

# Spring Purchase Exhibition At the Fine Arts Museum

### Modern Works Predominate in Annual Show of 30 Paintings Providing Critical Survey of Contemporary American Styles; Public Has Chance to Vote

By WAYNE C. SMITH  
Through his selection of paintings for the Spring Purchase Exhibition that opened at the Museum of Fine Arts last Sunday afternoon and through the foreword he prepared for the exhibition list, director Frederick B. Robinson is presenting his critical survey of contemporary American painting.

This exhibition is each year the director's personal show. Annually for 12 years now Mr. Robinson has reviewed the current material of the New York and Boston art galleries and has selected, mostly from the work of newcomers on the professional scene whose work shows a promising future, paintings which he feels are of museum quality and which together present a survey of some particular phase of contemporary painting. And each year, too, Mr. Robinson has presented along with the paintings his views relative to the contemporary scene to give the exhibition point and unity, and sometimes controversial interest.

Source of Purchases  
This annual exhibition has the added interest of being the major source of the museum's purchases of contemporary American paintings for its collection. Up to date there have been some 50 paintings purchased from these shows. Then, too, this exhibition gives the public the opportunity of voicing its preferences for the paintings through the medium of balloting. Each year, with a single exception, the work receiving the most votes is one of those purchased by the museum's trustees.

Evidently Mr. Robinson found the most rewarding work, this year among those in the modern field because, notwithstanding his well-known preference for traditional realism, the majority of the canvases in the exhibition depart from realistic representation and employ modern idioms in varying degrees. None of the paintings, however, goes all the way to complete abstraction. In fact, Mr. Robinson presents a sharp indictment against such paintings in his foreword.

The exhibition is conservatively modern in tenor and lacks the excitement which work of a vigorous or impassioned nature or marked by a rugged individualism would have given it. The conservatism shown in the selection of the paintings is in contrast to the spirited censorship of abstract painting given in the foreword.

Director's Foreword  
What Mr. Robinson has written is: "The impact of the craze for completely abstract and non-representational painting shows its effect on many of these artists' works, but none of them departs so completely from representational form as to preclude the possibility of the painter's communicating something more than the limited emotional reaction engendered by just design alone."

The adherence to visual imagery by these painters, even though many have abstracted the forms to a considerable degree, makes possible the basis for communication between the painter and the spectator. Thus, the sterility so frequently apparent in the limited mode of non-representational painting is avoided in these works...

There will doubtless be many who will take exception to what is more or less a general indictment against the whole breed of abstract painting when there is only a small irresponsible minority at fault. And there are no styles or schools of painting entirely free of these elements. True, abstract painting can and does at times lead to purely decorative design and mechanistic sterility. But that fault can be present whether the forms used are representational or imaginary, as evidenced by at least two of the paintings in this show.

Influence Games  
Abstract painting has survived 50 long revolutionary years because of its inherent strength and value and its influence is stronger now than ever before so its hold on the art of our time must be more than that of "craze." So it would seem to come within the province of the critics and directors less to discourage the irresponsible elements than to recognize and encourage the wholesome ones.

The exhibition as usual, contains 30 paintings by as many artists. Two of them, Marguerite Zorach and Ruth Gikow, are relatively well known. The remainder are young, both as to age and as to the length of professional careers. Mr. Robinson's selection of paintings gives a broad survey of many different styles and schools, ranging from the academic realism of Raymond Mintz' "Rue Truffaut" and "L'Heure de l'Amour" by Oliver Foss to the expressionist, near-abstract, "Low Tide" by Gerritt Rondus and "Within Autumn" by Frank Duncan.

In between these limits are those concerned with the modern exploration of two-dimensional space, as "The Market," by Ernestine Fanks and "Globe" by Oliver Foss; deep space, as "The Past and the Present" by Gertrude Abercrombie; or have the extra dimension of mood, as "Lobster Buys" by Virginia Banks.

## RADIO STATION AT SC IS USING THREE ROOMS

### 'Dream' of Three Transfer Students Results in College Coverage

Three transfer students arrived on the Springfield College campus two years ago with an ambition to graduate from Springfield College and an avid interest in establishing a radio station which would be an outlet for student activity, as well as a medium for studying the various phases which go into radio and serving the college with coverage of sports and news of particular interest to the college community.

Thus, in September 1950, Robert Bunce of North Hills, Pa., (who transferred from Drexel Institute of Technology); James Moersch, Mt. Vernon, N. Y.; and Karl Zimmerman, Ridgewood, N. J., (both transfers from Champlain College in New York), got together and drew up a constitution for Station WSRB. The plan was to operate a carrier current station, which means that the signal is transmitted through the college power system, limiting the range to the area served by the power lines but having the advantage of reaching listeners who are interested in their efforts and also of permitting certain freedom of operation not allowed under FCC control.

The constitution was approved by the college Student Activity Board, a charter issued, and in November the station went "on the air." Its equipment consisted of a record changer (in lieu of a turntable), six or eight records and a minimum of transmitting equipment for all of which the sum of \$50 was spent.

