:00 p.m. Sponsored every month by the College Art Department, the films for April will include Peter and the Potter, Cubism and Composers in Clay. The last is, according to Mr. William A. McCloy, chairman of the Art Department, "a film dealing with fairly recent French sculpture and its creators." Some of the technical processes of sculpturing will be demonstrated in this movie.

I.R.C.

Results of the International Relations Club elections are: President, Mary Anne Handley '58, Vice-President, Bettine Horgan '57, Secretary, Sue Kleppner '59, and Treasurer, Joan Gilbert '57. Bobbie Cohn will write for the CC News, and Sade Greene will be in charge of Posters.

Mary Anne, the new president, was chairman of CC's panel on South East Asia in the UN, conducted during the UN week end. Bettine was this year's treasurer and served on the Registration Committee, and she attended the Mount Holyoke IRC Conference last February.

Question of the Week

This reporter interviewed girls from different parts of the United States and in different classes here at Connecticut to find out their ideas and opinions concerning the "typical college week end" in the east. A great majority of the female population at women's colleges spend many week ends at men's colleges. We have fun on most weekends, but there are some when we don't. Why? Let's stop and ask ourselves what we really like or dislike about the "typical college week end."

Lynn Graves '59: They give you a chance to find out different points of view on education and to discuss courses with different people. You meet people from many different places, which broadens your outlook on life. The whole weekend, however, really depends on your date and the college. Things often get terribly collegiate and superficial—also exhausting!

Mary Duncan '59: The worst thing about a college week end is the way you feel when you come back. The week ends are too short if you leave on Saturday and have to go somewhere fairly far. However, you meet lots of interesting people, and it is good to see a

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Then there are those who can't go to Junior Prom because they have too much work to do . . .

Arnheim

(Continued from Page One)

in Degas' painting of a Southern cotton market faces in a different direction is not in the least accidental. It emphasizes the painting's theme and the coldness of the business world. The off-center position of the Virgin in Fra Angelico's Annunciation was pointed out as an indication of her reticence. Da Vinci's and Tintoretto's paintings of the Last Supper were discussed as depicting different attitudes toward that event.

Dr. Arnheim's discussion of modern art aroused considerable interest and the questions addressed to him after his talk dealt mainly with his views on this topic. He had argued that the Surrealists' calculated use of random ideas had led them down a dead-end street. Art which fails to organize experience does not serve its proper function. "Sheer accident as such does not lead anywhere." Pollack's and Tobey's paintings reminded Dr. Arnheim of fabrics, since their multiplication of detail on detail succeeded, he felt, only in producing a homogeneous monotony, pleasant perhaps, but still monotonous. These comments were taken by some members of the audience as a rejection of modern art. Dr. Arnheim insisted that this was a misunderstanding. He admitted that, just as, in the past, what had seemed to be irrelevant details to a painter's contemporaries were often recognized as integral features of his painting, so, too, we may some day come to feel that the Surrealists' works are not arrangements of unrelated details. At the moment, however, this is what he thought they were.

Dr. Arnheim belongs to the contemporary school of psychology known as Gestalt psychology. He came to the United States in 1940 from Germany, where this school of psychology had been developed. Since 1943 he has been a member of the Department of Psychology of Art at Sarah Lawrence College. He has also taught at the New School for Social Research in New York.

Wasserstrom

(Continued from Page One)

ence for her new job as editor of her high school yearbook, and as circulation manager of the 1956 Koine. A resident of Columbus, Ohio, she is a sociology major. Barbara is anxious for a large group of lower classmen to work on Koine this year. She is planning many original features and hopes her ideas and those of her staff will produce "a really modern yearbook."

Critic Praises Music Program

The Five Arts Program of student music was presented Saturday afternoon, April 7, at Lyman Allyn Museum. The compositions were all written by music majors and revealed a great deal of originality and ability. The program opened with a song entitled Night (text by William Blake) written by Antoinette Foster '57 and sung by Martha Monroe '58. The music was very melodic, flowing, and pleasant.

The second two songs on the program by Arline Hinkson '58 were most enjoyable. These were sung by Nancy Savin '59, soprano, whose voice was certainly well suited to both songs. The first, Stars I Have Seen Them Fall (text by A. E. Housman) was peaceful and wandering, and the second The Fairies Break Their Dances (also by Housman) was a short, gay, tripping piece. Miss Savin's light, free, colorful voice and commendable diction added to these pleasant little songs.

