



Jim Davis (left) Will Play Lead in Hamlet
He Says Role Is Among Stage's Most Difficult

'Hamlet' Is Serious About Coming Role

By Charles Bryant

Jim Davis is the serious young man charged with the task of putting flesh on the bones of one of the most volatile and complex characters in the history of theater—"Hamlet"—at the Shafer Street theater next Wednesday through Saturday.

Davis realizes, with every actor who has ever played Hamlet, that this will be one of the most difficult roles he has undertaken. "I consider this the culmination of my acting career at RPI," he says. "Hamlet is many things—clown, philosopher, actor—and it is my job to interpret him with depth and sensitivity.

"It is the combination of words and sounds that make 'Hamlet' such exciting drama," he said. And then, seeming to forget that he was not on the stage already, he lapsed into a few favored passages to illustrate his point.

"When I go out on that stage I will have an ideal of Hamlet before me, and my satisfaction will come in seeing how close to that ideal I can come."

One of the most difficult scenes in the play calls for a duel between Hamlet and Laertes. Real swords are used in this action, and split second timing is necessary so that the scene will be realistic without being chaotic.

"The pacing is what I have to watch in this scene," said Davis. "Hamlet's death scene follows on the heels of the duel and it is important that I am not too tired at this point."

Davis, who will be 25 on the night "Hamlet" closes, has had a wide variety of parts since he arrived here at RPI four years ago. He seems equally adept at comedy or serious drama, but voices a definite preference for the latter.

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Social Groups Downed In Student Referendum

'Controversy' Is Closed Now, School Administration Says

By Larry E. Prentice

The administration's minimum 1,500 vote requirement on fraternities and sororities was not half reached as only 688 students voted in the referendum last week.

Of this number, 439 were in favor of social fraternities and sororities on campus and 249 were against these groups. But, since the goal was missed by 812 votes, the administration considers the controversy a "closed matter" according to James D. Pendleton, Dean of Students.

"Since less than half of the student body even thought it was important enough to vote in the referendum, it reflected that the majority of students are not in the least seriously concerned with the existence of fraternities and sororities," Dean Pendleton said.

"Therefore, the administration feels at this point that it is justified in taking the position that fraternities and sororities, as a part of the regular RPI program are no longer a thing to be considered," the Dean continued.

Professional Clubs Suggested

President George J. Oliver offered the suggestion of possible professional fraternities instead of the suggested social groups, noting also the lack of interest in the latter by students.

"I interpret the referendum results as meaning the majority of the students here are not interested," President Oliver said.

"I am of the opinion that the voting of the students, including that in point of interest and otherwise, was that at a professional, non-residential school like this, perhaps the usual functions of social fraternities would not be realized," the President continued.

"However," concluded President Oliver, "there is a place for professional fraternities, representing special interests, and possibly existing for strengthening the social life of the college in ways which seem to adhere more to the social environment than those ways offered by social fraternities and sororities."

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OSU Professor To Speak Today

Dr. Ross L. Mooney, professor and research associate at Ohio State University, will lecture on "Perception and Creation" at 8 p.m. today in Hibbs 303. All students are invited to attend.

Dr. Mooney who received his Ph.D. at Yale University, is noted for his research in the field of art education, specifically perception and creation.

Petitioning Dates Set For School Elections

Dates for petitioning, campaigning and voting for all school offices were announced at last week's Student Government Association meeting.

"Richmond and the Future of RPI" will be the next discussion sponsored by Council. Council hopes to get Dr. Oliver and Claude Woodward, mayor of Richmond, to speak. Executive Council selected the topic.

Each petition for SGA offices and class offices must have 25 names. Petitions may be obtained from the student personnel office. The calendar for campaigning follows:

SGA: Petitions—March 21-28; Campaigning—April 9-13; Voting—April 16, 17, 18.

Senior Class: Petitions—April 9-13; Campaigning—April 16-20; Voting—April 23, 24, 25.

Junior Class: Petitions—April 16-20; Campaigning—April 23-27; Voting—April 30, May 1 and 2.

Sophomore Class: Petitions—April 23-27; Campaigning—April 30-May 4; Voting—May 7, 8, 9.

