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The Colonnade, Volume XVlll Number 2, March 1955

Longwood University

The Colonnade

Vol XVIII No. 2 MARCH 1955

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The Colonnade

LONGWOOD COLLEGE
Farmville, Virginia

Vol. XVIII | March, 1955 | No. 2

From the Editor...

In this issue, as is our custom, we have tried to present something that will be of interest to everyone. Included are the winners of the annual short story contest. "Stone Against Steel" by Judy Billett appears on page 3. First prize was given to this story on the basis of its imaginative quality and its powerful use of symbolism. Second prize was won by Nancy Lenz's "Night Dream" for its tense narrative style. The judges for the contest were Dr. R. C. Simonini, Mrs. Mildred Davis, and Mr. C. H. Patterson.

Among the serious articles this month is a survey of graduate schools. The information was compiled by Nancy Nelson, in the hope of encouraging more Longwood students to investigate the possibilities of graduate studies.

The drawings on pages 12 and 13 are parodies of several of America's eminent cartoonists—Charles Addams, James Thurber, Saul Steinberg, and Burr Shafer. The artist is Sally Wilson.

The cover for this issue was designed by Florence Blake.

—B. S.

Table of Contents

Stone Against Steel

JUDY BILLETT

First Prize, Short Story Contest

THE little gravel road runs through the country. It runs to the left endlessly and it runs to the right endlessly. The road runs past the old McGee's house. Out front their house squarely faces the hot road, long and flat-roofed, with even rows of windows upstairs and down. Out back it's shady and cool. The kitchen juts out into a corner over the dark screened porch. And the big, rough old maple tree hovers with its matty green branches overhead, holding in the coolness and the dampness and the darkness of the black ground. Everything is covered and closed in, the grey old tool shack on one side and the chicken house on the other, out past the flower bed. Somewhere the squeal of a rusty pump handle being pushed up and down and up, and somewhere else, out in the fields, the swish, swish of a scythe cutting down the tall grass and the whirr, whirr of stone against steel from the side of the tool shed.

It's old John McGee, sharpening his knives and axes, standing there by the tool shed, hardly moving as he pedals the grindstone. Standing there in his undershirt and workpants with his pale, freckled chest and his bushy underarms showing, and a band tied around his forehead to keep the sweaty grey hair out of his eyes. Never says anything. Tired from working in the field. Works all day, even Sundays. Nothing much else to do anymore. He braces the axe handle against his stomach and holds the sharp edge to the big stone wheel. It turns five or six times every time he puts his foot on the pedal. Every time he pedals, it speeds up more and more. Whirr, whirr, scree, scree, pulling harder and harder. The two legs that hold the axle shake up the ground and the wheel turns again and again, dashing away against the smooth hot edge. But got to keep on the pedal or the wheel will stop. It's a pedal with a rhythm. It rises and sinks. Whirr, whirr, scree, scree, shakin' up the dirt. Don't ever, ever stop.

Back in the kitchen something is bubbling away on the stove. It's potatoes. Old Hattie McGee is cooking potatoes and making a pie. She flutters around in the kitchen talking to herself.

"Boy oh boy, this pie's going to be good. Conned these berries three years ago and they're just as good as ever. Better set this in now. Not too hot though, it'll burn easy. Betcha Dad'll be so nice to Annie 'n them when they come tomorrow. 'Is that so?' he'll say, and just listen like such a pretty feller. But he won't hear a word they say! Never does! He doesn't fool me though, I know what a mean old grouch he is. Guess I'll go out right now and kill that chicken for tomorrow. Oh, my arthritis! I can hardly lift this pan and open the door at the same time. Oh, oh. Just fling it out on the grass. It'll do it good. There he is now. Scraping his knives and things.

"Hey Dad!"

"Whooee!"

"Dad, I'm going to kill that red hen that Hendersons gave us. She hasn't been laying much lately, and if we wait till next year she'll be too tough to eat."

"Is that so? (You old bitch. You old bitch. Oh, so what?)"

"(There he goes again. Old devil didn't even hear me.) Hello, little pretty! You're growing up so pretty and gold. Umm, you smell so good. I'm going to cut you in a minute and put you in a vase. But first I've got to kill that old red hen. That man. Thinks the worst things about me."

Old Hattie goes into the henhouse. It has no windows, no paint at all, just black old rain-soaked panels nailed together, like all henhouses. She twists the slab of wood up and the door falls open and bangs against the frame. Then she pulls it shut to a crack, and closes herself into the warm, dark, dusty interior. All the chickens start squawking a

(Continued on page 22)

The Bible or the Bard?

Since the King James Version of the Holy Bible was translated at the same time as Shakespeare wrote his plays, quotations from these two volumes are often confused. In this quiz, try to tell the source of the quotations—the Bible or the Bard?

1.—Eye hath not seen nor ear heard, neither have entered into the heart of man, the things which God hath prepared for them that love him.
2.—The eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue to conceive, nor his heart to report what my dream was.
3.—Virtue is bold, and goodness never fearful.
4.—Discretion shall preserve thee, understanding shall keep thee.
5.—The sins of the father are to be laid upon the children.
6.—The quality of mercy is not strained.
7.—Seeing there be many things that increase vanity, which is man the better?
8.—Heaven lay not my transgression to my charge.
9.—Behold, thou art fair, my love; behold, thou art fair.
10.—A wise man's heart is at his right hand; but a fool's heart is at his left.
11.—Some rise by sin, and some by virtue fall.
12.—It is a wise father that knows his child.
13.—Love all, trust a few, do wrong to none; be able for thine enemy.
14.—As the fining pot for silver and furnace for gold, so is man to his praise.
15.—There is no vice so simple but assumes some mark of virtue on his outward parts.
16.—Blessed are the peacemakers on earth.
17.—Blessed are the peacemakers: for they shall be called the children of God.

Answers on page 22

Song of Darkness

I have no pen of joy wherewith to write;
No song is mine, save one of dark despair.
My fate is such that the bird of night
Bewails into the empty, unseen air.
I know not where I am, nor where I've been
Except by sound, as footfalls find their mark.
The candles of the sky I've never seen;
To me, both night and day are dark.
Should by decree this fate of mine be known,
That one might share the burden of my plight,
I needn't walk my lonely way alone,
But walk where love stays near to give me light.
My soul-felt wish is this, for all mankind:
That love would join their hearts, so none be blind.

