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ConnCensus Vol. 46 No. 11

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Conn Census

Vol. 46—No. 11 New London, Connecticut, Thursday, January 12, 1961 Price 10 Cents

Foote, Pomeroy And McGilvra On Quiz Show

Connecticut College has been invited to participate in the program "International Quiz," to be televised on Wednesday, January 18, on WCBS at 10:00 p.m. Sponsored by WCBS, this quiz show features U. S. college girls and British students in this country.

The three Connecticut College participants will be: Sally Foote '61, of Haddonfield, New Jersey; Leslie Pomeroy '61 of Stamford, Connecticut; and Melanie McGilvra '61 of Princeton, New Jersey. A brief description of each college will be given. The American students will be questioned by the BBC master of ceremonies, and the British girls by the American master of ceremonies. The Program Director, Gene King, describes the questions as of a high academic level stressing the humanities.

Apparently it is not possible in this area to see the televised program, but it may be heard over radio, WCBS, 880, at the same time.

Nelson White to Open New Exhibit Of Abbott Thayer

A lecture by Nelson C. White at Lyman Allyn Museum, January 15, at 3 p.m., will mark the opening of an exhibition of the works of Abbot Thayer. Mr. White is an artist, writer, and collector who resides in Waterford. He is the author of *Abbott Thayer, Painter and Naturalist*.

Abbott Thayer, an American painter of figures, landscapes and animals, was a prominent artist at the turn of the century. Although his works are displayed at museums throughout the country, this is the first major exhibition of his works since 1922. This exhibition includes paintings and drawings, and will be at the Museum from January 15 through February 15.

Robert Fulton Logan Etchings Featured in Show at Library

A display of etchings by Mr. Robert Fulton Logan will be shown in the library for the next month.

Being a member of the Connecticut College faculty for twenty years and head of the Art Department for eighteen of these, Mr. Logan is remembered by many of his friends in the New London area and present members of the faculty as being a great story-teller, as well as renowned artist. As a hobby he enjoyed bird-watching and other aspects of ornithology, assisting for several years in the Christmas census. He made sketches of birds, although he is best known for his painting and etchings of architecture. He made etchings of several of the buildings on campus for Connecticut College plates.

Born in Manitoba, Canada, March 25, 1889, Mr. Logan first came to Connecticut in 1934 as an assistant professor of art. Two years later he was made head of the department, the position which he held until his retirement in 1954.

Before coming to Connecticut Mr. Logan attended the Museum of Fine Arts in Boston, studying under Frank W. Benson, Edward C. Tarbell, Philip Hale, and Bela Pratt. After this he attended the Chicago Art Institute. In 1909 he worked in France as the assistant director of the Bellevue Art Training Center of the A.E.F. in the Atelier of Painting. In 1922 he lectured at the Musee de Louvre in Paris. While abroad his work was placed in permanent collec-

VESPERS

The Vespers speaker this Sunday evening, January 15, will be Father Gerard Rooney of Union City, New Jersey. He is Associate Editor of *The Sign*, a national Catholic magazine. The St. Mary's Church choir will sing under the direction of John J. McCarthy.

tions of the British Museum, Cambridge University, and several European museums.

He was elected director of the School of Art Society of Hartford. He published many etchings and painted portraits of many outstanding persons.

Mr. Logan was curator of the Lyman Allyn Museum from 1950 to 1954 and served on its council. He was an incorporator, founder, and trustee of the Pequot-sepos Wildlife Sanctuary of Mystic, a trustee of the Mitchell Woods Foundation, and member of the following organizations: College Art Association; Society of American Etchers; Paris Salon (Nationale Des Beaux Arts), Paris; Societe Gravure Original En Noir, Paris; Mystic Art Association; Connecticut Academy of Fine Arts; American Artists Professional League; American Ornithologists Union; and the standing committee on artists' oil paints, Bureau of Standards, Department of Commerce, Washington.

