Rational Bold Poet To Read
For Fine Arts Weekend Here

By Judy Keller

Author and publisher of contemplative books of poetry—What a Kingdom It Was and Flower Herding on Mount Mansfield, poet-scholar and editor, is scheduled to read in a recital aspect of the Fine Arts Weekend here.

Mr. Kinneill has been a faculty member in English at the University of Alabama for 3 years. Since 1962 he has been an English professor at the University of Washington, and since 1969 he has been a professor at the University of Maine. He has also been a visiting professor at several other universities, including the University of New Mexico and the University of California, Los Angeles.

Mr. Kinneill is particularly interested in contemporary literature, especially the works of American authors. He has published several articles and reviews on contemporary writers, including John Updike, Flannery O'Connor, and William Faulkner.

He has also published a number of poems, which have appeared in various literary journals, including the New Yorker and the Atlantic Monthly. His most recent collection of poems, Flowers for the Dead, was published in 1980.

During his career, Mr. Kinneill has received several grants and awards, including a National Endowment for the Arts grant for his work on contemporary poetry and a Fulbright Scholarship to teach English at the University of Paris, where he taught for three years.

In addition to his teaching and writing, Mr. Kinneill has been active in the literary community. He has served on the boards of several literary magazines, including the Georgia Review and the Virginia Quarterly Review. He has also been a member of the American Academy of Arts and Letters.

Mr. Kinneill is married to Jane Kinneill, a poet and author, and they have two children. They currently reside in a small town in Maine, where they enjoy a quiet life surrounded by nature.
This issue of Conn Census marks the first time in the history of our newspaper that we have encouraged off-campus support. Today's issue is being mailed to the 1,100 off-campus groups in the State of Connecticut with our hopes that many of them will enter subscriptions for next year. This is our first move to find financial independence.

We extend this offer to parents, because they, at this moment, are more concerned with the overall welfare of the student-body than we are. Conn Census is the weekly observer of life at Connecticut College. This is the place for thoughtful evaluation of campus issues of publicity. It is the place for editorial comment intended to reflect and provoke opinion.

Recent editorial, "The Art of Teaching," divulged a variety of opinions on the role of faculty members in the college. More recently, we raised the question of "Dad, Poor Dad" in "speculations on the Fate of the New Haven Railroad." The war in Vietnam rests on the premise of "off-campus groups," are more concerned with the overall welfare of the student-body than we are. Conn Census is the weekly observer of life at Connecticut College. This is the place for thoughtful evaluation of campus issues of publicity. It is the place for editorial comment intended to reflect and provoke opinion. Opinion.

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Student March Protests Viet Nam Involvements
Nine Connecticut College students travelled to Washington last Thursday to join 25,000 students and others from 107 universities protesting United States military presence in Vietnam.

Traveling under the auspices of the Student Strike, the Connecticut College students accompanied 19 other marchers from the New Haven area.

The Connecticut College delegation was led by David Williams, Peace Club chairman, included Carol S. Kasner, Karla Kasner, Wendee L. McCloy, Susan Lynd, assistant professor of history at Yale, addressed the group, and Joan Buer and Judy Collings sang and read call for protest to be made now before it is too late, before the war escalates to a conflict with Communist China.

Inspired by the speeches, the 25,000 marched to the Capitol. Connecticut delegation included the following:

Muriel Given, a junior in the French department,

Wendee L. McCloy, a junior in the foreign language department,

Susan Lynd, assistant professor of history at Yale, addressed the group, and Joan Buer and Judy Collings sang and read call for protest to be made now before it is too late, before the war escalates to a conflict with Communist China.

Junior Year Abroad

Bon Voyage to Five

Next year five Connecticut College students will study in France. They are Charlotte Wolf, a junior in the French department, and Wendy Wiener, a senior in the French department, who will study abroad in Italy, Russia and Portugal, respectively.

Charlotte Wolf and Linda Barks, both sophomores and Classics majors, will study Russian in France, under the Tufts University Program. Miss Wolf's schedule will include Latin, Russian, History, Art History, and Greek. Wendy Wiener and Linda Barks will pursue the same path with the substitution of study of French literature courses for the opera course of their home country.