—VIVIAN LEE WILLETT

night dream

NANCY LENZ

Second Prize, Short Story Contest

THE road was straight and wide and only the occasional light of a passing car broke the monotony of the ride. Inside the bus all was quiet, sleepy. The singing of the tires as they met the highway, the smooth, then rough contrast of asphalt versus concrete, the droning of the motor as it burned up the gas, sounded a background for my thoughts. The red light of the exit door cast a warm shadow over the riders. How nice it is to ride along, half awake, half asleep, and to think and to dream. The glow reflects on the heads of the people in front of me, and across the aisle from me. I can't see their faces, but I like and know them just the same. We are together, riding the road together, riding to jobs, to homes, to happiness, to grief, together. And no one speaks. That is the agreement. There is no need to talk, for the wheels say all that is necessary, we are on our way.

I turn in my seat and gaze at the trees as they slide by the window. There is no need to concentrate on any one tree, or any one house which we pass. They are all part of a picture. They stand today, and remain for tomorrow; all I need do is to look, to open my eyes and to look. Every now and then a car comes and its bright lights break in upon my quiet, and then pass on. As I gaze from my window, I hear a click and realize that someone behind me has turned on a reading lamp. It is a man. His hat is pulled forward but the light still catches the reflection of his white hair. His nose is large and rounded, and firmly supports a pair of silver glasses. He holds a sheaf of papers in his hand, and is very absorbed in a long list of numbers which he is marking and scratching out. A very nice man, probably somebody's grandfather—he would make a nice grandpa. Oh well . . . the trees, the road, the sway of the bus, this curve and then the next . . . must be getting late . . . it's so stuffy in here . . . wish somebody would open a window . . . its funny how my feet never quite touch the floor . . . it doesn't really matter . . . I think I'll just . . . close . . . eyes . . .

What? What was the noise? . . . must have fallen asleep . . . great guns, it's nine thirty . . . I must have dozed for a minute . . . wonder what woke me? . . . probably just the bus . . . Click . . . there it goes again . . . click . . . click . . . cl . . . Oh, it's my friend, the grandpa . . . putting up his papers for the

(Continued on page 8)

Symbolism

THE first American writers to make use of symbolism as a literary device were Hawthorne, Melville, and Poe. For the most part, their symbols were relatively simple ones, usually employed to bring out the theme of "Good versus Evil" that so intrigued these early masters. Hawthorne's "Young Goodman Brown" is an excellent example of this classic symbolic theme. Beneath the story is an allegory of life, constructed by means of a pattern of symbols. Goodman Brown, representing mankind, is torn between two opposing forces: his wife, Faith, who stands for Good, and an old man in the forest who symbolizes Evil.

In the following century, the art of symbolism was further developed by Stephen Crane. **The Red Badge of Couroge** is a masterpiece of symbolic writing. Although Crane employed roughly the same technique as his predecessors, he was also an original genius. His contribution was a more subtle and complex pattern of symbols. To him, the Civil War was something more than a series of battles. It was symbolic of the strife and confusion which take place in the souls of men. Even color had a deeper meaning for Crane. Yellow stood for death, green for life, and red for war.

Ernest Hemingway, one of the truly great writers of the twentieth century, studied these early users of symbolism and learned from each of them. The "Hemingway hero" is reminiscent of the heroes of Hawthorne and Melville, in his obsession with guilt, in his fear of death, and even in his inability to sleep at night. He is also strikingly similar to the Crane hero. It has been suggested that Hemingway patterned **A Farewell to Arms,** his masterpiece of the First World War, after **The Red Bodge of Couroge,** Crane's story of the Civil War. Supporting this theory is the fact that Hemingway's hero, Frederic Henry, has the same initials, reversed, as Crane's character, Henry Fleming. Whether or not Hemingway was conscious of the pattern, his attitude toward war and his descriptions of battles are strikingly similar to those of Crane.

Hemingway has his own unique form of symbolism. His symbols are complex, intricate, and difficult to separate from the story level. In fact, there seems to be some disagreement among his critics as to whether Hemingway's different kinds of meaning can properly be termed "symbols." Perhaps they should be regarded more as emotional suggestions, used to set a mood and to permit the reader to participate more fully in the emotional reactions of the characters. All of his works are composed of a substructure of these symbolic suggestions which, in perspective, present a unified effect to the sensitive reader.

Hemingway derived his symbols from things actually seen and known by direct experience. The reader must be sensitive to emotional suggestion and he must involve himself sympathetically and imaginatively in the story being told. Most of Hemingway's symbols came from the visible, eternal world: the mountains and the plains, the rivers and the trees, the weather and the seasons, the land and the sea. It is a tribute to Hemingway's artistic power that he can employ these natural phenomena as symbols, and at the same time remain faithful to each of them for what it really is.

One of Hemingway's most frequently used symbolic themes is that of "Beauty versus Ugliness." To him, beauty is synonymous with naturalness: the season, the eternal, lasting thing of the world, the clean, the well lighted. Ugliness is associated with the unnatural, with the unclean, with cowardice and perversion.

Usually, a description of a landscape is paralleled by the action going on within it. Maxwell Geismar shows that in Hemingway the beauty or ugliness of the land goes along with the beauty or ugliness of the human events transacted there. **The Green Hills of Africa** contains two excellent examples of this idea. The first is a description of a dead rhinocerous:

> There he was, long-hulked, heavy-sided, prehistoric-looking, the hide like vulcanized rubber and faintly trons-

Hemingway

OT ARMSTRONG

parent looking, scarred with a badly healed horn wound that the birds had pecked at, his tail thick and painted, flat many-legged ticks crawling on him, his ears fringed with hair, tiny pig-eyes, moss growing on the base of his horn that grew forward from his nose. This was the hell of an animal.

The animal is so objectionable because it is a symbol of the unnatural and the ugly. This effect is carefully created in the description: the rubber appearance of the skin, abnormal on an animal; the horn wound, badly healed and crawling with ticks; and the eyes out of proportion.

Directly opposed to this effect of sheer ugliness is a description of a dead bull taken from the same book:

It was a huge, beautiful Kudu bull, stone-dead, on his side, his horns in great dark spirals, widespread and unbelieveable as he lay dead five yards from where we stood . . . I looked at him, big, long legged, a smooth gray with the white stripes and the great curling, sweeping horns, brown as walnut meats, and ivory painted, at the big ears and the great lovely, high-moved neck. He was lying on the side where the bullet had gone in and there was not a mark on him and he smelled sweet and lovely like the breath of cattle and the odor of thyme after rain.

This animal represents the hunter's ideal of beauty: wholesomeness, naturalness, and strength.

The "Home-Not Home" image is another important symbol in the work of Hemingway. The "Not Home" is another name for **nada,** the Hemingway term for darkness and nothingness—a shadowy nightmare. **Nada** is also present in Hawthorne, Poe and Melville. In Hemingway, this "nothingness" is usually typified by war and battle. Opposed to this is the "Home", usually symbolized by women. In **A Farewell to Arms,** Frederic Henry observes that Catherine Barkley can make a home of any room that she occupies. Throughout the book, Catherine is associated with ideas of home, love and happiness.

