

The Carolinian

Woman's College—"Distinguished for Its Democracy"

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WOMAN'S COLLEGE OF THE UNIVERSITY OF NORTH CAROLINA. GREENSBORO, N. C., MARCH 16, 1955

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UNC Faces Challenge In Era Of Higher Education

An extra year in high school, aptitude tests and additional career guidance in the last two years of high school, and stricter university admission standards were among the recommendations submitted to President of the Consolidated University, Gordon Gray, at the end of the "Planning for the Foreseeable Future State of the University" conference held last Thursday and Friday at State College.

These and other proposals were included in the final reports of the Conference's three general chairmen, Richard Bardolph of Woman's College, George Headley of State College, and W. P. Richardson of Chapel Hill.

The report of the Committee on "Student Planning", whose general chairman was Dr. Bardolph, recommended the tightening of admission policies, in view of the statistics which indicate an enrollment increase of one-third in five years, and a double increase by 1970. This would require a building program of nearly two billion dollars expansion in dormitory accommodation for the Consolidated University, which the report stated, cannot be done at the necessary rate.

A fifth year of secondary education was recommended as a release of the pressure of applicants to the University expected in the future. They also recommended that more extensive test be given when selecting students for admission.

More communication between the high schools of the state and the University was proposed so that high schools will be more fully informed as to the requirements for success in college.

Urges More Student Aid

As well as urging no increase in tuition, the committee recommended a wider program of fellowships, scholarships and student aid to deserving and needy students.

Also suggested was the enlargement of amount of liberal studies required in all branches of the University.

The strengthening of the Honors Program at all the branches was recommended after reporting that the attention paid to superior students in all of the branches is inadequate.

The committee on Student Planning also strongly urged that deterioration in standards not come with the increase in enrollment and the strain of the coming years.

One group recommended that "no undergraduate student on the three campuses be permitted to maintain an automobile on or in the near vicinity of the campus, except handicapped students, commuters, and those for whom the use of a car has been authorized for some other reason."

O. Max Gardner Award Made

The two-day conference was concluded by the presentation of the annual O. Max Gardner Award to Dr. Zeno Metcalf, a member of the State College faculty for the past 43 years.

(Continued on Page Two)

One Out of Two Make Dean's List Association Asks for Grade Report

Pianist Robert Help Gives Concert Fri. For Music Festival

Robert Help, who will appear as guest pianist as part of the Music Festival Forum Friday night, March 18 at 8:30 p. m. in the Recital Hall of the Music Building, will present a concert of contemporary chamber music.

The concert will include works by Roger Sessions, Welton Marquis, Robert Darnell, Elliott Weisgarber, and Igor Stravinsky.

Mr. Help is a pupil in composition of Roger Sessions, with whom he worked in New York and California. Mr. Help won the Hertz Scholarship for Music Study given by the University of California, and pursued his studies with Mr. Sessions in Florence, Italy.

Mr. Help's composition have been performed on the west coast, and in New York for the International Society for Contemporary Music.

In 1952, he played a program of contemporary American compositions in Florence, Italy. Mr. Help appeared as soloist, playing concertos with the University of California Orchestra in 1950, and with the San Francisco Symphony in 1951.

Register Has Summer School Session Bulletin

The Bulletin for the Woman's College Summer School Session for 1955 is now available in the Registrar's office.

Dates for the first session are June 13 to July 20, and special courses will be offered from July 21 to August 31. Total expenses for six week's session is \$105.

Almost one-half those eligible for Dean's List last semester made it. This year 47.7 per cent of the total number of juniors and seniors made the list, compared with 49.7 per cent last year. 93.7 per cent of the elementary education majors and 89.7 of the primary education majors qualified.

The Southern Association of Colleges and Secondary Schools raised a question of standards, in grading systems, with the College after studying the report of the

College to it, said Chancellor E. K. Graham in reply to an inquiry by the Carolinian. He commented yesterday:

"Grades are a necessary evil. A grade has no importance in and of itself. The important thing is what is learned. Since grades are the inadequate device which we use to reflect what is learned, grades ought to reflect also the standards of the College. The Southern Association of Colleges and Secondary Schools has advised

us that our grades appear to be relatively high, and the percentage of students academically disciplined relatively low.

"Woman's College has been recognized as superior in undergraduate teaching. The quality has indicated in comparative test scores. But there appears to be an unusually wide differential in grade levels in several respects—for example, between required and elective courses, and between departments.

"None of this suggests a serious situation, and there is doubtless a reasonable explanation. Constant evaluation is all in the day's work, however, for any college which wants to be as good as it can, and the Faculty is giving its attention to the grading problem."

Miss Mossman in reply to Carolinian inquiry outlined what the college is doing about the situation.

"At the November 8th meeting of the Deans and Department Heads the matter of grading at the Woman's College was discussed. We presented the grade distribution for the entire College by departments and schools for the spring semester, 1954. After some discussion the Dean of Instruction was requested by the Heads and Deans to send these to each member of the teaching faculty in order that all of the persons concerned might have them to study.

"It was generally agreed at the time that there were many factors to account for the range in grades in departments and by individuals. Continued On Page Four

Composer Sessions Visits; Discusses Music And Arts

Roger Sessions, contemporary composer, will be on campus tomorrow and Friday, March 17 and 18, to deliver two lectures as part of the Music Festival of the Arts.

