

Robert Shaw ...



... will appear in Aycock auditorium Thursday with his renowned chorale.

Robert Shaw Chorale Makes Return Engagement to W. C.

Thirty-two Voices Compose Group in Tour Across U. S.; Varied Program Featured

The Robert Shaw chorale, which appeared here in concert last season, is making a return engagement Thursday evening, March 23, at eight o'clock in Aycock auditorium.

The Chorale is under the direction of Robert Shaw, the director of Fred Waring's radio glee club and the founder and director of the Collegiate chorale which has performed with Toscanini, Stokowski, Koussevitzky, and other leading conductors.

Thirty-two picked voices, augmented by a chamber music ensemble, make up the group which is on its second cross-country tour. The program to be vocalized on this tour will be varied, ranging from Bach to songs of the American musical theatre.

Robert Shaw, the versatile conductor of the Chorale, began his musical career at Pomona college in Claremont, California, where he led the college glee club. Fred Waring made a film at the college, and Shaw's glee club did a small part in it. Waring, impressed with the young man's work, offered him a job in New York building a radio glee club, and in 1938, Shaw came East. He remained with Waring until 1945, when he was inducted into the Navy. While in the service he organized a service glee club, and after his release, he organized the one hundred and eight-five voice Collegiate chorale, of which the Robert Shaw chorale is a small portion.

In 1943 Shaw was awarded a citation as "the year's most important" (Continued on Page A-Four)

Dr. Ruth M. Collings Heads Health Service Committee

Dr. Ervin Sander, president of the American College Health association, has notified Dr. Ruth M. Collings, head of the Infirmary staff, of her appointment as chairman of the standing committee of health service and physical activities for the association.

The work of the committee includes a study of medical examinations, follow-up activities on health conferences, treatment of illness and injuries, consultations with medical specialists, and physical activities in sports and athletics. The group studies these problems and makes a report at the annual meeting of the association which includes over two hundred colleges in the United States. The term of office for the committee runs for several years.

Dr. Collings attended the last meeting of the association at New York during the Christmas holidays. The committee has scheduled its next meeting for May, 1951, in Boston.

Second Annual Dinner For Gardner Award At Woman's College

Governor W. Kerr Scott, chairman of the University board of trustees, has announced that the date of the second annual Oliver Max Gardner Award dinner of the Greater University of North Carolina has been set for March 22, at 7 p. m. in Spencer dining hall at the Woman's College.

President Gordon Gray and Mrs. Gray will be honored guests at the university's "family dinner" to be attended by members of the faculties and administration of the three institutions. Gray will speak briefly at the dinner, his only official appearance at a university occasion prior to the three commencements.

The Gardner award was set up by provisions of the will of O. Max Gardner, giving \$25,000 to provide an annual award to the member of the faculty in the consolidated university adjudged by the trustees as having made the greatest contribution to the welfare of the human race during the past year.

At the first Gardner dinner on March 22, 1949, Miss Louise B. Alexander, who has taught government and political science at Woman's College for fifteen years, was the initial winner. It was at that dinner at Chapel Hill the Governor Scott made the surprise announcement of the appointment of President Frank P. Graham to the United States senate.

The annual dinners are to be rotated on the three campuses of the consolidated university, hence the 1951 dinner will be at N. C. State college in Raleigh.

Arrangements for the occasion are being made by acting President W. D. Carmichael, Jr., university controller, in Chapel Hill.

Mrs. N. C. White Fills Position On Library Circulation Staff

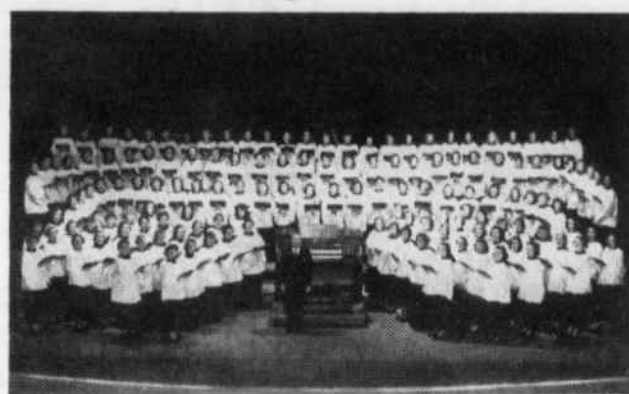
Mrs. Nell C. White has been selected to fill a part-time position in the circulation department of the library staff.

She has not yet started her work, as at the present she is acquiring a knowledge of the various departments of the library by being assigned to each branch for a short period of time.

Mrs. White has been doing circulation work for eighteen years. She graduated from Guilford college in 1925 and attended Columbia library school. She came to W. C. from the New York public library where she maintained the position of branch librarian.

Woman's College Choir Presents Spring Concert of Sacred Music

The Woman's College choir ...



... will present its annual Easter concert this weekend in Aycock auditorium.

Alaska Adventurers Relate Story of Life In Arctic Wastes

Constance and Harmon Helmerick, daring adventurers, who spent the first twenty-six months of their marriage in remote Alaska, will relate the story of this distant land in an illustrated lecture at eight p.m. March 21, in Aycock auditorium.

The Helmericks lived in the Arctic wastes on Brooks Range, armed with only basic equipment for survival—woolen clothes, tin plates, an outboard motor, a tool kit, a tent, and two canoes. Later they advanced by canoe, plane, dogsled, and foot as far up as the Arctic sea. They returned home two years later, laden with fascinating stories and rare color pictures of nature in Alaska. The couple's chief interests are natural history and photography.

Life magazine featured the story of the Helmericks in the March 24, 1947, issue, including some of their large collection of colored pictures. Since 1947 they have made two more trips to Alaska and have collected more material for their lectures and taken photographs of hitherto unknown parts of the Arctic.

Two of their books, "We Live in Alaska" and "We Lived in the Arctic," have stimulated public interest in their excursions. Lecture audiences will be able to see many of the things related in these books.

Seventeen Get Average Of 'A' in First Semester

Students making no grade less than A for the first semester are as follows: Jean Farley, Joan Ferguson, Janet Large, Amelia Schrum, seniors; Coan Bell, Frances Harbison, Joanne McLean, juniors; Rosemary Boney, Martha Byrd, Laura Judy, Betty Jo Petrea, Joan Roberts, Freda Ward, sophomores; Sally Beaver, Jean Hollinger, Ann Carol Maney, and Lois Rosecrans, freshmen.

Legislature Takes Over Keep-Off-Grass Project

The agenda of the regular bi-monthly meeting of student legislature consisted of routine business Wednesday night in the Students Organization room in the Alumnae house.

The recommendation that the duties of the college cheerleader include service as a member of the Social Planning council in the future was presented by Jane Edmunds, college social chairman. The addition of the cheerleader will, stated Jane, establish another contact between the council and the campus and at the same time give more function to the office of cheerleader. In order for legislature to pass on this recommendation, it was necessary for the members to amend the by-law in the handbook concerning (Continued on Page A-Five)

Theme of Square Dance 'Easter Parade', April 8

Margaret Barlow, President of the Square Dance club, has announced that plans are in the making for an open dance in the big gym on Saturday evening, April 8.

The theme for the event is to be "Easter Parade" and everyone on campus is invited to attend, either with dates or without. Tickets will be twenty-five cents and will soon be on sale in the residence halls and the soda shop.

A string band from State College in Raleigh with T. R. Cladwell as caller will provide the music for the square dancing portion of the evening's entertainment. In addition there will be social dancing to records. Games and refreshments will complete the program. The Promenaders promise a gala evening so plan to come!

SGA Series:

Students at Woman's College Govern Selves Through SGA

In a recent poll, ninety-one per cent of the people on the Woman's College campus who returned the questionnaire signified that they felt that there is definitely a lack of political awareness on the campus. Since that time, two political organizations have held meetings to feel out the amount of interest in active participation in a political organization, partisan or non-partisan, held by the students. The interest is here, now, in a small group of people who are looking forward to their part in the world after graduation.

However, at one of these meetings, Miss Dorothy Clement brought out the fact that while there is a need for this outside, broader interest in affairs, the organizations now functioning on campus are not supported, do not really hold any interest for an appalling number of people. The Woman's College—"Distinguished for Its Democracy"—does not always hold true, since it has not become the individual motto for every citizen of the college.

That the need for a more active interest, not only in student government, but in every other organization on campus, needs stimulation, is recognized as shown in the platforms of the candidates for the major offices for student government in the recent elections. These called for an extension of freshman week and a training period for other groups.

The CAROLINIAN, too, feels that this training for the outside world must begin with a thorough understanding and participation in what we have before us now—SGA, with its branches of NSA and Foreign Student committee,

Greater University council, all religious groups, and individual clubs already established. For the next few issues THE CAROLINIAN will run a series of features on these activities to aid in the understanding of their functions and to stimulate interest in them.

Fifty years ago there was no student government of any sort on Woman's College campus. All rules, regulations, and cases of discipline and misdeemeanors were handled by the administration. Students had no say in any matter which concerned their behavior or restrictions.

In the early 1900's when seniors moved into a new dormitory, now Woman's hall, they asked for the privilege of governing themselves, with only supervision from the administration. This privilege was granted, but their attempt at student government failed, and all thoughts of self-government by the students were disbanded until about the year 1914, when a small-scale student government was developed through the four societies. The officers of these social organizations formed a council to review the minor offenses which arose among the students and to suggest to the faculty what means of punishment and restriction they seemed wise.

Responsible Citizenship

From this small beginning, the student government on campus has grown and expanded until it has reached its present form—an association in which each student "assumes individual and community responsibility in the life and conduct of the students of the college in all matters that are not re-

served for the power of the administration." Matters reserved to the faculty and executive officers of the college concern academic problems, the health of the college and the community, housekeeping, the serving and preparation of food, etc., the control of all college property, and chapel exercises. All other matters dealing with the student's behavior and way of life are left in the hands of the students themselves through the Student Government association.

Democracy in Action

This self-government experienced at Woman's College is preparation for a democratic way of life after college. Through student government students express their own ideas and help to build an ideal college spirit. The Student Government association of the campus has, as members, 2100 individuals. Each individual has different qualities and abilities. Each has something to offer, and each has need to be filled. There is found in this miniature, but complex community an outlet for any and every talent. There are innumerable opportunities to learn—not just from books and classes, but from living and working with 2000 other individuals. To every student is granted an equal share, a sounding voice in the affairs of the community in which she is to live for four years. Student government offers to each girl the fullest measure of responsible freedom; and in return, asks only that each girl accept this freedom with a deep sense of responsibility. This is what students call Democracy in Action at WC. Their aim is to live abundantly; their instrument is student government.

Analysis of Structure

When likened unto federal government, Woman's College student government deviates only slightly in makeup. It consists of the three conventional branches—executive, legislative, and judicial—all of which are composed of members of the student body. The faculty, of course, is always available for advice and counsel when the students feel the need of it.

The president and vice-president of the Student Government association are the two chief leaders of the executive branch. They are elected by the student body and are members of the senior class. The president acts as presiding officer over all meetings of the SGA, and supervises all the policies of our school and government which are effectively and properly carried out. The vice-president, who assumes the duties of the president in case of the latter's absence, serves as chairman of the student legislature and acts as parliamentarian at all meetings of the Student Government association.

Legislature and Judicial Board

The legislative power of WC government, similar to the Congress in Washington, is vested in a group known as legislature. Corresponding to the senators and representatives of the nation, the legislature are duly elected representatives of each state, or residence hall, as is the case here. All rules, regulations, and laws pertaining to student government and campus life (Continued on Page A-Two)

The Woman's College choir will present its annual spring concert of sacred music Sunday, March 19, at five o'clock in the afternoon in Aycock auditorium.

The choir, under the direction of George M. Thompson of the School of Music, is composed of approximately one hundred and fifty voices. This spring concert is one of the three programs the group presents during the school year, and is one of the highlights of the organization's work.

Soloists participating in this program are Louise Birchett, soprano; Nancy Atkins, soprano; Miss Jean Schneck of the music faculty, contralto; Mark Altvaer, choist; A. Hugh Altvaer, flutist; Jeanne Montgomery, flutist; Louise Erickson, violinist; Martha Jordan, pianist; Helen Mae Saries, pianist; Barbara Sanders, organist; and Joyce Parker, organist.

Concert Program

The concert opens with Henry Purcell's "Glory and Worship Are Before Him," which will be followed by "We Hurry With Tired, Unfaltering Footsteps" from J. S. Bach's Cantata No. 78, *Jesu, der du meine Seele*. The next number on the program, "Jesu, Joy of Man's Desiring," by J. S. Bach, is the choral from the cantata, *Herz und Mund und Thut und Leben*. The oboe obbligato accompanying this number will be performed by Mark Altvaer.

Continuing the J. S. Bach portion of the performance, the choir's next work will be "Suscepit Israel" (His Servant Israel), from the *Magnificat in D*. This will be followed by "Happy Flocks in Safety Wander," from the cantata, *Was mir beghet*. The double obbligato accompanying this work will be done by A. Hugh Altvaer and Jeanne Montgomery, flutists. J. S. Bach's "Crucifixus," from the *Mass in B Minor* will follow next on the program.

The text of the "Pilgrim's Song" by Peter I. Tschalkowsky is from the Russian of Count Tolstol. Following this, the choir, with the assistance of Louise Birchett, soprano soloist, will perform a motet by Charles Gounod, entitled *Gallia*. This motet is the longest work on the program and is considered one of the most beautiful. The choir, with the assistance of Nancy Atkins, soprano soloist, and Louise Erickson, violinist, will sing next the well-loved Bach-Gounod "Ave Marie."

The last two works on the program are from the Russian liturgy, and both are by A. Gretchaninog. The first, "Credo," will be sung by the choir aided by Miss Jean Schneck, contralto soloist, and with the singing of the second, "The Cherubic Hymn," the choir will conclude the program.

This concert is open to the public, with no admission charge.

Greensboro Lawyer Leads World Federalist Meeting

McNeil Smith, Greensboro lawyer, led a discussion on world government at the World Federalists' meeting Wednesday, March 15.

Using as an example of the possibility of a government having jurisdiction throughout the world, Smith reviewed the gradual trend of government to include more and more people. Eventually, he said, this trend should lead to a world government, which is an important step toward permanent peace.

Louise Erickson, president of the group, made a preliminary announcement about the North Carolina student conference on World Federation, which is to convene at Duke university on April 21 and 22.

Religious Groups Schedule Elections for March 21

Elections for next year's officers of several religious groups on campus are scheduled for Tuesday, March 21.

Candidates for the officers of Westminster Fellowship are: president, Fran Fulcher, Lib Parker, Doris Hovis; first vice-president, Delith Hendricks, Ann Bradford; second vice-president, Emille Robinson, Joan Wrenn, Betty Jane young; secretary, Pauline Mauney, Dickie Arrowood; treasurer, Evelyn Dearman, Doris Dwyer, Ann Whittington.

Jo Brooks and Claire Bowers are candidates for the president of BSU. The council officers for this group will be elected later.

For the seventh time . . .

... Arts Forum is over. And for the seventh time those most closely connected with the forum virtually collapsed after the Saturday night concert—collapsed from excitement and from physical exhaustion. Gearing a forum up to running order is a big job and a long job. And when it's over a general let-down sets in. But the after-forum inertia tends to carry one toward post-forum observations and conclusions.

There are certain conclusions which, however insistent they may be, are futile in relation to the forum as a continuing thing. It is absurd, from a policy standpoint, for example, to observe that Mr. X, the expert in a certain medium, was a brutal critic and generally infuriated his audience, while Mr. Y was rightfully adored by listeners and artists alike. It is highly unlikely that either Mr. X or Mr. Y will ever appear on this campus again as Arts Forum critics. In seven years Lionel Trilling alone has had a critical encore. There are, however, things that may be deduced from the seventh forum and applied to forums eight, nine, ten, and so on *ad infinitum*.

