Vassar Chronicle

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Sterling Brown's Lecture In Aula Showed Great Social Dangers Of Accepting Preconceived Stereotypes

Under the auspices of the Intercultural Association and the Community Church, Mr. Sterling Brown, Visiting Professor of English, spoke in the Aula on Wednesday on "Stereotypes in Literature."



Stereotypes are exact copies of what has gone before, he said, hackneying of scene, theme, or character, the concept conforming to the interest of the majority. One of the earliest examples was the Medieval knight always brave and true to his lady, followed up by the idealized woman, the Gothic villain, Byronic hero, and the frail, ethereal 19th century heroine. In all cases the individual loses importance. There is the aristocratic southern planter of the "Kentucky Bourbon mint-julep culture," who was a colonel until after the Civil War when he became a general. A typically exaggerated setting, "still dear to Hollywood," is the one in which the lovers plight their troth by the river at twilight with a chorus of Negroes in the background.

A traditional American character is the cowboy, "new knight of the Western plain," handy with a horse, lasso, and gun. This stereotype causes some resentment among modern cowboys, one of whom has remarked "A cowboy ain't nothin' but a hired hand with a rope." Closely associated with the Western hero is the Indian, who has been idealized as the noble savage by Cooper and Simms, characterized as a brute in frontier days, and written about realistically and sympathetically by such authors as LaFarge. Change in treatment is also noted in Mexicans who were shifty, treacherous, and immoral before the good neighbor policy, since which time they have become good amigos.

As seen by social psychologists, a stereotype is formed by abstracting certain aspects of races and applying them to the individual. It is notable, Mr. Brown said, that the Irish, Jew, and Negro, all victims of stereotyping have had careers marked by tragedy and abuse. Both Irish and Jew are reduced to types presented in vaudeville, joke books, and radio. Much rationalizing justifies enslaving the Negro in a democracy. He has been endowed with song and laughter to compensate for his poor lot, and made into the contented, natural-born slave who knows his place.

The social dangers of stereotypes are great, warned Mr. Brown. The defeat of the poll-tax, anti-lynching bills, and educational laws, he pointed out, are indicative of the narrow concepts that remain. "Now that agricultural economy has gone, why still the stereotype Negro slave?"

Rev. Mitchell Will Speak On Sunday

Frederica Mitchell, pastor of the Congregational Church of Keene Valley, New York, will be the speaker at the regular 11:00 o'clock Sunday Chapel Service on November 10th. A graduate of the Hartford Theological Seminary, Rev. Mitchell was sent to Keene Valley in 1935 to take over the position as pastor there. She is an active member of several nationwide organizations as well as many local Keene Valley Boards. Among those more generally known, Rev. Mitchell is active in the Student Christian Movement Conferences, and is President of the New York State Conference Board of the Congregational Church. In Keene Valley, she is a member of both the Hospital and Library Boards, as well as the Ministerial Association and, in keeping with her great interest in social service work, she now holds the position of Town Welfare Officer. During the war, Rev. Mitchell served as chairman of the local Red Cross chapter.

Rogers Act Pools Foreign Services

by Fredryc Darby
Instructor in Political Science

Among the mixed blessings resulting from both World Wars has been the marked increase in attention centering upon the machinery through which the United States conducts its foreign relations. After the first World War the entire system was carefully scrutinized and an effort made to adjust that machinery to the pressing needs resulting from America's new place in the society of nations. Through the persistence of John Jacob Rogers, member of Congress from Massachusetts, a bill bearing his name was passed in 1924 which was the culmination of a long struggle to take the Foreign Service definitely and permanently out of politics. The most important and original features of the Rogers Act were the consolidation of the diplomatic and consular branches into a single service, and the introduction of an examination and merit system for all officers below the grade of minister. It was hoped that under the new system thus established the United States would be able to develop a corps of career diplomats who would provide continuity and experts within the Department of State. This hope has been moderately fulfilled.

Complex Organization

Fortunately both the nation and the Service Congress and the Department of State were not content to wait until well after this war to make much needed changes again. The notorious confusion which characterized the organizational aspects of our foreign relations during the war years was due in large part to intra-departmental and inter-departmental difficulties attrib-

(Continued on page 3, col. 3)

"Everything Correlates" Shows Vassar Student As Viewed By Alumnae

by Phyl Bronfman '47-'48

In the preamble to the new exposé of the female college student, the authors of **Everything Correlates** have cynically suggested that no matter what pains are taken to Reshape, Readjust, Reorientate, Reintegrate and Recorrelate the said individual, she remains the same.

The object of observation so sardonically described is ostensibly **the** Vassar student although Anne Cleveland and Jean Anderson seemed to want to make her universal. She is a more intensified variety of the naive, somewhat bewildered yet self-assertive and so "awfully eager" girl of **Vassar: A Second Glance.** The new correlated student takes herself more seriously. She is stamped on every page wearing a frantically purposeful expression on her face, sporting dungarees and shorts with studied sloppiness, her hair forever straight or in "cunningly erratic" pigtails. No wonder that the sole exclamation of the visiting fiancé is "My God!"

Lack of Spontaneity

The authors are no longer living with the student but standing off at a distance, watching her physical and mental gymnastics with a rather superior and amused air. The charm of spontaneity and camaraderie of **Vassar: A Second Glance** has been lost in a polished sophistication. The drawing has become tighter and more exact with experience and

(Continued on page 3, col. 2)

Students, Guests Invited To Kenyon Open House; Winter Sports Featured

Tonight, beginning at 7:30, one of the biggest athletic events of the season, "Kenyon Open House," will take place. All students and outside guests are welcome to come and take advantage of this chance to see some real skill in winter sports and to take part in the games and square-dancing. Freshmen are especially invited, since one of the main purposes of the evening is to acquaint them with the winter term sports. This is also an excellent opportunity for them to explore any parts of Kenyon previously unknown to them, and to appreciate what really wonderful sports facilities we have.

Tonight's program will be very similar to those of previous years, with demonstrations of sports, awards and refreshments, but the participation of the audience in the games and square-dancing is new this year. The schedule has been planned as follows. Tennis 7:30, dance 7:30-7:45, bowling 7:45-8:15, badminton 8:00-8:30, games 8:30-9:00, square-dancing 9:00, squash 9:00-9:30, swimming 9:15-9:45, refreshments 9:45. Varsity awards and honorary riding awards will be given at the end of the program.