He will speak on "Music Today" Thursday afternoon at 3 p. m. in the Library Lecture Hall; and Friday afternoon on "The Artist and Public", at 4:00 p. m. in the Recital Hall of the Music Building.

Mr. Sessions began his study of music at the age of five and wrote his first composition at the age of 13 while attending Kent School in Connecticut. He continued his musical studies at Harvard and Yale. From 1917 to 1921 Mr. Sessions was instructor of music at Smith College, while continuing his studies with Ernest Bloch, the Director of Music at the Cleveland Institute of Music. Mr. Sessions also joined the faculty at the Institute as instructor of theory and assistant to Mr. Bloch.

Being awarded the Guggenheim Fellowship and the Walter Dammrich Fellowship in Rome, Mr. Sessions lived and studied in Italy from 1925 to 1931. From Italy he traveled to Berlin after he was awarded a grant from the Carnegie

Foundation and didn't return to America until July, 1933.

Upon his return he lectured at Boston University, New School for Social Research in New York, and New Jersey College for Women and was Co-director of the New Music and Dalcroze Institute in New York City. Mr. Sessions was also a member of the faculty at Princeton University and the University of California.

Holder of a Fulbright grant, Mr. Sessions returned to Italy in 1951.

He was a member of the League of Composers and chairman of the league in 1954.

Some of Mr. Sessions' principal compositions are Symphony No. 1 in E Minor, Suite from the "Black Maskers," Sonata No. 1 for Piano, Concerto for Violin and Orchestra, "Froy My Diary," four pieces for piano, and the recent "Idyll of Theocritus" for soprano and orchestra commissioned by the Louisville Symphony Orchestra to be formed during the season of 1955-56.

Mr. Sessions has published "Harmonic Practice" and "The Musical Experience," and numerous articles since 1925.

Legislature Recommends Action On Corner Traffic

Corner traffic problems led the House Presidents Association to recommend to Legislature Wednesday night, March 9, a motion to take steps to alleviate the danger.

Betty Caton, Coit House President, mentioned the past accident at Greensboro college, which resulted in the death of a student, as a specific example of what may happen if steps are not taken. Stating also that Curry students and

adults are included in the danger, Betty made the following motion:

"Whereas: There is extremely heavy traffic at the intersection of the street at Walker Avenue, and a large majority of WC students patronize the business firms on both sides of the intersection, the House Presidents association recommends to the city of Greensboro that steps be taken in the immediate future to alleviate the danger of traffic hazard."

Pointing to the fact that a delegation carries weight when a personal interview is made, Deanie Chatham moved to amend the preceding motion by action a section reading: "A committee of four shall be appointed by Legislature to discuss this motion with the City Manager and to present definite proposals, if possible."

Legislature passed this motion and also substituted the name of Legislature for House Presidents Association.

A YWCA revised Constitution was presented to Legislature by Janie Olds and referred to a studying committee. The present Constitution was written in 1939 and was considered out of date by those who revised it.

A motion was also passed that Senior House Presidents be self-nominated in order to be consistent with the Junior House Presidents. Betsy Swain defended her motion by saying that the Senior House President's job is an important one and requires interest in the job being performed.

British Egyptologist Lectures On Dynasties Tonite In Lecture Hall

The British Egyptologist Walter Bryan Emery, who last month discovered a "soul ship" 400 years older than the one of Pharaoh Cheops found last year, will lecture tonight in the library lecture hall at 8 p. m.

Professor of Egyptology at University of London and director of the Egypt Exploration Society expedition to North Sakkara, Emery has just arrived in this country as Norton lecturer of the Archaeological Institute of America.

The topic of Professor Emery's WC lecture will be the "First Egyptian Dynasty."

TIME had an article on Dr. Emery in last week's "Science" section. They said:

Dr. Emery is not the kind of Egyptologist whose chief interest is finding spectacular treasures for exhibition. His digging at Sakkara, which he has been doing since 1935, is aimed at solving a fascinating problem: What was the origin of Egypt's civilization?

Most ancient civilizations start from simple beginnings, e.g., those of Mesopotamia. In the lowest levels of their long-inhabited sites are found the crude implements of near-savages. Then, little by little, the culture improves. The people build better homes and temples; they learn higher crafts. At last they develop a written language and begin recording their history for archaeologists to read. Some of the new culture elements come from foreign contacts, but the origin of each imported item can generally be traced.

This was not the situation in First Dynasty Egypt. Before about 3200 B.C., the valley of the Nile had a neolithic culture. It was fairly high-grade, but by no means civilized. Then came a change as sudden as if supernatural culture-bringers had landed in a flying saucer. Without transitional stages, so far as diggers can determine, the Egyptians were building great palaces of brick and stone.

They had effective copper tools. (Continued on Page Four)

Robert Frost Reads From Own Poetry

BY ANN WHITLOCK

Robert Frost, dean of American poets, will present a program of readings of his poetry in the Elliott Hall Ballroom, March 19 at 8:00 p. m.

Robert Lee Frost was born March 26, 1874 in San Francisco. At the age of eleven, he moved with his parents to New England, where he has remained. He was not a bookish boy and loafed his way through grammar school. In high school, however, he was introduced to Virgil, who remains one of his favorite poets. He wrote his first poems at this time.