Overlapping the "Home—Not Home" theme is Hemingway's symbolic use of the mountains and the plains. Stated in oversimplified terms, the idea is this: high places are good, natural, and healthy; evil things happen in the lowlands. Carlos Baker was the first critic to recognize this symbolic use of heights and low places in Hemingway. He says:

The Home concept is associated with the mountains; with dry-cold weather; with peace and quiet; with love, dignity, health, happiness and the good life; and with worship or at least the consciousness of God. The Not-Home concept is associated with low-lying plains; with rain and fog; with obscenity, indignity, disease, suffering, nervousness, war and death; and with irreligion.

For Whom The Bells Toll carries this theme very strongly, especially in connection with Maria, the Spanish heroine. In the lowlands, she is subjected to all sorts of indignities by her Fascist captors. Upon her rescue and return to the high slopes of the Sierra de Guadarames, she is restored to health and sanity.

One of Hemingway's most symbolic characters, Maria is a good example of the way in which he uses women to represent the "Home" idea. She stands for the normal in the midst of terror and abnormality. According to John Aldrich, the cutting of Maria's hair after she is raped by the Fascists is a symbol of her loss of normal womanhood. Its growing out indicates her gradual return to balance and health.

Hemingway often uses this "long-short hair" idea as a means of suggesting the character of his women. True virtue, womanhood, grace, beauty, and femininity are symbolized by long hair like that of Catherine Barkley and Maria. Brett Ashley in **The Sun Also Rises** represents the opposite extreme. Brett's hair is bobbed short like a man's. Correspondingly, her character is tough, selfish

(Please turn page)

and primitive. Margot Macomber, the deadly female in "The Short, Happy Life of Francis Macomber" also has short hair. Both of these women are ugly in Hemingway's conception because they are abnormal, "unwomanly" women. They are bad for the men with whom they are associated. They are related to the "Not Home", the **nada.**

In continuation of the natural ideal is the symbolic function of the elements—rain, snow, sun and the seasons. The rain is perhaps Hemingway's most well-known symbol. Usually accompanied by falling leaves, mud, winter, disease, and other parallel emotional suggestions, it stands for disaster.

A Farewell To Arms, Hemingway's famous study in doom, contains the best example of the rain symbol. The rain is introduced in the first sentence of the first chapter. "At the start of the winter came the permanent rain and with the rain came the cholera. But it was checked and in the end only seven thousand died of it in the army." Rain, winter, disease, death—the emotional mood of the entire novel has thus been set in one sentence.

The first paragraph of this chapter establishes all the other natural symbols used in the book. "In the late summer of that year we lived in a house in the village that looked across the river and the plain to the mountains." In this first sentence, three significant symbols are planted: the mountains, the plains, and the river—a religious symbol of redemption and purification.

> Troops went by the house and down the road and the dust they raised powdered the leaves of the trees. The trunks of the trees too were dusty and the leaves fell early that year and we saw the troops marching along the road and the dust rising and leaves, stirred by the breeze, falling and the soldiers marching and afterward the road bare and white except for the leaves.

From the reader's point of view, looking down on the plain, the river and the road, the parading men are reduced to small, pathetic, faceless things blown along with the wind. The leaves dry out, fall, decay, and become part of the dust. Into the dust the troops are going—some of them soon, all of them eventually.

The rains begin in October, just before Frederic Henry's return to Gorizia, after his recovery from his wounds. "I'm afraid of the rain," Catherine says, "because sometimes I see me dead in it." The rains continue throughout the retreat, Henry's desertion, and his flight back to Catherine. When they awaken the morning after their reunion, the rain has stopped. Light floods the room, and they can see the mountains in the distance with the sun behind them.

They depart for these mountains, and not until they reach them are they really out of the rain. Out of the lowlands, out of danger, they are at home in the mountains.

> "We lived through the months of January and February and the winter was very fine and we were very happy. There had been short thaws when the wind blew warm and the snow softened and the air felt like spring, but always the clear, hard, cold had come again and the winter had returned. In March came the first break in the winter. In the night it started raining."

The sound of the rain continues in a sinister undertone, until, with Catherine dead in a hospital in the lowlands, Frederic Henry walks back to the hotel in the rain.

Ernest Hemingway is a great artist because he describes things as they were and as they still are. Yet always beneath the surface lies the symbolic substructure which gives that sense of depth and reality to what might otherwise be flat, two-dimensional work. American literature has traveled a long way from the simple stock symbols of Hawthorne and Melville. Hemingway has brought the technique of symbolism into its own as a true literary art.

NIGHT DREAM

(Continued from page 5)

night, I guess . . . Great scott, what is he doing? He's not holding papers . . . it's black, it's shiny, the light, the shadow, I can't see, could it possibly be . . . surely not . . . My God! he sees me watching . . . not now . . . those eyes . . . he . . . B-a-n-g!

The shot broke the stillness, the bus slammed to a stop, and the road slid on into the darkness.

A Survey of Graduate Schools

NANCY NELSON

GRADUATE schools are becoming more and more popular in this age of specialization, for people in every field have found that the more training they have, the better are their chances for promotion and advancement. This article has been written in the hope that Longwood students will find it of some help if they intend to continue their studies after graduation.

This article will give the general prerequisites and requisites of graduate schools by elaborating on those of a few representative schools. The qualifications necessary and the requirements are not those of specific departments but of the program of advanced study as a whole as it is set up by each institution.

At the **University of Maryland** an applicant for admission to the Graduate School must hold a bachelor's or a master's degree from a college or university of recognized standing. The applicant must furnish an official transcript of his collegiate record, which for unconditional admission must show creditable completion of an adequate amount of undergraduate work in his chosen field. Admission to the Graduate School does not necessarily imply admission to candidacy for an advanced degree.

The professor who is selected to direct a student's thesis work is the student's advisor in the formulation of a graduate program, including suitable minor work which is arranged in cooperation with the instructors. To encourage thoroughness in scholarship through intensive application, graduate students in the regular sessions are limited to a program of fifteen credit hours per semester.

Application for admission to candidacy must be approved by the Graduate Council; however, admission to candidacy in no case assures the student of a degree. Each applicant must have completed at least twelve semester hours of graduate work at the University of Maryland. An average grade of B in all major and minor subjects is the minimum requirement along with a residence of at least two semesters.

A minimum of twenty-four semester hours, exclusive of thesis and registration for research, with a minimum average grade of B in courses approved for graduate credit, is required for the degrees of Master of Arts and Master of Science. The student is also required to register for six hours of research and thesis work.