Both girls are considering possible teaching careers following graduation. They feel that the year abroad will be invaluable in helping to prepare them for their chosen field of study.

Wendee L. McCloy, a junior in the French department, will participate in a study and research program first semester at the University of Paris. This program, which includes twenty-five American students, consists of classes in Russian, seminars, and individual study projects. Miss McCloy is tentatively planning to write an individual study on Alexander Gorky, a sixteen century playwright.

Two sophomore French majors, Wendy Wiener and Betty Noddle, will spend the year in Paris. Miss Wiener, who is with the Hamilton College Program, will take six weeks at Harriet's for a preliminary preparatory session. For the remainder of the school year she will remain in Paris. Her studies include an advanced grammar and phonetics course, seventeenth and eighteenth century literature courses, contemporary French art and the Paris museum 1905-68.

Miss Warner hopes to gain fluency in French as well as an understanding of French art, culture, customs, and politics through first-hand contact with the people and their way of life. After Paris she plans to consider a position in an American diplomatic service or the teaching service. She feels that her French major will be an excellent background for any of these future possibilities.

See "Junior Year Abroad" - Page 5

AMUSEMENTS

Things The Go Bump In The Night

By Chris Schroyer

It was a sell-out preview performance of the new Broadway play by Terrance McNally, "And Things That Go Bump In the Night" on Tuesday at the Royale Theater. The play officially opened last night. The severe criticism and "booing" from the audience indicated that they were displeased with this new addition to the Theater of the Absurd.

"There is something out There!" was the theme of the play. The six characters, a family of five and one outsider, carried out the action in a dingy cellar-styled bistro. The play was an impressionistic collection of hysterical, tense, dramatic scenes. The propulsion of comic relief was an attempt to fill in gaps in action and lines. Satire and sadness overlie the humor.

Despite the failure of the play, the author's intention, director, Michael Cacoyannis, was able to evoke in the audience an intellectual and symbolic merit.

The acting was apt and often touching in view of a somewhat unsympathetic audience. Ellen Heckart portrayed a sadistic mother, driven by fear of the world and life. Her forced paternalistic control maintained the balance between dominating the scene and holding the fascination of the audience.

Robert Drivas, her bisexual son, was quite overtly acted by his role. In spite of the narrowness of their roles, Marco St. John, the outsider, and Susan Auspach, the daughter, were both convincing as victims of sexual frustration.

See "Amusements" - Page 4

Mary Poppins

Walt Disney has done it again. With his characteristic mixture of nonsense and animation he has transformed the book "Mary Pop-
nins" by P.L. Travers into a delightful fantasy for the very young and the heart. Through the use of special effects, Disney has managed to incorporate his typical cartoon characters into the world of early twentieth century London. The plot is slightly altered to suit the combination of Julie Andrews and Dick Van Dyke. Miss Andrews plays a young and tidy Mary Poppins, always dignified, even as she boats down from the chimney sweep, he dances, sings, and accompanies Mary Poppins and her two charges of their adventures. With his rubber legs and agile body, he moves nimbly with gymnastic skill. His playful and vivid expressions and his magnetic personality enable him to charm with a rather average voice.

Two highly talented and endearing children, Karen Dotrice and Matthew Berger, play Mary Poppins' wards. Their appeal is the result of a natural acting ability and the innate simplicity of children. Their acting is harmless with Julie Andrews' straightforward approach to her role.

David Tomlinson, as the children's father, makes a noble attempt at portraying a witty and arro-
gnant bowler-hatted banker. He tends to oversimplify his part, but as the movie progresses, he improves. His近几年 is as a scout leader, is a role that fits him well, but the part does not give the audience enough opportunity to see the full scope of his talents.

Dick Van Dyke is given full exhibit to establish his versatility. As the chimney sweep, he dances, sings, and accompanies Mary Poppins and her two charges of their adventures. With his rubber legs and agile body, he moves nimbly with gymnastic skill. His playful and vivid expressions and his magnetic personality enable him to charm with a rather average voice.