After graduation, he entered Dartmouth College, but found it dull and soon left. In the years afterward, he worked as a bobbin boy in a mill, taught Latin in a tiny school in Mass., made a tour of the South on foot, and did various odd jobs. During all these years he was writing poems, most of which were rejected by the magazines to which he sent them. His first poem to appear in a national periodical was "My Butterfly, an Elegy" published in the INDEPENDENT in 1894.

In 1895, Frost married Elinor White, a childhood sweetheart, and two years afterward, returned to college, this time to Harvard University. He stayed here only two years and left without a degree. His grandfather, despairing of seeing Frost become a professional man, bought him a farm in Derry, N. H. which was never very successful.

After six years of labor, Frost's poetry caught the attention of the trustees of the academy in Derry, and he was offered a job on the English faculty. Frost was unacademic, and more interested in drawing out the individual than in teaching the required material, therefore, he remained here only a short time.

In 1912, Frost and his family left for England, hoping to find that which America would not give, recognition for his poetry. He met in England many of the leading poets of the day and published a volume, A BOY'S WILL in 1913. In 1914, Frost's second book, NORTH OF BOSTON was published. This book abandoned some of the conventionality of the first one, and was written almost exclusively in blank verse.

Robert Frost returned to the United States in 1915, a well-known poet. In the years 1915-1923, he lectured all over the U.S.A. and continued to publish. In 1923, the long poem NEW HAMPSHIRE was published, a volume full of "biting observance, general fun-poking, and wise tolerance." It received the Pulitzer Prize in 1924. THE WITNESS TREE, published in 1942 attracted the praise of Stephen Vincent Benet and other leading authors.

It is Frost's life-long theory that poetry is based on the tones of the speaking voice. Of poetry in general he says: A poem begins with a lump in the throat; a homesickness or a lovesickness. It is a reaching out toward expression, an effort to find fulfillment. A complete poem is one where an

emotion has found its thought, and the thought has found the word."

Frost, who now lives in Cambridge, Mass., has received four Pulitzer Prizes for poetry and honorary degrees from 20 colleges and

universities. He has sold over 500,000 copies of his poems. An exhibit of first editions of his volumes, many with inscribed dedications, on loan from a private collection from Duke University, is now on display in the library.



ROBERT FROST

Eaton Puts Hope Of Theater In Colleges

Walter Pritchard Eaton, former professor of playwriting at Yale, speaking as part of the Drama Festival of the Arts last week, said that the hope that remains for the American theater is in the colleges.

Decrying the modern mechanizations of the stage, he said that all that actually is needed is "two or three planks and emotion."

Speaking of WUNC-TV, Mr. Pritchard said that the expenditure of more than one million dollars toward a venture that no one really knows anything about was "cruel and wicked."

In comparing the new medium of television with the theater, he particularly stressed the exciting moments a theater can capture, and said that television has not the quality to produce such moments. Television drama, he declared, is spoiled by the interruptions of commercials.

Dean's List Anyone?

... we reiterate, but with increased alarm. Again this year, almost half of the students eligible for Dean's List qualified for it.

Others are concerned too. The Committee on Standards and Reports of the Southern Association of Colleges and Secondary Schools has raised a question of grade level and academic discipline with the college. The Dean of Instruction, Heads of Departments, and Deans of Schools have discussed the range of grades, and Faculty has been informed.

Grading and academic discipline can be thought of as indexes of the quality of instruction. They reflect the amount learned and the effectiveness of an institution of learning.

These Dean's List figures might well indicate that in some quarters "standards of excellence are low" and that Dean's List equals mediocrity in academic affairs. They might mean that some professors are meaninglessly giving away grades.

Again the *Carolinian* asks that the situation be altered; it asks that it be changed this semester. Most important of all, it would like to rest assured that the quality of instruction is high, that students continually are encouraged and challenged to learn as much as they can. It would like to feel that a questioning by an outside organization of the college's reputation for superior undergraduate teaching will not be necessary again.

The Corner Traffic . . .

... presents a hazard to Woman's College pedestrians. Crossing the intersection of Tate Street and Walker Avenue is not safe, for the traffic often continues in a steady stream. What's more, it approaches the corner from many angles.

To The Victors . . .

... CARY salutes you! To you go the spoils—the heartaches, the sleepless nights, the moments of frightening indecision, but most of all the ultimate satisfaction which will come from serving your student body with the best that is in you.

Yours is a great honor, and a great responsibility—yours is the opportunity to build and strengthen student government on the Woman's College campus, or to weaken it. Yours is the task of leading 2300 people in a society which is not merely an end in itself, but rather a means toward encouraging 2300 responsible, thinking individuals. Woman's College is a community, but more than that, it is people.

The Woman's College community is unique; probably never again will you find so much to build on, so much potentiality right at your fingertips, so great a chance to see fulfilled the ideals which can make a government truly effective, and truly worthwhile.

At your disposal are all the years of growth which student government has seen to date—there should be no shame in looking back into the past, and utilizing that which has already proved good.

At your feet lies a new year, with new problems, new ideas, new needs—there should be no fear in looking to the future and re-evaluating and rebuilding that which has proved less than the best.

Your leadership must be strong, but not authoritarian, it must be wise, but not without mistakes, for, by making mistakes and profiting from them, we grow; it must be, above all, aimed toward one goal; that of making student government a vital and enriching experience for every student on the campus. . . . Our belief, our faith, our hope for a truly good student government, we place

Reprinted from the *Carolinian* of March, 1954, by the editors, who believe that this editorial has a timeless quality and truth which make it something of a classic. Its thoughts are ours; we could not say them better.