Duke University requires an A. B. or B. S. degree from an accredited institution. As an undergraduate prerequisite to graduate study in his major subject, the student must have completed a minimum of twelve semester hours of approved college courses in that subject and twelve additional semester hours in that subject or in related work. The undergraduate record should be well-rounded and of such quality as to give positive evidence of the capacity for success in graduate study.

Before admission can be granted, an official transcript of all of the applicant's college and graduate work must be sent to the university. Two or three letters of recommendation, to be furnished by persons best qualified to judge the applicant as a prospective graduate student, must also be sent. Scores on the Graduate Record Examination are required in most cases before the final decision is made on the admission of the applicant.

Candidates for Master's degrees must spend, as a minimum, one full academic year in residence at Duke University. In order to be considered a candidate, a student must (1) have received the approbation of the major department, (2) have made passing grades in all his courses during his first semester, (3) have made a grade of Good or Excellent on at least three semester hours of his work.

The thesis should essentially demonstrate the student's ability to collect, arrange, interpret and report pertinent material on his special research problem.

Graduates of institutions accredited by

(Please turn page)

the appropriate regional accrediting agencies may be admitted to the Graduate School of the **University of Georgia** upon the presentation of a certificate of graduation and an official transcript of all courses taken. The University will require in addition, any tests or special work deemed advisable by the faculty in the interest of quality of work in the Graduate School.

The maximum amount of graduate credit that may be earned by the student in any one quarter is 15 hours. Students holding graduate assistantships or engaging in other part-time employment may not attempt to carry a full load.

Among the requirements for a Master's degree are a minimum residence of one academic year, an average of B plus, and a thesis, written under the guidance of a major professor.

At the **University of Florida** the work for the Master's degree consists of twenty-four semester hours, at least one half of which must be in a single field of study designated as the major and the remainder in related subject matter. All work must be approved by the student's supervisory committee.

In addition to the course work, the student is required to prepare and present a thesis acceptable to the supervisory committee, the Dean of the Graduate School, and the Graduate School, and the Graduate Council.

A special supervisory committee of not less than three members is appointed for each student. A reading knowledge of a foreign language is left to the discretion of this committee. The effective use of the English language is required of all candidates for a Master's degree.

A General Examination is given by the supervisory committee at the end of the student's period of study. This is either oral, written, or both, and it embraces the thesis, the major and minor fields and any related information deemed necessary.

Admission to **Boston University** is granted to a graduate of an approved college if his undergraduate record and credentials satisfy the major department and the Board of the Graduate School.

Candidacy for a degree in any department is dependent upon fulfilling the departmental prerequisites and upon acceptance by the department.

Before completing registration, the student must select a major instructor with the approval of the chairman of his major department. His course of study must be filled out in consultation with this major instructor.

At the **University of Chicago,** the Graduate School is divided into divisions, for example, the Division of Biological Sciences and the Division of Humanities. All divisions offer programs leading to a Master's and Doctor's degree.

Admission to a division is based upon two years of college work in the liberal arts. A student with sixty semester hours of successful college work is eligible to apply. A student who does not hold a bachelor's degree from an accredited institution is considered for admission on the basis of his academic record, his scores on the entrance test and general education test, and the recommendation of his college instructors.

An applicant who holds a traditional bachelor's degree from an accredited institution is considered for admission on the basis of a record of acceptable quality, a comprehensive statement of objectives, and recommendations from instructors acquainted with his abilities. He may be asked to take the entrance test and the general education test, if these are needed for additional evidence of attainment.

The application of a student should be presented to the Office of Admission approximately three months before the date at which admission is sought. A transcript of his record should also be sent at this time.

Each applicant is advised to consult the appropriate Divisional Announcements for foreign language requirements, course prerequisites, requirements for admission, and degree requirements of the Division he desires to enter.

The University of Pennsylvania requires an individual desiring to pursue graduate study without planning to work for a higher degree to be admitted on an unclassified basis and to enroll for courses without credit. A student who has thus enrolled, even though he completes courses satisfactorily, cannot receive credit for such courses toward a higher degree.

Each student must present a physician's certificate of successful vaccination before completing registration in the University, and the maximum load he may carry is twelve semester credits per term.

Admission as a regular student does not imply admission to candidacy for a degree. The Group Committee in a student's major subject will decide upon the student's fitness to proceed to the examinations for a higher degree. A student, therefore, should not seek admission to candidacy until the Group Committee has had ample opportunity to observe his work.

The Master's degree represents the successful completion of at least a full academic year of graduate work including some training in research. The minimum number of semester credits for a Master's degree is twenty-four, and additional work may be prescribed in individual cases.

The candidate must prepare a thesis in the field of the major subject, and complete a seminar course or a laboratory course of a research character, which shall be of one year's duration and shall include the preparation of at least one comprehensive scholarly or scientific paper. A general examination by the Group Committee in the major subject is required in addition to all other examinations. This exam may be oral or written, and it is not given until the student has been admitted to candidacy.

A summary of requirements for higher degrees at the **University of North Carolina** includes a bachelor's degree from a recognized institution and a minimum period of one year of resident study. An applicant must also have a reading knowledge of one modern foreign language. Upon admission the student is required to take nine graduate courses, six of which must be in the department of the major. At the end of his period of study, he is given a written and an oral examination in the field of his major, and he is also required to write a thesis in this field.

The University of Virginia requires a bachelor's degree from an accredited institution and a grade average for the last two sessions of undergraduate courses of at least B. Certain departments in the University where limitation of numbers is necessary require a general grade average of B or better.

The applicant must have had an undergraduate program of studies which give adequate preparation for advanced study in his chosen field and a recommendation from the department chairman in his major subject as a basis for admission. Admission to Graduate School is conditioned upon the satisfactory completion of work during the first semester.

Women twenty years of age who fulfill entrance requirements are admitted to the Graduate School. The Dean of Women is the advisory and administrative officer for matters pertaining to the life and social activities of women students. All women students must have their living accommodations approved by her.

Admission to the Graduate School does not necessarily imply acceptance to candidacy for a degree. Graduate degrees are not conferred merely upon the basis of the number of courses passed or the quality of the thesis, but upon the basis of the quality and scope of the candidate's knowledge and his power of investigation in his chosen field of study. Only A, B plus and B are passing grades; failure to attain at least a grade of B in all graduate courses will invalidate candidacy for the degree in that session.