During his lifetime he had work displayed in more than twenty art museums, including Luxembourg, Paris; British Museum; FitzWilliam Memorial Art Museum, Cambridge; Metropolitan Museum, New York; National Gallery, Washington; Chicago Art Institute; New York Public Library; Brooklyn Museum; Boston Museum of Fine Arts; Yale Art Gallery; Avery Memorial, Hartford; Lyman Allyn Museum; Detroit Art Institute; Boston Public Library; Library of Congress; Smithsonian Institution; and the Rockland, Maine, Museum of Art.

He won the Logan Medal for Etching, Chicago Art Institute, and the Josephine Hancock Medal for Etching. He also painted a portrait of Ambassador Eustis for the American Embassy in Paris.

Mr. Logan died December 9, 1959.

The etchings that will be on display in the library are from the Boston Public Library. Twenty of them will be shown, of which prints may be purchased.

Appearance of Opera Soprano Tuesday Night

Roberta Peters, coloratura soprano star of the Metropolitan Opera, will appear in Palmer Auditorium on Tuesday, January 17, at 8:00 p.m. American-born and completely trained in America, Miss Peters has been widely hailed both here and abroad, as the foremost coloratura soprano of our time.

Born in New York City, the soprano was privately educated from her thirteenth year in order that her voice be properly trained and her background in music, languages, and allied fields might enhance it. While in her teens, she won a Metropolitan Opera contract, and when barely twenty she was confronted with one of those opportunities that come rarely in any lifetime. A Met prima donna fell ill only a few hours before curtain time. In desperation the director turned to Miss Peters, who had never before appeared professionally, and was to make her debut in another role later in the season. Filling the role of Zerlina in "Don Giovanni," she was given an ovation by the audience and proclaimed a star by the critics.



ROBERTA PETERS

The soprano has consolidated her success in the operas "Lucia," "Rigoletto," "Romeo and Juliet," "The Barber of Seville," "Don Giovanni," and "Fledermaus." She has learned the coloratura roles in such rarely performed operas as "Puritani," "Fra Diavolo," "Somnambula," "Dinorah," and "Hamlet"—all of which contain coloratura parts of extreme difficulty, created for the fabled coloraturas of the past. Several new productions at the Met have been built around her, and among her most important operatic roles are "Lucia di Lammermoor," Rosina, in "Barber of Seville," Susanna, in "The Marriage of Figaro," Sophie in "Der Rosenkavalier." Sir Thomas Beecham took her to London to star in his Festival of
See "Roberta Peters"—Page 6

FREE SPEECH

December 14

Dear Editor:

I have found 'Free Speech' this autumn thoroughly shocking and disillusioning.

One comes back home expectantly, from places where students are wont to express their concern with public affairs of moment, intellectual dilemmas, or artistic experiment, to (or so it seems) a community of 'students' whose mental temperature rises to boiling point, and over, only when some social privilege is in question, some world-shaking matter like numbers of nights, or men in their bedrooms, or who arranges the sign-out rules. Defending my countrymen to other young men and women, against the charge of American misdefinitions of 'freedom'—which seem supported by tragic errors they sum up as 'Little Rocks,' or comedies of errors like our enslavement to push advertisements or pretentious finny cars—I can only be glad I did it in ignorance of what trivial losses of freedom would turn out to cause most uproar among those I was defending.

(If there is a temptation to answer that these students of other countries, with their maturer preoccupations, of course think and talk like intellectuals because they have long since been accorded these 'freedoms' which seem here to compose the definition of being treated like adults, consider Oxford, as good an example as any: colleges, both men's and women's, are behind walls with locked gates, porters allow entrance to members of College; absences during term are a matter of London dentist appointments or deaths in the family; if you are late to a meal

you go separately and bow your regret at your rudeness to the Head of House at the high table; 'adult freedom' chiefly means that you've been allowed to matriculate as a Member of the University, and [if you are in your gown] are allowed to sit and read in its cold library [books do not circulate, and there are no duplicates] and may attend its lectures without a beadle turning you away—i.e. you are Free to learn something there if you can, and thankful you are you've made it). (If it is preferable to consider other foreign countries, though the system differs far more from ours, consider adding to the freedoms which raise such momentous dust here, those of cooking your own food in your dormitory kitchen, latchkeys—but to comfortless rooms, no service, no public rooms, and icy cold as you stack your locked bicycle against the crowd of others; also the freedom of no help whatsoever from professors, no right to have an essay read until the one whose 'Pass' or 'Fail' spells your doom, and no advisers).