To Defend Or Not To Defend . . .

... Quemoy and the Matsus in the Formosa straits. That is the number one question of US policy now, and the answer might well decide whether or not we shall have war.

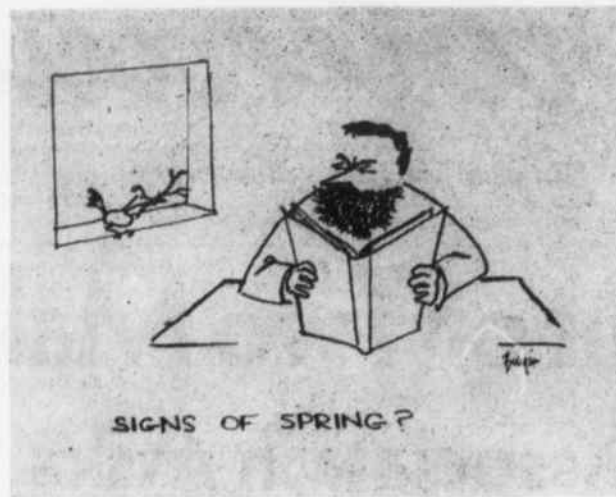
Quemoy and the Matsus are now held by Chiang Kai Shek's Nationalist forces operating out of Formosa. Mao Tze Tung and the Chinese Communists are committed to conquest of the islands, as stepping stones to their also threatened conquest of Formosa, claiming that they rightfully belong to mainland Communist China. The United States is committed by treaty to the defense of Formosa. The catch is that Dulles and Eisenhower may decide that defending Formosa requires defending Quemoy and the Matsus. The islands are so close to the mainland and important Chinese ports that one expert has said that Nationalist control of them is "as if Russia held Staten Island and Brooklyn."

Mr. Dulles left the question of defense of the islands only vaguely answered in a major speech last week. The President, he said, will decide "in the light of his judgment as to the over-all value of certain coastal positions to the defense of Formosa, and the cost of holding these positions." He said that the Chinese Communists are fond of depicting the US as a "paper tiger," which roars belligerently but then backs down at a show of forces. To that he answered that we will "meet hostile force with the greater force that we possess," and giving signal warning that we possess "new and powerful weapons of precision, which can utterly destroy military targets without endangering unrelated civilian centers."

We were to defend the island we would do so against the judgment of Britain and most of Europe, who have already urged giving the islands to the Communists and the Western effort would lack unity. To say that we will defend them might deter Communist attack by threat. Then again it might not, for Red China is deeply committed to taking them. To decide to defend, and then be attacked, would mean war. We agree with the *Greensboro Daily News* that "the islands constitute a mighty poor *casus belli* from our point of view . . . we have somehow been maneuvered, or gotten ourselves, into a position regarding these islands that we should have evaded. They are not essential to defense, yet we must defend them to save face," but further, that "if it comes to that, we must put up a united front."

The Cream . . .

... of the crop will be here at Woman's College this month. Robert Frost, Roger Sessions, Robert Help, Ashley Montague, Walter Emery, Peter Taylor, Robie MacCauley, Flannery O'Connor, Randall Jarrell—all these will be here and their knowledge is to be had for the taking. Do take it.



Critic Hails Bernarda Alba As Successful Contribution

BY ELLEN TOWNE

The House of Bernarda Alba by Federico Garcia Lorca, as produced by The Theater of The Woman's College in its Student's Theater on March 11 and 12, is one of the finest dramatic achievements to be seen on The Woman's College campus in the past two and a half years. To the students of the Theater of The Woman's College and to their director, Michael Casey, go an enthusiastic bravo.

The play selection is one of the few vehicles of quality, cast for women only, to be found in dramatic literature. Its choice provided not only a varied range for feminine acting, but also a play of great depth and beauty for the Theater's contribution to the Art's Festival.

A play to be successful must create for the audience a quality of identification. Lorca was a Spaniard, and he wrote with a Spanish audience in mind; he was also a liberal intellectual, and he wrote with a purpose!—revolution. The House of Bernarda Alba is filled with customs, ideas, and qualities meaningful only to a Spaniard.

Michael Casey is to be commended for his direction of the Richard O'Connell-James Graham-Lujan translation. He succeeds in creating for us, the audience, a feeling of identity for this alien Spanish situation, in which we must find a sympathy for the culture, yet be prepared to accept its final destruction.

This antithesis in a play of such extreme emotional tensions must be dealt with very carefully to be accepted. This is done in two major ways. First we are made to

understand fully and sympathetically the problems of Bernarda's family. Yet, as a culture we do not quite believe so much domination, and therefore their destruction is credible. Second we see, not only the problems of the individual girls, but also the good qualities of each. Yet, it is made quite evident that they all have been corroded by hate. This evil, seeping into each personality, made it possible for us to accept their down fall. This latter is especially true in Adela's case. If she had been the essence of goodness, we as an audience would not have accepted her death.

One of the most striking elements of The House of Bernarda Alba was Lorca's extensive and varied use of symbolism. We find it on a material level; the green dress worn by Adela on the day of her father's death and her breaking of the cane are symbols of the revolutionary spirit. We find it in characterization, both in their names and in what they represent. Bernarda stands for strength, Marcia Josefa, for Mary and Joseph, the eternal parent, Magdalena, one who prostitutes herself, and Martirio, the martyr. Each character in turn has her symbolism. In a much broader sense, Bernarda represents the king and the aristocracy. The girls, especially Adela represent the revolution, and the confidant and even more the maid represent the lower classes.