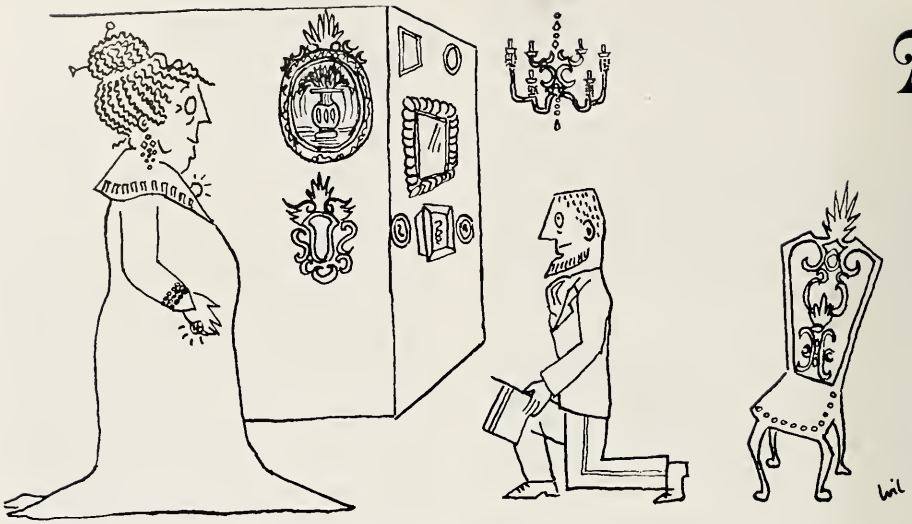
For admission to **Radcliffe College** the undergraduate record of the student must be distinguished. The admission standards over and above this depend upon the number and quality of the applicants. The decision concerning admission also depends upon the Graduate School's past experience with graduates of her undergraduate college or university.

General regulations governing the Master's degree include a minimum of one year of residence and study at Radcliffe College with a grade of B or better and the approval of the student's program of work by the department or committee under which she works.

Wellesley College requires an official record of all courses and grades of an applicant along with letters of recommendation from two professors in the major department and a catalogue of the school.

The applicant is required to take an examination in either French or German at entrance. The student, during her one year

(Continued on page 22)



Then, you are not totally indifferent to me, Matilda?

Darling, we could be so miserable together.

Mating Season

But, Cleopatra, if it doesn't work out, we can always get a divorce.

Oh, say you will, Mrs. Higgenbottom!

WOMAN

The flaming words sear through my mind,
Burning out my thoughts in wild confusion,
Blistering my soul with fond desires.

I once could dream that these wild thoughts
Would pour through my quick fingers vibrant words
To rock another's dull intellect to dreams and thoughts
But not so now.

For I am a woman, nineteen today,
Who has no time for musing,
Has no time for penning flaming lines.
I am a woman born to live,
To live to love,
To love to bear,
And to bear for death.
I am a woman born to give
Of my soul and of myself,
My body for the loving and bearing,
My tears for the dying.

But sometimes, when the printed words
Bring burning tears or maddening thoughts,
I cannot be content with this and I despise my lot.
Even then, a quite forward hope fills my breast
That this I have may pass from me into my sons,
And in their powerful pages I shall see myself fulfilled
And I shall know I have not lived in vain.

—FRANCES BAILEY

CLIMB THE HIGH MOUNTAIN

ANN GAY REYNOLDS

THE side of the mountain looked steeper from the western angle—that is, west of Deepdale. It looked almost frightening with its huge mass of rugged rock forms. If one journeyed around the foot of this mountain, he would come face to face with a gentle incline of grassy land dotted here and there with white oaks. When the breeze blew, if it took a notion to, the leaves danced about lightly and carelessly. The opposite side of the mountain which faced Deepdale was barren. Deepdale's minuteness in comparison to the huge mass of rocks made the mountain tremendously frightening to the inhabitants of the small mining village.

Deepdale was situated in a peculiar location; it appeared to be at the bottom of a hollow summit. The inhabitants of Deepdale were average, run-of-the-mill people. Mining was their occupation—in fact the only source of income except for the small "food farms" bordering the village.

The mine was located near the eastern entrance of the village. Mr. McIntosh, the owner of the mine, had many men working under him. They worked in different shifts and did their own individual work. Like all people, the miners had their personal difficulties and problems. Deepdale was the scene of much bickering among the miners. For instance, there was Adam Hardy and Joe Carson.

"Adam, get that blasted wooden beam down here. We've got to have this shaft completed by morning! The boys are blowing out "Old Twenty-Two", and they want to start drilling on this one right away. Come on, use those muscles for something else besides sigh material for the dames!"

By the time Adam reached the shaft entrance, Joe Carson was in another one of his tantrums. Adam often wondered how a man so small in stature could possess such a temper.

"Simmer down, Joe, I'm right here with you. If you keep going like that, you'll blow the fuse of the light on your hat. The moon's

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still riding high. We have plenty of time. This is our last beam to put in. We'll be out before sun-up."

"No, you ain't in no rush to get home! Who in the hell do you think you are, Adam Hardy? You ain't got no wife waiting on you."

No Adam had no wife. His body was huge and muscular, but his face was ugly and rugged. No girl in her right mind would take a second look at Adam—at least, no girl in Deepdale. Although none of them were prize beauties themselves, they were looking for the best. As far as they were concerned, Adam wasn't the man of their dreams. Like many others in the world, Adam was to be shackled by his looks forever. Unlike many, though, Adam had a heart that understood almost everyone's misfortunes, because he had so many of them himself. Those people who could say they knew Adam as a friend or close acquaintance would not be able to tell you much about Adam personally.

He usually took the side of the indifferent or hardheaded. Adam was quite successful in hiding his tremendous love for mankind, life, and God himself.

Coming up in the cage, Joe switched his eyes nervously in Adam's direction. As far as Joe was concerned, Adam was just about the craziest kid he had ever run into. He never was concerned with anyone except himself—and just how was he going to catch a woman that way?

"Did you ever hear that old saying, 'You can catch a fly quicker with honey than you can with vinegar?' Did you hear me Adam?"

"Huh? Oh sure, Joe. Sure, I heard you!"

"Well did you ever?"

"Did I ever what, Joe?"

"Oh, hell! Skip it, Adam!"

Adam was right. The sun had not risen when he and Joe jumped over the edge of the small stone wall round the mine entrance.

"What'cha gonna do now, boy?"

"Gosh, I don't know, Joe. I'll walk, I guess."

"What's the matter with you? You nuts or something? Ain't you gonna get some shut-eye?"

"Now, I ain't too tuckered. Think I'd like to walk up that mountain over there. You see that one over toward the west? That big one?"

"You're going to climb that ugly thing this hour of the morning? I always knew you were crazy. Well, your time is yours."