Lib Hardy '47 is in charge of the events of the evening. She is assisted by Polly Simpson '49 in charge of ushering, with Dotty Weeder '47 heading clean-up, Dodo Ward '49 games, and Jan Streissguth '47 refreshments.

Joan Kock '49 is heading tennis, with Jane Fiske '47 in charge of dance, Ann Hutchison '49 bowling, Mary DeLong '49 badminton, Dotty Weeder '47 squash, and Cynthia Fels '49 and Ruth Ann Hemphill '47 swimming. Miss Timm will be the caller for the square-dancing.

"Present Tense" Shows Positive Policy, With A Lack Of Good Material

by Chris Haffner '48

It is difficult to appraise the current issue of **Present Tense** honestly for literary merit alone, for it is apparent to the reviewer that a dearth of available material must have been largely responsible for the selection. It seems impossible to attribute the general level of mediocrity to a deficiency in critical ability on the part of the editorial board. The editors are to be commended for their awareness, as stated in their prefatory note, of the significance of the college years as a period of intellectual awakening and self-discovery, and for their aim to realize the opportunity which their publication offers "as a vehicle for student expression and ideas." It

(Continued on page 3, col. 2)

"Beggar On Horseback" Well Done In View Of Production's Difficulties



by Adlynn Hartley
Assistant in Drama

Ellen Senay as director, and the cast and crews of First Hall are to be congratulated on their production of Kaufman and Connelly's **Beggar on Horseback.** This tremendously complicated play was presented after a brief three weeks of rehearsals and attained a certain degree of color and movement. However, such an amount of time was scarcely enough to make such a fast moving, confusing, complicated and dated nightmare come to life on the stage of Students' with its limited facilities. The choice of the play was poor, and cutting, which might have made it more manageable, was not used to advantage.

Beggar on Horseback, written in the money-mad early twenties as a relieving antidote to the worship of material prosperity, is a dream play of which the humor and ease of production might have been increased by stylization. Rapid scene changes posed difficult technical problems which though well thought out and colorful were not expertly or carefully executed. Shifts were slow, and the music, though increasing the bad dream quality also increased the impatience and confusion of the audience. There was not the smooth integration and coordination of technical effects necessary to create a dramatic unity which time would have developed. Good use was made of the fore, inner and middle stages, but sight lines were often disregarded and masking frequently incomplete. The brilliant red of the curtains against the white columns and black drapes was a striking surprise after the drabness of the McRae apartment, while Lela Hill's black satin tea dress was beautifully suited to the set and to her overindulged, dilettante personality. The majority of the costumes, however, did little to increase the character of the wearer nor were they in keeping with the settings. The costumes of the flapper era about which the play was written would have been most appropriate.

Pace Too Fast

Throughout the play, relief from the mad nightmare quality by the fresh air and solidity expected in scenes of reality and true love was lacking. Conversely, the dead air of

(Continued on page 5, col. 3)

Picasso, Klee Exhibit In Taylor Hall Covers Vital Phases Of Modern Art

by Carol DeCamp '48

A majority of the general "enlightened" world has faced the problem of modern art as we used to face those childhood math problems when the answers were given in the back of the book. Expecting world-shattering significance because it is "great art," we so often condemn it for no significance or for significance not revealed through traditional channels. And further, when faced with the welter of scholarly arguments on modern art as fact or fable, we are all too prone to give it up as another one of those esoteric kingdoms into which we, as laymen, get but occasional privileged glimpses. We are already crammed too full of the answers; and when we try solving the problems, of Picasso's **Guernica,** for example, we just cannot make it fit the answers we have accumulated. And with the exception of a few peculiar favorites, we sentence the remaining bulk of modern art without a fair trial.

Test Problems For Art

The only way to do the problem, as in our earliest years of algebra, is to start from the ground floor and get our own answers, then checking if we are in doubt. The Picasso and Klee exhibition now in Taylor Hall is a perfect test problem for modern art. It runs the gamut of the twentieth century, presenting a clear crystal of one of the most important phases of modern art, as well as a stimulating variety of subject matter and techniques. And as these works are comparatively unknown ones in the artists' **oeuvres,** in looking at them we will not be revolving hopelessly once more around Klee's "fish," but presenting the clean sheet of the imagination with an unbiased area for operation.

(Continued on page 4, col. 3)

The Vassar Chronicle

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6

Means To An End

In our questioning of the new catalogue we have not meant to be hypercritical of the Faculty curriculum Committee. We did, however, seek clarification by the faculty of certain aspects of the new curriculum which, as presented in the 1946-47 catalogue, did not fulfill our expectations of change. We now realize that any curricular innovation demands much time and energy on the part of the faculty. Evidence has been given that the committee is working on the problem of completing the catalogue in accordance with the aims of the educational plan passed last year by the faculty. We realize that clarification of our questions can only come with the fuller development of this plan.

The significance of any educational plan goes far deeper than mere quibbling over technicalities. The curriculum is a flexible and changing instrument which is carried forward in the tradition of the college to which it belongs and its value lies in its ability to meet the changing needs of students. The time has come to ask ourselves as students in this postwar world of 1946 what our needs are and what we want out of college.

To be specific, it seems obvious to us that the majority of students feel that many of the courses they have taken leave them at loose ends. At best they have acquired a great many disconnected facts which, because they are not tied in with the student's interests or other studies, are apt to be completely forgotten shortly after college. Is this what we want out of college?

We cannot hope, in this editorial, to offer any complete answer to such a tremendous question. We would simply like to make one specific point. To be meaningful education must have practical applicability in the world in which we live. A freshman must be given something tangible. To the average freshman the overworked words "integration" and "correlation" are completely new. Their meaning and importance must be concretely demonstrated to the new student in her courses. In such an understanding of relationships between facts, courses, and fields of knowledge a method of approach, vitally necessary for intelligent living in the modern world, is learned. This aspect of learning is one of the ways in which education can become a means to an end and not an end in itself.

Current Views

To the Editors:

In the interests of accurate reporting and fair journalistic practice in the college newspapers, I wish to correct a misrepresentation in the editorial of last week's **Chronicle.** As a member of the Curriculum Committee I was asked to write a comment on the editorial of October 26, which questioned a number of points in the new plan of Related Studies. I replied to the **Chronicle's** representative that I thought the editorial had raised some very fair questions, some of which however, were already covered by legislation passed by the faculty last spring. I stated that the next task of the Curriculum Committee will be to translate this legislation into active machinery, which must be ready in time for students of the present freshman class to plan their programs of Related Studies; and that the only reason why this task was not undertaken in the first weeks of the term was the more immediate necessity of determining the 1947-48 calendar and the c term courses for this year. The reason I gave for declining to write a comment in last week's issue was that in a week or two there could be a report of action by the Curriculum Committee which would constitute a realistic answer to the **Chronicle's** questions rather than a mere opinion by an individual member. Your editorial last week conveyed a totally different impression from this and I believe that the editorial staff as well as the readers of the **Chronicle** will be glad to have that false impression corrected.