The staging of the production was effected with simplicity and beauty. The set, designed by Michael Casey and constructed by W. A. Crews and the girls of the Theater was most impressive in its simplicity of both line and color. The lighting with its intricate use of reds and blues did much to create atmosphere and high-light the set and action.

The acting of the entire cast is to be commended. The work of Thomasine Strother as Bernarda, Nell Rose Wallace as Adela, and Betty Jinette as the maid, was done especially well. Special note should go also to Gladys Gelfman as Martirio, the love-sick humpback, Virginia Sabiston as Magdalena, the bitch, and Ellen Spielman as Poncia (one cannot help wondering if it were at times not too well played. Would Bernarda have allowed the insubordination?)

I feel that Woman's College has seen with The House of Bernarda Alba, not only a fine production, but also the beginning of a new era in theater on this campus.

UNC FACES

Continued from Page One

Acting under the terms of the late Governor Gardner's will, the Board of Trustees unanimously selected Dr. Metcalf as the faculty member of the Consolidated University "who, during the current scholastic year, has made the greatest contribution to the welfare of the human race."

The name of the recipients of the award—the highest teaching honor given by the University—was closely-kept secret until the presentation was made.

Widely known for his teaching, administrative and research achievements, Dr. Metcalf is the author of nine books, an active member of 36 learned and professional societies, and is currently engage in writing a 42-volume series on the Homoptera, an important group of insects.

SOUND AND FURY

Editors Note: (The Curriculum Committee report was checked by the proper authorities before being printed. We regret that in spite of this, there were errors.)

Dear Editor:

I should like to point out several errors in the March 2nd edition of the CAROLINIAN pertaining to the article: "Faculty Curriculum Committee Presents Report."

(1) The School of Music hopes that Music History 231, 232 will be extended over a two-year period in 1956-57. We will not be able to do this until that time.

(2) The School of Music hopes that the theory program can be coordinated for introduction in 1956-57. It was not accepted for 1956-1957.

(3) Credit will not be given for piano accompaniment in 1955-1956. It is hoped that this can be added the following year.

The remainder of your article is essentially correct, but I would appreciate a correction of the above errors in an issue of the CAROLINIAN.

Very sincerely yours,
G. Welton Marquis, Dean
The School of Music

BITS 'N PIECES

By Karen Jensen

By the time this article appears in print, what I am going to write about this week will already have occurred. Logically, I should be writing in retrospect, but I can't do that, since my deadline is Friday afternoon. If, by this time, you are confused, think of the state I must be in.

The Woman's College Theatre's presentation, "The House of Bernarda Alba," opens this evening

at Aycock. My reservations are for tonight, and I'm anticipating something really fabulous. (As much as I hate his word, I can't, or the life of me, think of another.)

Every other Tuesday, I went my way, in a disgruntled manner, to Aycock, along with every other student on campus, except for those holed up in the dining hall, or practice teaching, and I tolerate assembly. This past Tuesday I was intrigued! Better yet, everyone there was. In an effort not to be unfair, I must admit that we have had several excellent assembly (I still want to write chapel) programs this year, but, prior to last Tuesday, I have not heard the murmurs of approval and eagerness which seemed to permeate Aycock this past week, due to the "sneak preview" presented for us.

Much has been said about all the people working on this production. I have not been exempt from this number of well-wishers and enthusiasts. Just one more thing—Thank you Mr. Casey! From a nucleus of talent and cooperation you have created something really great, and I will go so far as to say, a masterpiece, in theater production. I hear that "Hamlet" is to be your next. The whole campus will be watching and waiting for this, your next enterprise. May it be as successful as your others.

I read an article in the March 22nd, issue of LOOK magazine a few days ago that I would like to recommend to those of you who are interested, titled, "What Do They Believe?", by Jerome Nathanson. I would like to quote from it now, for no other reason than I think it should be brought to your attention. According to Mr. Nathanson, these are the words of Eusebius, a "pagan," mind you, who lived more than two thousand years ago.

"May I be no man's enemy, and may I be the friend of that which is eternal and abides . . . May I never devise evil against any man; if any devise evil against me, may I escape . . . without the need of hurting him. May I love, seek and attain only that which is good. May I wish for all men's happiness, and envy none . . . When I have done or said what is wrong, may I never wait for the rebuke of others, but always rebuke myself until I make amends . . . May I win no victory that harms either me or my opponent . . . May I reconcile friends who are wroth with one another. May I, to the extent of my power, give all needed help . . . to all who

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World Circus

This week, I would like to concentrate on the politics of a little world—our campus—rather than on the politics of the large world. The politics of our campus, however, is a reflection of the politics of the greater world.

In the first place, what kind of person runs for an office? In freshman year, you look over the list of candidates and find that most of them held a string of offices in high school — so they run for an office in college because they are expected to make a good record. In our society, a person is early indoctrinated in the idea that he must be something, that he must always do a little better. With this goal in mind, the flashy offices attract a number of candidates.