At the seventh forum, for example, it was abundantly clear that there is nothing quite like a good critical team at the wheel in a panel discussion. If the Louchheim and Hayter duo was a hit, the Trilling-Blackmur combination was a sensation. It is proverbial that two minds are better than one. In this case it was not only proverbial, but also true.

THE CAROLINIAN has no answer to a very present problem that became evident in this year's forum. The best way we can do is to question and to comment. The root of the problem is the fact that, as of this year, Woman's College has a graduate school in fine arts wherein lies much talent and a mine of commendable student work. This year the department of art exhibited graduate art work and the school of music included a section of graduate compositions. It's about time to ask ourselves: Are we or are we not going to use graduate work in the forum? If the forum committee, in the future, indiscriminately solicits work on both levels, the forum may well evolve into a jam session for the postgrad; for it would be a courageous undergrad indeed who would deliberately expose his pre-ambulatory art efforts to comparison with semi-professionals. On the other hand, it would be rather hard intentionally to ignore graduate efforts in this and other schools. Perhaps the School of Music has the answer: a graduate and an undergraduate section.

Another consideration arises inevitably from the above. If and when contributions to the Arts Forum gravitate to academic heights, spectator interest and participation will follow suit. It is a very real danger, in other words, that the forum may become a closed corporation for a combination clique of faculty, grad students, and elite upper-classmen. It tends to be that now. The haze created by any further separation from the general run of campus life may make the forum more awesome, but it is not likely to make it any more useful on Woman's College campus. The proposed solution to anticipated interest lag in the past has been intensive campus publicity and intensive under-classman education. In many cases (if our informal snooping is even minutely accurate) under-classmen this year became immensely excited about the forum. They wanted to go. They, also, however, had classes. The most cuts they could possibly have is three per subject. They were, moreover, ineligible for additional cuts because pertinent subjects were not necessarily the ones that conflicted with forum sessions and underclassmen have no official major upon which to rely. Underclassmen without cuts, then, were forced in many cases last week to forget, as cheerfully as possible, that their sisters on dean's list were attending a forum. Even if they had cuts, playing hooky for the forum was psychologically improbable because:

(1) Underclassmen tend to be unduly impressed with the grading system and therefore hesitate to cut except in emergency. And no one has done a great deal via cut-granting or other tangible procedures to define the forum as an emergency.

(2) Under- and upperclassmen might conceivably doubt the sincerity of an institution that prostrates itself in an effort to define the forum as the greatest show on earth, catches its breath, then insists in effect that it is no more important than any other event for which one might possibly use one of the much-cherished cuts.

It seems obvious to THE CAROLINIAN that the forum-attending habit should be imbued by underclassmen. It also seems possible that the habit is institutionally an elusive one. We might add that it is impossible when required tests are scheduled during the forum. The two forums we have each year, in the opinion of THE CAROLINIAN, transcend in time consumed, money spent, and education offered, any other single event or collection of events on Woman's College campus. And we, as an institution, presume that it is worth a dearth of classes plus a long train ride for visitors. Perhaps we presume too much.

And so we came, we saw, and we commented. And so the forum appeared in all its implications.



The Cork Is Out

Columnist Suggests a Spring Repair Job To Plug Up Leaks in Honor Policy Dike

By Betsy Newman

Delegates from North Carolina high schools are on Woman's College campus tonight looking for a concept! Now if you've ever looked for a concept you know that it doesn't amuse or fill the laughter boxes like the class shows to which high school students come, you know that it doesn't amuse or fill the competitive or spirit-getting like the annual high school music conference, and you know that a concept, even if it's found, doesn't pay your carfare downtown—much less clear across the state! Yet these students, seeing that the grass is truly greener over here, have come a long way to look at this greenness and at the concept which makes it green. They have come to look at it and they'll return to fight for it just as "we" fought for it at Woman's College more than a college generation ago, and as we are fighting to keep it successful now.

The concept is honor—a concept of mind which we knew is absolutely worthless unless it is also a conviction of mind and a way of doing. Yet one interesting high school principal's comment in a recent letter says that "honor is a twenty-four hour a day responsibility of the student" yet it is "absurd" to dream of an honor policy and permit students to control themselves to this degree! Other high school faculty members, other university faculty people—and even a few on our own campus would certainly agree. And yet it seems as if it is the *realists*, who know that lying, cheating, and stealing will exist as long as the students want

them to, who are the so-called *idealists* pushing the concept! These realists consist of students and faculty working together on a plan to raise academic and social standards in the immediate situation as well as to form permanent habits of thinking and living.

But have we a true and working concept to give the delegates? Aren't there occasional faculty members who separate our desks at test time, aren't there a few who even give a different test to every second girl, aren't there a very few who say with pride and conviction in class that they don't "believe" in an honor policy, that it didn't work in their school—*ergo* it won't work here?

Aren't there students who make holes in the dike and weaken the plan that thousands of other students believed in and fought for—for them, aren't there students who overlook the simple dormitory "details" on which the success of our whole liberal living plan depends, and aren't there a few students who immaturely want to say "see what a big girl am I" by breaking the rules—the small ones and the serious ones?

Students have come to us for a concept, an exciting yet maturing concept, which we are able to give and of which we are able to say it is a reality on our campus.

Yet the holes in the dikes—made by a very few faculty members and a relatively small number of students—can't we plug them up a bit more?

Sound and Fury . . .

Public Opinion

Dear Editor:

Prior to the last issue of the *CARY*, we have always considered Nick Nacks to be a humor column. But last week we found ourselves forced to take it quite seriously.

We wonder, was Betty Lou referring to the regular issue of *Corradi* this year, or to the Arts Forum copy alone? In either case we were mystified. She seems to have dragged a hypothetical *Corradi* out of the air and written about something that does not exist. Satires and take-offs are great fun, but they are best when their object is a real one. Betty Lou bawls out a stereotyped literary magazine (no punctuation, odious complex, artistic temperament) and gives every impression that she thinks either the Arts Forum issue, or the fall and winter numbers consist solely of this.

Another point—if the article contains specific references to the Arts

Forum *Corradi*, it was extremely poor timing for it to appear when students and contributors to the issue were present at the conference. At best, it was bad taste for it to have been written at this time.

But most serious of all—we found in the article a mockery, a non-tolerance, and misconception of anyone who is not strictly speaking a "conformist." This article is, in effect accusing the writers of a stereotyped non-conformity. It may even imply that non-conformity of any sort is a subject for ridicule. If this is so, it attacks the right of a person to be an individual or the right of an artist to express his originality.

The article is written in a witty way—granted—but the underlying ideas of it need to be questioned.

Sincerely,
Polly Elliott,
Patricia Hunsinger.

Students at Woman's College Govern Selves Through SGA

(Continued from Page A-One)

are originated, passed, and sent by this group to the Chancellor for approval. The meetings, scheduled for every other week, are by no means closed to the student body. All students are encouraged to attend and to express their opinions either at a meeting or through their own dorm representatives.

The WC "Supreme Court" is incorporated in what is known as the Judicial board, with courts such as federal and district known as hall boards. By means of these two divisions, the Judicial power is placed on two distinct levels—those of major and minor offenses. The members of Judicial board, appointed by the president of student government, act on all cases of major offenses and violations of honor policy, such as lying, cheating,

and stealing. Cases of minor offenses and infringements of the regulations concerning dormitory life are dealt with by the various hall boards in their respective halls. Elected by the girls in the halls, the members of each board serve in their own dormitories with their house presidents.

Similar to National Government

In comparison with the national system of government, the sixteen residence halls correspond greatly to the forty-eight states. There is a governor, whose title is house president, for each hall, elected from the student body in the spring at the time of all student government elections.

Working in conjunction with the counselor, and many committees of elected or appointed students of her

Slightly Shavian

International Student Group Commended For List of Achievements During Year

By Marie Shaw

The over-abundance of committees on this campus is one of your columnist's chief peeves. Some of these bodies with their respective chairmen accomplish things, some of them do not, some of them are aged, some are new. All of them, irrespective of accomplishments, are tabbed committee on . . .

The International Student committee has done as much constructive work, if not more, than any committee on the campus at present. Last year the international sphere was not keenly felt until Betsy Newman started dreaming about the possibility of Woman's College having a foreign student—a dreadful name in that the reaction to the word "foreign" is not always wholesome, but a superb idea.

The idea was realized, the funds were raised through contributions from the movie sponsored for the International Student fund, clubs, and the faculty. This year some of us were eager to meet the person selected, and after Hildur arrived we were charmed. The charm was only a first reaction. Other attributes followed as the novelty wore off. We learned to respect and have great confidence in Hildur because of her contributions to the life of the campus.

The International Student committee did not stop here. Organization went forward. Lists of foreign students who were prospective correspondents were compiled and students at Woman's College found themselves having a first-hand contact with Europe.

Next came the International Student conference. The college played host to seventy-five foreign students in colleges in this area who were studying

in this country. Benefits from this were dual. The foreign students visiting on the campus found an atmosphere in which they might freely express themselves and see people from home at the same time. The Woman's College group found this additional contact with persons whose cultural background and mores were different, most stimulating and also revealing. Such contact knocked down the barriers of pre-conceived notions that other nations produced a different breed of the human race.

Last week a CAROLINIAN extra appeared on campus telling about how one might not only hear but actually see and know better the countries of Europe. Travel opportunities were revealed and interest ran high as this attractive issue of the paper made its way from residence hall to residence hall.

The thing about the International Student committee that I want to commend is that the group works. It has made a phase of interest which might be remote very close and very real.

In April the committee will co-sponsor a concert, with the junior class and the UNC Cosmopolitan club. Accomplishments in the past have not made the group call a halt and live on past glories. Though such is not my usual custom, it would seem that a vote of congratulations is due to Betsy and all the members of the group who will make it possible for Woman's College to extend its facilities to two, rather than one student next fall. May the inspiration of the past be a spur and not a stalemate when September rolls around.



"Nick"-Nacks

By NURRY ANN NIXON

Well, kids, we've done it. Yes sir—we never thought we could afford it, did we? But all those glasses you've been cluttering up the room and the subscriptions to "Farmer's Daily" you puzzled over your ten year old cousin by giving him for Christmas, these, my friends, are sending off the P. E. Majors for one week! Surely that is worth the paltry little sacrifice you may have made in order to buy some of their goods, isn't it? You know, that conference in Atlantic City must be something extra special. My roommate

This business of planting grass on the campus is getting dangerous. I mean, no one likes to see beautiful green grass all around better than I, especially when it's on my favorite path and really fenced in. However, I fear that all this grass plus the rain is a bit dangerous. Take the library (for gosh sake take it, I don't want it) for instance, IF this rain keeps up and that grass keeps growing it is going to uproot the library. And the new one isn't even finished yet—Heh, heh, what a tragedy that would be, no more research papers the whole year.

Senior physics really are the thing for taking you off your high-horse. I marched into the infirmary for nine feeling like a Queen because this was final proof that I was a senior. Zoom—two minutes later I was shot, weighed in and measured and felt like a dark horse in a race, a dark horse disguised as Ghandi in a flowing sheet that insisted on curling neatly around either my shoulders or ankles with no compromise. I expected to be told that I had been dead for two years from overwork but no, the most proof that I could get of my hard work was that my blood pressure was low. In fact I understand that not a single senior but Muriel Fletcher has any blood pressure.

Rae Harrison has competition! Mr. Something or other of the Greensboro Merchandizing Association called Sammy Samuelson and said some one had sent her name to him with the suggestion that she be entered in the contest for Beauty Queen. Sammy confused the poor man a bit by howling at the idea. That's o. k. Sammy we loves you.

Dr. Jastrow certainly does have faith in us WC girls. The other day in Art 103 she was talking about Gothic art and mentioned Duke chapel as a modified example of the type. She asked how many had never seen it.

(Continued on Page A-Six)

hall, she is responsible for the administration is the same as the task of education. It is to build the morale and strength of the nation through faith in the democratic way of life.

Each student should realize her importance, and, with renewed consciousness and determination, strive to fulfill its purposes when she reads the Student Government association pledge:

"I hereby pledge to every citizen of this community to use all my powers of head, heart and hand to strengthen and uphold the ideals of student government which are individual responsibility, loyalty, and honor."

The Carolinian

Published Weekly During the Collegiate Year by the Students of Woman's College, University of North Carolina.

First published May 19, 1919. Entered as second-class matter at the post office in Greensboro, N. C., October 1, 1929, under the Act of March 3, 1879.

SUBSCRIPTION RATE:

For the collegiate year, \$1.50 to students; \$2.00 to the public.

REPRESENTED FOR NATIONAL ADVERTISING BY
National Advertising Service, Inc.
College Publishers Representative
420 MADISON AVE. NEW YORK, N. Y.
CHICAGO - BOSTON - LOS ANGELES - SAN FRANCISCO

Member
Associated Collegiate Press
Distributor of
Collegiate Digest

Editor-in-Chief Ellen Metz
Business Manager Mildred Farlow
Managing Editor Pat Hunsinger
Associate Editors—Tempe Hughes, Betty; Anne Powell, campus features; Joanne McLean,
Interviews; Mary Rose Compian, news; Sue Gandy, Ellen Shepherd, headlines; Doris
Poole, photography; Pat Ashley, sports; Marilyn Tolochko, make-up; Peggy Stewart,
Betty Wright, Rosemary Honey, re-write.
Advertising Manager Mary Reynolds
Exchange Managers Inge Jacobson, Carolyn Pickel
Courtiers Carolyn Dietz, Eleanor Griswold
Columnists Marie Shaw, Nurry Nixon, Betsy Newman, Jean Farley, Jean Smith
Circulation Managers Ina Albert, Lynn Elchenbaum
Feature Writers—Jean Andrews, Sally Beaver, Lois Buck, Christine Carroll, Bernice Green-
berg, Ann Griffin, Joan Klein, Elizabeth Lynch, Sara Jane McLean, Betty Lou Merrill,
Mildred Pearson, Lella Saunders, Peggy Thompson, Nancy James, Marilyn Robinson,
Fran Lomax.
Reporters—Melrose Moore, Sara Lou Dehman, Janet Drennen, Jane McDaniel, Dixie Leon,
Jackie Jernigan, Betty Evans, Olive Ruth Sedgewick, Rebecca Lamy, Ellen Dupree,
Barbara Miller, Mary Jo Cox, Jean Harris, Jo Anne Everett, Alice Bernholtz, Janice
Riley, Virginia Lynch, Elizabeth Lynch, Sally Beaver, Ernestine Pate, Edith Powell,
Marilyn Robinson, Viola Hatis, Joyce Sherrill.
Sports Writers—Nancy Maples, Prilla Snyder, Shirley Haase, Rosal Barber, Doris Lylier,
Peggy Cameron.
Proofreaders Beulah Freeman, Martha May, Sarah Lancaster, Nancy James
Business Assistants—Lib Greene, Millicent Simon, Pat Workman, Katy Parthing, Doris
Dwyer, Marilyn Robinson, Lynn Williams, Virginia Holloman, Mary Anne Hunt,
Joan DeGrady, Bobbi Roseman, Frances Eml, Dolores Norris, Betty Jean Peggam,
Treva Adams, Clara Gilbert.

W. C. Students Appear In Belk's Showing

Students from Woman's College served as models in Belk's fourth annual fashion show Tuesday evening, March 7, at the Carolina theater.

Six scenes were included in the showing which began with a street wear display and concluded with a bridal scene.

Following the first scene the "French Can Can" was presented by Sue Lambeth, Peggy Bonner, Louise Nance, Eloise Nance, Jeanine Newman, and Martha Lashley.

Outstanding in the showing were Wyndal Mason in a navy three piece suit, Mary Louise Black in navy and red street wear, Davilla Smith in a bronze satin hostess robe, and Betty Lou Merrill wearing a white nylon negligee. Nancy Yelverton, Woman's College freshman who holds the title Miss North Carolina, appeared in the bridal scene, wearing a white-off-the-shoulder evening dress with rosebuds decorating the neckline. Pink and blue bridal dresses were modeled by Margaret Click and Mary Ruth Miller, respectively.