Joe watched him walk. His pace quickened at first and gradually slowed down. As Adam started up the mountain, the sun cast a rosy glow over the sky. Joe couldn't seem to take his eyes off the scene. He had a restful sensation that seemed to start at his toes and creep through his entire body. He shook his head to break the spell and quickly turned away as he started in his own pursuit.

Climbing the mountain was not as hard as it appeared. If one looked closely he would discover a half-hidden foot path twisting in and out of the rock boulders leading up the mountain. Every once in a while Adam would stop to catch his breath and then continue again. After awhile he could feel the land leveling off under his feet. This meant he would be able to see the other side in a short while. And then almost without realizing it, he was gazing down on one of the most beautiful pieces of countryside he had ever seen. All of a sudden he wanted to sing. Then and there he decided that this was the place to build his little home and bring Elvira to start their home and family. Of course, he knew Joe was not going to like it very much when Elvira told him she was going to leave him, but this was just something that he'd have to accept. After all, Elvira had had enough dirt and filth to last her for the rest of her life. After thinking it over, Adam was sure his promise to her that she would never hear another curse word was enough to make up for his sad looks.

"What's all the hurry about?"

"Just bought a new textbook and I'm trying to get to class before the next edition comes out."

Cop (to man just struck by hit-and-run driver): "Did you get his number?"

Pedestrian: "No, but I'd recognize his laugh any place."

Reviews of Campus Events

Edited by MARY COWLES

JACQUES Offenbach's charming fantasy in five acts, **The Tales of Hoffman,** telling of a poet's three unrequited loves, was brought to the screen in Farmville on February 16 by a foreign film company, Michael Powell-Emeric Pressburger. While true students of grand opera probably sighed in dismay at the extreme and accasionally inappropriate exaggeration of sets, costumes, and make-up, the vivid, cold, sharply defined characters, and fantastic symbolism were remarkably clever and had a definite appeal for the average American movie-goer.

The technical aspects of the movie were overwhelming, in fact, so much so that they may have diverted the audience's attention from the simple poetry of the story, and the melodious beauty of the music. The capricious capers of the dancers, weird make-up, exotic costumes, elaborate sets, and breathtaking illuminations and images engulfed the viewer in their splendor and left him to consider secondly the theme and its musical accompaniment.

The music itself, particularly in the first two tales, played second fiddle to the superb ballet sequences. During these dances the inconsistent dubbing-in of voices produced an unnatural effect. The sound track, which was seldom perfectly clear, made music and story more complicated than it should have been. It was only during the concluding story of Antonia that the magnificence of Offenbach's musical score was fully realized.

An outstanding feature of the film was the striking character portrayal. Each personality was distinctly typed, in some instances to the point of exaggeration. This clear definition was achieved somewhat through make-up and costumes, but mostly through the sensitive performance of actors who were carefully cast in their roles. Robert Rounseville, one of the few actors to use his own voice, displayed deep sincerity in his interpretation of the poet Hoffman. Charming Moira Shearer danced with graceful perfection the part of Olympia. Unfortunately the exotic Ludmilla Tcherina, who played Giulietta, was so highly dramatized as a beautiful temptress that her talents as a ballerina were decidedly under-emphasized. The character who seemed to excite most remarks was the villain. By his sinister, menacing appearance, evil cunning, and stealthy movements, Robert Helpmann brillantly personified cruel, merciless fate.

Many of the unique effects of the production were achieved through symbolism. This device was particularly prominent during the story of Hoffman's third love, in which Antonia succumbed to Dr. Miracle's enticements to make her sing and thereby endanger her life. The illuminated stone statue, the stage bordered by footlights, the applauding hands, the ghost-like form of Antonia's mother, the frenzied motions of the wicked Dr. Miracle, and the sudden appearance of Crespel to destroy the illusion, were impressive devices for expressing symbolism. Other effects, including billowing curtains and waving veils appeared superfluous and meaningless.

On a larger scale, each love affair was symbolic. The first story of Olympia, the mechanical doll, represented disillusionment to Hoffman; the second tale of the temptress Giulietta was to him disappointment; the third story of Antonia was pathos and tragedy to the unfortunate Hoffman. By tricking Hoffman, deceiving him, keeping him from the happiness he desired, the villain of the opera personified Evil and assumed the role of Fate throughout the story. Nicklausse, Hoffman's constant companion, was a symbol of conscience or reason, struggling with undying patience to protect Hoffman from the inevitable results of his loves. This use of symbolism heightened the meaning of the story and was largely responsible for the film's vitality and imaginative quality.

The screen version of Offenbach's immortal opera has been reviewed almost con-

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sistently in an unjust manner. Critics have based their comments on the movie as an opera, not as a screen production, geared to satisfy the public. Obviously the opera was a victim of high exaggeration and a degree of distortion, but as a film production, Offenbach's **The Tales of Hoffman** will undoubtedly continue to delight the majority of movie audiences.

—JANE ADAMS

IN January, the Better Films Series brought a second film by Jean Renoir. This time it was **The Golden Coach** the first Italian movie filmed in technicolor. Except for the wonderfully imaginative quality and the wealth of color in both films, it would be hard to believe that they had come from the hand of the same director. Whereas the realistic story of the adolescents in **The River** was portrayed in a gentle, almost impressionistic manner, **The Golden Coach,** essentially a fairy story, was presented in the stylized **commedia dell' arte** manner.

The plot followed the old Peruvian legend of the popular native actress who, in good fairy tale style, captured the hearts of an Italian nobleman, a bullfighter, and the Spanish viceroy of the raw South American colony. In the legend the viceroy became so enamored that he not only gave his favorite a beautiful house, but he also bestowed on her the golden coach of state, symbol of royalty and the Spanish court in the New World. This royal gift to a common actress so infuriated the colony that the viceroy's position was threatened. In order to save her lover, the actress presented the coach to the church and took the veil to stop the wagging tongues.

Renoir wrought one very important change by making Camilla the Columbine in a troupe of **commedia dell' arte** actors. This set the stage for the eternal "face and mask" theme. Renoir created a situation similar to **I Pagliacci** by presenting his movie as a real life drama within the framework of a stylized comedy with characters that unconsciously take on many of the traits of the stock **commedia** figures.

Anna Magnani was splendid as the fiery actress, Camilla, the Columbine of the troupe. Over her marvelously expressive face flashed in rapid succession anger, joy, disgust, love, pathos, and high good humor. Her sensitive face is one of Magnani's greatest assets. In one scene, an entire bullfight was reflected in her face with much more vivid drama than the usual direct view. Camilla was played with more realism and diversity than the other major roles. Paul Campbell, with typical American forthrightness, played the young nobleman. Duncon Lamont as the Spanish viceroy was our Pantaloon, and Ricardo Rioli as the bullfighter was the Braggart.