Events Calendar	
Thursday, April 12	
Pequot-sepos Lecture:	
The Origin of the Universe	Hale Lab, 8:00 p.m.
Melodrama Tryouts	Auditorium 202, 7:00 p.m.
Shwiff Tryouts	Plant Living Room, 7:00 p.m.
Saturday, April 14	
Connecticut College Conversations:	
Dr. Alice Schafer, Reading for Pleasure	
in Mathematics	WICH, 6:45 p.m.
Junior Prom	Knowlton Salon, 8:00 p.m.
Sunday, April 15	
Chapel Service: Mr. Cranz	Chapel, 11:00 a.m.
Connecticut College Conversations:	
Dr. Alice Schafer, Reading for Pleasure	
in Mathematics	WNLC, 9:30 p.m.
Tuesday, April 17	
Amato Opera Company:	
La Traviata	Auditorium, 8:30 p.m.
Conn-Chord Tryouts	Plant Living Room, 7:30 p.m.
Father's Day Tryouts	Knowlton Salon, 4:20-6:00 p.m.
for Juniors	Gym, 7:30 p.m.
Senior Class Meeting	Bill 106, 4:20 p.m.
Wednesday, April 18	
Conn-Chords Tryouts	Plant Living Room, 7:30 p.m.
Art Films	Lyman Allen Museum, 8:00 p.m.

Interview

(Continued from Page Two)

the abnormal personality "works" in a prohibited way, acute psychological biases are not advantageous to the psychology of art. The nature of Dr. Arnheim's work is closely and obviously connected with those psychological theories of the aforementioned Gestalt School. The analysis of a given work is accomplished by utilizing deliberately less defined aspects of the object. This approach will allow a general rather than a restricted interpretation. The paramount guide in this interpretation is to seek out why a particular piece of work exerts certain effects on individuals.

Painting and sculpture are not the only media which concern Dr. Arnheim, for theories underlying the psychology of art and the nature of investigation are easily adjusted to the two areas of films and radio communication. While in London during the war, Dr. Arnheim did short wave broadcasts in German for the War Office.

At the New School of Social Research in New York, students ranging from eighteen to sixty-five years are accustomed to hearing Dr. Arnheim's lectures in both psychology and the psychology of art. Catering to what is referred to as adult education, the school is scheduled primarily in the evening. Although Dr. Arnheim lectures in courses classified under the graduate level these are also open to general students.

Before turning to his opinion of the function of Five Arts Week End, I asked Dr. Arnheim if, disregarding the advent of the last war, the European market was

more receptive than the American market to the works of the modern movements. He replied that, because America lacked the rooting in the artistic tradition which pervades European culture, there is less sales resistance in America and an easier acceptance of the modern movements. In Europe, however, the national consequence of their artistic tradition results in a stronger resistance to the violently modern.

Dr. Arnheim's reaction toward Five Arts Week End and its function and goal was complimentary. He advocates the exhibition of creative art at any school. It is essential to keep in mind, however, that while student creativity should be exhibited, the result should not instill an excessive degree of confidence in the creator; nor should a sense of achievement in an art allow a girl to restrict her creative interests in that particular realm.

Commenting on the desirability of the fusion of theory of the creative arts, Dr. Arnheim explained a new course which is being given at Sarah Lawrence for the first time. The course, which is called Design of Visual Perception, is given jointly by a designer and Dr. Arnheim. The theory of visual perception is truly discussed in the classroom by students and instructors. The aspects of the theory are then applied in the studio during the creative process. The executed work is brought back to the class for discussion and evaluation of the degree of facility which characterizes the applied theory.

Play Review

(Continued from Page One)

sic's speech is not "the very language of men," but it does brighten "darkness impenetrable."

Saturday night's performance of Accent on Fools was, in all important respects, a success. A spirited cast, expertly maneuvered by Susanne Meek as director, kept the elusive and didactic play lively and effective. In the crucial and formidable role of the Fool, Mary Goodnow harangued the audience, joked, mused, and banded the plot along. Without her ebullient delivery of the long opening monologue, the vagueness and abstractness of the plot could easily have swamped all the players. If at first the limited range of her interpretation, in its hurried resilience, seemed to neglect opportunities for pathos provided by the script, that very pace and tone proved right and efficacious in managing some of the arbitrary turns in the plot. Her performance was always skillful, always certain. Of the two quarrelling lovers, Simone Schiff as Music was pert and graceful, and Rosalie Littman, as an ardent

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Faculty Comments on Dance, Poetry and Prose Offerings