Other Woman's College students appearing in the show were Hazel Steele, Lila Ann Tice, Paddy Haskins, Jerry Quinn, Mary Anna Taylor, Jean Ann Lambeth, Carolyn Neece, Ellen Russel, Frances Taylor, Romona Austin, Jane Head, Margaret Ellen, Sara Kay Jordan, Frances Stephenson, Becky Blackenship, Jeanette Thompson, Cecilia Cone, Grey Lilly, Delores Hadaway, Nancy Holder, Mickey Phillips, Barbara Fehr, Ann Green, Ann Wynslow, Joanne Shoemaker, Helen Moody, Jackie Jernigan, Alice Suggs, Rae Harrison, Lillian Zachary, and Betty Goss.

Modern Language Teachers Convene at Meredith

The sixty-sixth annual session of the North Carolina Education association convened in Raleigh March 9 and lasted through March 11.

Among those attending the modern language meetings at Meredith college were Dr. W. S. Barney, Miss Helen Cutting, and Miss Augustine La Rochelle, all of the department of Romance languages of Woman's College. Dr. Barney contributed to the meeting a dissertation, "Echoes of Literature," based upon the outgrowth of a hobby of many years.

Miss La Rochelle was elected president of the North Carolina Modern Language association.

Spring Carnival Features Concessions, Side Shows

The Spring Carnival, sponsored by the Home Economics club, will feature side shows and concessions as main attractions in the hut March 18 from 7 to 10 p. m.

Co-chairman Betty Ann Harrel and Peggie Rose Lambeth announce that a one cent admission will be charged with cookies, cakes and fudge made by the members of the club to be on sale.

Committee chairmen are Dot Stanfield and Dot Parrish, publicity; Muriel Peoples, decoration and music; Kathy Costin and Margaret Ryder, concessions; Marion Skinner and Joyce Casey, bazaar; Barbara Collins and Jane Smith, amusements.

Bishop's Record Shop

109 S. Davie St.
Greensboro, N. C.
New and Used Records
5491 — PHONES — 4440

Business Conference Convenes March 18

The annual Business Education conference, under the combined sponsorship of the Woman's College department of business education, the Commercial department and the Delta Phi Epsilon, the graduate fraternity in business education, will convene at the Alumnae house Saturday, March 18.

This annual conference is under the general chairmanship of Miss Louise Whitlock of the department of business education at the Woman's College.

Harold H. Smith, nationally recognized typewriting author, teacher, and consultant will lead the full day conference devoted to the study and discussion of improved typewriting. Smith will speak twice during the day, once in the morning and again in the afternoon. A panel discussion with Miss Rowena Wellman as moderator will follow Smith's afternoon talk. Time will be set aside during the day for discussion of any specific problems that the guests may want discussed. The day's study will be summed up by Smith in a concluding analysis.

Invitations have been extended to all members of the Woman's College Business Education Alumnae association.

World Relatedness Chairman Announces Review of Books

Katherine Hildebrand, chairman of the World Relatedness commission, has announced that on March 21, at 7:30 p. m. in Gray parlor there will be a discussion of Communism from the Protestant and Catholic viewpoints.

Libby Bowles will review the book, *Christianity and Communism*, and Katherine Hildebrand will review *Communism and the Conscience of the West*.

Students on campus are cordially invited to attend.

Dean Taylor Will Represent W. C. at Wellesley College

Dean Katherine Taylor will be present at the inauguration ceremonies of the president of Wellesley college, Dr. Margaret Clapp, this week at Northampton, Mass. Miss Taylor, officially representing the Woman's College, will be away five days, leaving Friday, March 17. She will attend also a mass meeting of the Boston WC alumnae chapter at a one o'clock luncheon session on Saturday, March 18.

The best time to start planning for a better Arts Forum next year is NOW!

Former Teacher Relates Experiences in China

"There are frequent bombing raids in Canton. For the most part they are pretty ineffectual—only retaliation—but of course people do get killed, and I hear that a train was wrecked badly a few days ago."

These incidents have become a part of daily life for Augusta Walker, a former member of the department of English at Woman's College.

Miss Walker, who taught creative writing here from 1945 to 1947, has been teaching at Lingnan University in Canton, China for the past three years. She remained at the university during the battle for possession of the city and has stayed on under the present Communist occupation. As the university is not located in the main part of Canton she was out of the main area of fighting. She writes that in spite of this there has been some excitement from time to time.

The only real trouble at the university has been from village raiders. She says that for several nights during the occupation the girls refused to sleep in a dormitory on the outskirts of the campus near some villages. Although it seemed silly to her at the time, Miss Walker writes that all of the girls moved into another already crowded building where they had to sleep in corridors. It did not seem silly later when the dormitory was raided by about thirty armed men who

went through all the rooms, threatening the girls with knives and stealing anything they could. Miss Walker was living alone in a house located just a few steps from the dormitory but she was not disturbed.

Miss Walker writes that there was little actual fighting in Canton before the city fell to Communists. The Nationalists blew up everything as they withdrew, however. She says that most of this was merely stupid retaliation since most of the places they destroyed, such as the big river bridge, were in no way strategic. So far she has not had any trouble with the new government. She says, "It is impossible to make a judgment of the Communists yet, but so far, I myself can see nothing very bad, and certainly much that seems to be better. The Nationalist government had no interest in China, only in keeping a safe place for itself." She does not believe that the U. S. should continue to give money and support to the Nationalist group.

Canton still suffers from frequent bombing raids but the only damage done at the university has been limited to a few broken windows. Miss Walker says, "But the bombers fly over us, and then we hear them unloading on poor, battered, wretched, starved Canton. Classes pause for a minute, and then go on. It is curious what a peaceful and withdrawn sort of life we live in the midst of history's high moments"

Uncle Henry says the worst trouble with lipstick is that it doesn't.

Melvin Grocery

PURCHASE TOP QUALITY
IN MEATS AND GROCERIES
Phone 6143-6144
1001 Spring Garden St.

Our New Shop

210 South Greene St.
PECKS
BAKERY and MILK BAR
Phone 5400 We Deliver

For Service Blue Bird Taxi

DIAL
5112 — 5112
Two Way Radio Cabs

Jane Edmunds

PHOTO FINISHING

40¢ PER ROLL
(6 or 8 exp.)

• Quality Workmanship
• Speedy, Dependable Service

Leave films at:
COLLEGE PHARMACY
THE COLLEGE SHOP

Bowman Photo Service

Nan Malloy

The world's best-loved story
... on the screen!

WALT DISNEY'S

CINDERELLA

Color by
TECHNICOLOR

ENTIRE WEEK
Starting March 26

Carolina

Portraiture

The way
YOU like it!

Taylor-Staley Studio

118 N. Greene St.
Phone 2-0197

Bring your glasses to CITY OPTICIANS

Jefferson Bldg. Phone 2-4693
W. H. LIGHTFOOT



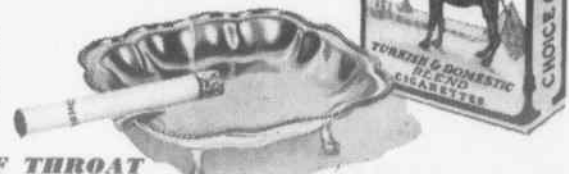
WITH SMOKERS WHO KNOW...IT'S

Camels for Mildness!

Yes, Camels are SO MILD that in a coast-to-coast test of hundreds of men and women who smoked Camels—and only Camels—for 30 consecutive days, noted throat specialists, making weekly examinations, reported

NOT ONE SINGLE CASE OF THROAT

IRRITATION due to smoking CAMELS!



THE WORLD'S GREATEST LOVE STORY!



SEE Samson
tricked by Delilah!

Cecil B. DeMille's Masterpiece
Samson and Delilah
Color by TECHNICOLOR

HEDY LAMARR • VICTOR MATURE • GEORGE SANDERS
ANGELA LANSBURY • HENRY WILCOXON
Produced and Directed by Cecil B. DeMille

Screenplay by Jesse L. Lasker, Jr. From the original story by Victor L. Kopp. Based upon the history of Samson and Delilah in the Holy Bible, Judges 13-16.

SEE Samson fight
a lion bare-handed!



ENTIRE
WEEK — starting Sunday

CENTER

ADMISSION

BARGAIN HOUR
11-12 Noon
60c

Mat. til 5:00
74c

NIGHT
\$1.00

ALL PRICES INCLUDE TAX

Mrs. Arnold Nash Presents 'Marriage and the Home'

The Vocational Guidance conference is featuring Mrs. Ethel Miller Nash at the open discussion, "Marriage and the Home," on Tuesday, April 11, at 8 p.m. in the Virginia Dare room of the Alumnae house.

Author of *With This Ring* and contributor to the symposium *Education for Christian Marriage*, Mrs. Nash was graduated from the University of Liverpool in 1931 and was engaged in social work in Scotland until her marriage in 1933. From this time on she studied in the field of Child Psychology and Family Relationships under Dr. Grace Culver of the Institute of Medical Psychology, London, and under Dr. Arnold Gesell of the Yale Clinic of Child Development. She has served

as psychologist to the Toronto city schools and as lecturer for the Association for Family Living, Chicago. At the present time she is working with Marriage and Family Council, Inc., and as marriage counselor at the University of North Carolina.

Mrs. Nash is also serving as moderator for the panel discussion, "The Woman in the Community," on Wednesday evening. Appearing with her are the Rev. Robert E. Cox, representing the church; Mrs. Clyde Milner, representing the work of woman's clubs; Mrs. Julius Cone, discussing volunteer service; and Mrs. John Taylor, speaking on the League of Women Voters.

The Rev. Mr. Cox is minister of Holy Trinity Episcopal church, Greensboro, and is a frequent visitor on the WC campus.

Mrs. Milner, wife of the president of Guilford College, is active in both local and state women civic clubs and teaches various courses in psychology.

Mrs. Cone, a citizen of Greensboro and an alumna of WC, is a member of the board of trustees of the Greater University and chairman of the building committee at WC. She is on the board of the Cone Memorial hospital, serves on various civic and state committees, and was very active in civilian defense work during World War II.

1949 first vice-president of League of Women Voters and chairman of the committee which published the City of Greensboro survey, Betsy Dupuy Taylor is now president of the Greensboro Y. W. C. A., a member of the board of the Council of Social Agencies, and a member of the board of the Community Chest.

C. W. Phillips Attends Session Of Duplin County Alumnae

C. W. Phillips, director of public relations, attended the Duplin county alumnae meeting and high school day program Thursday, March 16.

He also participated in a dinner meeting of the Columbus county alumnae at Lake Waccamaw.

Robert Shaw Chorale Makes Return Engagement to W. C.

(Continued from Page One)

American-born conductor by the National Association for American Composers and Conductors.

In addition to concert, radio, and recording work with his chorus, he is currently head of the Choral departments of the Julliard School of Music and Berkshire Summer Music Festival at Tanglewood. He has also prepared choruses for Broadway musicals and has appeared at the special request of Arturo Toscanini, and Leopold Stokowski.

A veteran conductor at the age of thirty-two, Shaw has been described as a modest, unassuming young man whose consuming desire is to get the whole world singing.

This concert is the last of the season for the Civic Music association. Admission is by Civic Music association ticket or for college students, by lecture tickets.

Keep off the grass!

FOX CLEANERS

405 Tate Street

24-HOUR SERVICE
for no extra cost

You Can Always Rely on Fox for Quality



Field House
University, Louisiana
(Baton Rouge)

The Daily Reveille

Vol. 53, No. 130

President A. J. F.



5¢

Ask for it either way... both
trade-marks mean the same thing.

BOTTLED UNDER AUTHORITY OF THE COCA-COLA COMPANY BY
GREENSBORO COCA-COLA BOTTLING COMPANY
© 1950, The Coca-Cola Company

W. C. Aids High Schools In Honor Board Policy

The registration of approximately twenty-five high school students from surrounding cities and counties initiated the second consecutive High School conference on Honor policy, sponsored by the Woman's College Honor board, today.

The purpose of this meeting, which will continue through Saturday, is to aid the high school students in founding and furthering the honor systems in their respective schools.

Lee Mahan, chairman, and the members of the Honor board, welcomed the participants of the conference in the Well-Winfield ballroom at five. Then the group moved to the hut for supper and planned entertainment.

A general discussion on various honor policies and their efficiency at 7:30 in Well parlor followed supper for the guests and hostesses. At this time reports were given by the high school representatives on their student gov-

Social Council Plans Ball Honoring Argyle Socks

A unique Argyle ball is being planned for April 22, announced Jane Edmonds, head of the social planning council.

Tickets for the informal dance will be sold in the soda shop April 19 and 20 for fifty cents per couple or stag. Guests will be invited from surrounding schools to attend the dance honoring home made argyle socks.

ernments and honor systems, if they exist.

Saturday, at 9:30 a. m. the Honor board will lead a discussion on how to establish an honor policy and make it effective. Everyone is invited to attend and participate in these meetings and the board especially desires the attendance of the members of FTA, as they may at some time be called on to aid in the establishment or operating of a high school honor policy.

Keep off the grass!

43% of ALL
EXECUTIVES in RETAILING
are WOMEN!

Train for a rewarding career!

Attractive, responsible positions in fashion, advertising, buying, personnel, management, or teaching await graduates of the foremost School of Retailing. One-year co-education graduate program leading to Master's degree combines practical instruction, market contacts, and supervised work experience—with pay—in leading New York stores. Special programs for bachelor's degree candidates and for non-degree students.

REQUEST BULLETIN W-22

NEW YORK UNIVERSITY
SCHOOL OF RETAILING

100 Washington Square

New York 3, N. Y.

REMEMBER!

Send your shoes to

Vaughn's Shoe Shop

512 Forest St. Phone 6095
Next to West End Ice Cream Co.

Visit our store at new location

119 North Greene St.

Complete Line of

Sporting Goods

Coble Sporting Goods Co.

Bonnie Brown Ashe

your

Meyer's Shoe Salon

Easter Shoes
the barest minimum

Barest minimum, pared down, 'way down, to praise a pretty foot, to emphasize a slender ankle... that's the shoe for a well-dressed collegian! Here, just a few from our colorful array of mere sole-and-heel shoes, fashioned in gleaming patent, polished calfskin, softest doeskin... in fashion's favorite colors!



FOOT DELIGHT
12.95



CAVALIER
10.95



FOOT DELIGHT
12.95



RED CROSS
10.95

Shoe Salon, Street Floor

MEYER'S

GREATER GREENSBORO'S GREATEST STORE

R. A. Cabinet Hears Reports of Activity By Sports Heads

The Recreation Association cabinet held its regular meeting on Tuesday night at 7:15 in the club room. The meeting was called to order by President Marshall and the first order of business was reports by the various sports heads. Pat Ashley reported on Gym Meet, Zalene Angier on basketball, and Mattie Barringer on ping-pong. Margaret Barlow announced that the Promenaders are making plans for a big square and social dance affair to take place on April 8.

Following the reports on sports the schedule committee presented the tentative outline of the spring activities which will get underway soon after Spring vacation. Plans for softball, archery and golf were discussed. Bulow Bowman, vice-president of the group, reported next on plans for making the dormitory representatives organization more effective. She presented several suggestions as to the way in which these persons may be put into office next year. It is the hope of those in charge of this group to

Legislature Takes Over Keep-Off-Grass Project

(Continued from Page A-One)
those included in the council. This was done and will go into effect immediately.

As a follow-up of the motion that legislature members take over the "Keep-off-the-grass" project, Nell Jones, chairman distributed whistles to each member and emphasized that they should be used on all occasions in order to stop "campus-cutting." All areas, with the exception of that in front of South Spencer, where the grounds committee is endeavoring to plant and grow grass will be patrolled, as well as the sidewalks outside Aycock following chapel on Tuesdays.

work closely with the counselors organization as well so as to make them aware of the activities which are on the calendar.