Candidates for SGA president must be rising seniors; for secre-

tary, rising juniors, and for treasurer, rising sophomores.

Council also voted to fine members who miss more than one meeting. Each club pays a fine corresponding to the number of meetings he has missed. The maximum is \$3 for the third meeting missed. This penalty is in addition to the penalty imposed earlier by the passage of an amendment which causes a representative who misses one meeting to be dropped from Council.

Senior Week End Slated For April

Plans for Senior Week End, which is tentatively scheduled in April, will be made by an 11-member committee which began work recently.

The week end traditionally consists of a Friday afternoon picnic, a Saturday morning breakfast given by Edward P. Bigger, cafeteria manager, and a banquet and dance that evening.

Gymnasium To Be Open Week Ends; Rotunda Also Available on Request

By Jim Lawler

The Gymnasium, which has been closed on week ends because of an apparent lack of student interest in using it, will be open hereafter, Coach Ed Allen announced this week.

In addition, Dean Pendleton announced that the Rotunda can be opened on week ends if requested by responsible groups of students. There is no plan to revise hours of the library, which is closed on Sundays.

The decision affecting the Gymnasium and Rotunda stemmed from recent student-administration discussions of complaints that "there is nothing for students to do on week ends," Pat Scott, Student Government Association president, reported. Scott last week had placed before the SGA ad-

ministration proposals for SGA consideration of whether it would be desirable to keep open the two facilities.

Dean Pendleton's Comment

"We have been trying to get students to use these facilities and asked the SGA to solicit suggestions as to their use," Dean Pendleton explained.

Coach Allen said that he plans to open the Gymnasium on week ends—Saturdays and Sundays—from 2 to 7 p.m.—and that he will have two student employees to supervise the activities. He said that he plans to open it for general week end activity as soon as the schedule allows. This week end the Accidental Club has a concert scheduled.

Coach Allen said that he also

plans to open the Shafer Street Mall for outside activities as soon as the weather is suitable.

Dean Pendleton said arrangements would be made to comply with dormitory or club requests for use of the Rotunda on week ends.

One suggestion made during last week's SGA discussion was that each club arrange activities for the Rotunda for one or two week ends. The club would take charge of arranging any entertainment, and selling refreshments. Profits would go into the club treasury. The Rotunda fountain would remain closed.

The question of opening the Gymnasium and the Rotunda on week ends also brought up the question of keeping the library

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Betty Dowdy Would Spend Sunday in Library
Under Present Rules, Library Is Closed

Faculty Symposium on 'Hamlet'

'Hamlet': Its Psychology

By Dr. Donald P. Ogdon
Associate Professor of Psychology

The plot of "Hamlet" revolves around a very complex Oedipal situation. This fact alone, of course, is not what lifts this tragedy into a category of its own. For one thing, this play is generally considered to be the primary masterpiece of one of the greatest minds the world has ever known. For another, Ernest Jones, the English psychoanalyst and student of Freud, believes that this play probably reflects the core of Shakespeare's personality and his outlook on life better than any other work of his. And of course there also is the keen intrinsic interest of the play itself. The primary mystery here seems to be the cause of Hamlet's hesitancy to revenge his father's murder.

In his psychoanalytic study of Hamlet, Dr. Jones is led to the conclusion that "... Hamlet at heart does not want to carry out the task," and that this "seems so obvious that it is hard to see how any open-minded reader of the play could avoid making it." Hamlet presents a picture of deep depression. A hopeless attitude toward the world and the value of life is opposed by a dread of death. The psychological causes of this conflict appear to be deeply rooted in his unconscious.

In pursuing his analytic study of Hamlet, Jones is led to believe that the conscious impulse toward revenge is inhibited by an unconscious misgiving of a highly ethical kind, yet beneath this ethical misgiving of Hamlet's are much deeper and less healthier unconscious impulses. It is not reasonable, reasons Jones, that the mere news that his mother is remarrying would plunge Hamlet into this intense conflict unless the news "has awakened into activity some slumbering memory of an associated kind, which is so painful that it may not become conscious." For some deep seated, long repressed reason Hamlet's revenge motive is unacceptable to him. He cannot accept the idea of his father being replaced by another man and he is nearly overwhelmed. It is as though his devotion to his mother had made him so jealous for her affection that he had found it hard enough to share this even with his father and could not endure to share it with someone to whom he is not related. Still there are numerous reasons why even this explanation must be an oversimplification.