It has been suggested that the polygot of languages was an intentional device to establish the universality of the theme. Paul Campbell with his flat midwestern speech was characteristic of the romantic young American; Magnani and Rioli with their heavily accented English lent an old world touch; and Lamont with his meticulous Oxford accent represented the educated governing class. But everyone, the educated ruler as well as the bullfighter, was caught up in the old themes of love and jealousy, make-believe and reality.

Renoir very adroitly established "the face and the mask" theme by having the audience first view a tiny Italian stage as the curtain was drawn back, revealing the stylized setting and grouping. Then, by means of a close-up, the audience was drawn into the action. The director, following the **commedia** tradition, never began a highly dramatic scene without introducing it with a comic element: ribald singing, a crying baby, or doors flying open and shut. Camilla is the only one who stepped out of her character, the only one who realized the tragedy in not being able to distinguish the real from the Columbine. But it was also Camilla who, in her greatest moment of stress, thrust us back into the artificiality of the **commedia dell' arte** by reminding the court that it is at this point that the actors bow to the Columbine.

When the movie ended we were back again on the other side of the footlights, and Columbine was taking her bow. She had found that the make-believe of her life on the stage was her reality, and she missed her lovers who would have taken her away from it "only a little bit."

—MARY COWLES

ON the evening of January 31, we had the privilege of witnessing a performance of Shakespeare's perennial **Macbeth** given by the Barter Theatre of Virginia. In considering this presentation, it must be remembered that the Barter is the largest professional touring group of its kind outside of New York and that it is the only state-subsidized theatre in America. Remember too that this play was performed frequently during the Barter's summer season of 1954 and has been on the road ever since, alternating with James Thurber's **The 13 Clocks** and Sam and Bella Spewack's **My 3 Angels.** In the light of this data, it seemed that the caliber of the performance was surprisingly inferior.

It was apparent that the Barter felt that they were playing to a drama-ignorant assembly. It is my belief that this was not the case, and that the majority of the audience was left unsatisfied. However, the technical aspects of the show were good and held the performance together. Mr. Aukerlund, the technician, is to be complimented on the effects he achieved. One scene in particular deserves note—that in which Macbeth entertained Duncan following the battle. The sight of a growing fire seen through the door was stunning and most convincing. The working-out of the witch scenes was likewise superior, and these were executed with perfection. The choice of colors and the placing of the spotlights created an atmosphere of gloom and mystery appropriate to the theme of the play.

The stage was set realistically. Mack Statham, the set-designer, showed imagination in creating the cold, bare ruggedness of the old Scottish castles. It was unfortunate that the actors never took full advantage of the stage's fine playing area. The costumes as well as the set reflected the early Scottish life: a want of luxury and fineness.

Among the actors themselves, Paul Lukather as Macbeth played valiantly and hard, and it was evident that he understood what he was doing. In general, however, the acting was inferior. Miss Davis, who played Lady Macbeth, had her best moments only when she was alone on the stage; when she had to support rather than dominate she slid out of character and into amateurishness. The dominating sexual connection between Lady Macbeth's and Macbeth's desire for power and Duncan's death was novel but interesting. Of the remainder of the characters, the witches and the porter alone bear mention. The latter provided excellent comic relief to a long, heavy play.

In my opinion the direction was responsible for much of the bad playing. Furthermore, it is doubtful if a large portion of the troupe fully understood their roles. Victor Seymour, playing Banqua, was particularly lacking in this respect. There was a definite lack of movement—a fault which only the director could have remedied. Shakespeare is generally played with much gusto and sweep. Mr. Lukather followed this tradition but the remainder of the cast leaned toward a more modern, reserved interpretation. Either mode of interpretation would have been effective had it been consistently adhered to by the entire group. It was unfortunate that the historic tradition and the newer "under-playing" method found their way into the same play for it not only distracted the audience but also prevented the actors from playing well together.

Had Mr. Phillips taken two more weeks for concentrated rehearsal, the play would at least have been more professional and more interesting to the audience. We look forward to future performances from the Barter. I hope that they will consider us worthy of finer acting. —JAMES PARKER

MORNING

The sun
Peeps shyly up
From behind the edge
Of darkness, then more bold,
Shows its face, until the world
Shines broadly in its magnificence.

—VIVIAN LEE WILLETT

WHAT IS MODERN DANCE ?

FLORENCE SOGHOIAN

BRIEFLY, modern dance is the art of body movement in which the dancer uses his body in creating forms to express conflict, ideas, or feelings. As it is a highly individualized form of expression, each person, working in the medium of movement, makes up a dance in his own way about what seems significant in his experience. He must first find the essential meanings of his ideas, then organize movement in time and space, and finally attack the problems of conflict in movement which arise in this process. He gives his own translation, as there are no traditional forms to follow in modern dance.

In modern dance there is no movement without meaning. For example, in "Frontier" Martha Graham uses a sweep of the arm and leg, a gaze to the far horizon, and horizontal movements to suggest the feeling of a continent. With broad, wide, up-and-out-reaching movements she suggests the fullness and scope of the American frontier. Moreover, in modern dance, all movement that does not further the idea is stripped away. Gesture for the sake of decoration is gone; each movement is definite, strong, and meaningful. Instead, the modern dancer explores the range of body movement and rejects no line, shape, or distortion that serves an expressive purpose.

In creative dance, each dance has many sources of growth, points of departure, and is deeply rooted in the subsconscious. One such dance may stem from the remembrance of a curious person or event, a brief impression, a fleeting idea or picture that keeps recurring in your mind. The dancer may want to put this in movement. Another type of dance stems from a conscious, concrete idea. Sometimes in the process of creating such a dance, the original idea may disappear, and a deeply-rooted feeling may come forth in movement. For example, during an experiment, a certain movement or a combination of movements might suggest some idea or feeling entirely different from the original one. The original idea might not be completely lost; it might only be altered. On the other hand, an entirely new idea can emerge, which may develop into a very significant dance.

Must a modern dance have an idea? No, it needs to have no message. It may be built on one or more of many bases: something one believes in or wants others to know, an idea deep in the subconscious, a mood, an emotion, design, rhythm, or process. It may be done by the use of conventional movement, that is, techniques used mainly for group dancing, or it may be done by the use of inventive movement, which co-ordinates all parts of the body. This type is usually used for solos.

Naturally, in order to do either type of movement, the dancer must be a trained instrument, having technique-control, balance, rhythm, dynamics—all the things he learns in class. Katherine Litz gives her feelings, which are typical in her field, in the following passage. "I choreograph not by combining elements of a set vocabulary, but by trying to create patterns that are right for the particular dance."