Today, the station has a staff of three rooms on the third floor of the Student Union. There is a control room with two turntables; a "console" with controls to "pick up," "fade out," and do all those mysterious things radio engineers do; a library of hundreds of records, all indexed and cross-indexed; a studio with microphone boom and a transmitter that was built by the students. The rooms are all sound proofed—and again the students did it all.

Bob Bunce is still the prime mover in the station. As an engineer with a local radio station, he said he was able to provide many of the items of equipment needed and most of the technical skill, as well as finding where other things can be procured.

Radio Club of 50  
There is now a radio club of some 50 active students who meet regularly to discuss their problems. Bunce is general manager of the club (or station, if you prefer) with Wayne Doss, a graduate fellow at the college, the business manager, and Donald Hittner, program manager, Peter Poulakopoulos, and engineering manager, Ronald LaMar.

For the future the station, now associated with the Intercollegiate Broadcasting System, plans to present to its audience the home and away games in major sports as well as the major news events occurring on campus. It is expected to continue to provide a workshop where students can develop their radio talents whether they be in the engineering, mechanical, writing, announcing, or other fields—there's a room for everyone.

A couple of weeks ago two station members—Ron Scott and Jim Moersch—set a new collegiate marathon record of 26 hours continuous broadcasting, and already there is talk of a 48-hour stint next year. The record doesn't necessarily mean much but the spirit will go far to keep WSRB one of the most progressive stations in the college system.

ART EXHIBITIONS FOR COMING WEEK  
MUSEUM OF FINE ARTS: 12th annual Spring Purchase Exhibition, 30 paintings by 30 contemporary American artists; eighth annual college students competition and exhibition closes today.  
GEORGE WALTER VINCENT SMITH ART MUSEUM: Annual exhibition of the museum's Saturday art classes opens today.  
WELLMAN HALL: COPY LIBRARY: Historic wallpapers of English and Canadian manufacture and exhibition of coins and stamps from the collection of Thomas A. Cotter opens Wednesday. "The Eye Listens," prints from the collection of Abraham Kaubers and metwork and jewelry by students of Helen Richard Larabee and Ruth Elvin, open Thursday.  
MURIEL LATOW SALON, COLUMBUS AVE.: Exhibition of paintings by W. Broderick Hackett of New York closes Wednesday.

SPRINGFIELD COLLEGE MUSEUM: "The Eye Listens," prints from the collection of Abraham Kaubers and metwork and jewelry by students of Helen Richard Larabee and Ruth Elvin, open Thursday.  
WORCESTER ART MUSEUM: 19th century American prints from the Goodspeed collection closes today.  
MASS. CRAFTS OF TODAY, continues.  
WADSWORTH ATHENEUM, HARTFORD: Exhibition celebrating the 110th anniversary of the founding of the museum.  
MEMORIAL HALL, UNIV. OF MASS.: Exhibition of lithographs by Jack Nichols of Canada.  
The area of hot temperatures near the equator usually is wider in continental areas than over the oceans.

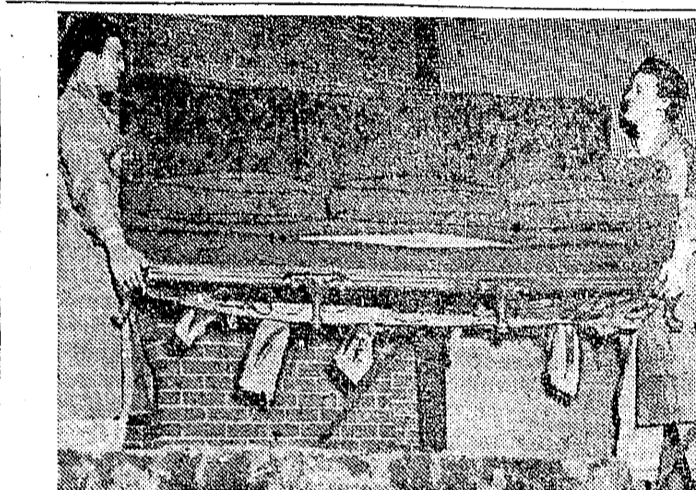
## College Radio Station



Joe Thompson, left, announcer, and Ron LaMar, engineer-manager are shown in part of the quarters of Springfield College's radio station WSRB.

## Machines That Dispense Rail Tickets in Use

New York—Two ticket-vending machines that can issue 650 different tickets to 160 destinations have been put into operation in Grand Central Terminal.



The machines issue tickets for coach or Pullman, one-way, round-trip, or half-fare, and automatically keep a record for auditing and statistical purposes. The machines are the first of 45 to be installed by the New York Railroad.

## Recent Recordings

### Symphonies by Mahler, Shostakovich, Brahms and Roussel Among New Disks

By VICTOR PRAHL  
Mahler's Symphony No. 8 in E major known as "the symphony of a thousand," for two large choruses, a boys' choir, eight soloists and an augmented orchestra has been recorded by the Vienna Symphony under Hermann Scherchen with the Vienna Kammerchor, Singakademie, Sanger-Knaben, and the following soloists: Elsa Maria Mathis, Daniza Hiltch, soprano; Rosette Anday, Georgine Millinkovic, alto; Erich Majkut, tenor; Georg Oeggel, baritone and Hugo Wiener, bass (Columbia, 2-LPs).