Some weeks there seems to be a string of gimme-gimme-gimme letters; it is inconvenient when such and such a door is not kept open (wages no object), why need I get up half an hour early to return a book so that one more student can use it (it is on reserve because we can procure or can afford only one copy and 300-odd have use for it), why can't we have a seminar room (count the departments who cannot), why can't we have cars, have phones; my comfort, my convenience, my wants, my aperturances, Me.

Other weeks the great theme appears to be: my dignity has

been assailed, I have been subjected to rules I did not make. Anyone who leaves his university accustomed to think that only those necessities need be met whose validity he is convinced of because he has shared in setting them, will receive rude surprises from the nature of life itself. This is known, in some compartment of the same mind that feels denigrated, just as in some compartment there is a knowledge of child psychology. It would be sufficient to recognize the nature of this resentment at the fact that there should be any authority with more wisdom, and thence properly more power, than the fluctuating group which comes and goes, a community's junior members, who did not come here to experiment with time-taking minutiae of self-government but to learn. Conditions for learning are properly set by those who are in authority because their authority derives from their experience and competence touching the *raison d'être* of the place. And although it is also suitable that rulings should be executed and varied as to details through a system which depends on personal honour instead of beadles and police, it is idle to think that a society which has withdrawn from ordinary society to devote itself to scholarly purposes would be best run if rulings were consistently made by those whose devotion is most recent and whose experience is least wide.

The insolent tone and the fervour displayed, the moment some loss of the 'right' to live just as one pleases is in question, are as disheartening as the naïveté of some arguments is humorous. The ignorance of problems faced by modern governors of sizeable communities of young persons would surely disqualify some writers on these subjects; and though innocence in a passion has usually a certain endearing aspect, presumptuousness and bad manners detract much from the charm even of the sincerest forms of unsophistication.

That these things are all matter for argument, and susceptible of difference of opinion, is clear to anyone—but what is one to think of a group of supposed adherents of the intellectual life to whom these concerns are the chief ones rousing passionate partisanship?

Two things are riddles to me. One that my own students in my own classes seem so different in maturity and manners from these sizzling individuals met in the college press. The other, that if these restraints and privations such as have always characterized lives lived for deeper purposes, are so galling to those who fill the columns with them, why

not go away? Why suffer in an alien environment? The life of the mind is not everyone's dish, and need not be. Those eagerly waiting for the vacated places might take fire from the kind of flame we are supposed to generate in a collegium.

Yours faithfully,
Rosemond Tuve

To the Editor:

The House Committee on Un-American Activities was created in 1938. In the first twelve years of its existence, this Committee spent 1½ million dollars and produced two bills, one of which was unconstitutional.

Last May the HUAC, under the chairmanship of Representative Francis Walters of Pennsylvania, descended on the San Francisco area searching for "Communist sympathizers." Man college students picketed the hearings which were open only to invited guests. Apprehensive San Francisco police turned fire hoses on the orderly student demonstrators and arrested those whom they did not hose. The HUAC subpoenaed the newsreels and cut and spliced them beyond recognition. The quiet protest was converted to a "Communist riot."

The Committee, made notorious during the era of Joseph McCarthy, has jeopardized the careers of citizens ranging from Robert Oppenheimer to cafe entertainer Susan Reed.

By a simple motion in the House of Representatives, your Congressman can introduce a proposal for abolishing the House Committee on Un-American Activities. He will be encouraged to make—or support—such a proposal if you, his constituent, write and ask him to do so. There are many reasons why we feel this Committee is worthy only of abolition.