After freshman year, some of these candidates mature enough to reject the demands of their parents and former teachers that they be somebody and settle down in work that gives themselves the most satisfaction. Some do not; they are still running for offices and still have as their prime motive—approval. The prestige-seeker may be motivated by this or she may have a conscious or unconscious desire to be placed a little above the rest.

At any rate, the prestige-seekers make up the majority of people running for an office. The type of person who is interested in the

work involved in the job itself—without external motives—will always choose offices without regard to prestige and, therefore, usually lacking in prestige. The prestige-seeker is a politician. He wants the office, and he will do the work. But the good he accomplishes will be a side-issue—it is not his primary objective.

The whole world applauds Lincoln for freeing the slaves. Actually, he little understood the situation or the consequences of his act, but as far as he could understand, he decided that circumstances made it feasible to free them. His act did not result from any great convictions and humanitarian impulses that he, himself, held.

On campus, the politician rarely will stick his neck out, risk the disapproval of the crowd, to help an individual student or work for a cause that is either unpopular with the administration or with the majority of the students. His most important concern is not his job, but himself.

It is extremely hard to choose in elections between the prestige-seeker and the student who sincerely wants to work. I think many of the troubles of the nation as well as the campus reflect the fact that there are too many politicians in office and not enough people unselfishly devoted to their work, itself. This is not so much the fault of the voters—since they can not possibly know the motives of candidates—as the fault of the persons running. They should stop at least once in their lives and take a good, long look at themselves.

The Fifth Column

By Melissa Morse

As we once more find ourselves in the midst of elections and all the campaigns that go along with elections I wonder if in all the excitement we realize how much work has gone into preparation for casting ballots.

The elections committee has done more than just make sure that each of us had a ballot to mark this morning. The committee has taken time out to brief the campaigning managers on handling their campaigns — which has gone a long way in insuring a smoother running election. They introduced the candidates to the student body at the political rally Thursday night and have initiated coffee hours in the dorms so that the students and candidates may get to know one another.

Of course the big job will be Wednesday night when votes are counted. But long before this, the elections committee has already

been busily working to make, not only campus wide elections a success, but also class elections. They deserve applause for a job well done.

And while bouquets are being passed around let's not overlook the Elliott Hall Council. They have worked diligently and hard this year. Both faculty members and students have enjoyed the Wednesday afternoon coffee hours, and the dances and parties on Saturday nights have been aimed toward using facilities to the fullest extent. The poster and publicity committees have done a great deal to inform the student body about what is happening both on campus and in Elliott Hall.

The committee for special events has sponsored such things as the Birthday Ball, and the Elliott Hall Ball. The fine arts committee has sponsored various lectures. The Elliott Hall Council has worked to provide for student needs through using the facilities available in Elliott Hall. There could certainly not be a student who is able to feel that she has not found some interest in Elliott Hall.

Bright Fashions Predominate Season's Newest Fabrics

BY BARBARA ALLEY

Colorful prints predominate in the field of fashion this spring, and there is a great variety from monotone geometrics to impressionistic florals. The Paris collections used many spring prints. Especially pretty were cottons used for formals in all-over compositions in which flowers formed light spots of color. Silk shantung prints, jacquard blends, and lustrous fancies in embossed or ribbed textures were used a great deal. Most of the fancies reflect the suppler drape which is notable this season.

Print shirt dresses have obtained a wider versatility this spring, for now they are being worn for cocktail parties, as well as for the afternoon, the theater, and for very informal occasions. Fashioned of silk or silk surah, they are quite dressy with a low-buttoned neckline filled with rows of pearls. Pastel sandals and gaily-colored gloves add the finishing touch.

Prints are evident in the new spring shoes such as the pump with a marbled black and white body and a scarlet red heel. A solid colored sandal is lined in a gay print. There is a style of "mules" with solid heels and a band of printed flowers across the toes.

Bright color is used lavishly in all-over or dense-covering patterns with florals predominating. They give such effects as the brush stroke or warp print. Many have a stippled, blotch, or mottled effect.

High fashion designers note a rising interest in tones of pink. Sharper shades with an orange cast are preferred such as coral, shrimp, or geranium. These colors are especially good in organdies and chiffons used with matching taffeta trim. Occasionally contrasting tones are used such as lemon-ice and pastel blue or pink with dusty rose.

Silk comes in many new textures and finishes for Spring and Summer. Surfaces have distinctly silky look, from mellow to actually glistening effects. Significant new textures are satins striped with metallic threads, corded sheers with flocked patterning, and chiffon and organdie prints. Silk and wool mixtures make silk more versatile than ever, also silk-cotton mixtures. Although this fabric has been primarily considered to be dress material, it is now being used for coats, suits, blouses, linings, and sportswear as well.

For suitings silk and worsted jacquards in little floral or geometric patterns give a semi-tailored appearance. Little tweedy checks,

slubbed or hairline stripes, plain poplins, and ottomans are also used for suits in plained mixtures. Feather weights emphasize the new slim silhouette.

All-silk fabrics are embroidered toiles, silk jacquards, basket weaves, piques, and heavy satin twills. The classics are faille, grosgrain, peau de faille, alpaca, and stiff double-faced satins.

Most spring wools have a chalky cast, for example, black with a meandering white yarn. Lightweight spring wools come in many beautiful pastels with varying textures. Chambray yellow wool gives a daffodil-like appearance and is especially appealing for light coats and dresses.