Yours sincerely,
Inez Ryberg,
Professor of Latin

To the Editors:

Don't you think you are a little impatient in demanding complete plans for every detail of the new curriculum at once? Also a little careless in your reading of the new catalog, which a great many intelligent people find neither vague nor confusing?

Actually a good deal of interdepartmental work has been going on quietly for some time, not so much publicized as the Cities course and the T.V.A. course, but valuable to the individual students and members of the faculty who have planned and conducted it. The initiative in these cases has come from students who have definite objectives and definite ideas of what they want to get out of the college. The Drama Division has always encouraged a number of these interdepartmental arrangements. Its basic course is an interdepartmental one in comparative dramatic literatures, music, and dance being especially called upon and cooperative. Some of the drama students each year combine projects in drama and music, drama and psychology and child study, etc., but we do not think it necesary to broadcast all these facts but instead devote ourselves to trying to make them work.

If students want new arrangements and are serious and energetic enough to carry them out, I am sure the faculty will be delighted, and will do its part, so far as time and budget permit, to carry them out.

Very truly yours,
Winifred Smith,
Professor of Drama

Music In Review

by Katie Van Raalte '47

Frank Sheridan, pianist, presented a varied recital under the auspices of Vassar College and the Dutchess County Musical Association in the chapel on Wednesday night. Mr. Sheridan's program covered a long period chronologically as well as a number of styles. It was clear that he was better in those pieces which were more romantic.

The soloist's tendency toward lyricizing works was noticeable in the first portion of the program when he presented works by Scarlatti and Paradies. This was especially true in the **Sonata in B minor** by Scarlatti, and the result was a rather curious combination of styles. In the Paradies the performer did not seem to convey the meaning of the work; technique was foremost.

One of the two major works on the program was the Beethoven **Sonata in E flat major**, op. 81a. Here Mr. Sheridan was more at home. But the whole interpretation seemed unsubtle to the reviewer. His technique was uniformly good despite a few careless passages, but good technique is not enough to make a good performance. His light touch brought out the quality of the softer passages well.

This ability at conveying the quality of the soft and more lyric passages was also evident in the Schumann **Phantasie,** op. 17. Rhythmic contrasts were well emphasized. Dynamics were well shaded. But Mr. Sheridan seemed to overemphasize the sectionality to such an extent that the listener was unable to grasp the proportions of the work.

(Continued on page 3, col. 4)

Penicillin--The Miracle Drug--Is New Exhibit In The New England Building

Penicillin — the miracle drug — is the subject of an extensive exhibit arranged by the Plant Science Department now on display in the New England Building. Included are clippings showing the increasing importance and varied uses of penicillin from periodicals of 1940 through 1946. Modern production methods which are speeding the output of the drug are also shown. The chief point of interest, however, is the series of living cultures which graphically illustrate the fascinating story of penicillin.

Dr. Alexander Fleming, knighted by the King of England and Nobel prize winner in the fields of physiology and medicine for the year 1945, is the scientist who recognized that the mold which contaminated one of his bacterial culture plates was worth investigating for the inhibitory powers it showed against bacteria. While working at the University of London in 1928 he first isolated the penicillin organism, but it was not until the outbreak of the war in 1939 that the opportunity of using it outside the laboratory for experimental purposes in clinical work was presented. On exhibition is his first culture, obtained directly from Professor Fleming and brought to this country by Dr. H. W. Florey and Dr. N. G. Heatley in July 1941. Also original specimens of Q176, the mutant strain developed at the University of Wisconsin whose unit yield per ml. is greatly in excess of any other and is today the one used in all important production. The albino or Stanford culture, derived by use of X-rays at the Stanford University, was brought to Vassar by a member of the Plant Science Department. Its yield is somewhat better than that of the parent strain.

In addition, Dr. Fleming's new book, "Penicillin — Its Practical Application," may be seen. New, authentic, and eminently practical, this book also contains an abundance of unique illustrations. The primary problem in the first days of penicillin was how to obtain more of it. Larger amounts were needed both commercially and clinically. The amazing progress made by science is shown by the steady increase in yield per ml. from 75-100 units to 700 units over the period of the few years of experimentation.

VC Choir, Soloists Sing Bach Cantata

Bach's Cantata 137, **Lobe Den Herren (Praise to the Lord)** was presented by the Vassar Choir under the direction of Mr. Geer on Sunday evening, November 2nd at 7:30 in the chapel. Joachim Neander's **Hymn of Thanksgiving,** the processional sung by congregation and choir, formed the basis of this cantata, which was composed for the Twelfth Sunday after Trinity, and which fitted in with the gospel chosen for that day in the traditional Lutheran service.

Featured Soloists

In the first of five stanzas, Mr. Boris Koutzen and Nadia Koutzen, violinists, provided counterpoints to the melody as sung by the choir. In the second stanza, the organ continuo and violin solo provided contrast to the exposition of the hymn as a unison choral. Stradella Lawrence '47, soprano, and Mr. John Peirce, baritone, sang a duet beginning in the minor but using the basic thematic material of **Lobe Den Herren** for the third stanza. The fourth stanza, a tenor aria, was sung by Willard Young. Mr. Young was trained at the Curtis Institute of Music and at Juilliard Graduate School, and had had previous experience in the interpretation of Bach. A simple, strong presentation of the hymn in unison by the choir concluded the cantata effectively.

Mr. Donald Pearson's organ prelude, **Vater Unser im Himmelreich** and postlude, **Prelude in E flat,** both by Johann Sebastian Bach, and Mr. Young's rendition of the **Benedictus** from Bach's **Mass in B minor,** made the service fuller while preserving its unified character.

A meeting for students and other persons interested in reviving the Vassar College Orchestra will be held in Thekla Hall, in Skinner Hall at 4:40 p.m. on Wednesday, November 13. Instruments should be brought to this meeting, for a short rehearsal.

Dance Group Sponsors Its First Open Meeting

The Vassar Dance Group, headed by Jane Fiske '47, sponsored an open meeting last Thursday night. It was held at eight o'clock in the Kenyon dance room with Miss Whitney directing. About twenty girls in leotards attended.