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Mr. D. Mickievicz and Russian Chorus

If you have come within range of a sporadically appearing tornado on the Yale campus, you may have encountered Mr. Denis Mickievicz. Denis is he never still long enough for you to introduce yourself to Mr. D. (Mickievicz), took time out from his own studies, classes, and participation in the Russian chorus, and treated to you a cup of coffee and the following interview:

Q. What made you decide to come to the U.S.?
A. I felt that there was a general fatigue after the war in Europe. Also, I thought that academically there would be more opportunity for cultural development and postwar studies in America.

Q. Were you at all disappointed in the cultural atmosphere you hoped to find here?
A. No, not at all. Of all non-European countries the U.S. seemed the most interesting. Also, as a boy I was fascinated by jazz. Oh yes, jazz had hit Europe and we boys sat there and analyzed it, studying all its possibilities. I was shocked when I came to the U.S. to find the general public is far less interested in jazz. I thought there would be on every corner a bebop band.

Q. Have you composed or played any music?
A. I used jazz to pay for my college education. I did arrangements for a group of music students in another country.

Q. What is your impression of American colleges?
A. I was quite impressed. In Europe we had at least one country with a national university and we were well aware of its importance. We were told: 'if you want to be a good musician, you must go to the conservatory.'

Q. What is your main interest in music in Russia studies. Did something happen to discourage you in music?
A. It was not until my junior year in the school of music at Yale that I knew I would never become a Rubinstein, and rather than teach music I preferred to teach other subjects. At that time I became interested in other fields such as politics and the world.

Q. Also, what is this made such a close affinity between music and life in Russia or in your culture?
A. In Russia, music is seen as dying for the people instead of for art in itself. The people's interest is more temporal, showy, ephemeral.

Q. Do you think our Russian chorus can succeed as Yale's did? On a different artistic level? It will probably not get audiences to stand on their feet, but it can think the element of novelty.
A. I believe your main interest is on this campus, you have encountered the... Q. What was your impression of the Yale Russian Chorus?
A. I was quite impressed. In a way we spearheaded the thing. In a way we were shock. Things were not inhibition, but power. Girls' groups
capable of doing it?
Q. What about our own Russian Studies.
A. Traditionally women's voices as to men's? I thought the boys would enjoy singing some of the songs rather than just listening to them. They became an avocational practice, and finally the chorus decided to stay on and take more serious performances. I was particularly interested in the co-op aspect of the chorus and the energetic discussion there is about the Yale Russian Chorus. It is due April 15.

Connecticut College, Yale Combined Russian Choruses

ToSing Opera, Folk Songs

A Life for the Cairo, an opera, and a variety of Russian songs will be presented by the Connecticut College and Yale Russian Choruses on May 5 in Palmer Auditorium.

This is the first time the two choruses have sung together since 1963. This is the first time the two choruses have sung together since 1963.

The historical subject of Glinka's opera-'the heroism of the peasant people'-made a lasting impression as they ate at several different restaurants. The chorus can succeed as Yale's did?

A. No. To avoid red tape the chorus decided to go to Russia as tourists.

Q. Did you make any formal arrangements to perform? A. I must have looked at a tour, and on the first day in St. Petersburg we decided to stroll in the park. In those days Americans were not as common in the Soviet Union, so we had a crowd around us right away. So we said, well, if we have an audience, why not sing? We were very nervous-"we didn't know if we dared to sing Russian songs. So we began to sing, and the crowd seemed to like it and the more they applauded the harder the boys got. They sang more and more songs. They applauded them tremendously. Only in the end did I even come brought flowers. But afterwards, what interested us even more was the crowd's interest in what Americans were doing and thinking. This demonstration was a common practice of cultural exchange. It was a profitable one from these experiences.
Dr. Eugenio Florit, Cuban poet and former cultural attaché to the Cuban Consulate in New York City, will speak on the subject, "The Cuban Onus Obitus," at a lecture sponsored by the Spanish Club today at 4:20 p.m. in the Palmer room of Palmer Library.

Dr. Eugenio Florit

Presently Professor of Spanish at Barnard College, Dr. Florit has been a member of the State Department in Havana and the Cuban Consulate to the United States before entering the teaching field. He then taught at Middlebury College before joining Barnard's faculty. Son of the famous Cuban writer, Marta Sanchéz de Fuentes, he has published nine collections of verse and is a former editor of Odyssey magazine.