DANCE REVIEW

by Bernice Wheeler

The many forces which must convene to make a performance a completely fine one certainly were in evidence Saturday evening in Palmer Auditorium. The members of the Connecticut College Dance Group are to be congratulated for their thoroughly professional recital which, to this viewer, was by far the best work the group has performed in several years. The entire dance program reflected dignity and a fine sense of production, and the dancing showed a high standard of performance which can only be achieved through the self discipline of each performing artist. Without seeming to remove any laurels from the deserved crown, a large part of the success was due to the fact that the program was in no way overambitious and thus, the execution of the choreography could be handled professionally. The same must be said for aspects of the production. The costumes were excellent in their simplicity and the lighting extremely effective at all times. It is sad but true that poor production can nearly ruin the finest choreography danced by the finest artist, but the Connecticut College Dance Group had the support of a good stage crew, and if some of the dancers were also the seamstresses and costume designers, they deserve a double star.

Overture, composed and danced by Faith Gulick, opened the evening's program of dance. Miss Gulick is already an accomplished artist and has great stature as a solo performer. Her choreography, set to the music of J. S. Bach, followed the rhythmical pattern of the musical phrase closely, and one felt Bach was being danced as Bach should be played—cleanly phrased with never a wasted or meaningless movement and with absolute dignity. The slow passages of the first part and the rhythmically more intricate and faster second portion were equally well executed. Miss Gulick has that ability, which even some of the more veteran performers do not possess, of being able to completely occupy the stage when she is on it; it is a delight to watch her.

Rachel Adams, in closing the first part of the program, also showed herself to be a dancer of considerable accomplishment. However this enviable quality of projection in a dancer may be defined, Miss Adams certainly has it, and her dancing demonstrated a considerable feeling for style, a delightful sense of humor, and a beautiful technique.

Of the other numbers on the first half of the program, the group work, Incantation, seemed particularly well done. The development of the choreography from a beginning through a middle section to a conclusion was especially good and well executed by all members of the group. In the Mirror was an amusing little piece which suffered somewhat from its place on the program; it was, however, performed with clarity by Carolyn Jones and Sally Wilson. In spite of the George Gershwin interval which followed, one had the feeling of being back

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Lockard

(Continued from Page One)

the political scene: Jack Zaiman of the Hartford Courant and Dave Cameron of the Providence Journal Bulletin, and Mr. Lockard, a state senator, representing the college as professor of the Policy Formation course, Government 101-102.

In addition, students from the course will participate actively in the question period.

POETRY REVIEW

by Mackie Jarrell

The Saturday afternoon program of Five Arts Week End included student compositions in poetry and fiction, as well as music and art. Four groups of poems and two short stories were read by the authors or by other students.

Of the poetry, the most accomplished was Carole Reeve's Poem, which is remarkable for its exact representation of a sailing scene by precise and exact language, and for the creation of a quiet and sure magic through the cumulative effect of the specific noun and verb. The line, like the language, is very well controlled; and Lisa Kennan read the poem exceptionally well. Miss Reeve's Muses Under the Microscope is somewhat less accomplished and proves that light verse is a more demanding genre than it looks. It demands polish as well as wit.

Adele Olmstead's La Cathedrale au Feu d'Artifice was another real success. Its dramatic and stylized qualities—its bold but clear imagery and the calculated intonations of its line—make it communicate extremely well orally. It also profited from a good reading by its author.

Weir Burke's five short poems probably suffered, on the other hand, from being heard only once rather than read. They are, on the whole, somewhat imperfectly realized. They aim at violence and shock, and sometimes achieve it. But they also illustrate that the apparent ease of free verse may be a trap for the young poet. If, as people have grown fond of repeating, poetry must be at least as well written as prose, free verse must be less freely written if it is to be poetry. Of the five, I Live in a Star and Brass Checkered Sound seem to me the most interesting. On Bolero consciously plays with triteness but does not transcend it; and Memory and Fragments after Twelve P.M. are, in spite of some good lines in the latter, inchoate or unassimilated.

Carole Battista's three poems, Apologia, When She Was Yet a Child, and These Strange, are also promising, although they are still expressions of personality rather than poetry. Their images and language are somewhat too familiar, and they verge at times on the precious or merely pretty. They show, even so, an interesting sensibility. These Strange is the most successful of the three.

Of the two short stories, Edward by Gail Nuckolls and One Waltz by Dunster Pettit, Edward is the better written. Although it fails ultimately as a story because it tries to compress its narration into two short final paragraphs.