Congressional investigations are usually conducted in order to supply Congress with information essential to the intelligent exercise of its Constitutional powers: that is, the enactment of laws. It is, however, apparently easy for Committee members to stray from this goal during an investigation. Members of the HUAC have been all too willing to expose persons for the sake of exposure, while making little or no attempt to demonstrate that these persons have been engaged in acts of a "subversive" nature.

It is reasonable to participate in activities aiming to overthrow the government by violent or forceful means. Persons are subject to prosecution regardless of the existence of the HUAC which serves only to stifle the peaceful expression of political opinion and to thwart the ac-

See "Free Speech"—Page 3

ConnCensus

Established 1916

Published by the students of Connecticut College every Thursday throughout the college year from September to June, except during mid-years and vacations.

Second class entry authorized at New London, Connecticut.

REPRESENTED FOR NATIONAL ADVERTISING BY National Advertising Service, Inc. <i>College Publishers Representatives</i> 18 East 50 St. New York, N. Y. CHICAGO - BOSTON - LOS ANGELES - SAN FRANCISCO	Member Associated Collegiate Press Intercollegiate Press
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Free Speech

(Continued from Page Two)

tivities of the FBI by forcing the Communist organization underground.

The Un-American Activities Committee has done much to encourage the delusion that we need only throw American Communists out of their jobs in order to safeguard our comfortable way of life and to defeat international Communism. Programs such as those encouraged by this Committee, which call for a check on the political activities of millions of Americans, create an atmosphere of suspicion that does more harm than could be done by Communists who hold non-sensitive positions.

We maintain that the Committee proceedings encourage a program of punishment by public identification and exposure against all witnesses who refused, on Constitutional grounds, to answer the Committee's questions. The Committee improperly seeks to try, convict, and punish suspects by abridging the freedoms granted them in the First Amendment.

In brief, we object to this Committee because 1) the definition of "Un-American Activities" is vague and can be applied too broadly 2) the Committee tends to wander far afield of its legislative function, 3) the activities of this Committee are detrimental to our reputation overseas, and 4) the activities of this committee have dangerously narrowed our traditional freedoms of thought, expression and association.

If you agree with any of the above statements, we urge you to write immediately to your Congressman, requesting that he sponsor, or support, the above-mentioned proposal. By doing so,

you will be joining us and thousands of active, patriotic Americans who desire a truly free America. If you are interested in obtaining further information, please contact any of the undersigned.

- Flora Barth '64
- Lucy Bermost '46
- Susan Epstein '64
- Ellen Gold '64
- Karen Lukinson '64
- Leslie Miner '64

Editor's Note:

The following article was sent to the Conn Censu s office, in order that they might inform the student body of a national organization of college students defending Congress' investigatory power.

The Students' Committee for Congressional Autonomy, which will direct its initial efforts at countering the Communist-led drive to abolish the House Un-American Activities Committee (HUAC), will be headed by two brothers attending Northwestern University.

In a letter to all members of Congress released today, the brothers ask Senators and Representatives to "join in this fight to protect the autonomous right of Congress to inform itself and the American public of the persons and practices which would corrupt or destroy our way of life." They point to the long tradition behind the legislative investigating power dating back to the parliamentary inquiries of the 16th century.

They charge the numerous organizations which oppose many Congressional investigations with "weakening the investigatory power by corrupting the conditions which are essential to its effective and responsible use." These opposing groups are accused of "severely distorting certain provisions of the Constitution and totally ignoring the necessity for Congress to search out facts" in order to justify their opposition.

The two youths assert that Communists and "many anti-American individuals and organizations" would gain the most from the weakening of the investigatory power, because Congressional committees "have been so successful in uncovering the true nature of their operations."

The brothers conclude the letter by stating that Congress cannot pass intelligent laws when its investigations are hindered by "such sniper tactics." The letter is timed to coincide with the opening of Congress, when Rep. James Roosevelt (D-Calif) is expected to call for the abolishment of the Un-American Activities Committee.