The student of psychology will also see in Hamlet's relationships with Ophelia further manifestations of his complex Oedipal involvement. Here again the ambivalence is unmistakably manifested in Hamlet's conflictual vacillation and inability to act decisively.

The primary plot here then lies in the fateful unrolling of the consequences that result from the hero's intense conflicts. Jones summarizes this play as follows: "From the struggles of the hero issue dangers which at first did not exist, but which ... loom increasingly portentous until at the end they close and involve him in final destruction. The conflict in his soul is to him insoluble and the only steps he can make are those which inexorably draw him nearer and nearer to his doom."

Ed. Note: The features page of this week's Proscript is occupied by four parts of a symposium on the Drama Department's forthcoming production of William Shakespeare's tragedy, "Hamlet." Written by members of the faculty and based on different aspects of the drama, the symposium will be concluded next week when an article by Dean of Students Pendleton will appear.

'HAMLET' AS LITERATURE

By Dr. E. Allan Brown
Associate Professor of English

"Hamlet" is possibly the best known literary work in the world—always excepting the Bible and other Scriptures—and is universally regarded as Shakespeare's greatest play. For about three hundred and sixty years the work has had an almost uninterrupted history on the stage. It has been translated into every civilized language and has been particularly popular in Germany and France. Its language has become part of the fabric of everyday speech, used by the learned and the ignorant alike, in such expressions as "flaming youth," "the primrose path," "it smells to heaven," "to be or not to be" and "something is rotten in the state of Denmark." It is known to people who make no pretense of being acquainted with Shakespeare's other works, even people who insist they do not like Shakespeare, and to play the title role is the highest aspiration of every tragic actor.

Why, we might ask, is there all this continued interest in a play hurriedly written during the London theatrical season of 1600-1601 to provide a box-office attraction by satisfying the current public taste for bloody revenge tragedies? The stuff of which the work is composed may be "good theater," but it does not appear to be promising material for a literary masterpiece: murder, revenge, incest, insanity, deceit,

ghostly appearance—a regular "whodunit" murder mystery. Moreover, the story was far from original with Shakespeare. He "borrowed" the plot from one or more of the several extant versions available to him.

"Hamlet" is great literature because by exercising his artistic genius, Shakespeare somehow performed the miracle of transforming a rather sordid murder mystery into a story of human aspiration, affliction, trouble, suffering, grief, and ultimate spiritual triumph over evil. More than any other literary work, Hamlet comes closer to grappling with the essential problems of life, the basic problems which everyone faces. Indeed, the central character Hamlet is everyman. His faults and his troubles, his doubts and uncertainties, his hesitations, his self-recriminations, his weakness and strength—all these are characteristic problems of all men everywhere. "Hamlet" is not the story of a man who could not make up his mind; it is the tragedy of a man who could make up his mind, but who, like each of us, did so reluctantly when he knew the consequences must be repugnant to his spiritual nature. Who among us has not thought with Hamlet that "the world is out of joint"? Who has not reproached himself for inaction? Who has not pondered, as Hamlet does again and again, the nature of human life and death? These are but a few of the universal

questions which Shakespeare probes in this play.

But Hamlet is not the only important character in this play, nor is he the only reason for the play's greatness. There is Ophelia, sweet-tempered, gentle, obedient; there is the hero's faithful friend, Horatio, just, judicious, and courageous; there is womanly, sinful Gertrude the queen, who puzzles us strangely; there is the "wretched, rash, intruding fool," the officious, ambitious politician Polonius; and there is the unscrupulous, merciless, clever villain Claudius, who is also charming, attractive, and courageous, and who almost commands our sympathy by his remorse and fear. All these universal types of humanity and many more are at the court of Elsinore, providing us with a cross-section of life.