One Waltz is, in my opinion, less successful because it has no such sure selection. A story of so

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Jr. Prom

(Continued from Page One)

of the Junior Class, is responsible for the over-all supervision of Prom activities. Joan is no stranger to the art of program leadership, having donated her effort and talent to this kind of endeavor in high school, as well as during her three years at Connecticut. She was a member of the Mid-Winter Formal Committee, gaining experience that will be reflected in her contribution to the creative efforts for this week end's event.

Assisting Joan on the Prom Committee are Joan Goodson, entertainment; Barbara Bent, refreshments; Rachel Adams, tickets; and Lynne Twinem, publicity. Chaperones for the dance will be Mr. and Mrs. Jean Leblon, Dean Gertrude Noyes, and Miss Ruth Ferguson.

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ously responded to our questionnaire and commented about several phases of their own jobs.

Human Nutrition

Esther Batchelder '19, now Assistant Chief of the Human Nutrition Research Branch, Department of Agriculture, found that college teaching positions led to her present one. Graduate work in chemistry, bio-chem, or foods is recommended as well as the development of the ability to "communicate successfully with others." Lab research at a university, experiment station, or for industry may present starting positions. Esther's present work involves developing a research program in food and nutrition and "seeing that it is carried out."

Eleanor Snyder '36 holds the position of staff economist for the Joint Committee on the Economic Report. For special training that is helpful she advises a major in economics (a Master's

degree preferably) and the study of statistics, logic, English composition and writing. One must pass the Civil Service examination to enter this field. She adds: "In hiring, assuming competence in general background, I always look for someone with imagination, and with some knowledge of the aptitude for doing 'research'—how to use library facilities, how to search out sources of data, etc."

Business Economist

Jeanne Stiefel '47 worked as a Business Economist for the National Income Division of the U. S. Department of Commerce. Most of her work was devoted to "the conducting of income surveys among such professional groups as physicians, dentists, and lawyers. This entailed such varied duties as questionnaire design, sampling, statistical and economic analysis, the handling of

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Question

(Continued from Page Two)

different college campus.

A Sophomore: If you go on many week ends with the same boy, you don't get a chance to meet many people, as boys always seem confined to the same group in their fraternity. On big week ends everything is one continual rush and very exhausting. Things are apt to be very superficial, and you never really get a chance to know your date. Personally I think smaller week ends are more enjoyable, as you get a chance to talk to people in a more congenial atmosphere.

A Junior: College week ends give you a chance to meet people of many backgrounds and many personalities, also a chance to meet girls from other colleges. College week ends are a good way to learn to judge character.

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Dance Review

(Continued from Page Three)

"in the mirror" when watching Disque performed by Dale Woodruff and Emily Zahniser. Although the artists danced well, the choreographic content of this number seemed thin. Mary Male's performance of the George Gershwin Prelude was pleasing to watch. Her dancing has profited by ballet training which was particularly evident in her turns. Camino Tristes was among the most effective numbers on the first half of the program. The success of the piece was due in no small part to Nancy Savin whose excellent singing established the desired setting. In addition, she looked lovely in her pink rebozo, and the dance duet by her and Celeste Maggiore caught just enough of the Spanish style to be very moving.

The second half of the program, which featured the major work, Cantrilana, by Faith Gulick, certainly maintained, if, indeed, it did not surpass the standards of performance enjoyed during the first half of the evening. Miss Gulick again opened this part of the program with a Rhythmic Study. It is satisfying to watch a dancer who is so beautifully integrated in contrast to one who appears to be just an assemblage of moving appendages. Saturday evening never provided the audience with the latter, but one can not refrain from complimenting Miss Gulick on her unusual ability in being a single, whole, completely coordinated individual when she performs. She used her arms and hands a great deal in all of her solo pieces and it was here, in particular, that one felt

See "Dance Review"—Page 6

Music Review

(Continued from Page Three)

stately, flowing work with lovely cello and flute solo passages. The piano part consisted of full, rich chords resembling the steady steps of a procession. The tone produced by the cello and flute was excellent. Criticism stems from a lack of dynamic contrast.

Miss Hughes then played two of her piano compositions, Nocturne and Jazz Sonata. The first was placid, dissonant, and aptly titled for its mood and character. The second number, Jazz Sonata, was original and well received. Consisting of one movement written in sonata form, it contained jazz rhythms and dissonant harmonies. Its slow swing-like section was effectively contrasted with a very lively rhythmic section.