The final business on the agenda was a discussion of the co-recreational sports-day that is being planned for April 29. On this some day the visitors for the sports event will be guests of our annual horseshow in the afternoon and Dolphin-Seal pageant in the evening. Included in this co-rec program are to be golf, archery, tennis, softball, ping-pong, and recreational skating and dancing.



OFFSIDES

By SMITTY

Arts Forum ...

... is all over now, and very successfully so. Everyone that participated seems to agree that it was an extremely worthwhile experience, and the dance people especially will inject an emphatic note of approval. Miss Schonberg left nothing to be desired. She is one of the best critics and teachers ever to lead the Arts Forum dance section—and she led it in such a sincere and charming manner that despite a strenuous three-hour workout, everyone wished that she had had more time. Her criticisms were good—very clear and direct. But more important than that were her corrections. She offered such concrete suggestions for improvement and was so encouraging that it inspired the entire group. A hearty thank you, Miss Schonberg, and please pay us another visit.

Friday afternoon's program of student choreography from other schools didn't impress me as being as good as that in years past. It may be that it wasn't, or it may be that I was viewing it more critically. However, there were some interesting dances and such a great variety in subject matter, movements, and accompaniments that it was by no means disappointing. We missed not having Appalachian, Converse, Duke, and Carolina with us,

but it seems that a few events such as exams and their own dance recitals conflicted with ours. Here's hoping they'll be able to make it next year, when we're expecting an even bigger and better forum.

"To the Boardwalk ..."

... in Atlantic City, the senior majors (physical education, that is) are bound. On the boardwalk in Atlantic City, that's where we can be found. Unless you have been wearing your earplugs this week you've probably heard the sweet(?) strains of the above ditty floating on the damp Greensboro air. Technically it would be more correct to say Chalfonte-Haddon hall, for that is convention headquarters, but just try to fit it to any tune. Besides, the boardwalk will also be privileged to know that W. C. is adequately represented.

Three cars are leaving early Sunday morning. We're telling you in advance so you'll know what it was that woke you. Registration gets underway Monday morning, and convention activities end with the final general session Friday morning. Packed into the 100 hours between those two dates will be numerous meetings, discussions, demonstrations, luncheons, interviews, bull

(Continued on Page A-Six)

Basketball Season Closes; Finalists Meet for Title

Student Heads Arrange Ping-Pong Tournament

Anne Grier and Mattie Barringer, student heads of recreational sports, announce that the finals of the campus ping-pong tournament are being played off this week.

They urge all of you to get contests played on time so that the winner of the campus title will be known by Monday night, the date set for the winter seasonal dessert.

Greens Defeat Purple Kappas Spencer Loses to Blue Belas Hinshaw, New Guilford Win

Zalene Angier and Peggy Cameron, student heads of basketball announce that the basketball season is drawing to a close this week with continued grand participation and spirit.

In the quarter finals New Guilford of the Green Gamma league met the girls from Hinshaw of the Purple Kappa group and took home the laurels by a close margin of 26 to 22. Following this affair the Blue Betas with Jamison as their representative group held their own throughout a battle with North Spencerties and at the shrill of the final whistle the game was theirs by a tally of 23 to 18.

The freshman from Hinshaw got revenge for their defeat by New Guilford earlier in the week by downing their fellow classmates from Jamison by a score of 28 to 20. New Guilford stayed in the winners bracket by once again taking a victory but this time from the Red Alphas of North Spencer.

As the result of the above games the four teams which remain to battle it out for the campus championship are New Guilford of the Green League, Jamison for the Blue, Hinshaw for the Purple Kappas, and North Spencer for the Red Alphas. Interesting games are expected in this final round of play as two representative teams of freshmen and two for the upperclassmen seek the victor's crown. Zalene and Peggy urge all to turn out and support their league till the end. They also wish to thank all students who participated in this season's activity. They are proud of all the teams, the work of the coaches and the enthusiasm of the groups.

Keep off the grass!

Co-Off Head Announces Club Examinations

Examinations for coaching football, tennis, archery and golf will be given on March 21, 22, and 23 at five o'clock in the east lecture room of the gymnasium reports Ann Wagoner, president of Co-Off club.

To become a member of this Coaches-Officials club a student must have a "C" average or receive no unsatisfactory reports during the semester and pass a written and practical examination in the specific sport she wishes to coach. Students in any department are eligible for membership.

Students passing the examinations will become active members of the club and will be required to coach at least one sport each season. The purpose of the club is to insure efficient coaching and officiating, to increase interest in coaching, and to give recognition to outstanding coaches and officials.

"We Know How"
Lucas Dry Cleaning Co.
1006 Spring Garden Phone 5885
Opposite Aycock Auditorium
W. M. Woltz, Manager

For THE BEST, Shop With US
REVLON LIPSTICK SHAEFFER PENS
WHITMAN'S CANDIES
SOUTHERN DAIRIES ICE CREAM
YARDLEY and OLD SPICE COSMETICS
Franklin's Drug Store
(On the Corner)
RUSSELL FRANKLIN

SUTTONS FOR FLOWERS

Market and Greene Streets

Phone 2-4127

Answers by Squeekie



Who says "hi" first?

The books say the gal should, but honestly, a guy and a gal say it practically together. Friendlier that way, see me!

Want to set curls fast?

Then start with new Wildroot Liquid Cream Shampoo. It's soapless, sudsy, lanolin-rich. Washes your hair "squeekie" clean, leaves it so soft and manageable, you can set it quick, quick, quick. Dries in no time, too. Only 25¢ or 59¢ at your drug store or favorite toiletry counter.

New Wildroot Liquid Cream Shampoo



GLEAMS YOUR HAIR ... LEAVES IT SQUEEKIE CLEAN

SPORTING GOODS
DEVCO PAINTS
Kearns Paint Company

Helen Rigby

THE LOTUS RESTAURANT
Chinese and American Dishes
OPEN EVERY DAY
106 South Greene Street

BOAR & CASTLE

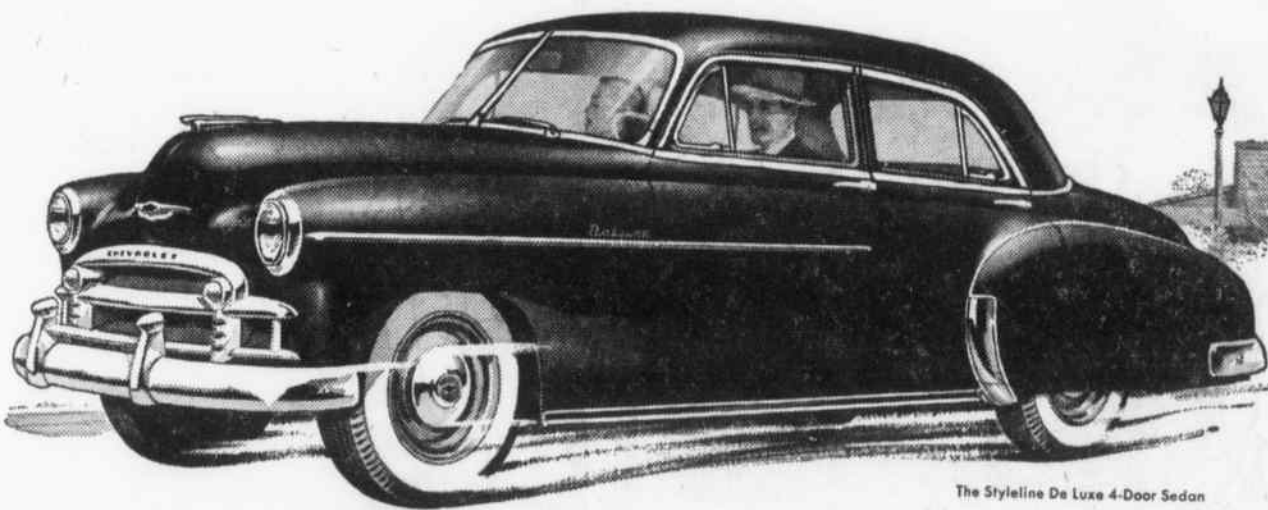
"Greensboro's Most Popular Sandwich Shop"

DIAL 3-2205

SPACIOUS PARKING GROUNDS

West Market Street Extension

Here's the best and most beautiful car at lowest cost



The Styleline De Luxe 4-Door Sedan

CHEVROLET

FIRST...and Finest...at Lowest Cost!

Chevrolet is the only car that brings you these outstanding features at lowest prices . . . NEW STYLE-STAR BODIES BY FISHER • NEW TWO-TONE FISHER INTERIORS • CENTER-POINT STEERING • CURVED WINDSHIELD with PANORAMIC VISIBILITY • LONGEST, HEAVIEST LOW-PRICED CAR • CERTI-SAFE HYDRAULIC BRAKES with Dabl-Life rivetless linings • EXTRA-ECONOMICAL TO OWN-OPERATE-MAINTAIN.

POWERglide AUTOMATIC TRANSMISSION

Combination of Powerglide Transmission and 105-h.p. engine optional on De Luxe models at extra cost.

This car alone provides the trim and tailored beauty of Body by Fisher, at lowest cost! This car alone offers a choice of the finest in automatic or standard drives, at lowest cost! This car alone gives all the advantages of Valve-in-Head Engine performance—including the most powerful engine in its field—at lowest cost!

And so it goes through every phase of motor car value; for only Chevrolet offers so many features of highest-priced automobiles at the lowest prices!

Come in and see the Chevrolet for '50—first and finest at lowest cost!

SEE YOUR LOCAL CHEVROLET DEALER

Conveniently listed under "Automobiles" in your local classified telephone directory



"It's no use, Mary, he's been like that since he discovered there's NO CIGARETTE HANGOVER when you smoke Philip Morris."



You don't have to smoke like a chimney to discover that PHILIP MORRIS are milder, kinder to your throat. Here's why: PHILIP MORRIS is the one cigarette proved definitely less irritating, definitely milder, than any other leading brand.

NO OTHER CIGARETTE CAN MAKE THAT STATEMENT!

CALL FOR PHILIP MORRIS

DEAN'S LIST

First Semester, 1949-1950

Albritton, Virginia	Garver, Marilyn	Niven, Phyllis
Alford, Peggy Renegar	Grady, Mary	Nixon, Narry
Aiston, Margaret	Green, Elsie	Ogilvie, Sally
Andrews, Mary	Greenlee, Nancy	Olsen, Ellen
Ashe, Donnie	Griffin, Louise	Pastelakos, Penelope
Ashley, Patricia	Grinnell, Anne	Parker, Elizabeth Pearce
Austin, Joan	Griswold, Eleanor	Parker, Joyce
Austin, Patricia	Hall, Shirley	Paton, Patricia
Austin, Ramona	Hallenbeck, Dorothy	Pearson, Hazel Belle
Averitt, Marie	Hamilton, Sarah Ann	Pegg, Jo Ann
Barber, Elizabeth	Harrell, Betty	Peoples, Myrtle
Barker, Sara Lee	Hardaway, Rebecca	Peters, Peggy
Barringer, Sara	Harte, Margaret	Phillips, Martha
Batte, Margaret	Harper, Edna	Pilley, Helen
Baughman, Virginia	Harrell, Betty	Poole, Doris
Baxley, Ann	Harris, Janet	Porter, Nancy
Bedell, Maybelle	Harrison, Rae	Powell, Anne
Bell, Coan	Haynes, Hobbie	Preston, Mary Ann
Bentley, Margaret	Hend, Jane	Pritchett, Nancy C.
Berry, Shirley	Hendrix, Edith	Purves, Nancy
Birchett, Louise	Hicks, Helen	Putnam, Peggy
Blackwell, Georgia	Hill, Marilyn	Quick, Catherine
Blankenship, Rebecca	Holbrook, Gustavia	Reaves, Harriet
Blanton, Nancy	Holland, Sara	Redding, Hilda
Boehret, Alice	Holmes, Mary	Redman, Margaret
Bowles, Frances	Holtzclaw, Jane	Reynolds, Mary
Brooks, Josephine	Hovis, Doris	Riesman, Eleanor
Brothers, Ann	Hubbard, Patricia	Rigney, Eleanor
Brown, Barbara Ann	Huggins, Miriam	Riley, Betty Tuttle
Brown, Dorothy A.	Hughes, Emma	Roberts, Ruth J.
Brumfield, Alice	Hunsinger, Patricia	Robinson, Emilie
Brumley, June	Hunt, Mary Anne	Robinson, Harriet
Brumson, Marilyn	Hutchinson, Elizabeth	Rock, Mary Worth
Bryan, Josephine	James, Nancy	Rogers, Ann
Bugg, Nellie	Ingram, Virginia B.	Rosenberger, Lillian
Bunch, Charlotte	Jamieson, Lydia	Ross, Mary Jane
Burchette, Pauline	Jeffries, Margaret	Routh, Katherine
Burke, Martha	Jenkins, Faye	Sabiston, Alma
Burton, Nancy	Jenkins, Susan	Samuelson, Esther
Byrd, Carol	Johnson, Katherine	Saries, Helen
Cahill, Mary	Johnson, Louise	Saunders, Leila
Callahan, Dorothy	Jones, Nancy	Schram, Amelia
Calvert, Sallie	Jones, Nellie	Seideman, Nancy
Cameron, Flora	Jordan, Elaine	Shackelford, Mary
Camlin, Ann	Joyce, Nellie	Shaw, Marie
Campbell, Mary Anne	Kinsman, Barbara	Shaw, Marilyn
Campbell, Nancy Reid	Kittrell, Elia	Sigmon, Adelaide
Carlton, Fay	Kline, Phyllis	Skeels, Eleanor
Carpenter, Joyce	Kyzer, Mildred	Slaughter, Letty
Carter, Sarah	Lambert, Julia Ross	Smith, Helene
Cheney, Sally	Lamm, Ramona	Smith, Isabelle
Chisley, Ann	Larve, Janet	Smith, Nell W.
Christian, Jeanette	Lathan, Betty	Stanley, Jeannine
Cooke, Elizabeth L.	Lawson, Sally	Strother, Louise
Coppola, Peggy	Leach, Eleanor	Sutton, Peggy
Correll, Anne	Leahon, Beth	Swift, Shirley
Crawford, Elizabeth	Lloyd, Jean	Sykes, LeVerne
Crowder, Rebecca	Lloyd, Rebecca	Taylor, A. Frances
Davis, Dolly	Long, Daisy	Taylor, Mary Anna
Dearman, Evelyn	Loughhead, Katherine	Thigpen, Hattie E.
DeVoe, Wilma	Loverance, Ann	Thomann, Sylvia
Debbins, Kathryn	Luke, Helen	Thompson, Peggy
Dobson, Laura	Lynam, Franke	Trevathan, Vivian
Dodson, Laura	Lynch, Elizabeth	Van Horn, Anne
Drum, Carolyn	McArthur, Grania	Vancey, Anne
Dukes, Katherine	McCarthy, Sue	Von Hammerstein, Hildur
Early, Elaine	McCormick, Neva	Wagoner, Anne Leo
Eddy, Jane Lee	McNairy, Betty Jean	Walker, Doris
Edmunds, Jane	McNeely, Jean	Watts, Betty
Edwards, Anne L.	Mahan, Shirley	Way, Marguerite
Elliott, Mary U.	Mamber, Helen	Weatherston, Mary
Ellis, Ruth	Mangum, Barbara	Weston, Elizabeth
Erickson, Louise	Marrow, Jean	White, Anne B.
Everett, Anne	Martel, Dorothy	Wilborn, Gwendolyn
Ezell, Annette	Matheson, Lottie	Wilkinson, Nan
Farley, Jean	Merrill, Betty	Williams, Nancy P.
Farmer, Ann	Metz, Ellen	Williams, Sarah Ann
Featherstone, Gwendolyn	Metz, Gretchen	Williamson, Addie
Ferguson, Jo Anne	Miller, Helen	Williford, Barbara
Ferguson, Joan	Miller, Martha	Wilson, Alice Faye
Fippe, Mona	Montague, Jaylee	Wilson, Lattie
Fisher, Eugene	Moody, Helen	Woodworth, Naomi
Fisher, Jean	Moore, Barbara	Worrell, Frances
Fletcher, Muriel	Moore, Betty	Wright, Louise
Foreyth, Aylce	Moore, Melrose	Young, Elizabeth
Foster, Blanche	Morgan, Carol	Zachary, Lillian
Foster, Rowena	Mueller, Joan	Zeiger, Sally Ann
Fowler, Ann	Mueller, Elizabeth	Zimmerman, Lois
Friend, Joanne		
Fuicher, Frances		
Gandy, Betty Sue		

.. CAMPUS COGS ..