In this play of evil, human frailty, and wickedness, Shakespeare reminds us that humanity is also "noble in reason, ... infinite in faculty, ... in action like an angel, ... and in apprehension ... like a god." He reaffirms faith in the ultimate triumph of the spirit over evil: Hamlet dies, but not before he has won the battle of life. And Hamlet's death reminds us that it is the triumph of the spirit of man that is important. "Hamlet" is great literature because it is a ringing affirmation of faith in humanity and a constant reassurance that man will not only survive, he will prevail.

HAMLET, THE INTELLECTUAL

By Miles Woods
Assistant Professor of English

Any conversation about drama, and certainly about Shakespeare, sooner or later ends up with "Hamlet." The question that frequently arises is: Why this eminence? Whether a satisfactory answer to this question can be given is far from clear, because superficially considered, "Hamlet" has less of what most people mean by action than many of Shakespeare's plays, than "Macbeth," for instance, although there are more dead bodies at the end of "Hamlet" than there are at the end of "Macbeth." But does the analogy between Hamlet and Macbeth explain the preeminence of "Hamlet," the play?

In trying to account for this preeminence, we may ask this question: Why do people who go to the theater whose judgment is reflected by the actor's desire to do what they want to see and hear, think that Hamlet is themselves, and why is there a tendency to identify oneself with Hamlet rather than with Macbeth or other leading heroes in Shakespeare? Is it not perhaps, the extraordinary variety and range of Hamlet's mind and feelings? Excessively imaginative, excessively sensitive and cerebral, he is the Renaissance intellectual par excellence, the young humanist philosopher, and perhaps an example of the kind of theorizing "egghead" some of our more overt pragmatists seem to despise. It may be for this reason that people with an habitual urge to avoid reflection and to act without too much thought grow impatient with Ham-

let and condemn him as weak-willed.

What really are the obstacles in Hamlet? If there are any internal obstacles, they are the normal ones of conscience and the desire to be scrupulously right in the selection of a victim—a nice distinction in the ethics of vengeance.

Surely this man is the most agile and mobile of heroes. He is all over the stage; he is acutely, intensely and intelligently aware of the presence of others on the stage. Any scene shows him confronted with persons with whom he must behave in a certain way, or with whom he thinks he must behave in a certain way; he is enormously sensitive to those relations. And yet, his own chief impression of himself during the play, it seems, is that he cannot act, cannot perform a deed. And unless he performs that deed, all other deeds seem to him rather negligible, rather stupid.

Is it not true that Hamlet wants to go on being alive in the very rich way he has always been alive? He is a man whose wit and radiance has charmed everybody. He is a student. He is brilliant. He is profound. He loves theatricals. He is a man to whom the world has always been an intensely interesting and promising place. He wants to remain in that world. He would like to go on and do the job—namely, killing the present king and still remain the sort of man he is. Perhaps he is paralyzed not so much by fear of taking a human life as by his horror of the corruption and practical life about him, the re-

action of a very young man to the initial discovery of a disparity between ideals and the facts of life, and who hates the acceptance by the middle-aged of that corruption.

Hamlet is a complicated young man, complicated by intellect, and a young man whose feelings are intellectualized as all true feelings are. He takes everything hard. He is a man to whom nothing comes simply. His discovery that the world is corrupt is an overwhelming discovery. Everything he does he tends to do with that richness and complexity which is a part of his nature.

The paradox of this tragedy may be that this young man, so representative of the type of man, and able to take us so far in our understanding, must finally die. It is as if he were trying to break the mold, trying to be more than a man can be. In struggling to be more, he frequently acts with extraordinary blindness. And yet he is one of the most intelligent men we have ever encountered, but intelligent in everything but action.

'Hamlet' As Theater

By Thomas R. Long
Assistant Drama Professor

In the long history of The Living Stage, no play has caused as much discussion and controversy as "Hamlet." Dr. Tyrone Guthrie, renowned director of classic plays, has pointed out that of all the reading material consumed by English-speaking peoples, there are more requests from librarians for printed matter concerning Christ, Hamlet, and Napoleon Bonaparte, in that order.