New materials are softer, lighter, brighter—and more beautiful. Their colors veer to the south and to summer in such hues as hot pinks, sharp cerise, all the deep blue-reds, to mix with violet, orange, or yellow.

In cloth making the remarkable technical advances of the past decade have produced fabrics that are not only beautiful, but also very wearable. A shantung of silk and Orlon, a deceptively fragile-looking Dacron and cotton organdie, a supple, silky weaving of cotton and nylon, as examples, look wonderful when they are worn, retaining their shapes and fresh appearances.

The last word for spring, however, is prints, especially the protean prints, so called because of their free-form motifs. There are designs such as liquid circles with overflowing edges or prints like melted pearls, florals that look like mists of color more than like flowers. Irregularly-arranged polka dots give a nonconformist air; some even have scattered crescent moons for variety. The florals still lead, however, whether they are large, small, scattered, or close. There are botanical prints that look like a summer garden or Oriental flowers with a hand-painted appearance. Impressionistic effects are created with soft colors that become almost illusory.

The variety is infinite, and the wearability is the best ever. Therefore, like the cherry trees, spring clothes will be blossoming out in many beautiful colors and textures.

BITS 'N PIECES

(Continued from Page Two)

are in want. May I never fail a friend in danger... May I respect myself... May I always keep tame that which rages within me... May I never discuss who is wicked and what wicked things he has done, but know good men, and follow in their footsteps."

Co-Off Club Presents A Swimming Clinic

Attention swimmers! A swimming clinic is being held to give practice to all those interested in getting their national official's rating. Anyone passing the examinations, written and practical, will be eligible to referee swimming meets.

The clinic opened on March 7th with a brief rules discussion and an explanation of an official's duties. These were demonstrated with races in the 25 yard breast stroke, 25 yard back stroke, and the 100 yard freestyle. Jan Hartman acted as starting official for the races. Miss Young presented a running commentary on rules for disqualifications during racing meets.

Jan Hartman then explained the rules for judging diving. Neal Fringer and Rachel Pharr demonstrated various dives, and the officials discussed the method of grading, giving the five qualifications on which diving is judged.

The last practices for officials will be held on March 15th and 17th during R.A. swimming. Sign-up sheets are posted in Coleman Gym for all those interested.

On Monday afternoon there was a rules session in the Seminar Room of Coleman concerning the written examination to be given on March 16th at 5:00 and again on the 17th at 12:00 noon. The practical examination is to be given on March 19th at 2:00 p. m. in the pool.

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Sample Analysis Prepares Campus for Visiting Poets

By Marvelous Amy Brown

What with Robert Frost coming this weekend, and the campus getting ready for the approaching writing festival later in the month, we figured we better get the campus prepared for all this poetry by presenting a sample poetry analysis. We have selected a fairly well-known poem, which is below:

One little two little three little Indians,
Four little five little six little Indians,
Seven little eight little nine little Indians,
Ten little Indian boys.

Dr. T. P. Geronimo, noted poetry critic and archaeologist, has helped us immeasurably in the preparation of the following analysis of the poem.

Before we can ever hope to understand a poem, we should know something of the author, and the period in which he lived. Since the author is anonymous, we don't have to worry about that. It is assumed that it was written during the French-Indian War, or when Columbus discovered the Indians, or when India separated from Pakistan. At any rate, it was a momentous occasion for whichever country it was.

The metrics of this poem are rather difficult to determine, mainly because we have forgotten the difference between trochees and

spondees. Anyway, it isn't iambic. The poem is either in blank verse or not, depending on whether we consider that Indians rhymes with Indians. If it is not blank verse, the rhyme scheme is aaab. If it is blank verse, the rhyme scheme is abcd.

An unusual feature about this verse is that there are no verbs. Someone once stated that prose is the language of verbs, but poetry is the language of nouns. However, this poem is mostly adjectives.

Another peculiarity of the poem is the constant repetition of the word "little". It is the most often repeated word in the poem. We think that this was because the writer was a very small man and, in trying to repress his tininess from the world by wearing elevated shoes and high hats, he released it in his writing, such as is shown in this case. Another explanation for his obsession with the word "little" might be that the writer was extremely tall and was overcome with the desire to be short. Thus, he allowed his poetry to be a method of expressing this wish.

Imagery is of tremendous importance in this work. This was done very cleverly and subtly by the author, who uses the word "Indians" as a metaphor. Actually, the word "Indians" does not mean "Indians" at all, but pertains to something else. This something else is not indicated, and therefore could be anything. Thus, the poem has tremendous depth and meaning, because each reader can interpret it to suit his own personal experiences. This is also known as "ambiguity", in which a work of art may mean all things to all people.

Now that we have uncovered the more basic meanings of our poem, we are ready to comprehend the full impact of the surface meaning. The theme, or central idea, is easily apparent. It simply states that, at the rate that

FWCA Sponsors Panel About Racial Tensions

"Understanding Racial Tensions in the South" will be discussed by two members of the history department and two seniors next Tuesday, March 22 at 7:15 in the Legislature room of Elliot Hall.

Sponsored by Y.W.C.A., the panel will consist of Dr. Richard Bar-dolph and Miss Louise Alexander of the history department.

Louise Merz, who has been working since last June on a research project on prejudices, and Billie Sledge, a senior sociology major, are the student panelists. Lu Stephenson will be moderator of the group.