By Marie Shaw

Marilyn Shaw (please repeat the first name several times before proceeding) was Arts Forum secretary. Now she is in a happy daze and looking for something else to do.

During the week before the forum there were tense moments for Mar-

Marilyn Shaw ...



... Arts Forum secretary.

lyn and Dr. Marc Friedlaender, chairman. There was, for example, that day that Mr. Ivey walked calmly into Dr. Friedlaender's office and announced, "Mrs. Louchheim can't come..." Marilyn gasped and Dr. Friedlaender turned pale. Then, and only then, Mr. Ivey finished his sentence: "until after dinner Wednesday night."

There were other difficult moments for Marilyn last week, discounting harrowing experiences that involved the forum. An eager fraternity pledge from Davidson college arrived on campus demanding to see Miss Marilyn Shaw. He located her somewhere in Well and announced that his brothers would like a statement from her as to why she liked Virginia men. Marilyn had decided only the day before that Virginia men did not deserve even a passing thought. Cavaliers were out, Chesterfields were on top. Being a fundamentally kind-hearted soul, Marilyn

wrote one sentence with all the needed one hundred words in *Coroddi* style and sent the confused lad on his way.

Having been Arts Forum secretary is not enough for this ambitious young lady who hails from New Jersey. Next fall Marilyn plans to use her shorthand as a means of getting an entree into the New York business world. "If all secretarial work could be like Arts Forum, I'd never want anything else," she stated flatly.

Since coming to the "sunny South" (excluding Tuesdays in Greensboro) Marilyn has been interested in numerous campus activities. During freshman year she was a member of the choir. Sophomore year she changed her tactics and joined the Dolphin-Seal. Junior year, she decided that she still had not found herself and turned to the *Coroddi* and the *Cary* for diversion. This year she has abandoned the *Cary* for the *Pine Needles*, but remained faithful to *Coroddi*. Marilyn has also been active in the Catholic club, serving as president last year. On the Inter-Faith council, this year, she is again secretary.

Outside of salads and soup at the Home Ec, Marilyn prefers the kind of food they do not serve at Woman's College. A coffee-fiend, she can consume at least ten cups daily (she says) without losing any sleep.

Having worked at the beach for several years, Marilyn is counting on one last ocean fling before facing the job-hunting routine. She is, incidentally, also going to locate an apartment where she can wash her blond hair, eat onions, and reign as the most freckled woman on two legs with yours truly around so that people can remain confused as to which Shaw is which until she adopts another name.

WASH-O-MAT
Self-Service Laundry
328 Tate Street
Telephone 2-1329

MADE RITE SANDWICH CO.
715 Battleground Avenue

Fresh Sandwiches

Made Daily

OFFSIDES

(Continued from Page A-Five)

Fore!

Time marches on and so goes golf. At the moment the focus is on Florida, but not for long. Friday, March 24, the Greater Greensboro Open Golf tournament will take the spotlight with some of the best golfers in the country teeing off at Sedgefield golf course. Thursday, March 23, there will be a golf clinic which is open to the public. Spring holidays, bless them, will keep us away from the finals, but if you can find the time and want to see some good golf, don't forget Thursday and Friday.



Ellis-Stone's Fashion Story

by

MARY REYNOLDS

Spring holidays are so close at hand that most of us are already on our way, mentally at any rate. It's hard to think about the harsh realities of life—political science tests and countless papers—when it's so much more fun to think about the coming holidays and about new Easter clothes. And of course Easter brings to our minds suits, and that in turn makes us think of—you guessed it—Ellis-Stone.

No one will deny the value of versatility, especially in a good suit. Ellis-Stone must have chosen their new spring collections with this very much in mind, so perfectly do their new suits fill the desired qualifications.

Navy is always a favorite, and you'll easily understand why when you see Ellis-Stone's lovely suits fashioned of navy in both gabardine and flannel. An especially lovely one is a classically tailored costume, accented by hand stitcher covered buttons. An unusual

touch appears in the diagonally set-in pockets, each featuring a shaped flap centered with a button. A second identical flap is placed slightly to the front on each side of the jacket, creating the illusion of a double pocket.

The new popular bloused look is the focal point of interest in one of Ellis-Stone's more unusual suits. A straight garbardine skirt is topped by a red and white jacket. A belted back gives the mentioned fullness, and front interest is supplied by tiny vertical inverted pleats, lined with cream and topped by pocket flaps.

Ellis-Stone provides a modification of the man-tailored suit in a design fashion in tangerine, one of the season's newest colors. A rounded yoke creates ease and grace across the back and through the shoulders, curving in the front to repeat the lines of a small shawl collar. The two button closing, one in the yoke, the other at the waist, adds distinction.

Be sure to see Ellis-Stone's complete line of accessories, shoes, hats, bags, and gloves, and choose ones to compliment your Easter suit. You'll be leading the Easter parade in your spring costume from Ellis-Stone. (Adv.)

Keep off the grass!

"NICK"-NACKS

(Continued from Page A-Two)

then said, "Why haven't the rest of you seen it, can't you get a date over there and go to see it?" She was showing another art class St. Peter's cathedral last week on slides. The class saw a picture of the front view of the cathedral, then she asked for the slides to be changed and said "We will now see St. Peter's rear."

The fashion show at the party Well gave Winfield Monday night was the highlight of the evening. Betty Teague came marching, excuse me, parading out into the ball room in lingerie only

to meet Dr. Laine face to face! Anne Winslow was a beautiful bride in an outfit of blush crimson and Frances Bowles as her groom was attired in a gawgous outfit of class jacket, blue jeans, and plaid cap.

Our new treasurer of SGA, Marion Sifford, was studying for an astronomy test in the Soda Shop the other day, and some one asked her how she was getting along. Quote she, "Well not so hot. It's all over my head." Really.

Keep off the grass!

WEST END ICE CREAM CO.
The Best Milk Shakes and Hot Dogs
1200 Spring Garden St.
Phone 8284

S Y K E S
SHOE SHOP
Shine Parlor
105 North Greene St.
For Service in a Hurry
Betty Cole Lane



A Penny a Mile for Gas!

Most Renaults make with the miles better than that! Most Renaults average 45 to 50 miles to the gallon... Two quarts of oil fill the crankcase. Many gleeful owners report that for ordinary driving in town gas and oil costs less than five dollars a month. Renault's no kin to a jalopy! A masterpiece in miniature... Renault's sleek, shiny monocoque steel body has won beauty prizes all over the world!

Drop a penny post-card

into the nearest mail-box and learn how you can become a Renault campus sub-dealer. Sell Renaults to fraternity brothers and barbs... professors and local merchants... at the lowest price of any four-door four-passenger sedan in America. Invest a penny in your business future and mail an inquiry card today.

It's Smart! It's Thrifty! It's French! It's Renault!

RENAULT SELLING BRANCH, INC. • 1920 BROADWAY • NEW YORK, N. Y.

At DARTMOUTH and Colleges and Universities

throughout the country CHESTERFIELD

is the largest-selling cigarette.*

ROBERT RYAN

Famous Dartmouth Alumnus, says:

"I stopped switching around when I hit on Milder CHESTERFIELD. It's my cigarette."

Robert Ryan

STARRING IN

"THE WOMAN ON PIER 13"
AN RKO RADIO PICTURE

BAKER MEMORIAL LIBRARY
DARTMOUTH COLLEGE*By
Recent
National
Survey

Always Buy CHESTERFIELD
They're Milder! They're TOPS! IN AMERICA'S COLLEGES
WITH THE TOP MEN IN SPORTS
WITH THE HOLLYWOOD STARS

Copyright 1950, B&W T Co.

« « Arts Forum Supplement » »

SPEAKERS
INTERVIEWED

The Carolinian

PANELS
SUMMARIZED

Woman's College—"Distinguished for Its Democracy"

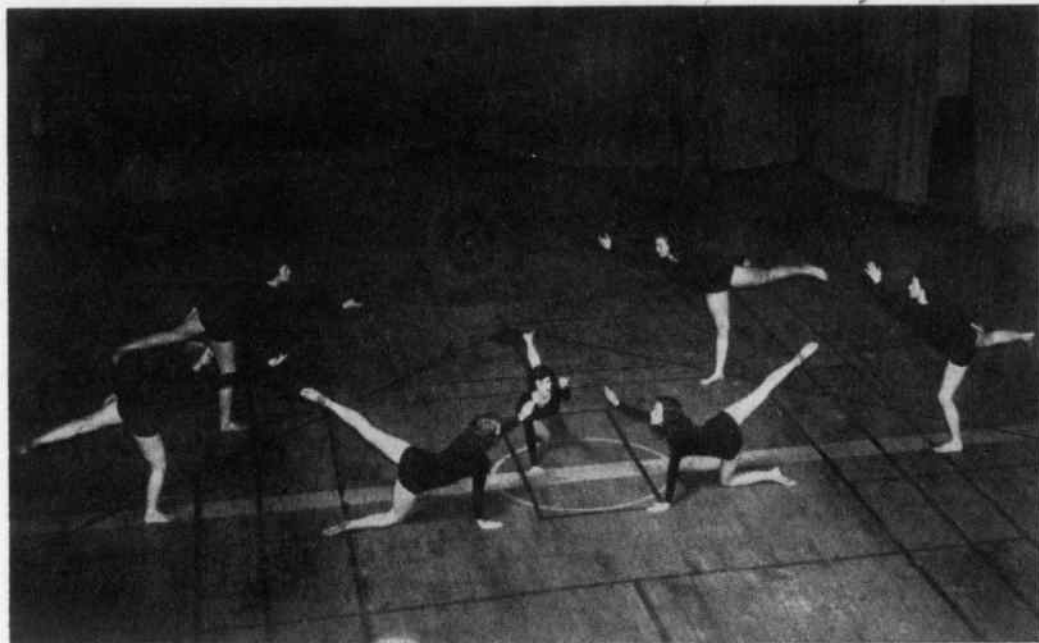
VOL. XXXI

Z 531

WOMAN'S COLLEGE OF THE UNIVERSITY OF NORTH CAROLINA, GREENSBORO, N. C., MARCH 17, 1950

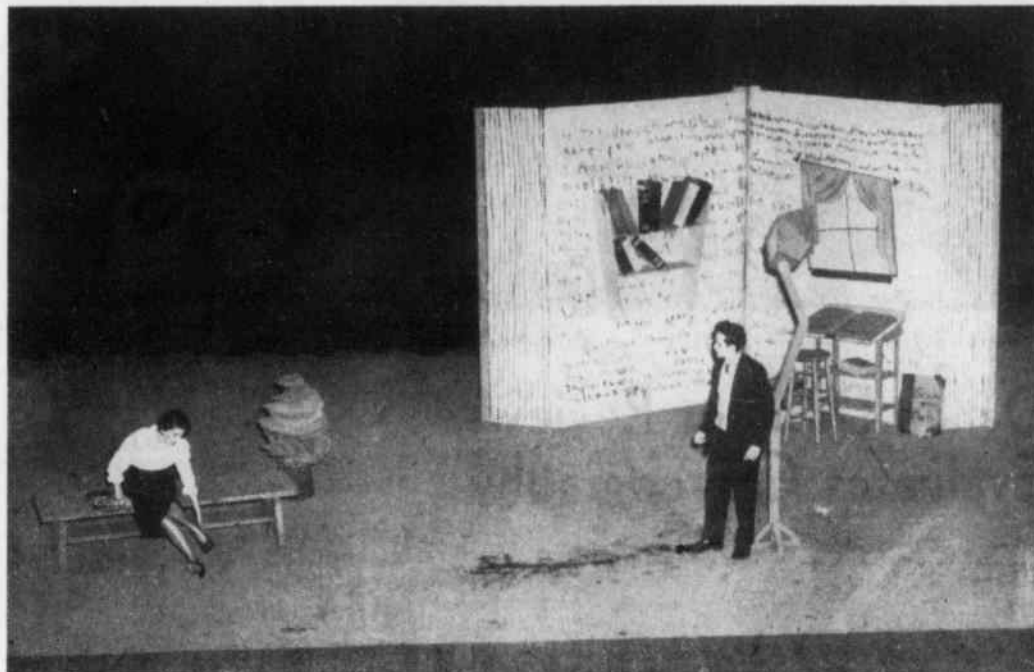
NUMBER 22

Sample ...



... of student choreography as criticized by Bessie Schonberg.

Scene ...



... from *The Worm* written by Allen Israel, produced as one of a group of experimental plays.

The chamber music group ...



... which performed in the Saturday night concert.

Informal ...



... talks among students, Joanne McLean and Polly Elliott, and writing forum leaders, Richard P. Blackmur and Lionel Trilling.

Graduate students ...



... whose work appeared in Arts Forum.

Puppets ...



... and their handlers pose after the show Friday in Aycock auditorium.

Arts Forum Result of Long Hours of Work With Collaboration of Five Departments

The forum is the thing second semester at Woman's College. And this time it's the Arts Forum. Even in the fall each year when the social science departments are tearing their hair over last minute details of their forum, campus art connoisseurs and creators are beginning to cogitate about the coming debacle of the arts. By this time the forum is scheduled and the five departments (music, drama, dance, writing, and art) have organized their respective committees to handle the details of their phase of the forum; for each department is responsible for soliciting both speakers and contributions to supply food for their angle of the forum.

In the fall the over-all committee congregates in the art reference room and the grind begins. This year they were slightly perturbed that three hundred dollars had been lopped off the expense account. Should they increase the registration fee, should they resort to second-rate speakers, or should they pass the hat to local art patrons? Since a merely token registration fee was a traditional feature of the forum, since second-rate speakers make a second-rate forum, and since local art patrons are as scarce as white whales, the committee decided to do the only thing it could do. It decided to do the best it could.

Then there was the matter of speakers. Each department had its pick of the world—technically. Actually no one ever agrees about relative merits, and even if they did the world of artistic greats doesn't tend to throw itself into the lap even of the Woman's College Arts Forum. As usual, the writing section speculated that T. S. Elliott would be sensational on a panel. And, as usual, some one commented that the poetic noteworthy was in England and might possibly be reluctant to journey across the Atlantic. Similar problems cropped up in other departments, but finally this year's illustrious slate was picked and accepted.

Time passed and the tempo increased. Publicity had to go out to colleges all over the country. Marilyn Shaw, secretary, was found one day wandering around campus trying to capture some one who had had experience mimeographing post cards. She hadn't. The programs had to be printed. And last, but not least, the winning student contributions had to be picked. The various student-faculty reading committees tottered out of exams and into Arts Forum files. For days they were barely visible above stacks of manuscripts. But slowly the stacks disappeared, the successful student artists were notified, the programs were admired, speakers arrived, guests arrived, exhibitions went up, and the forum was on.

Reflections, Comments, Criticisms of Arts Forum

Visiting dancers . . .



. . . talk over Bessie Schonberg's criticisms in the gymnasium.

Dance Director Reviews, Evaluates Choreography

Bessie Schonberg, director of drama at Sarah Lawrence college and translator of Sach's *World History of the Dance*, reviewed and evaluated student choreography at the March 10 Arts Forum afternoon session in Rosenthal gymnasium.

Miss Schonberg expressed regret at not being able to see the program a second time, but she liked the freshness and energy of the compositions and the ability of the dancers to work together.