Making such demands, naturally the work is given rarely. The present recording was made at a performance during the International Music Festival in Vienna last year, and as usual under such circumstances, all is not what might be desired from the engineering standpoint, but in this case there are enough compensations to make it a very worthwhile recording. It is the composer's most inspirational work, full of soaring phrases and sweeping climaxes for both orchestra and singers. Some of the soloists are excellent, the orchestra magnificent, and the work itself is gripping to the very end.

"Leningrad" Symphony  
Rivalling the Mahler in length is Shostakovich's Symphony No. 7, the "Leningrad" performed by the Berlin Philharmonic under Sergiu Celibidache (Urania, 2 LPs). This piece composed during the siege of Leningrad received tremendous publicity at the time of its composition. A large sum of money was paid for its first performance in this country and our leading conductors vied with each other in their interpretations. It is just ten years ago that Toscanini gave its premier over the air from Carnegie Hall. Since that time the work has been heard rarely. Now that all the excitement is over, thanks to this fine recording, one can listen in a more detached mood and make one's own conclusions about its merits.

The Philadelphia Orchestra under Eugene Ormandy is heard in a fresh performance of the Brahms Symphony No. 1 in C minor, which seems to reveal new beauties in this great masterpiece (Columbia LP-12). Albert Roussel's Symphony No. 3 in G minor is played by the Leipzig Radio Orchestra under Ernest Borzansky and on the reverse is the "Bacchus et Ariane Suite" No. 2 performed by the Berlin Radio Orchestra under Karl Rucht (Urania LP-12). Both are delightful examples of this imaginative and original composer's rather tart but expressive personal idiom.

The performances are admirable. Leopold Ludwig, conducting the Berlin Philharmonic plays three numbers by Mussorgsky, the "Night on Bald Mountain," Polonaise (Boris Godunov) and two excerpts from the opera "Khovantchina" (Urania, LP-12). The reverse is the ballet music from Rimsky's "Snow Maiden" performed by the same orchestra.

Morton Gould has taken the set of piano pieces "The Months" by Paganini and arranged them for orchestra and piano (Columbia LP-12). With Mr. Gould himself at the piano,

## New Art Books

Art books recently acquired by the City Library, and which may be asked for in Wellman Hall, include "Should I Wet My Lips?" by Frank Adams, "Women's Clothing in the Present Century" by Cecil W. Cunningham, "Michelangelo's Drawings" by Ludwig Goldscheider, "An Irish Portrait" by Paul Henry and "Made in Mexico" by Patricia F. Ross.

They make delightful listening, often suggesting parts of a piano concerto. On the lighter side also is Andre Kostelanetz' splendid performance of Gershwin's "Cuban Overture" coupled with highlights from "Porgy and Bess" and several other durable hits (Columbia LP-12).

Instrumental Works  
E. Power Briggs has completed a third volume of "Bach's Royal Instrument" (Columbia, LP-12) which includes the Tocatta and Fugue in D minor, the Concerto in D minor (Vivaldi), fugues in C major and G minor, and the great Passacaglia and Fugue in C minor. They are recorded on the new Symphony Hall organ, Boston. It was Robert Schumann who called the organ Bach's Royal Instrument and Mr. Briggs makes it sound like that.

Rudolf Firkušny, pianist, has recorded the eight Impromptus of Schubert comprising Op. 90 and Op. 142 (Columbia, LP-12). With a variety of recordings from the romantic and modern schools to his credit, this gifted pianist demonstrates further his versatility with performances that have warmth and glow in the true Schubert style.

In a volume of "Sacred Arias" Bleaney Sieber sings two beautiful Bach airs, "Sighing and Weeping" from cantata No. 21 and the more familiar "My Heart Ever Faithful" (Columbia LP-12). The others in this excellent set are Haydn's "With Verdure Clad" (Creation), "Hear Ye Israel" (Elijah), and "I Know that My Redeemer Liveth" (Messiah). Max Rudaif conducting the Columbia Orchestra provides the accompaniments.

Pakistan—The manufacture of high-quality newsprint can now be undertaken on a competitive commercial basis in the Punjab, a Pakistan Forest Department spokesman told an audience in Lahore recently.

In 1950, as an experiment, 1000 acres in the Sialkot district were planted to paper mulberry. It was the first time this type of tree, which produces excellent newsprint pulp, had been planted in the Punjab. The results were so unexpectedly good that the acreage devoted to this tree has been increased steadily.

Reds Kill Worker  
Kuala Lumpur, Malaya. (P)—Four "weekend" Chinese terrorists—lappers on an estate—were hanged for murdering a compatriot who refused to join the Communist party. The four Reds said they killed him on orders. They laid in wait for him in a jungle from their Communist Party cell, path and "kicked him to death."

Italy's Trade Gap Widens  
Rome—Italy's imports increased to \$2,119,000,000 in 1951 from \$1,442,000,000 in 1950 and exports rose to \$1,629,000,000 from \$1,199,000,000, making the total trade deficit \$490,000,000, or twice that of 1950.

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