Professor Florit is a member of the Latin American Institute, the Hispanic Institute of Columbia University, the American Association of Teachers of Spanish and Portuguese, the Knights of the Red Cross, and a member of the Museum of Modern Art in New York City.

Dr. Eugenio Florit

To Lecture Today

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Dr. Eugenio Florit

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Sponsored by the Spanish Club to

Thursday, April 22, 1965

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College Needs $911,608 For New Music and Arts Center

By Regina Gambert

"A new music and art center has become a vital institutional need and must have attention in the very near future," wrote President Charles E. Flinn in a building appeal to students of Connecticut College. The registration in the arts has considerably increased in the past few years. There has been, however, little expansion of the physical facilities to meet the rising student interest. Concrete plans are now being made for an Arts Center which would provide more space for studios, classrooms, and exhibition areas, and offer urgently needed physical facilities in Art and Music.

The actual site for the Arts Center—whether it be one building housing both music and art, or a complex of connected buildings—has not been decided. The Center will be located somewhere on the 330-acre campus.

Based on costs of similar arts centers at comparable colleges, the Connecticut College arts project is estimated at approximately $1,900,000. The College is presently seeking a foundation grant to help meet this cost. At present students, other individuals, and groups have contributed $8,391.06.

An Arts Center at Connecticut is indeed needed. Present-day physical facilities are inadequate. The Music Department, "is put at a psychologic handicap by its location. Classes are held in separate buildings-campus in a functional building which is accessible to students."
The Art Department is also invidiously disadvantaged, as art classes are scattered across the campus in four separate buildings—Jill Hall, Thames Hall, Hale Laboratory, and Winthrop House, with some seminars held in the Lyman Allyn Museum.

According to John H. Detmold, Director of Development at Connecticut College, there is an urgent need to bring the arts together on campus. As they are today, art and music are practically divorced from the rest of the campus. It is hoped that the proposed Arts Center will integrate these departments into the rest of college life.

The Arts Center will have a small auditorium which could be used for music and dance recitals, little theater productions, poetry readings, and informal lectures. Though plans for the Arts Center are still in the formative stage, there is an eight-member Faculty Committee studying the project. Dr. William A. McClay (Professor of Art and Department Chairman) and Miss Martha Alter (Associate Professor of Music), Miss Faith Gundersen (Assistant Professor of Physical Education), Miss Margaret Hauser (Associate Professor of English) and Dr. Bernice Wheeler (Associate Professor of Zoology) are other members.

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Students Await Traditional Junior Show

By Sherry Bozman

How do you pinpoint the origins of a college tradition? The traditional Junior Show on Father's Weekend just happened.

The dramatic entertainment can be traced to the Father's Weekend presentation of skits which were features of the college's regular school productions. In 1949 a junior produced a show that illustrated college traditions. This was the first evidence of a junior assuming a major role in the production of these skits and marked the beginnings of the show as a junior-class enterprise.

It was not until 1952 that the Father's Weekend skits were officially acknowledged to be an extensively junior program. In 1954 the juniors established another feature which became a traditional essential of the Junior Show—both the plot and all details of the production were kept secret until the opening performance.

A brief glance into the shows of the past ten years reveals the variety of themes and subject matter presented. "Just Call on Father," performed in 1955 followed by "No Time For Politicians" and "Devil's Dilemma." In 1956 "At Home" told the story of two American families who decided to send their daughters to travel abroad, unchaperoned, and who solved the dilemma by convincing them on the trip. The next year, parents viewed "A Matter of Opinion," a tale of a reversed society in which men assumed the roles of women and vise versa.

In 1960, the Junior Class presented "Cock-a-doodle—"all the characters were shell people. Fathers, In 1962, saw the fantasy, "Metal-Scene Night's Dream," which followed five books including Canterbury Tales and Oedipus Rex. After 1965's "Red, White, and Who" and last year's "History or Herstory," what now? We wait, hope, and wonder... traditionally.

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