Some of the dances were classified as "theatre pieces," or dance integrated with other arts, such as music, speech, and set pieces. The outstanding theatre piece was "Thirteen Ways of Looking at a Blackbird," performed by a group from Mary Washington college. Miss Schonberg suggested introducing an element of surprise and the revised choreography at the evening recital was doubly effective with this addition, according to audience reaction.

Can Always Be Original

Meredith college also had a theatre piece, "Commercial," a burlesque on classroom techniques. The blisymmetrical effect of a static chorus of six girls behind a dancing chorus behind a satirized teacher was dull, according to Miss Schonberg. She commented, "Most everything has been done before, but you can do it differently." She thought that if the chorus were looking on from the side or even out of sight completely, the dance might have been more mobile. That the comic teacher would have been more amusing if there had been a variation of the rhythmic beat was another suggestion offered by Miss Schonberg.

The powerful percussion rhythm in "Conquest" by Greensboro college was acknowledged as reminiscent of Jose Limon's work. When the group performed a second time with a faster beat, the excitement and conflict appeared to increase, warranting Miss Schonberg's comment, "Anything done

comfortably by the performer is dull to the observer."

"The Web," from the Woman's College could possibly have been grouped with theatre pieces, but the set pieces were not used quite ingeniously enough and the music could have been more theatrical, according to the dance critic. However, the constant shifting between the soloist and the duet caught in the web was interesting to Miss Schonberg.

Critic Discusses Satire

The critic, in speaking of "French Exercise—Dance Through the Empires," from Hollins college, emphasized the difficulty of producing good satire. To be really satiric, you "have to have a chip on your shoulder," was her comment.

Some of Miss Schonberg's most instructive comments emphasized the place of music in choreography, with music and dance complementing each other. In "Diversions," the dance by Winthrop college, the music was written by students and the variety of this music was thrilling, thought Miss Schonberg. She highly approved of the blending of students' music and dance because "in college, the music is as old as you are and as old as your dancers are."

The dance from Limestone college, "Clair de Lune," used a familiar composition to which Miss Schonberg objected because the dancers lean too heavily on the music and lose energy.

Another composition that needed a better score in the critic's judgment was "Design Study—Variation on Music" by the Madison college group. However, Miss Schonberg thought that this study had the possibilities of developing into an exciting dance.

The expert stated her pleasure with the ingenuity of the student work, and described the dances as enjoyable.

It is felt that participants and observers of the recital profited from the dancer's analyses with corrective demonstrations.

Art, French Students Offer Marionette, Puppet Plays

By ELLEN SHEPHERD

Magical, the Sleeping Princess, Prince Charming, Guignol, Barney, and Boo are some of the prominent characters portrayed in their respective settings at the puppet and marionette shows, presented as a new feature of the Arts Forum on Friday, March 10 in Aycock auditorium.

Four shows were presented at the morning session of the Forum: "The Sleeping Beauty," acted by marionettes; "Mrs. Ducordon Moves Out" and "House for Rent," both Guignol puppet shows; and "Barney and Boo," puppets.

"The Sleeping Beauty," the marionette creation, was adapted from the Grimm's fairy tale and set to the music of the "Sleeping Beauty Ballet" by Tchaikowsky. Magical, a white kitten, narrated the main events moving on and off the scene and was designated to serve as a humor device. He relates the tale of the princess who slept for a hundred years, finally awakened by a kiss from Prince Charming.

This show was written, created and produced under the direction of Mary Katharine Williams by the following members of the department of art: Mary Berry, Jane Head, Frances Ann Leathers, Florence Morrill, Naomi Muller, Barbara Wagoner, and Ann Wall. It has been presented three times at Curry and has been given as a twenty minute television show.

Guignol Theatre

The two French puppet shows were presented by the advanced French conversation students under the direction of Mr. Rene Hardre. Both "Mrs. Ducordon Moves Out" and "House for Rent" are one-act Guignol comedies.

Alice Boehret introduced these two plays giving a short explanation of the Guignol productions as to origin and history. The first performances were created and produced by Laurent Mourget from 1785-1815 at Lyon, France. The Guignol characteristics are satire, naivety, amusement, and gaiety. The central character, Guignol, portrays a gay, happy-go-lucky chap who interprets the language, spirits, and habits of his native locale, Lyon, with seemingly amazing accuracy. The plays also attempt to represent the child's reaction against the rules which restrain his will with particular reference to the "gendarme" or policeman.

Technically, Guignol puppets are less complicated than the string-operated marionettes. The hidden works from below the small stage, manipulating the puppet by his fingers, the index finger moving the head and the thumb and middle finger, the arms so as to give animation to this simple figure.

"Mrs. Ducordon Moves Out" ("Le Deménagement de Madame Ducordon") was given first in the French language, then in English. The second of these two plays, "House for Rent," was done in English.

Students of French participating were Eulalia Donoso, Barbara Moorman, Fran Lomax, Ina Albert, Doris Walker, Josephine Robertson, Mary Rock, Tempe Hughes, and Alice Boehret.

Television Puppets

The last performance on the program was "Barney and Boo," a show which has attracted notice through its weekly television production over WFMV, TV station. Mary Berry and Naomi Muller, WC art majors, created and produced the play, entirely a student achievement.

The slapstick comedy included only four characters: Barney, a little boy of six or seven years; Boo, his little girl playmate, Donkey who knows everything and talks with a Brooklyn accent; Dumbdog, who knows nothing, talking with the same tones used by Mortimer Snerd.

Barney and Boo enacted their version of "Hansel and Gretel" for the Arts Forum. Dumbdog played the part of the mother and the property master stagehand, and Donkey assumed the witch's role. Following this adaptation, Donkey announced that he was going to lecture on modern art, which consisted of a humorous "take-off" on modern art, evoking laughter from the audience. Dumbdog appeared to reach the conclusion that his friend had finally lost his senses.

The four of these characters, first puppets were manipulated by the two girls who created them. Mr. Curry from the WFMV television studio furnished the accented voices of Dumbdog and Donkey.

A large audience witnessed these four productions, including first graders from Curry in the first four rows of seats in Aycock. From the reaction of these spectators it seemed that they represented the most appreciative group in the auditorium.

William Hayter Contrasts Modern and Imitative Art

William Stanley Hayter, artist by nature, British by birth, foremost contemporary figure in the graphic arts by reputation, founded his *Atelier 17* in 1927.

Salvador Dali, Reginal Marsh, Pablo Picasso, Henri Matisse, and others have studied under him and with him. He was and is intimately acquainted with Wassily Kandinsky, a Russian painter, and Henry Moore, a British sculptor.

Hayter began his lecture Thursday afternoon by commenting on the great difficulty of separating the content in a work of art from the method of execution, what the artist painted from the manner in which he painted it. However, he added reassuringly that there always seemed to be enough ingenuity in any given time to express those things demanding expression. These last seven hundred years or more have been the longest period in history, demanding that things, objects, and happenings as seen, rather than perceived by other senses than that of sight, be expressed.

Imitation Inadequate

However, according to the painter, in the late nineteenth century there was some change in opinion in that imitation could no longer satisfy the public. The critic pointed out that this shift was due partly to the industrial revolution which supplied only material needs. The Renaissance actually concluded this long era of expression by imitation. According to Hayter's commentary, the relative position of the spectator and the object viewed had been that of one looking through a window at a scene, getting, not a complete view, but an eyeview, remote from the action of the scene, rather than a part of it. Hayter pointed out that when people realized the narrow and unsatisfactory limits of representational expression they started digging up ideas of how peoples in earlier cultures expressed and interpreted their world.

Analyses School

From this point, with the help of slides to emphasize the contrasts in works of the modern school and representational school, and slides of different processes evolved in his *Atelier 17*, Hayter explained the underlying principles and the technical uses of the various processes employed in his school.

In reference to the use of the boring and etching needle which is primarily used by Hayter in his work, he explained how the tool magnifies the

sense of touch. The artist and the spectator are traveling with the instrument, experiencing its action and moving with it, stated the artist. One is conscious of the immediate third dimension as the tool cuts down into the plate. Hayter explained, therefore, that the lines, instead of converging, cross over one another. In printing the plate all the effects are reversible: a depth of penetration where the tool has cut down into the plate is height of relief on the print.

When asked why these techniques had not been used before, since their use so obviously heightened the value of expression in that medium, Hayter replied that before, the medium had been used primarily to imitate and trace.

Creative Technique

As to the possibilities of its being a trick of the trade, Hayter claimed that only when these devices were used as necessities, when there was no other way for expression, was it a real, intrinsically valued technique. In this case there would be no dividing line between content and execution. The technique or method of execution would excite the imagination of the artist and this in turn would lead to the creation of the image. In this sense it is truly a technique, not simply a device. When used for a preconceived image, it is then only a device.

Hayter concluded his lecture by enumerating the three types of results in the medium of etching. The first is the copy, or imitation of things seen; the second is the work of the artisan or craftsman employing devices; and the third and last is the resulting creation which has its own intrinsic value, in which case the ingenuity of the period was sufficient to devise a method of execution or technique for content; technique even led to content; and art observation was changed from a spectator sport to a participant sport.

Erickson, Elliot Weisgarber, and A. Hugh Altwater, was successful in many ways, Porter thought. The combination of instruments was interesting, and he expressed the opinion that the clarinet might have been used as a bass. The melodic line was easily recognizable and well "stuck to"; however, the greatest need of the piece was "rhythmic propulsion," a flow in which the smaller rhythmic units were interesting as they comprised a longer line of rhythm, not merely units, interesting per se.

The "Andante" by Susan Deyton, played by Patricia Gary, oboe; Nancy Pease, violin; Louise Erickson, viola; Helen Collison, cello; and A. Hugh Altwater, flute, had quite a lot of interesting color with continued melodic interest, which was almost lost in its concern with color, the critic felt.

Andante and Allegro from a "Trio" by Doris Jean Thomas were performed by Helen Collison, cello; Mark Altwater, oboe; and Elliot Weisgarber clarinet. Porter thought the melodic lines were not well tied together, particularly in the first; but that it had good color effects.

"Quartet," Allegro, Scherzo, Lento, by A. Hugh Altwater concluded the program. It was scored for cello, oboe, clarinet, and violin, and was performed by Helen Collison, Mark Altwater, Elliot Weisgarber, the composer. Porter considered it ingenious and imaginative, and was pleased with its surprisingly original instrumental effects. Porter pointed out that the first movement was not quite effective because of its lack of continuity, but that in comparison the Scherzo was very successful.

Porter Comments on Melody

In a short discussion period following the criticisms, Porter was asked to comment on melody. In learning to compose well-defined melodic lines which are properly tied together, he suggested a study of Beethoven, Bach's slower melodies and Hayden, who understood the psychology of an audience particularly well. Line and rhythm go together, and it is rhythmic propulsion that makes a piece go, he explained.

In speaking of the modern idiom, Porter considered it necessary to be completely familiar with the music of the past in order to use its principles, and also to be familiar with the music of the present to see what is being done. He mentioned that the "revolution" in music began to subside about 1930. Present day composers are ceasing to experiment, and beginning to write, he feels. Porter was glad to find that music in this section of the country is going in the newer direction.

Musical Compositions

Quincy Porter States Melody Still Element Of Great Importance in Composers' Music

By ESTHER ELLIOTT

A program of student written musical compositions, including undergraduate work from Salem college, Duke university and the Woman's College, represented an outstanding Forum feature at the recital hall of the Music building, 3:30 Friday, March 10.

Following the recital, Dean H. Hugh Altwater of the School of Music introduced Quincy Porter of Yale university, who criticized the compositions. He began by emphasizing that melody is still the most characteristic and important element of any composer's music. Harmonic and contrapuntal devices, he explained, have been well exploited, but melodic line remains the most successful way of holding a composition together and of "attacking" an audience. In a number of the students' works Porter found a dependence upon items such as color, instrumental effects, or rhythm rather than real melodic line.

Salem College Work

Each number was then criticized in turn. "Tryst," a song written by Wesley Snyder of Salem college, and performed by Jack Crim, baritone, with Helen Cresmer, at the piano, was the simplest, most easily comprehended composition according to Porter. It was very successful in its simplicity and had a nice melody, and a good background, although the harmony seemed borrowed from Debussy, the critic further commented.

A "Rhapsody" for flute, cello, and piano written by Frances Horne and performed by Carolyn Lovelace, Martha Talley and the composer, was the second composition from Salem. Porter remarked that even rhapsodies must have some formal structure, and felt that this one had too many separate ideas strung together to be effective.

Duke University

Faith Hoover of Duke set to music two songs from the "Ruhlayat of Omar Khayyam," "Awake," and "Ah Love, Could Thou and I," sung by Grimes Slaughter and accompanied by Mrs. Mildred Hendrix. The piano part of the first seemed to have one continuous line from the beginning through the climax, a difficult feat to accomplish, but the music of the second did not seem to move, particularly at the end according to Porter.

Woman's College

Barbara Sanders of Woman's College had written and performed "Evocation" for organ, which had recognizable melodic ideas. In the first part a chord of climax was much less interesting than the one leading toward it which caused Porter to question the effectiveness of such writing.

In listening to the "The Bagatelles," Allegro, Andantino, and Allegretto, which Alice Seltz wrote and performed; Porter thought that the composer had a gift for melody but had not used it. In the first there were too many ideas and the inevitability of the melody was not felt. The second was more successful, but the third, which was meant to be highly syncopated, did not achieve its purpose. Syncopation is most successful when a firm beat has been established over which an audience can recognize the rhythmic variation.

Joyce Parker's "Two Songs," When Through the Depths (Elizabeth Lovejoy Pierce) and Energy Colors (Jean Farley) were sung by Louise Birchett with the composer at the piano. Porter thought the voice part showed a good sense of the melodic, although it was often almost camouflaged by the background. An accompaniment's purpose is to set off the solo, and this should have been done more consistently.

tently pointed out the critic. The whole tone scale is very difficult for a singer, and Porter felt that it should be used very cautiously in songs. He also felt that these songs lacked consistency in use of harmonic material.

The "Suite" by Lydia James contained six piano pieces: Nocturne, Gentle, Exuberant, Vigorous, Expressive, and Rollicking. Porter commented upon their nebulous quality in that they are music of an unreal world, they have a great deal of color, and would perhaps profit by more tonal stability. He suggested a rearrangement of the pieces, as the first two are very similar in mood; and recommended a clarification of the pulse in the third, to emphasize syncopation.

Louisiana State University

The graduate compositions were then considered, "Five Tempi," Scherzo, Largamento, Allegretto, Andantino, and Vivido, by Shirley Mackie of LSU, performed by Elliot Weisgarber, clarinet, and Doris Jean Thomas at the piano was completely written, Porter felt. It was not very problematic, but straightforward, and successful, although conservative, according to Porter, who complimented the second movement, especially.

"Sonatina," Allegretto, Lento and Allegro by Jean Copeland, also of LSU, played by A. Hugh Altwater, violinist, and Frances McBane, pianist, lacked continuity, the fragmentary melody and the listener's short span of concentration not being taken into account, stated the critic. The first movement had many attractive moments; its melodic ideas were made clear, Porter thought, but could have been varied rather than repeated in their exact original forms.

Woman's College

"Quartet" by Nancy Pease of WC, performed by Susan Deyton, Louise

Arts Forum Calendar

Thursday, March 9

Lecture—Discussion (Louchheim) 10 a.m., Alumnae house
Lecture—Discussion (Hayter) 2 p.m., Alumnae house
Three One-Act Plays and Criticism (Clark) 7:30 p.m., Aycock auditorium

Friday, March 10

Marionette and Puppet Plays 10 a.m., Aycock auditorium
A Reading of Poems (Blackmur) 11 a.m., Alumnae house
Choreography in Southern Colleges 1:30 p.m., Rosenthal gymnasium
Recital of Student Compositions and Criticism (Porter) 3:30 p.m., Music building
Concert by the Dance Group 8 p.m., Aycock auditorium

Saturday, March 11

Master Dance Class (Schonberg) 9 a.m., Rosenthal gymnasium
Writing Forum (Blackmur and Trilling) 2 p.m., Alumnae house
Concert—Contemporary American Composers 8 p.m., Aycock auditorium

Conferences and group discussions with the leaders in the several fields will be held at hours to be arranged.