The meeting started off with a dance to the tune of "Oh, Suzanna." Partners formed a circle leaving one "boy" in the center. The "boys" and girls alternately danced into the middle and out followed by a grand right and left into which the "stag" tried to find a place.

Next were some exercises of kicking, stretching and bending. Some of these were done in partners and others alone while Miss Whitney kept time with the drum. To climax these exercises there were running leaps from one end of the room to the other. They were both high and straight legged which is wider but closer to the ground.

Later in the evening the girls divided into groups of five and acted out slogans, book titles or words which Miss Whitney had chosen, such as **Hell Bent For Election,** "The Pause That Refreshes" and a subway. The groups spent about fifteen minutes working out the dancing for the skits.

The evening closed with refreshments of cider and cookies in the Kenyon Clubroom. This open meeting was for all who wanted to attend. There will probably be one more such meeting this term.

Canvassing for the Vassarion, the senior yearbook will start on Monday, November 11th. The price is $6.00 and the editors would like to remind everybody that it is not for seniors only but for every member of the college community.

Thanksgiving Ceremony To Use Student Prayer

The Thanksgiving Day Services will be held in the Chapel at 11:00, Thursday morning, November 28th. Francie Lukens '47, Head of the Department of Worship of the Vassar Community Church, has announced that there is to be a special Thanksgiving Prayer in connection with a responsive reading during the service. It is hoped that a great many students will submit original prayers to be used in the service. A committee of judges will choose the most outstanding prayer. All students and veterans who are interested are invited to send their contributions to Francie Lukens in Lathrop House before November 14.

Four Documentary Films Depict Economic Themes

Three films, presented under the auspices of the Economics Department, were shown in Blodgett last Tuesday at 4:40. The first, entitled "Transfer of Power," and subtitled the "History of the Toothed Wheel," dealt with the principle of the wheel and lever in labor saving devices. The gear wheel has been in use for thousands of years in more or less crude ways, driven by animal power, water power as in mills grinding wheat, and wind power such as the wind mills found particularly in flat country. During this time improvements have been made in its efficiency. The greatest advance, however, came with the factory age and the new use of steel and steam driven machinery. Wheels were made interchangeable for several machines and thus produced a degree of standardization making for greater efficiency in production.

Lake Transportation

The second film, "The Great Lakes," was a Canadian production in technicolor. It followed the route of a lake freighter loaded with grain through Lake Superior, "the greatest inland sea," through the straits of Sault. St. Marie, Huron, Erie, the Welland Canal with its many locks into Lake Ontario and eventually reaching the St. Lawrence. The film showed the importance of the Lakes for transportation, especially for grain and coal, and the busy activity during the months when they are free from ice.

The third film, entitled "New Earth," was an interesting account of the Dutch's successful attempt to fill most of the Zeider Zee thus creating new land for the over populated country. It showed great ingenuity and patience on the part of these people with the sea often washing away their carefui work. The Zeider Zee was first bridged by a 19 mile long dam of clay, rock, sand reinforcements, and stone faced. Operations were carried on from rafts of rushes and barges. When this feat was finally accomplished after ten hard years, the resulting two seas were gradually filled in and now are under cultivation giving reward to these people who acquired this new land through hard work against the elements rather than hard fighting against their neighbors.

C.I.O. Film

The audience in Blodgett Hall on Thursday afternoon was prepared by a few words from Miss Lockwood, for the CIO film, "Deadline For Action," which it was about to see. The documentary film is one of the most useful mediums of understanding for people in this college, Miss Lockwood stressed, in pointing out that the validity of the film lay in the fact that it showed a point of view coming out of a different sort of experience than most of its Vassar audience had been subjected to. It would be simple were we able to say "Here is fact" or "Here is propaganda" and to see clear lines of action springing from these points. But because people's experience does take different shapes they do see things in different lights, one of which is portrayed by the United Electrical Workers urging political action on the part of union members in this striking film.

The bias of the producers is evident in the ominous correlation of "Big Business" with Germany and Japan. Not all the enemies of the United States worker are on the Axis side is the message of the film in condemning power policies and the Republican Party's continuing battle against organized labor. However, many statistics are effectively presented to show that wages can rise at this time without a corresponding rise in prices and inflation.

Strikes

The film focuses on a U.E. member, Bill Turner, "his family, his job, and his country." A picture of the late President Roosevelt hangs near his machine and from time to time speaks lines from former speeches such as "relief for the needy and not for the greedy." A cut in his take-home pay sends Bill to Union Headquarters where he and other members find inspiration to strike. Flashbacks show ante-New Deal strike breaking and the U.E.'s victory in Philadelphia last March. the film closes on the note that injunction is the most **reactionary** weapon that employers have and that Big Business' new offensive must be stopped by "millions of enlightened ballots" on November 5th, just past.

Student Opinion on 100, 200 Courses To Be Filed Shortly For Use Of All

Within the next month, the results of the students' evaluations of 100 and 200 courses will be placed in Students' Building for the use of everyone. The questionnaires which were drawn up, circulated, and tabulated by the Statistics Class last c term and this a term, are now being filed by the Student Curriculum Committee.

The questionnaire was designed to indicate student opinions as to the value of the different courses from such standpoints as interest, impartiality, and organization. These results ought to be very valuable to all students in making out their elections in coming terms. The Student Curriculum Committee hopes that everyone will take advantage of this opportunity.



"Gosh, if they get started on the new curriculum **again,** I never **will get** that paper done." (reprinted from **Everything Correlates)**

Everything Correlates . .

(Continued from page 1, col. 3)

the personal styles of Anderson and Cleveland less distinguishable. The cartoons on the whole, have been drawn to illustrate sometimes obscure, sometimes wordy and obviously contrived literary accompaniments of the best Brew-esque tradition. Some of the best and most effective cartoons are those without any titles. The cartoons are skillfully drawn and often brilliant in detail as in the typically chaotic college room; the gestures and expressions convey their meaning without captions, visible in the apathetic foursome who are highly motivated and those who desperately approach the zero hour of examinations.

The organization is clear and "Integrated with Areas of Significant Materials in a Dynamic Re-Synthesis." The reoriented student ends up unable to correlate her husband's socks or integrate her unruly brood.

The authors have had a wonderful time laughing up their sleeves while we squirm and laugh with them.

Present Tense . . .

(Continued from page 1, col. 4)

is, therefore, especially disappointing to find the quality of the writing which follows indicative of a low standard of literary achievement.