As a student or lover of the theater reads "Hamlet," it becomes to him, at once, a colorful poem, an exciting mystery, a story of intrigue and a great tragic hero—all these things. Something may be easily missed, however; and, often, is missed. It must be realized by every student that Shakespeare wrote for the flesh-and-blood stage and "Hamlet" is altogether stageworthy!

When a producing organization, such as the Department of Dramatic Art at RPI chooses to present "Hamlet," many questions about interpretation arise and force into play a good deal of research, production conferences, and the talents of great numbers of people who dictate important decisions. It remains, above all, that the production must have a point of view! Without going into too much detail, allow us to tell you something about our point of view and what you may expect to see on the Shafer Street Playhouse stage next week.

The visual elements alone are overwhelming. The Renaissance costumes conceived by Miss Agnes David and put into motion by the actors, together with the flexible settings created by Mr. Richard Higgins, will fill the stage with colorful and eye-filling pagentry. To paraphrase Hamlet's companion, Horatio, "You will be much amazed."

All of you know the story of Hamlet, but let us remind you of some of the scenes of action that will take place. It is difficult, indeed, to think so much can take place in one play. We hope you will share with us the mysterious appearance of the Ghost; the touching moment of Ophelia's tragic and poignant madness; the fiery revolt of the Elizabethan rebel, Laertes; the crafty cunning of Claudius; the bawdy humor of the Gravedigger; the faithfulness of Horatio; the adulterous and ill-fated Gertrude; an exciting fight in a graveyard, and the overpowering fight to the death with rapiers and daggers.

Of course, the actions of the central figure, Hamlet, are the most fascinating of all. In Shakespeare's terms he is the ideal Elizabethan man: a scholar, a lover, a philosopher, a fine athlete, and, above all, a man of conscience, decision, and consequence. We think you will agree this is the ideal man of our own time.

What is our point of view? Simply this, "Hamlet" is great theater. It "works" on the stage before an audience.

PROSCRIPT

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David L. Burton, Editor

Pat Hensley, Managing Editor

Sandra Turner, Associate Editor

Virginia Gibson, Associate Editor

Larry Prentice, News Editor

Alberta Lindsay, Features Editor

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Green Devils Baseball Squad Is Hampered by Bad Weather

After two weeks of trying, the Green Devil baseball nine will finally get out on the practice field. The recent snow and rain has caused the team to get three weeks behind in its practice sessions.

The Green Devils will open their season next Friday against touring New Bedford, Mass. On Saturday, the Green Devils will play a doubleheader with New Bedford.

For the past two weeks candidates have been working out in the Gymnasium. It has been a hard-working group of men who seem to be serious about its work. The candidates have been put through a vigorous conditioning program of wind sprints and calisthenics which should improve their stamina. The group also has been working on its base-running and bunting.

Pitchers and catchers have been loosening up their arms for the

last month. As is usually the case, pitchers will be ahead of the batters when the season opens. Coach Allen is hoping, however, that they won't be too far ahead of the batters.

The Green Devil batters will only have five or six days in which to sharpen up their batting eyes.

Green Devil pitchers will get thrown into action in a hurry with the Devils playing a single game on Friday and a doubleheader on Saturday. There are three returning moundsmen—Billy Hanks, Paul Stafford, and Butch Woollen—plus two first-year men who are trying to land berths.

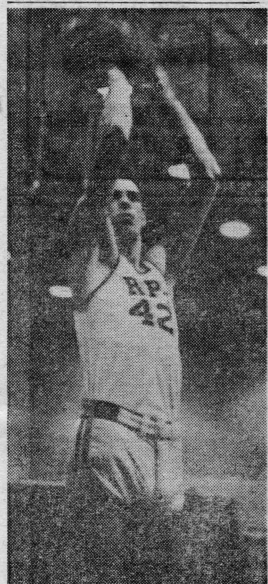
Coach Allen also has his entire outfield returning. Last year's outfield consisted of Jimmy Jett, Marv Russell and Bud Reid. Also

returning are Catcher Tom Wright and the versatile Jimmy Jones.