Registration

March 9, 10, 11 Alumnae house, from 9 a.m.
March 10 Music building, 1-3:30 p.m.

Arts Forum Chairman

EDITOR'S NOTE: The following is a reprint of a "Faculty Follies" story appearing in the October 22, 1948, issue of THE CAROLINIAN, particularly appropriate at this time because of Dr. Friedlaender's work as chairman of Arts Forum.

By MARILYN SHAW

All you upperclassmen and literates, so well-acquainted with Chaucer . . . perhaps you have seen the merry eyes and ruddy cheeks resembling those of the Friar journeying to Canterbury, i.e., Melver, at all hours of the day? Incognito, Dr. Marc Friedlaender, professor of English, makes his way from Shakespeare to Dante and Moliere of his comparative literature courses and from sophomore English to the composition and literature of English 101. Seniors know him for his coordinating course, writers for his excellent criticism; and everyone is acquainted with Dr. Friedlaender's fine reputation as one of the most interesting teachers on campus.

A native of Columbus, Georgia, Dr. Friedlaender earned his degrees at Princeton, Harvard, and the University of Chicago, and (for those of you who think a four-year course is an eternity), managed to put in some years of study in England and at the Harvard law school. The results of these took him to Tulane to teach and, fortunately, in 1937, to Woman's College.

You know, we wouldn't be the Americans the British always claim we are, if we didn't delight in attaching to the names of celebrities certain of their relative characteristics or pleasures which ordinarily become better known than the personage. Bob Hope has his nose, Harry Truman his piano, and Dr. Friedlaender his banana peel. No matter how twice-told the tale is, there is bound to be bewilderment in the minds of some people (mixed with horror at the disrespectful tone), and therefore there follows the explanation. It refers to a definition used in one of Dr. Friedlaender's courses. Attempting to explain comedy, its use and effects, he said, "If a very foppish gentleman were to slip on a banana peel, we would laugh." (Grinaces from his students.) "But if an elderly woman were to have the same mishap, we certainly would experience sympathy rather than laughter." (Vehement nods from the students.) "But what if one of your professors should . . ." (Guffaws from said students and positive understanding resulting.) Dr. Friedlaender's famous explanation has left so great an impression on some students that he is constantly being reminded of it, even from those long-graduated who send him pertinent cartoons now and then.

Aside from teaching, of which he is very fond, Dr. Friedlaender enters into the world of art, music, architecture, and poetry with gusto. This season will

mark his fourth as chairman of the Arts Forum; and he, as a member of the Book Selection committee, is responsible for the poetry, art, and music of the literary magazine, *Key Reporter*. He and his wife find expression for their mutual love of contemporary art and architecture in the decoration of their home here in Greensboro.

Maybe you have seen the lovely Mrs. Friedlaender at the programs at Aycock or perhaps (it has been reported) at the Plantation, enjoying the evening with her husband. Especially interested in music, she has been the speaker at several women's organizations' activities in Greensboro.

During the war, Dr. Friedlaender, with Dr. Keister of the department of economics, did labor arbitration work for the War Labor board. Now he is still active in this important field and is on the panel of arbitrators of the North Carolina Department of Labor. Obviously, professors are modest.

What is the popular notion concerning professors' sons? That they read Boswell's *Life of Johnson* at the age of two and spend the rest of their lives acquiring yearly lenses for their spectacles? Not so with the two Friedlaenders, students at Curry. Why, their present source of study is every sports column that is concerned with the accomplishments of one "Choo-Choo" Justice—a major item for you to remember who are attempting to practice teach during football season. Dr. Friedlaender likes football, too, and used to enjoy hurling a ball to his sons; however, due to conditions beyond his control, i.e., their growth and irrepressible spirit, he now is limiting his interests to Saturday afternoon views of the Tar Heel team in motion.

Dr. Friedlaender's taste in literature is manifold but—a pat on the back for North Spencer!—he eagerly awaits each issue of the *Spotlight*. With nostalgia in his eyes, however, he confessed, "I long for the days of Wimpy Cuddlepup," a thought shared by all of us who can remember Vicky Devore's imaginative character.

A man of great patience, Dr. Friedlaender is the earnest student's greatest friend. He is most contented with students showing independence of thought, and the will and curiosity to create their own thinking patterns. His leading questions result in discussions in classes that are unexcelled.

No, Dr. Friedlaender doesn't know what "fried laenders" are either, but "I'd like to try one," he chuckled. Is there an enterprising young Home Ec. major in the audience?

Short Story Criticisms

Endings Too Explicit, Beginnings Too Implied Main Faults With Majority of Stories as Agreed by Trilling, Blackmur

By MARILYN TOLOCHKO

"What the modern short story needs is discreet plethora," was the main point brought out by Lionel Trilling in the writing forum.

Trilling, author and teacher of literature at Columbia university, and Richard P. Blackmur, poet and present director and teacher of writing in the creative arts program at Princeton university, led the critical discussion of student's original works at the forum.

The two critics agreed that one main fault with the majority of the stories was that they dealt mainly with endings. "The ends are made very explicit," Trilling said, and added that the beginnings were only implied. The only exception that they found to this was in "The Fishing Camp" by Alice Brumfield of The Woman's College. Blackmur stated that this story dealt with a middle action, one likely to recur, thus giving it an advantage by enabling it to move in both directions.

Characteristic of Modern Writing

In all the stories the critics found that there was a suppression of direct emotion or response to a situation, thereby making the situations exist only by implication. "There's a kind of moral suicide in not giving the effect," commented Blackmur. He said that effect depends upon the skill of the reader to put in the things left out, and added that this method seems to be the general condition of writing in our times. Trilling added concerning this, "I think it is a fact of literature. I think its beginning to be a fact of life."

Trilling found that almost every story contained only one thought, one question of loyalty, and one theme, and said that it was necessary for stories to have two of these factors if they are to remain with us. He further elaborated by saying that a writer may develop two themes as a result of thought, and that "it may come as a result of form."

"I think it was a very admirable story, a very effective story," Trilling stated, concerning "The Boy," written by James Rives of the University of North Carolina. "It was really about a beginning given as an ending," pointed out Blackmur. The factor which Trilling found particularly appealing was the fortitude given by the boy as he faced the situation of death.

Trilling Dislikes Child's View

In "The Fishing Camp" by Alice Brumfield, Blackmur found that the actual events on which every action hung were left out, but that this factor was not pertinent in that particular story. "The story has a kind of dimensionality," continued Trilling, in adding that, "the colors and the textures are seen remarkably in depth." However, he did oppose the ideas of some of the child's keen observations in the story. "I begin to worry about children who observe in stories. I do rather

dislike the child's eye view of life unless it applies to the child," he said. The device of child observation was also found to be true in several of the other stories in which the mind of the child was used, rather than the author's or adult characters', reducing the core of pleasure the reader would want to work for, according to Trilling.

The poetry by Jean Farley of The Woman's College was found to contain force and attractiveness. Blackmur particularly liked the poem "Sharp

and Smooth," which he described as having images and parallelism.

Modern Uses of Allegory

"The Road" by George Paul of the University of Miami was criticized for too much to be assumed by the reader, and for containing portions that had nothing to do with the main thread of the story. "It represents the curious way in which modern writers use the allegory," stated Blackmur, while pointing out that he said it was an aspect of the expressionistic movement began about 1914.

Trilling observed "Notes From a Student Journal" by Mary Fitton of Black Mountain college to be remarkably interesting and involving, demanding a very large response. Blackmur reflected that it was the only story that tried to come to terms with the various kinds of intellects in our times, noting that its overall feature was a search for a subject.

"Maturation" by Pat Hunsinger of The Woman's College was approved by Blackmur for its terms of little, itching, daily items. He emphasized, "What I liked about it was the way some of the little details worked together so beautifully." Trilling had one reservation concerning the story, that being it should have been longer, but he pointed out, "I think it's a remarkably good, simple theme for a story."

In "The Game" by Jane Hart of Agnes Scott college, Trilling stressed his point of the necessity of two plots. Both critics agreed that the subject was an implicit one, and questioned whether enough occurred from start to finish to justify the simplicity of form. However, they did discover in it a genuine tension.

"I'm very much amused with looking at this," said Mr. Blackmur concerning "One Cold Winter Night" by Richard Gibson of Kenyon college. He like the Americanization of the story, which was in the Kafka tradition, but wished it could have been a little more conscious.

"The Storm" by Ruth Smith of the Woman's College was described as containing warmth. Blackmur felt that the story required additional thought since there seemed to be another tension that didn't quite appear. "I wanted more of the actual stuff of life than you get here," Trilling commented, pointing out that with that addition, the story could be made a charming, satisfying, revealing one.

Problems of Dialect

The main criticism of "Bequest" by Charles Davis of Davidson college was overdone dialect. Trilling felt that dialect is permissible when it can be heard, but is not much of an asset for the reader. He felt furthermore that dialect is only dialect when heard by an outsider, but when two people speak together in the same manner, the mode of conversation is not considered as dialect. Blackmur said that this story was one that should be made into a novel, because of the many relationships referred to that had been developing over a long period of time.

In contrast to "Bequest," the critics found "Flowers on Sunday" by George Lanning of Kenyon college to be one of the most self-contained stories, leaving no room for expansion. They also mentioned the existence of slightly poetic prose, which they felt justified in that story.

"Ebb Tide" by Clara Childs of Converse college was said to need more potency in order to be a good story. They felt that if the woman in the story had had more personal hope, the shock of finding her house gone would have created a more powerful situation.

Which Is Best

There was some discussion as to which of the two stories, "The Mourning" or "Lemon," by Joanne McLean of the Woman's College, was best liked, but it was generally agreed that

(Continued on Page B-Four)

Discussion . . .



. . . gets under way in the writing forum conducted by Richard P. Blackmur and Lionel Trilling.

Clark Praises Opportunity For Experiment at Forum

By Dixie Lyon

Barrett H. Clark, noted critic, author and mentor, presented his views on the bill of the three student-written Arts Forum plays immediately following their presentation last Thursday night in Aycock auditorium.

Mr. Clark began by saying that he did not imagine that people who would send several hundred miles for him would not expect him to be nice. However, he had nothing but praise for this annual opportunity for young playwrights to actually see their works performed. He stated, "The experimental theater has almost disappeared. It is pre-eminently necessary for young playwrights."

O Wad Some Power

The first play to be criticized was "O Wad Some Power" by Phyllis Johnson of Woman's College. Clark referred to this as a "stunt play," one which is based on a trick. He felt that there might be some doubt as to whether the old woman, who tells the main part of the story, is really Annie. However, he felt that the actual trick of the story, centering around the trunk was not enough of a surprise. He believed that it would have been better to keep the trunk partially concealed until the moment that Mary got into it. The author's job was to drop a hint of the outcome at the beginning of the play and then see that it was forgotten by the audience, so that the climax would come as a surprise. The dancers crowded the stage so that the words were masked in the beginning. The first two minutes are important and they were lost because of this crowding. Clark also criticized the lack of characterization in this play. He stated, "If it had been given characterization people's emotions would have been involved and the play would have been five times more interesting." He particularly criticized the locale of the play. He felt that it would have been better to have the scene laid in one of the more primitive sections of the United States. He said, "When you add a pseudo-Scottish accent to a Southern accent you've really got something." Finally, the suspense created by the struggle between the two women should have been built up more. Mary was far too willing to get into the trunk. She was made too stupid and gullible. He believed that the story had definite dramatic possibilities, however.

The Worm

The second play to be criticized was "The Worm" by Allan Israel of the University of Miami. Clark believed that this play was a dramatized joke

in which the author tried to say too much. As such the play was about six times too long. He believed that it would make a good revue sketch if it could be compressed to about three minutes. The same things were repeated over and over until they became rather dull. The pace was slow but the elimination of the blackouts would have helped to speed it up. The main point was almost completely lost at the end. The joke of having the boy wind up in Hollywood was extremely labored. The action should have been direct instead of indirect as it was told to the father. Clark was astonished to learn that in the original version of this play the boy went mad. He stated that the playwrighting class which changed the ending should be complimented. The philosophical idea was only an embryo. The author should have laid down definite terms at the beginning and not started to write without knowing what the ending would be. The author should not have put his main character into such grotesque situations if it was to be a serious play. He has a good sense of comedy however and this play was by far the most entertaining.

The Rock

The third play was "The Rock" by Hal Vaughan of the university of Miami. Clark began his criticism of this effort by saying that he was prejudiced against allegories to begin with. He said that the play was "Basically, several abstract characters with abstract ideas." There was no characterization, no suspense, and no thrill. It was abstract to the point of dullness. Clark said "I'm left at the end somewhat more confused than I was at the beginning and I don't much care. It was not made at all clear that Diogenes represented Truth which lives forever. This theme is overworked anyhow. The issue should have been made clear and not have left the audience to figure it out. The play contained too many tag-ends of ideas." Clark advised, "In a short play you can't stray too far from one idea. You haven't got the time." Clark also felt that there was some justification for the martyr's preferring to go to an unknown fate rather than go with Life Eternal. The latter was not made very attractive and Clark said, "I could see why nobody would come to his stand."

General Comments

Clark thought that the sets for the plays were all good but that the one for "The Worm" was particularly nice. The lighting was good on the whole but the blackouts in the first and second plays could have been eliminated.

Art Exists for Man's Sake

Mrs. Aline Louchheim, Art Journalist, Sees Development of Recent Trends in Painting

Miss Helen Thrush extended a welcome to all participants and visitors to the 1950 Arts Forum, on Thursday, March 9, at 10 a.m. in the Alumnae house, before introducing the first of the forum speakers, Mrs. Aline B. Louchheim, art journalist and associate editor of the *New York Times*.

Mrs. Louchheim spoke on "Current Trends and Reasons for the Development of These Trends in Painting." She began by saying that she was assuming that the audience to which she was speaking liked modern art.

She stated that art exists not for "welfare" or therapy but for man's sake and she used "man's" sake in the deepest sense of the word. The meeting of the artist and the spectator in the work of art is one of the greatest relationships that exists, she feels. The artist, she also commented, finds fulfillment in the expression of the creative impulse.

Illustrates With Slides

Accompanying her lecture Mrs. Louchheim showed slides of many modern paintings, a large number of which were very recent works which have not been reproduced widely. Using these as examples, she proceeded to examine certain ideas and emotions motivating modern art.

She stressed that form and content go hand in hand and used an example from architecture, a house designed by Frank Lloyd Wright in which cantilever construction was used, illustrating the close relationship between form and content. Mrs. Louchheim explained the use of this type of construction as growing out of the artist's need for new forms to express his inner convictions.

Impressionism, Mrs. Louchheim saw, not as another step in the modern movement, but as the last attempt to paint things as they are seen. It enlarged the perceptive approach to the visual world and it was an inner need which turned the artist from the vis-

ual to new means of representation. The artists felt the currents of thought in our time and felt a need for different ways of expressing the new concepts of reality, commented the speaker. There was a new awareness of the limitations of the senses in discerning reality. Explanations took two directions in searching for new concepts of reality: an inward direction with the mind as the place of exploration, and an outer direction with the universe as the place of exploration.

Artist Needs New Symbols

Mrs. Louchheim pointed out that the artist was sensitive to new concepts in science paralleling the trend that the world was no longer thought of as fixed and mechanical. In addition to the awareness of these new concepts came the awareness that these things outside visual perception could only be expressed through new symbols and new abstractions was another of her observations. There was a change from an art of perception to an art of conception.

Mrs. Louchheim, in a contrasting analysis, pointed out that Cezanne was still interested in the world as it is seen and that it was really the cubists who began the new trend and with them several new ideas came into prominence: (1) the picture was conceived as a two-dimensional, image-bearing thing, and (2) there was a difference in the way space was treated. (The Renaissance artist had seen space in terms of man and human relationships.) Now, Mrs. Louchheim stated, space is conceived as cosmic space.