The one outstanding contribution is Louise Meyers' well-written, discerning analysis of Eugene O'Neill's **The Iceman Cometh.** Praising the play as a thought-provoking production, "good theatre," she points out the difficulties of theme and character, the prevailing pessimism and confusion, recognized by other critics. In spite of a prolonged introduction and an understandable language handicap, "How Are They?" Eva Konrad's characterization of the American college girl, has value as a personal reaction which is of special interest to the reader. Although her generalized picture rather resembles the Cleveland-Anderson stereotype, she displays keen observation and perception in her analysis of the contrast with her European contemporaries.

The two contributions by veterans point to a constructive effort at securing full student representation, but unfortunately they lack technical skill. Although Anthony, DeVito has an experience of real value to communicate, his journalistic style wants tempo and rhythm to effectively sustain the tension and carry the swiftly moving action, and he indulges in sentiment at the end. Ed Clark's attempt at **New Yorker** humor falls a little flat, chiefly from lack of subtlety. We're glad to know what he thinks of us, though.

In our opinion, the most immature piece of writing is Ellen Kraft's character sketch, "Miss Christopher." Her idea is unoriginal, her treatment superficial and lacking in psychological insight, her symbolism clumsy and obvious, and she fails to arouse sympathy and understanding in the reader. The two poems by Jocelyn Southworth are uneven in quality. **"Bright Thread"** is a bright metaphor, richly sensuous and consistent in imagery; the thought is originally and clearly stated. "Time," however, restates an age-old theme in a metaphor that seems irrelevant, employs disconnected imagery, and results in confusion and destruction of unity.

On the whole, this issue of **Present Tense** lacks depth and literary craftsmanship.

Foreign Service . . .

(Continued from page 1, col. 3)

utable to the large number of new offices such as OWI, FEA, OSS, and to duplicative efforts of the Departments of State, War, and Navy. Largely by executive order many of these problems have already been solved. It remained for Congress, however, to reorganize the Foreign Service and adjust it to post-war needs.

During the past two years the State Department worked closely with a sub-committee of the House Foreign Affairs Committee putting together a piece of legislation designed to enable the Foreign Service Act of 1946 which was signed by President Truman in August and became effective last week. Although the Act is well over one hundred pages in length its principal features may be summarized briefly. Its uncommon length is due to its inclusion and consolidation of all previous legislation on the subject into one basic document.

The Foreign Service

Foreign Service personnel are reorganized into five basic groups: Ambassadors and Ministers, Foreign Service Officers, Foreign Service Reserve Officers, Foreign Service staff officers and employees, and alien personnel. Through many years of accretion the Service structure had become extremely complex, difficult to administer, and frequently unfair.

Changes in the status of Ambassadors and Ministers are negligible and these two top classes remain as before largely "political," although long overdue increases in pay and allowances are provided. Their new pay scale provides for four classes, depending upon the importance of

(Continued on page 5, col. 4)

Veteran Busboys Welcomed By The Waitresses In Main

by Jane Corddry '47

Life can be a truly lovely thing. I've always adored Vassar, everything about it, but I must confess that at times just a weensy bit of disloyalty entered my soul as I contemplated waiting lunch in that old favorite of mine, the dining room at Main. There really were moments when I thought that Vassar life had a few faults. But not any more!

Now angelic figures clothed in beautiful grey coats stride manfully down the aisles, their carts gleaming almost as much as their well-polished halos. Vassar's veterans have come to the rescue. Under the leadership of Bob Shea, a squad of sixteen G.I.s has taken on the heavy work which had bowed us down before. With their merry saintlike smiles, the veterans scatter joy throughout the dining room as they cheerfully cart the heavy china in, and then after a brief interval for lunch, out.

The female waitresses now walk with a springy step. They grin joyously even at the gluttons who always want four of everything. A great load has been taken off their shoulders as well as their trays. The veterans are happy too, since this arrangement reduces their lunch fees by twenty dollars.

Resetter vs. Veteran

And resetters spend many a thrilling moment speculating as to the fate of the dishes they left on the side stand. One resetter and a veteran spontaneously worked out an original game. She brought in twenty-four glasses and ninety-six pieces of silver from the kitchen and left for another load. Imagine her surprise when she returned and found that everything had disappeared. Slightly mystified, she went once more to the kitchen for twenty-four more butter plates and ninety-six pieces of silver, which she again left on the side stand. Retiring to the kitchen for odds and ends, she again returned to an empty side stand. Breathlessly she raced to the kitchen, grabbed twenty-four new butter plates and ninety-six new pieces of silver, and rushed back to see what would happen. Along came veteran, lickety split, with his cart. "Anything I can take out," he said. She hated to spoil his wholesome fun, but sadly shook her head. "No," she said, "I have a class at 3:30."

Then there is the girl who waits lunch in black satin and a powder blue net with rhinestone stars, but I think it's egotistical to write too much about myself.

"Male Call"

by Jack Schwarzschild

A capacity crowd pushed into the Y.M.C.A. gym last Wednesday evening to watch one of the fastest basketball games of this season played between Vassar Vets and the Green Haven soldiers. The game started off at a terrific pace which never slowed down throughout the four periods. Chris Noll, star player of Vassar's team, scored ten points in the first few minutes of play, helping Vassar attain a 13-9 lead at the end of the first quarter. Green Haven was consistently outmaneuvered by Vassar's team but with its large reserve power, a feature conspicuously lacking on Vassar's side, it was able to run the vets into the floor. When the final bell lowered the curtain on the exciting and closely fought game, the score was 46 to 37 in favor of the soldiers. Vassar's team with "Swede" Larson, "Muzzy" McKiernan, Frank Crusius, J. Monahan and McDonald was rather poor on foul shots, but showed excellent teamwork and coordination. Vassar College can well be proud of this team.

The sports reporter of the Poughkeepsie New Yorker commented after the game about the relatively poor physical condition of many players. This was a rather disheartening statement, bringing with it the question of "Why?" One factor certainly would be Vassar's Athletic Association. Not only does it not particularly encourage physical training but it actually discourages veterans' athletic activities by its apathy and complete lack of helpfulness. The basketball courts, for example, will not be available to the men before 7 p.m. from now on, a most inopportunte arrangement especially for busy fellows who do not even live near the campus. It seems to me that educating men's minds while letting their bodies deteriorate is neither wise nor efficient.

Music In Review . . .