James Kolbe, 18, formerly a page in the United States Senate, said that the students' committee will seek to organize support for HUAC wherever it holds its hearings. This is a direct counterattack to displays such as the

riots which broke out last May when HUAC held hearings in San Francisco.

"Operation Abolition," a controversial film depicting the Communist-directed riots, is being shown across the country to civic, church, and school groups. He said the new organization plans to sponsor the film whenever possible and accompany it with a background commentary. When available, reports from the House committee and in the Internal Security Subcommittee, counterpart group in the Senate also under frequent attack, will be nationally distributed by the S.C.C.A.

The committee already has student representatives on 30 college campuses, including Harvard, Yale, Antioch, Holy Cross, Chicago, Indiana, Northwestern, Wisconsin, Tulane, Kansas, Arizona, and Stanford.

"The central issue has now become whether or not Congress will continue to investigate matters free of the arbitrary controls with which its opponents seek to shackle it," said John Kolbe, 20, a member of Northwestern's Student Senate, in a statement here. "It is no longer an attack on one or two committees. They have declared war on both the Congressional prerogative to inform itself and on the people's 'right to know.' By properly serving a public educative function, we hope to bring an end to that war."

The committee uses as its motto a statement made by Supreme Court Justice Hugo Black in 1936, as a United States Senator: "There is no power on earth that can tear away the veil behind which powerful and audacious and unscrupulous groups operate, save the sovereign legislative power armed with the right of subpoena and search."

Mr. Grieder Discusses Art of Ancient Maya at Lyman Allyn Museum

If one is able to "find time" during Reading Week there is a lecture to be held Thursday, January 19, at 8 p.m., in Lyman Allyn Museum that should not be missed. Mr. Terence Grieder, newest member of the Art Department, will relate some of his experiences gained in the study of ancient Maya art.

While in Guatemala on a government grant and later in Northern Yucatan, he made inquiries into this topic and took a great deal of slides which he will show to illustrate the lecture. Mr. Grieder will discuss the architecture, painting and sculpture of the great Maya cities, which have only been discovered in the last century. These towns came into existence around 200 AD and had disappeared, for some unknown reason, by 900 AD. Some of them are quite large in area, and one in particular, the Tikal National Park, has an area of 81 square miles.

Mr. Grieder has been particularly interested in the art of this culture and has spent much time in exploring all that is presently known on the subject. He is covering this material in a thesis to be presented for his Ph.D. which he hopes to attain this June, and is considered by many to be an authority on ancient art of the Maya culture. The lecture will be extremely worthwhile, for its subject matter is of a nature which is not often heard in this locality. Art majors, especially, should find Mr. Grieder's talk quite enlightening.

B.C.

Flick Out

CAPITOL

- Fri., Jan. 13-Tues., Jan. 17**
Flaming Star
Elvis Presley
Secret of the Purple Reef
- Wed., Jan. 18-Sat., Jan. 21**
Blueprint for Robbery
Foxhole
Jay Bryan
Sherwood Price
- Sun., Jan. 22-Tues., Jan. 24**
The Plunderers
Jeff Chandler
- Wed., Jan. 25-Tues., Jan. 31**
Swiss Family Robinson
John Mills
- Wed., Feb. 1-Tues., Feb. 7**
Where the Boys Are

GARDE

- Fri., Jan. 13-Thurs., Jan. 19**
The Sundowners
Robert Mitchum
Deborah Kerr
- Fri., Jan. 20-Thurs., Jan. 26**
The Grass Is Greener
Cary Grant
Deborah Kerr



What Price Education?

Editor's Note: The following article is an abridged version of an essay submitted by Elizabeth Kestner '61, for *Economics* 11-12. It concerns the future of liberal arts colleges with regard to federal aid, and discusses those problems which face such institutions today.