EGYPTOLOGIST

Continued From Page One
including wood saws and the finest needles. They worked with fine artistry in wood, ivory, leather, textiles, metals, precious stones. They had a fully formed written language and papyrus to write it on. Their religion formed the principle features that would dominate Egypt for 3,000 years. They had skillful agriculture, a centralized government and a leisured ruling class.

Where did this civilization come from? Few Egyptologists believe that the crude inhabitants of the Nile Valley developed it themselves within a few years. Most specialists think it was imported, probably by conquerors, but they do not know from where. One theory suggests Sumeria, whose cultural development may have begun a little ahead of Egypt's. But only a few items in First Dynasty Egypt look as if they came from Sumeria.

The Indians are multiplying, they will soon outnumber everybody else. It therefore has a much deeper meaning than what is on the surface, for it is a warning to the other races of the world to defend themselves. Evidently they did, because the writer soon afterwards wrote a sequel to his original poem, which began, "Ten little nine little eight little Indians..."

Weisgarber Stresses Arts, Progress In Gen. Education

NANCY HARRILL

"I feel that the very best students are those who are just swamped up to their ears with work. By work I don't mean just classroom studies, but all phases of activities on the campus as well," says Mr. Elliot Weisgarber, Assistant Professor of the School of Music at Woman's College. Mrs. Weisgarber is certainly one of the closets adherents of this theory. It is seldom that one meets a person so deeply interested in and so enthusiastically alert about the progress of any phase of general education.

Mr. Weisgarber, who teaches theory, composition, and wind instruments at Woman's College, is an outstanding clarinetist. He is from Pittsfield, Massachusetts and a graduate of the astman School Junior symphony. After receiving two degrees from Eastman, he went to Colby Junior College, New London, New Hampshire. Here he met his wife who was studying piano at the college. Mr. Weisgarber has been soloist with the Rochester Symphony orchestra and guest conductor of the Harvard orchestra.

Mr. Weisgarber crossed "that particular line" ten years ago, bought a home in Greensboro, and became a member of the faculty of the School of Music here. "This is a fine place to compose and to teach. And I like teaching here very much. I am a short-lived pessimist and a long-lived optimist; and I really believe that Woman's College can have one of the finest Arts forums."

Always busy, Mr. Weisgarber composes a great deal and when he has time he "putters around in the yard". That is, when he is not playing with his new little daughter, Karen Suzanne. Karen is five months old and has already won her father over completely. At present, he is working on an orchestral piece and a score for the production of *Hamlet*, which

The Woman's College Theatre will present in the spring. Commenting on the coming production, Mr. Weisgarber says, "I think this is one of the finest undertakings of the drama department since 'Twelfth Night' which was presented a few years ago." (Incidentally, Mr. Bardolf was one of the stars of this particular production.)

During the summer of '53 Mr. and Mrs. Weisgarber were in Europe. He studied at the School of Fontainebleau with the noted Nadia Boulanger. It was during this time that the strikes were in full swing in France and few ships were leaving port. It seems that the only available one was via England, so they had an unexpected opportunity to tour there as well as in Ireland.

Concerning the Arts Festival which is being presented on this campus Mr. Weisgarber contributes: "I feel that the annual Arts Festival is one of the most exciting events that could take place on any college campus. It affords every student a wonderful opportunity to associate with the most distinguished personalities in the arts and letters, if only for a short time. For instance, during the coming week we shall have the chance to hear Roger Sessions—one of the world's foremost composers and musical thinkers—in two lectures, and to hear in concert some of his music. And then, of course, there is the appearance of Robert Frost on the 19th; one of the greatest poets in our language! All of this costs but a few steps across the campus."

"Some of us have the naive idea that all we have to do is to take a few required courses and we have a college education! It's not that easy. Somehow I find it really alarming to see so few students at Festival events; at least it has been so in the past. Your faculty and student groups who plan these events do not conceive them as

R. A. Presents Weekly Schedule Of Activities

Thursday, March 17th

Bowling—5:00
Swimming—5:00
Dolphin-Seal—7:00
Modern Dance Club—7:00

Saturday, March 19th

Bowling—3:00-5:00
Skating—3:00-5:00

Sunday, March 20th

Game Room—8:00-9:00
Swimming—8:00-9:00

Monday, March 21st

Co-Off Club—7:00
Golf Club—5:00
Life Saving—5:00

Tuesday, March 22nd

Cabinet—7:00
Tap Club—7:00
Bowling—5:00
Skating—5:00

Wednesday, March 23rd

Life Saving—5:00
Square Dance Club—7:00
Hobby Shop—7:00-9:00

benefitting only a small group. On the contrary, we consider them to be a part of the general education of us all. Apathy helps no one. Its practitioner can expect ultimately only the dreariest sort of existence."

The Tap Club Begins Operation For Recital

The Tap Club will present its annual recital March 29th at 8:00 p. m. in the Modern Dance Studio of Coleman Gymnasium. The production entitled, "Taost's of the Town" is under the direction of Miss Dorothy Davis, club adviser.

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GUADALAJARA SUMMER SCHOOL

The accredited bilingual school sponsored by the Universidad Autonoma de Guadalajara and members of Stanford University faculty will offer in Guadalajara, Mexico, July 3-Aug. 3, courses in art, creative writing, folklore, geography, history, language and literature. \$225 covers tuition, board and room. Write Prof. Juan B. Rael, Box K, Stanford University, Calif.

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