(Continued from page 2, col. 2)

Mr. Sheridan was at his best in the last group which contained more modern works. The two selections from **Estampes** by Debussy left nothing to be desired. Here was a delicate touch reinforcing complete understanding of the work. The different qualities of the three Rachmaninov **Preludes** were excellently revealed. Mr. Sheridan concluded the interesting, if somewhat unexciting, program with a Chopin **Barcarolle** and the Liszt **Polonaise in E major,** no. 2.

Kingston, VC Plan Combined Concert

The Vassar College Glee Club will give its first concert of the year on Saturday, November 16 at 8:15 p.m. in Skinner Recital Hall. Assisting the Glee Club will be the a capella chorus from the Kingston, N. Y. high school.

The Vassar Glee Club, under the direction of Professor John W. Peirce, will sing three groups of songs including English Madrigals and Scottish, Finnish, Bohemian, and Hungarian numbers.

The Kingston Chorus has chosen to sing compositions by William Schuman, Healey Willan and Will James, and "A Ballad For Americans" by Robinson. This exceptional group, numbering about 85, was organized six years ago under the direction of Mr. Leonard Stine. They have won top ratings in both state and national competitions.

Joann Freeman, pianist, will play works by Liszt and Dohnanyi. Miss Freeman graduated from Vassar in 1945 and is now studying at the Juilliard School of Music in New York.

V.C. Yacht Club Discusses Plans

At a meeting of the Vassar Yacht Club last Tuesday, B. J. Evans '48, Commodore of the Club, spoke of the possibilities of actual sailing and racing next spring and discussed the plans for the winter.

B. J. stated that there could be no more sailing this fall. She said that it would be useless to try to sail on the Hudson at Poughkeepsie next spring since there are no safe mooring facilities, tug boat traffic makes the water filthy, and squalls and a 3-knot tide make sailing dangerous. However, the club is investigating the possibilities of sailing with a fleet of Lightnings at Chelsea or in dinghies on Vassar Lake. A committee was chosen to investigate the possibilities of buying one or two boats.

The Vassar Yacht Club has contacted the Intercollegiate Yacht Racing Association, and it is hoped that by next spring informal dual meets with some of the clubs can be arranged. During the winter the club will sponsor a series of movies of such events as Star Class Championships and the Bermuda Race, and lectures on racing rules and tactics. Some members are planning to take the U.S. Power Squadron Course at the Y.M.C.A. in Poughkeepsie.

Art Exhibit . . .

(Continued from page 1, col. 2)

Despite diverse methods and subjects in the exhibition, every one can find some familiar echo; and if we are to build an understanding (as opposed to a pseudo-consciousness of "modern ideas") it seems very logical to begin with the most familiar, no matter how prosaic. No blackbird of artistic conscience should prey upon us if Klee's **Saint of the Inner Light** reminds us of Steig's psychological cartoons, or if his **Old Man Figuring** has the similar sympathetic humor of a Thurber. All art draws from the same reservoir of materials; it differs only in manners of presentation, and it is striking very close to home to compare Klee's whimsy and imagination to a child's drawing on a kindergarten wall; the sooner we see this as a basis for our problem the easier the going will be. The greater too will be the enrichment, just as it is in **Prufrock** when we realize that we too might be the women who come and go and talk of Michelangelo.

Counterpoint of Color

To most, however, even a cursory glance will suggest there is more to modern art than the fact that some of Picasso's illustrations for Balzac's **Chef d'Oeuvre Inconnu** remind us of scribblings on a telephone pad. Just as there are few who, regardless of any understanding or liking, think modern poetry is mere ingenious exhibitionism, showing poetry can exist without capital letters and allusions to Duty. And in Klee's **Flower Table,** even though we do not see a three dimensional table with proper sized flowers, we know something more has been communicated. The acute, vivid counterpoint of colors seems to create a living expression of the whole idea of flowers on a table. It is a highly original way of presenting a very unoriginal subject, just as Picasso's **Femme Assise** or **Femme Au Corsage Bleu** are novel ways of accomplishing the age-old object of portraiture. And yet it is

(Continued on page 5, col. 5)

Sport Shorts

by Janet Clarke '48

The V.O.C. is taking a rest this week-end, but the 15th, 16th and 17th of November, five girls will go to Dartmouth for an intercollegiate weekend with Mount Holyoke, Wellesley, and Connecticut College. The group will go to Ravine Camp on Mt. Mooselauke, and try out various trails. There will also be square dancing.

Rye Country Day and Sarah Lawrence will not be able to come here for the scheduled intercollegiate hockey this weekend.

The class of '49 is winning the inter-class lacrosse, but the freshmen first team is carrying away first honors for hockey. Main North won one of the inter-hall hockey leagues. Main South defeated Cushing 2-1 last Tuesday, and will play North for first place in the other league.

The Vassar Vets played Green Haven in basketball last Tuesday. A two ball foursome in golf is scheduled for today or tomorrow. Results of the inter-hall tennis matches will be in the next issue. Freshman badminton tournaments are due to start soon.

Under Penalty of the Law

Since so many students have abused our privilege of crossing the I.B.M. property the former entrance to the Tabard is closed. No one is allowed to trespass under penalty of the law. There is another way to go but no one is to go unless they are accompanied by a member of the V.O.C. Council. Therefore before you go you should get the key and permission from Elaine Cruikshank in Lathrop 400 and also get a council member to go with you.

No liquor is allowed at the Tabard because it is college property and college rules apply there. On rare occasions special written permission may be obtained from Mrs. Drouilhet to take out beer.

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Phil, CC To Give A Christmas Play

This year, for the first time, Vassar is to have an all-college Christmas play, to be presented Friday, December 13, under the joint sponsorship of Community Church and Philaletheis. Julie Schoepf '48, Head of Study Group, who is representing Church on the production, and Lydia Kerr '47, the director for Phil, both emphasize the fact that all work on the play is open to the whole student community, and urge everyone to sign up on the poster in Main for participation in either cast or crew. Lydia points out especially the unusual opportunities for those interested in music: Thekla has promised its cooperation but there will still be plenty of room for work on the production by all other music enthusiasts. It will be the first all-college show of the year, and a fine chance for everyone to get a little Christmas spirit stored up in advance of exams.

To insure reservations as you prefer them, PLAN as far ahead as possible. Changes in plans after reservations have been made usually result in unsatisfactory arrangements.

ENTER YOUR RESERVATION ONLY WHEN YOU ARE SURE OF THE DATES. YOU MAY BE DEPRIVING A FRIEND OF A RESERVATION BY NEEDLESSLY TYING UP SPACE YOU CANNOT USE.