The Green Devils' baseball schedule is as follows:

March 23 New Bedford
24* New Bedford
27 Randolph-Macon
April 11 at Frederick
12 Newport News
14 Hampden-Sydney
16 at Randolph-Macon
18 Lynchburg
20 at Norfolk Wm. & Mary
27* at Bridgewater
May 1 Norfolk
3 Frederick
5 at Lynchburg
9 at Hampden-Sydney
11 at Pembroke
12 at Pembroke
16 at Newport News

*Denotes a doubleheader.



Bobby Muse
All Little Eight Selection

Muse Named To Little Eight All Star Team

Bobby Muse, high-scoring 6'5" RPI center, has become the second RPI basketball player to make the first team All Little Eight.

Muse made the team along with the state leading scorer, Bill Hardin of Hampden-Sydney, Bob Hoffman of Norfolk William & Mary and Alex Roberts and Frank Kaminiski, both of Randolph-Macon.

Muse, whom many observers call the most improved player in the league, finished as the state's second highest scorer with a 22.8 average in 21 games. Muse, who was selected as the most valuable RPI player, also finished as one of the state's top rebounders. The lanky pivot man graduated from Thomas Jefferson High in Richmond in 1958, and went to Randolph-Macon for a semester, after which he transferred to RPI. He finished the year with 179 field goals and 120 foul shots for a total of 478 points. He increased his per game average by 13 points over his last year's record as a part-time ball player.

Muse is a junior academically, but he has two year's of basketball eligibility left. He said he felt "good", about his selection to the all star team.

Hardin, a 6'3" forward, for Hampden-Sydney, led the state's scorers with a 27.3 average.

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Edwin J. Ducayet is president of one of the world's largest helicopter manufacturing firms. His company's products are used in 52 countries for a multitude of military and commercial applications. A resident of Fort Worth, Texas, Ed has been a Camel smoker since his undergraduate days at M.I.T.

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Social Groups Defeated In Student Referendum

(Continued From Page 1)

The administration had set 1,500 as the minimum number of votes to be cast before it would consider the voting as sufficient evidence of student sentiment considering the fraternity-sorority controversy.

It also stipulated that a two-thirds majority favorable vote would be necessary before consideration would be made concerning presentation of a proposal to the Board of Visitors at the Colleges of William and Mary.

Pat Scott, president of the Student Government Association which sponsored the referendum, was dejected with the voting turnout, which was comparatively high by student voting standards.

"I think that we should have shown the administration that we could reach their number," Scott said. "The students should have banded together better," he continued.

"Dragged Out"

Scott feels that the controversy was dragged out far too long, resulting in a loss of student interest.

"Had they voted on it two weeks after the controversy began, they might have made it," he said. "They the referendum proponents just talked themselves into the ground."

The SGA President also felt that organized opposition would have

resulted in a closer result.

Speaking for the SGA, Scott concluded, "Our hands are through with it."

Dean Pendleton also considers the club formed to promote fraternities and sororities (students for fraternities and sororities), which was active during the campaign, no longer in existence.

"As far as we are concerned their only purpose was in obtaining a successful referendum," he said, "and they have no purpose for existence now."

Jim Davis Says Role in 'Hamlet' Is Very Difficult

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"The problems are different in tragedy and comedy or musicals. In serious parts I am working with flesh and blood characters. I have to get to know him—what he is. In comedy it is mostly a case of pacing and timing."

"I think serious parts are more of a challenge," he said, a flicker of a smile crossing his mouth. "My two favorite roles were W. O. Gant, in 'Look Homeward, Angel,' and Walter Langer, in 'Five-Finger Exercise'."

"Going 100 is what actors call what happened to me in 'Angel,'" he explained. "It is a moment that takes place only once in a great while when an actor transcends himself. Everything is automatic, and there is a feeling of really belonging to the character. These are the times an actor works for. The part of Walter Langer, in 'Five-Finger Exercise' was challenging because of the German accent employed. It's not easy to do it consistently."

When Jim Davis graduates this June, he will be headed for New York and the great, glittering way that every actor holds out as a goal from the time he first walks onto a stage.

"Whether I make it or not, he said, I'll come back to RPI to visit, because this is where it all started."

Tickets are on sale in the Rotunda. Curtain time is 8:30.