Approach To Nature

Mrs. Louchheim limited her discussion to two general directions which illustrate the new concepts. The first directions represents our approach to nature itself. The forces and powers in nature sensed by artists today are forces and powers animating the entire cosmos, according to the speaker. She also commented that the artist looks

at nature as part of the whole universe with forces existing in nature and becoming a means of expression rather than something to be feared or to provoke awe with self-propelled forms in predominance.

Art, Mrs. Louchheim said, is not supposed to "fulfill the same needs for the observer as welfare work." However, she stated, the artist projects the theories of his time into his painting. This reflection of the conflicts and problems of the time are definitely needs of the observer who does receive some satisfaction from the painting and is justified in seeking the same, she explained.

Miro, Klee, Chirico, were named by Mrs. Louchheim as leaders in this direction of modern art. Dove and Marin were cited as showing the forces which propel the elements rather than the elements themselves. Masson, William Brice, and Peter Blume all tend to this direction, she added.

Discusses Nonrepresentational

The second direction outlined by Mrs. Louchheim uses nature as a springboard and moves into the non-representational. The reference to nature becomes less important than the visual image, she feels. Mrs. Louchheim stated that in this movement the whole thing counts rather than the individual thing and reality exists not in the single object but in the relationship between objects. She classified Hayter's works in this general direction, adding that they contain a denial of a fixed relationship, an attempt to express a reality not visible.

Following Mrs. Louchheim's lecture there was a panel discussion with questions coming from the floor as well as from the panel participants. The panel was composed of Mrs. Louchheim, Stanley William Hayter, Miss Doris Kennedy, head of the department of art at Alabama College for Women, and Edmund Yaghjian, head of the department of art at the University of South Carolina.

Interviews Examine Opinions, Personalities

Artist's Idea of Teaching To Give Student Attitude

By NANCY IJAMES

"Billboards, refrigerators, and automobiles have been offered man, but they aren't satisfying him. He is cheating himself. He owes it to himself to enjoy art. Art is a function of life itself," stated Stanley Hayter as he settled in a deep sofa.

For him the activities of the artist include every activity of the human spirit, and he wants his surrealist drawings to represent collective human subconsciousness rather than personal ideas.

Hayter is a firm believer in the theory that unconscious scribbling has meaning. "After completely relaxing and doing it, you must tear it apart scientifically. This expands your ability, but if you say it is beautiful and lay it away, ten years from now you will be putting away work of the same caliber."

Scribbling Has Meaning

Perhaps this scientific attitude of analysis mixed with his creative genius is a derivative of his three-year career as research chemist for an oil company in Persia. After contracting malaria and being sent home to London, he was given a chance to show his paintings and began his catapult to the top of an artistic career.

In a revival of the old communal workshop, he is now teaching others in a short time methods that it took him years of experimentation to discover. He does not regret the time spent though because he feels that the hard work was a good experience for him.

Teaching By Example

His idea of teaching is to give an example of attitude and hope that something will be imbibed. Creating

gives him more enjoyment that teaching and he feels that it is necessary to contribute artistic work while teaching.

"If you want to have any real qualities of a teacher, you MUST NOT teach the student what he wants to know. You should have a broader



STANLEY WILLIAM HAYTER

knowledge of the subject and know what he should learn better than he," suggested Hayter.

It is not right to give a student definite solutions to his problems for this would be cheating him of his right to think. Don't relieve him of the responsibility of making decisions.

Hayter feels that re-working a creation is necessary. Even though revising and tearing apart a composition may kill all the life in it, the process will help in developing subconscious means of expressing of ideas. The painting before you is not the most important thing. You are."

"Everyone Should Depend On Himself," States Clark

Barrett H. Clark, dramatic editor and critic; executive director of Dramatics' Play service, lecturer, and a man with a host of other accomplishments to his credit, said in an interview last week, "I think Woman's College is lovely; I've seen so many pretty girls and buildings since I've been here."

Mr. Clark, who was here for the Arts Forum, was born in Canada, attended public schools there, and was a student at the University of Chicago. He was an actor and assistant stage manager for Mrs. Fiske, 1912-13, instructor in drama at Chautauqua, New York, 1909-17, literary editor of Samuel French publications, New York City, from 1918-36, and has been executive director of Dramatics' Play service since 1936.

The eminent drama critic stated, when asked his opinion of the Arts Forum, "I was terribly impressed with the idea. I think that the mere fact that a number of people getting together to talk intelligently is excellent." Mr. Clark thinks that this is a superb example of education and,

"the more education there is, the more fundamental it is."

Everyone praised the idea of having the plays criticized immediately after their presentation, because the impression was that the finer details were fresher in the minds of the critic and the audience at that time. Then, too, more people could stay that evening than could come the following morning.

Mr. Clark thinks that young people who grew up in the war years have the impression that "the world owes me a living." This is a false idea, according to him. "Everyone should depend on himself, and should participate in everything he can. Anything you do is helpful."

Very regrettably, Mr. Clark bade Woman's College, the beautiful buildings and girls, and the many friends he has found here, a fond farewell. After only a one day visit to Greensboro, he has to return to New York to teach at Columbia university.

"I have a very pleasant memory of interested, interesting people to take away with me, however," was Mr. Clark's final statement.

W. C. Entertains Art Editor Of 'Times', Mrs. Louchheim

By BUNNY GREENBERG

There are many fine things to say of Aline Louchheim, but the finest (and she's quick to agree) is that she's a "Manhattaner" born and bred. Rather than run through superlatives praising her ability, it will suffice to say that this extremely capable young woman has earned the position of associate art editor of the *New York Times*.

Mrs. Louchheim is a Vassar graduate of the class of 1935. She received an art fellowship to study at the Institute of Fine Arts at New York university. She left New York, however, to continue her studies in Pittsburgh where she joined her husband. "Somewhere in between I had two children... haven't yet found out 'where'."

Mrs. Louchheim does not consider herself a critic, but a journalist, which Mr. Hayter adds "is very significant, since most journalists consider themselves critics and vice versa; but, of course, they're neither."

As an artist she firmly believes that the emotion and experience one gets from art cannot be gotten from anything else. However, she feels that all paintings cannot be considered art,



ALINE B. LOUCHHEIM

though they may seem important and interesting. It is, of course, the individual who determines what is and what is not a work of art.

Mrs. Louchheim has had two books published and has given several lectures. She is, as seen at the forum, a great admirer of modern art. Mrs.

Porter Expresses Viewpoint On Modern Music's Future

Quincy Porter's "wandering career as a musician" can be traced through the statistics of *Who's Who* which informs the reader that he has been a professor of music at Vassar college, dean of faculty and later director of the Northeast Conservatory of Music, and holder of a Guggenheim fellowship, which he says stretched to three years of Paris study. At present he is professor of music at Yale university.

But *Who's Who* makes no mention of his tremendous interest in printing, his summer place at Lake Squam in New Hampshire, or, beyond recognizing their existence, his violinist wife, their son who is about to enter Yale, and married daughter.

Porter, the printer, first took up his hobby in self-defense when he was director of the Northeast Conservatory of Music. He needed something to help him relax and take his mind off the problems of directorship. His interest grew and soon he installed a printing press in his home and proceeded to print everything from a tiny textbook to his examination papers. He espe-



QUINCY PORTER

cially enjoyed printing selections from typical commencement speeches and carries a sample of this handwork with him.

Summer Vacation

In the summer time he packs up his household and moves to Lake Squam where he can devote his time to com-

posing. A few miles off in the woods is a hut where his wife can work with her violin, and a few miles in the opposite direction is another hut where he can work on his compositions.

Porter's own instrument is the viola. He has completed two works this past winter, a concerto which a cellist friend will present in a Town Hall recital, and a Fantasy ("no better title than Rhapsody") in which appear South American rhythms. He now has to write a string quartet. He has worked a great deal with chamber music, done no choral work but has had several requests for it.

"It's always a struggle for a young composer to become recognized," Porter said. His first real recognition came in 1923 when Howard Hanson was organizing his first festival and wanted to include a movement of Porter's *Ukrainian Suite*. Bernard Rogers' *Soliloquy for Flute and Strings* which was presented last Saturday night in the Arts Forum concert, was played at the same time.

Future of Modern Music

In discussing the future of modern music, Porter feels that the radically new things have been tried and are behind us. From this body of work any composer can choose things he wants. Composition will move towards simplification and an emphasis upon melody. Porter believes that the composer, no matter how subtle his ideas may be, should try to serve them up in some such way that the audience will grasp them.

Over a period of time, he says, the average audience has had its ear attuned to much of the innovations of modern composers, making it possible for them to write more freely at the present time. Porter comments that "technically the work of young composers is becoming much more competent. An appalling number of young people are turning out work in pretty good shape." The adjective appalling is used because of the very stiff competition facing the aspiring composer. He says that the advance is astonishing from one generation to another. "This country was horribly tied down by antiquated European standards in the early part of the century." Recent work is expressing an American idiom not found in any other music, characterized by rhythmic feelings, fresh and strong.

Trilling Thinks Students Too Objective in Writing

Anybody mentioned in *Who's Who* is usually put down as an unapproachable intellect who has distinguished himself in some distant field that only a few members of the intelligentsia would be able to understand. The recent visitor to the Woman's College



LIONEL TRILLING

seventh annual Arts Forum, apart from looking the role of the distinguished intellect was not only very approachable, but was approached.

Lionel Trilling is the only critic invited to an Arts Forum for the second time. His first visit was in 1946 when student writing was on a slightly different level. This year Mr. Trilling finds the student compositions excessively objective, whereas in 1946 and before it was rather emotionalized. This growing objectivity, he says, is a safeguard for student writers since

it is much easier to handle reasonably well. "Each swing of the pendulum has been too far," Trilling said. "What we need is a good medium."

Native New Yorker

Trilling is a native of New York, and he feels that someone should erect a monument to him for this accomplishment. He stayed in New York to attend Columbia university where he now is a professor. Trilling is well known for his two criticisms, *Matthew Arnold* and *E. M. Forster*, and his novel, *The Middle of the Journey*. He first published a story while still in college, continued with his stories for a while and then switched to criticism and scholarship.

From this he went back to stories and novels, and again to criticisms. His latest book of critical essays is to be published in a few weeks. "I'm going to try to stay away from criticism for a while now and stay with fiction," he said.

His wife, Diana Trilling, is also a critic. He laughed, "No, my son doesn't write. He's just nineteen months old. And for that matter he may be an engineer or something just to get away from it all."

He has a strong distaste for the Southern railway. It all has something to do with the fact that you cannot get a compartment past Washington, which is somewhat disturbing. It came out in his discussion of "two tracks which need to merge in a story although there doesn't necessarily have to be a wreck," at the Saturday afternoon forum. Later at a party in the soda shop, Trilling was surrounded by both student and faculty. The ones on the edge of the group, all straining to hear what he was saying, got something about "the Southern and Northern railways."

Dancer Works Three Years In Martha Graham's Group

By LOIS BUCK

"I looked forward to my stay at the Woman's College very much, particularly because my good friend Louis Horst who was a guest here last year spoke so highly of the Woman's College—and I've just enjoyed it tremen-

dously." This is what Bess Schonberg said on Saturday after conducting the master dance class which ran well beyond its scheduled hours of nine to eleven, and there was a great deal of warmth and sincerity in the statement.

Miss Schonberg said that she has loved to dance as far back as her memory will take her, but in Germany where she was born and brought up she had little opportunity to indulge in this field. It was at the University of Oregon that she obtained her college degree and for the first time received dance instruction. Following the completion of four years at Oregon, she joined Martha Graham's company where she said she spent the next three years working hard on many new techniques. Her desire was to



BESSIE SCHONBERG

perform as a modern dancer; but the effects of a permanent injury guided her into the field of teaching.

It was at Bennington college that Miss Schonberg said she held her first teaching position. "I knew there," she said, "that there are definite skills in teaching modern dance which one does not necessarily acquire through one's own work as a dancer." For this reason she returned to school for a year.

Now she is teaching at Sarah Lawrence college in New York. Here, Miss Schonberg said, modern dance is a part of the college curriculum, just as history, Spanish, or languages, and carries the same number of credit hours. Recently Miss Schonberg has translated Sach's *World History of the Dance*.

Just before she was dragged off by a few visiting students to criticize a number they had been working on, she added, "I thoroughly enjoy working with the girls here, and have been very pleased with the things I have seen them do."

Reticent About Self

Richard P. Blackmur Supports Self, Wife As Essay Writer During Depression

Twentieth Century Authors, a book which specializes in the biographies of twentieth century writers, even had to admit defeat when it came to Richard P. Blackmur. It was forced to begin its article on Blackmur of Princeton, in essence, "Mr. Blackmur is very reticent to talk about himself..." And the rest of the article's facts had to be conditioned by "It is probable..."

In an interview during the Arts Forum, Mr. Blackmur further corroborated the rather frustrated attempts of *Twentieth Century Authors*. He was reticent. "I could write my memoirs," he said, "and they might be amusing. But I haven't." He continued, "During the depression I supported myself as a writer with critical essays. I was the kind of writer that could actually profit by a depression because I was paid two cents a word for the essays—not the poetry—and I could live on that. Also, my wife was selling paintings."

Then, to sum up, Blackmur stated, "At present I am teaching at Princeton and writing, and my wife is painting. If I weren't teaching, I would be writing, and my wife would be painting. That's about it."

Discusses Princeton Course

In speaking of his teaching and the Creative English course at Princeton, Blackmur said, "I came to Princeton to stay eight months, and I've been there ten years." He described the course at Princeton, explaining that it is oriented not in terms of writing, but in terms of reading. "The students meet together on the basis of their reading. They are not assigned to write anything, not in subjects or work requirements. It is assumed, if they enter the writing school, that they want to write and will."

Louchheim has done a great deal to acquaint the students with modern art and has given them a greater appreciation for and understanding of the subject.



RICHARD P. BLACKMUR

to see a student four or five times over a period of weeks before one can understand how he is thinking and give him real criticism." The second-year students have reading sessions at night, which are optional, however. Their reading is approximately five novels and a "longish poem," and about these they write critical essays.

Literary Career

Blackmur has had a notable literary career. With Lincoln Kirstein he edited *Hound and Horn*, a periodical largely staffed by graduates from Harvard. He served in the same position on the *Kenyon Review*, and in 1940 assisted Allen Tate in establishing the Creative English course at Princeton. Several collections have been made of

his criticisms, among them *The Double Agent* and *The Expense of Greatness*, and an introduction to the Henry James book, *The Art of the Novel*. He has written three books of poetry, *From Jordan's Delight*, *The Second World*, and *The Good European*. He was awarded Guggenheim fellowships in 1937 and 1938, for two years held a fellowship at the Institute for Advanced Study. "I've even been on the faculty of a School of Economics," Blackmur laughed in conclusion; "try to figure that one out."

Endings Were Too Explicit, Beginnings Too Implied, Said Critics of Arts Forum Stories

(Continued from Page B-Three)

"Lenoir" was the better. They approved of the child in this story because they felt sure that he acted naturally since he did not enter into ramifications and philosophies concerning his statements.

"The Locked Gate" by Anne Powell of The Woman's College was considered mainly an outline or framework, and the critics felt that it needed much expansion and padding.

Trilling made a generalization about the present-day tendency to use fiction as a mode of expressing any feelings or occurrences. "Why is it that fiction has come to be the accepted mode for dealing with everything?" he asked. "I'm much troubled by that." He said that if a man wants to talk about anything that troubles him, the first thing he does is put it in the form of a novel. He regretted that true happenings are put in a fictional account rather than in a straight account.

Twenty students from The Woman's College, University of North Carolina, University of Miami, Black Mountain college, Agnes Scott college, Kenyon college, Davidson college, Converse college, Indiana university, and Harvard university submitted stories and poems to be criticized in the forum.