Salute Starts Contest On Veteran Education

A letter contest for student veterans is being sponsored by **Salute,** the magazine produced by former writers and editors of **Yank** and **Stars and Stripes.** The subject is to be "Problems of the College Veteran." The contest is intended to afford veterans attending accredited colleges and universities under the G.I. Bill of Rights, the opportunity of "sounding off" on the current educational set-up. From their opinions may evolve some good ideas or partial solutions to many of the major problems arising out of the great veteran influx into the nation's colleges. Perhaps one practical, constructive plan, which will be of value to the colleges as well as the students, may be initiated as a result.

Salute is offering cash prizes to the writers of the ten most outstanding letters. The first prize will be $250, the second prize $100 and there will also be eight additional prizes of $50 each. The magazine asks that the letters do not exceed 250 words and should be postmarked before midnight, January 10, 1947. They should be addressed to the Contest Editor, **Salute,** 19 Park Place, New York City.

The veterans at Vassar may find this contest a good chance to formulate some concrete objections with possible remedies to the Vassar, as well as other college, curriculums.

First Hall . . .

(Continued from page 1, col. 5)

the first scene was refreshingly broken by the first moments of the wedding scene, but the accelerated pace, an attempt to cram a 3 hour show into 2 hours, seemed to run away with itself and was lost in the confusion of the complicated double-dialogue sequences in the Cady home. The pantomime of Neil and the numerous butlers was hilarious, however, and this feeling recurred in the elevator scene and again in the clanking march of the waiters

The sickly, sneezing, slow-moving Homer, Kenneth Baldwin, was loved by the audience for his caustic, dissenting and insipid character. He was the steadying force along with Paul Storm as Doctor Rice who moved quite solidly through the various parts of the play and let the comedy take care of itself. On the other hand, Jack Berlin, Mr. Cady, worked too hard in burlesquing the pompous widget magnate until the court scene when he relaxed and enjoyed himself though the scene itself was tedious.

Feminine Leads

Cynthia and Gladys, played by Mary Weiss and Lela Hill, were well contrasted in both appearance and what we shall call characterization, though Cynthia was rather too young and naive for a career girl and Gladys disturbing in her constant movement. Mrs. Cady, Babs Frost, was a comical and sustained character, in spite of her over-done make-up. She approached most closely the desired masquelike and sharply caricatured type suited to this comedy. Two minute but clearly defined types were Miss Hey and Miss You played by Betty Sampson and Joyce Solow. Miss Hey was especially convincing as the insignificant cog in the big industrial web.

Ed. Clark as the unfortunate composer caught in the grip of the jazz mad twenties had the most difficult assignment. As the impoverished musician driven to consider marrying a wealthy flapper and to giving up his music and true love, Neil McRae, the dreamer, is the focal point of the play. However, in spite of a good appearance and occasional sincerity, his awkward and self-conscious interpretation did not serve to knit the fast moving dream sequences together. This superficiality which resulted in awkwardness was especially apparent in the love scenes which were received with snickers, laughter and much squirming.

Beggar on Horseback was a difficult play to produce, not only technically, but also because of its rapid shifts from reality to dreamland and then in that nebulous dream world there were additional swift shifts from nightmare to sincere and simple little fantasies of true love. These changes were not made clear. It was to be regretted, also, that the ending written by Kaufman and Connelly, which gave a final, simple and sincere wind-up to the music and love themes so played upon in the dream, was changed to an immature embrace.

To produce **Beggar on Horseback** in three weeks was a courageous and energetic but almost hopeless undertaking considering the time and the technical difficulties inherent in and very apparent in this long and complicated play. Severe and clever cutting might have been the solution necessary to make this extremely funny play practical for Phil's stage and schedule. But in spite of its unavoidable lack of polish, First Hall provided two well-filled hours of comedy and moreover, is to be remembered as the first Hall play in which veterans joined with Vassar girls and helped to ease the always difficult problem of obtaining male actors and to lessen the number of young women who always have to squeeze into male attire and sink into male tone.

Foreign Service . . .

(Continued from page 3, col. 3)

the mission, for which the salaries are $25,000 $20,000, $17,500 (hitherto the top) and $15,000. This is the first change in the pay scale in over ninety years. Salaries of Foreign Service Officers now range from $3,300 to $13,500 instead of from $3,271 to $10,000.

Probably the most important aspect of the new law is its creation of the Foreign Service Reserve, established to give flexibility in meeting numerical and functional needs. These officers have the same rights, privileges, pay and allowances as Foreign Service Officers. They will be recruited from other branches of the government and from civilian life and will be specialists in such fields as aviation, communications, petroleum, and information and cul-

(Continued on page 6, col. 4)

Art Exhibit . . .

(Continued from page 4, col. 3)

not merely the novelty that contains the artistic merit, for in the darker somber colors of the one with its softer curves as against the louder coloring and sharp juxtaposition of forms in the second, we get a contrast in actual characters of two people. What matter if it is not the way Van Dyke did it, if we could still write two character biographies of the people shown? And surely Picasso's horses (illustrating the Balzac), drawn with their incredible economy of lines, are just as valid a way of communicating his conception of a horse as Leonardo's horse drawings.

Imagination Useful

By this logical accumulation of spontaneous impressions on the imagination drawn from this exhibit, the problem ought to become surprisingly simple to unravel. And if we cannot exactly solve the delightful enigma of Klee's **The One Who Knows,** we can let the imagination do most of the work for once, instead of just some. It has been said often enough that it takes as much imagination to comprehend as to create, yet we still remain surprisingly stingy with our own imaginations. But not even the dullest of them could fail to draw something from this exhibition. No one, for example, could pass Klee's colored lithograph **Full Moon in the Garden** without getting the feeling of night air and cold light on wet flowers, even though it is presented with the ingredients shaken up and rearranged in a pattern of light and color, according to imagination and not to fact. Tolstoi once said that art is the communication of feeling and feeling alone. Why do we condemn the means if the end is completed? If we prefer the way Rembrandt or Ryder communicated moonlight scenes, we can always look at them, just as we can always read Pope and Shelley if we do not like the way E. E. Cummings talks of love. But why complicate our own chances of solving the problem of modern art by not realizing it is

(Continued on page 6, col. 1)

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Art Exhibit . . .

(Continued from page 5, col. 5)

the same thing being said, but said in a different way.