Nettles Designs 'Image' Cover

A design by LaRhue Nettles, senior Commercial Art major from Newport News, was chosen last week for the cover of *Image*, the literary magazine.

Art Editor Linda Pleet and the art section of the literary magazine staff selected the design from a number of others submitted by a class in advanced design. LaRhue is typography editor of *Image*.



Spring

suggests

Meadow
Laundry

410 N. Harrison

Gym To Be Open On Week Ends, Coach Allen Says

(Continued From Page 1)

open on Sunday. Library hours at present are 8 a. m. to 10 p. m. Monday through Thursday and 8 a. m. to 5 p. m. Friday and Saturday.

Librarian Comments

Miss Rosemond McCanless, librarian, in commenting on the feasibility of keeping the library open on Sunday said, "You can't set up a pattern on what students want, but rather it should be set up on how you can best serve them. There is a tendency for students to go home or somewhere for the week end and then come running back to do their work on Sunday. Why can't these students who want the library open on Sunday pick up their books on Friday or Saturday?" She added: "We are generous with lending books. We let reserve books go out at noon Friday; very few libraries do this."

"A few people have requested that we stay open on Sunday," said Jack Lotta, assistant librarian, "but the demand for Sunday use of the library would not warrant the expense of keeping it open."

Lotta said that in order for the library to be open the extra day, three employees would be required to work. The library now has six permanent and 14 part-time employees.

During library hours on Saturday, a number of students check out books and leave, Lotta said. "Approximately 20 to 30 people actually study in the library. Night school and graduate school students constitute the biggest business on Saturday."

Comparing the number of books used on an average week-day with the number used on Saturday, Lotta said that on the first floor of the library, the ratio would be about one and three-fourths to one for books that can be taken out of the library. For non-circulating books, (books that cannot be removed from the library) he said the usage is about the same on Saturday as on weekdays.

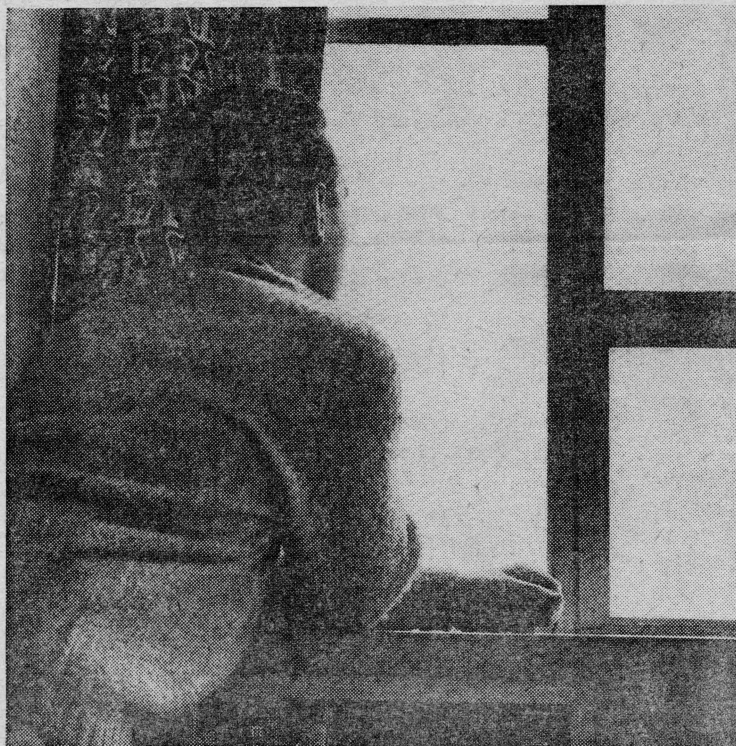
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As a college student, how can you
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If you have not completed Air Force ROTC, Officer Training School provides an opportunity to qualify for a variety of vitally needed jobs in the Aerospace Age. A graduate of this three-month course earns a commission as a second lieutenant. Also open to college men is the Navigator Training program.

For full information — including the chance to obtain graduate degrees at Air Force expense — see the Air Force Selection Team when it visits your college. Or write: Officer Career Information, Dept. SC23, Box 805, New York 1, N. Y.

U.S. Air Force

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