A dancer needs a technical vocabulary to communicate himself physically, mentally, socially, and above all, emotionally. These techniques, which are an outcome of expression, observation, and study, are made up of dance warmups and dance exercises: falls, contraction-release, pedal and prance, turnouts, and different types of movement for traveling. Naturally, each of these techniques has many variations; for example, the falls consist of the sideward, backward, and sitting falls, while the contraction-release consists of the standing, sitting, lying, and sideward types. The pedal and prance may be manipulated into many ideas of movement. Turnouts in modern dance are used a great deal, especially in the primitive wide-base movement. Movement for traveling is made up of the fundamental locomotor steps, which serve as a basis from which progressive movement may develop; these eight elemental forms are the walk, run, hop, jump, leap, slide, and gallop. While all these techniques do color

movement, they never overshadow improvisation and the individual's own ability to create.

Through the years, modern dance has developed a great deal to become what it is today. In texture and design, creative dance movement has the directness and simplicity of the primitive mode of expression. From primitive movement, which consisted largely of stomping and clapping, the chief elements we have uncovered are accent, repetition, contrast, and distortion. From the study of archaic Greek, modern dancers have have learned to put some of the free flow of movement into formalized patterns. The pioneer of this movement was Isadora Duncan, who turned to the art of the classic period of Greece and gave expression to the life and emotions of her time as she felt the Greeks had done.

However, dancers of today look at pattern and sculpture of archaic Greece and see something quite different from what Isadora saw. Today's dancer does not try to copy the potential movements of the figures; instead he studies the forms to find their characteristic contour and style. Incorporating these aspects of form into a dance that is archaic in structure and feeling, the modern dancer of today shows great concern for design and structure. Moreover, he has used from the Middle Ages the strange distortions of the figures on tapestry, stained glass, and carved stone. The twisted figures serve as a basis for some of the dissonant movement in creative dance.

Although modern dance has been influenced less by ballet than by any other form, the two forms are similar in their clear design, their rhythm, and their structure in time and space. Under the direction of the musician and dancer-teacher Louis Horst, students of dance do compose from music forms written for court dances. While the actual movement does not have the elegance of the court dances of the Renaissance, it requires strict attention to the structure of dance and has the usual vitality of modern dance.

From the German school of absolute dance, the modern dance has received many contributions. Emerging in post-war Germany from the sacrifices of a war-torn people, the German school took the dark side of human nature, and formed an expression of an angry romanticism that became a kind of psychotherapy for the people. In the German school, as in the creative dance of America, accompaniment is only complimentary to body movement. The vocabulary of modern dance has grown into a much richer and more extensive medium of expression. The modern dancer of today does not display struggle with himself for expression as did the dancer in the old German school.

In summary, Ruth Radir gives an impression of the modern dancer of today:

> . . . In composing, he may struggle to find the right movement to convey his idea, and to build this movement into an organic whole. But when he presents the dance to his audience, it is a serene work which has emerged from the inner struggle, competent to communicate, without strain, his ideas.
>
> These ideas are not the literary tales of the ballet, nor the introspective searchings of German dance. They are ideas derived from our American world today by people who are at home in that world. Nor does modern dance seek a return to the primitive nor to the Greek nor to any past age that it glorifies. There is nothing nostalgic in this vigor-

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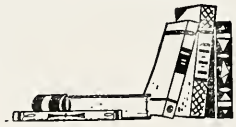
ous art of our times. It is eclectic, to be sure, for the dancer has experimented with what he has found in other periods and incorporated aspects of various styles in his technique whenever these are useful to him in making movement a richer vocabulary for expression.

When dancers began to look upon America and discovered its own traditions, dance emerged with new range, arc, and quality of movement; it was contemporary American dance. Thus, modern dance is a product of the land of the pioneer. The modern dancer of America looks at his land as having a thousand forms: mountains, prairies, deserts, canyons, tall men, tall tales —unlimited space. This is the wealth the modern dancer can dwell upon and show in movement.

The modern dancer has manipulated the speed, fearlessness, dynamics, and rhythmic structure of the modern age into its movements. He has done this by the strong contraction and sharp release and the dynamic pulse that beats in the strong heart of the land. Thus, the American civilization has influenced the style and the form of modern dance as an art, for dancers give us back America in their dance. The freedom of the modern dancer to work out his own techniques according to what is significant to him is the essence of our democracy.

The Bible or the Bard?

ANSWERS



1.—I Corinthians, 2:9.
2.—Midsummer Night's Dream, Act IV: Sc. 1, 1. 218.
3.—Measure for Measure, Act. III: Sc. 1, 1. 24.
4.—Proverbs, 27:21.
5.—The Merchant of Venice, Act IV: Sc. 5, 1. 1.
6.—The Merchant of Venice, Act IV: Sc. 1, 1. 184.
7—Ecclesiastes, 6:11.
8.—King John, Act. 1: Sc. 1, 1. 256.
9.—Solomon, 1:15.
10.—Ecclesiastes, 10:2.
11.—Measure for Measure, Act II: Sc. 1, 1. 38.
12.—The Merchant of Venice, Act III: Sc. 2, 1. 218.
13.—All's Well That Ends Well, Act. I: Sc. 1, 1. 74.
14.—Proverbs, 27:21.
15.—The Merchant of Venice, Act. III: Sc. 2, 1. 81.
16.—King Henry VI, Act II: Sc. 1, 1.34.
17.—Matthew, 5:9.

STONE AGAINST STEEL

(Continued from page 3)

little louder. She eases up and grabs one by both legs while it's half asleep. The terrified thing screeches and struggles in her grip again and again, while all the other chickens set the whole air a-flapping, trying to strump away as fast as they can. Hattie comes out with her catch. It's giving up now. Dangles limp and swings head-down until she settles it up in her arms.

"Well, Dad, I've got her. Have you got your axe? Let's kill her and pick her right now while we've still got time."

"All right, Mother, all right. Wait till I've finished."

Whirr, whirr, scree, scree. Kickin' up the dirt. Steel as black as the dirt underneath, black as the damp black ground. Steel against rock. Scrape, scrape. It's a pedal with a rhythm and the wheel goes round. But got to push the pedal or the wheel will stop. Don't ever let it stop. Whirr, whirr, scree, scree.

A SURVEY OF GRADUATE PROGRAMS

(Continued from page 11)

of residence must take twenty-four semester hours of work, and she must write a thesis.

All of the schools which have been mentioned in this article provide means of financial aid to worthy students through scholarships, fellowships, graduate assistantships or other part-time work.

If student interest warrants it, an article describing these awards will be published in the next **Colonnade.**

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