Clear Arrangement

This whole exhibition presents Klee and Picasso employing their own most successful "ways." All the imagination and delightful fancy of Klee, with his spontaneous and almost mystic, childlike appeal is present. And Picasso's perception, depth of feeling, and sober judgment is evident even in his simplest drawings. In both artists' works there is that characteristic precision of arrangement that clearly presents and accurately deals with each pictorial problem. All the spontaneity and originality and perception of modern art is incorporated in the exquisite color and line harmonies of these small pictures, while perhaps the most striking feature is the vista of possibilities for expressing deep feeling and significant awareness that opens out from each work.

When you have finished perusing the exhibition you may take the pictures as playful puzzles or exercises, as colorful and decorative pictorial designs, or as significant pictures of an age—but take them from what you get in looking at them. Enjoy this exhibition for what it does mean and not what it should. There will probably still be one or two, who, having gone in with the imagination a blank sheet, will still emerge with it a blank. But perhaps in one of the cases we will find it's just the mental pencil that needs a little sharpening.

Eastern Colleges Science Conference To Be Held At VC Feb. 28 To Mar. 2

The Science Club held a special meeting last Tuesday afternoon to discuss plans for an intercollegiate scientific conference to be held at Vassar on the weekend of February 28th to March 2nd. Polly Newman '47, President of the Science Club, reported that she had conferred with Miss Blanding and that the conference will be called the Eastern Colleges Science Conference.

She then reviewed the history of the movement for the benefit of the other members of the organization. In 1940 Vassar sponsored the First Annual New York State Student Scientific Conference. There were two succeeding conferences, at Rochester in 1941, and at Cornell in 1942, after which time they were discontinued due to transportation difficulties and other wartime considerations. This year the members of the Science Club plan to revive the activity at Vassar, including not only New York, but all Eastern colleges and universities.

The aim of the conference will be, as before, to encourage undergraduate research and to foster an exchange of ideas among the participating colleges. The program of events for the weekend will include at least two addresses by well-known scientists who will speak on topics of general interest not only to the student of science but to the entire college community. There will also be papers and demonstrations on specific aspects of the various branches of science.

Foreign Service . . .

(Continued from page 5, col. 5)

tural work. While their term of service is limited by law to four years, it is expected that many will become permanent Foreign Service Officers upon displaying particular ability.

Other Changes

Other changes made include increases in allowances for travel and overseas service, the establishment of a Foreign Service Institute for more intensive training, a new promotion and selection-out procedure modeled on the Navy's plan, and a "re-Americanization" program calling for more leave and duty in the United States.

Despite the fact that the whole new organization will be under the capable administration of Selden Chapin, Director of the Foreign Service of the United States, it would be well to remember that the conduct of the foreign relations of this country is the exclusive prerogative of the President. To the extent that the reorganized Foreign Service can and will rely, the Act will substantially contribute to a career service and to the further displacement of the "political" diplomat.

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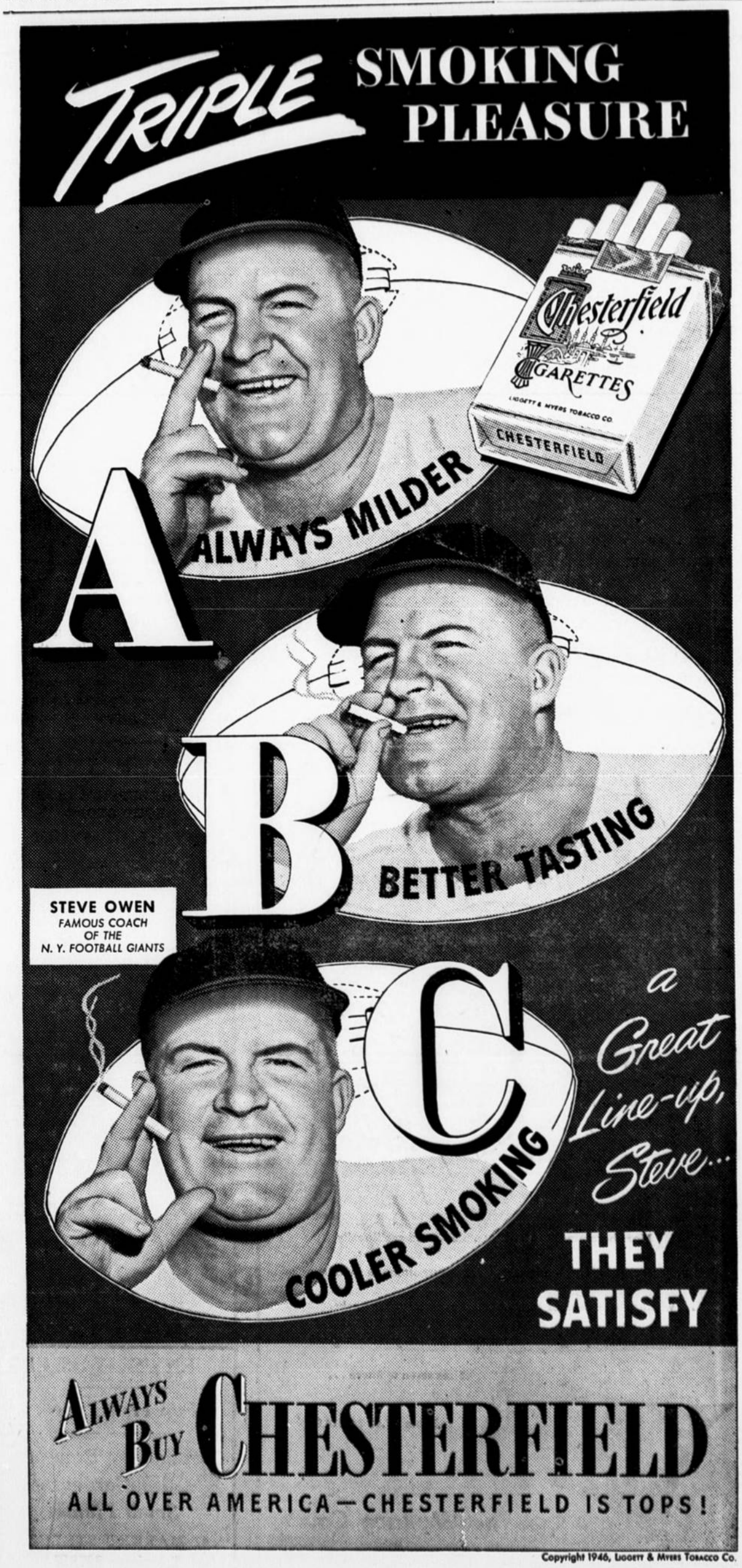
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