Deborah Cohen '57 wrote her own texts as well as composed the music for her two songs entitled At Midnight and Alas a Lass. The first with its placid mood, was contrasted with the second piece, a gay, skipping tune with humorous words. These were sung by Molly Young '58, soprano.

Florence Potter '58 used texts by T. S. Eliot entitled Virginia, Line for Cuscaraway and Mirza Murad Ali Beg, and Cape Ann for her songs. The first, sung by Martha Monroe, had a flowing voice line with arpeggio accompaniment. Miss Monroe's diction was excellent in the second number. These songs, especially the last, Cape Ann, contain some very difficult skips for the voice.

The last group of songs were written by Ruth Lukens '58 and sung by Mr. Robert Strider, bass-baritone.

Poetry Review

(Continued from Page Three)

cial comment, it has all the familiar properties of the accounts of cleavage, in both senses of the word, in post-bellum Southern society. The properties, in fact, are there all too numerous, so that there is little space for the incident which is the story: a waltz danced by Two Social Classes (since neither man nor woman is more than abstraction). The atmosphere is excessive; and the man's lameness, which furnishes the surprise ending, emerges as a somewhat studied symbolism. Nor is the writer's intention entirely clear. It looks, however, as if what is aimed at is both surprise and pathos. Either would have done.

The reading of the works was generally good; and both poetry and prose, if not uniformly excellent, were certainly competent. Yet the literary portion of the program did not achieve the high level of, for example, the exhibition of student art. Since everybody knows that comparisons are odious, I am pushed to this state-

ment only by a genuine feeling of puzzlement. Why is there only one senior among the six authors represented? Why only one junior? Why is Quarterly no longer in existence? Why the small en-

rollment in the creative writing classes? Why, I might go on like this, but the cheering thought of the three sophomores and the one freshman on the program prevents me.

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Play Review

(Continued from Page Three)

Shape, danced very well indeed. Leila Finlay's Death was properly languid and Martha Kelly made her Man a bored and noisy Philistine. Heidi Schweizer was the voiceless and suicidal Prompter.

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Dance Review

(Continued from Page Five)

there was never any question but that the right arm always knew what the left was doing. The contrast of rhythm performed in the opening number on this part of the program served to demonstrate Miss Gulick's versatility, and one was thoroughly convinced that she was dedicated to her performance and was thoroughly enjoying herself.

Cantrilana, the major group work, choreographed and danced by Miss Gulick with members of the Dance Group, was primarily a study in patterns of movement for groups of dancers, and secondarily a vehicle within which Miss Gulick herself performed. The opening portion of the piece was extremely effective with the almost regal entrance of a part of the group coming diagonally from upstage with the colors and lighting being unusually striking. A kind of ritual spirit was maintained within the whole piece without its ever becoming monotonous. Within this work, the choreographer had used each dancer's own particular ability to full advantage and the overall effect was one of unity within the various individual groups of dancers. Members of the Dance

Group deserve high praise for their performance in this work because several of the participating members had earlier demonstrated themselves to be fine soloists, and fine soloists do not always lend themselves to good group work—quite the contrary.

The music for Cantrilana was also composed by Miss Gulick and very ably played by Arline Hinkson. The music, suggested by a Gregorian chant as Miss Gulick previously explained to us, was as interesting to hear as the dancing was to watch. It would be fine if sometime we might be able to hear the music again; for it was far from being merely a rhythmic background to which the

dancers moved; it supported strongly the choreography and contributed considerably towards making Cantrilana an outstanding piece of original work.

To all those who contributed in any way toward the dance portion of Five Arts Week End, congratulations are in order. We seem to have a high caliber of dance performance here in the spring as well as in the summer.

Entrance Exam

(Continued from Page Four)

pertinent correspondence, and the writing of reports." Her first position after graduating was that of Statistical Aide with the National Bureau of Economic Research, obtained with the help of the Personnel Bureau. Good training in statistics is most important. Her latest position resulted from a Civil Service examination. Jeanne feels that "on the subject of starting positions, . . . the organization is more important than the job." For one who wants a career, it is better to start out on "a 'lowly' position with an organization of good reputation in the field than to get a position with a more exciting title but with a nondescript firm."

Janet Stickland '51 has left her position because of a wish to return to New England but states that she had "four wonderful years of government employment to remember."

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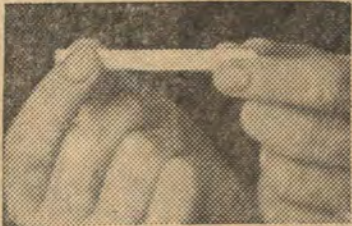
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