The strategic part which education plays in the welfare of our nation is receiving wide-spread acknowledgement. At all levels our educational system is being evaluated, and attempts are being made to solve the critical problems of accommodating an ever-increasing student population, finding a means of increasing teachers' salaries, and providing adequate facilities. Added to these economic problems is the necessity of maintaining and improving our educational standards while we are expanding. The critical question behind these problems is: Where will the money come from? And, for an answer to this question, we are tending more and more to look to the federal government. Although federal aid to education has, for the most part, been given to public institutions, these same problems must be met by the small private liberal arts college. And, whether or not they receive outright government aid, the decisions made at the federal level with regard to educational aid have a far-reaching effect on these small institutions. The dilemma of the private liberal arts college can best be understood by examining the present educational situation, and seeing the financial positions of the local, state and federal governments. Then, we shall examine some forward-looking solutions which have been proposed.

The present educational situation reveals why many are pessimistic about the future of the private liberal arts college. Today, our elementary and secondary schools are over crowded, and our colleges and universities are receiving more applications than they can handle. It is clear, also, that in the decade ahead we shall have substantially more children and young people to be served by educational institutions at all levels.

The capital outlay requirements to meet the needs of expanding enrollments and improved quality in higher education are tremendous. The educational budgets of most colleges have doubled since World War II, and the fact that professors' salaries have increased by an average of only 60 per cent shows the effect which current overhead has had on college budgets.

As a result, private colleges have turned to frequent tuition

raises. Some reassurance is afforded this dramatic tuition rise by the datum that, while private colleges have increased their tuition fees by an average of nearly 250 per cent since 1939, the median income of families with college-age children has risen 380 per cent in the same time. Yet, it is rising much more rapidly than is public college tuition. Consequently, top private colleges are getting tuition money and pushing clientele more than before toward a financial and social elite, thus leaving a wide gap between prestige private colleges and other private colleges.

In addition to student fees there are three other major sources of income for our educational institutions today, 5 per cent of the income for current educational and general purposes is derived from endowments. In 1955-6, gifts and grants from private individuals, organizations, and commercial corporations produced 8.5 per cent of this total income. The third major source is the local, state and federal governments. There is small prospect of any general increase in the support provided by local governments. Those sources are at present under pressure to meet the needs of public elementary and high schools. At the same time that the states are being called upon to give further aid to education, they are being forced to bear an increased burden in other services, such as public welfare and highways.

In New York State a twenty-five year plan to revamp and expand higher education has just recently been proposed by a three-man Committee on Higher Education appointed eleven months ago by Governor Rockefeller. The plan suggests that direct state aid totaling \$10,000,000 annually be given to private colleges and universities and that a \$300 tuition fee be charged at all public institutions, including those which are currently tuition-free. State aid to private institutions is an unprecedented gesture. In the public colleges, automatic rebates will be given to all students with an average of "C" or better who come from families with incomes of less than \$5,000 a year. It is gratifying to think that if the New York plan is successfully put into operation, perhaps other able states will follow suit and come to the aid of the private colleges.

If aid is to come from the federal government, some policy decisions must be made by the American people. And, before these decisions can be made, some serious obstructions in our thinking must be cleared away. The first of these is that school policy-making is local in nature.

Although we do have a genuine measure of local educational control, the local units have always worked within the framework of state and federal laws. A second barrier is the idea that federal aid must bring with it federal control. Although the National Defense Education Act has many elements of control within its structure, and is designed to aid specific rather than general programs, we have a long history of federal aid with few strings attached. An example is the Morrill Act which clearly established that the federal government has a definite concern with the progress of higher education and should contribute to its support. The evidence is clear that participation by the federal government in financing higher education through the land grant colleges has in no way interfered with "states' rights" or with the autonomy and academic freedom of individual institutions.

A third "myth" is the belief that private goods and services are always to be preferred to public goods and services. When the reasonableness of these thoughts has been realized, then it will be possible to make certain necessary policy decisions. A fourth important decision is that federal participation in financing schools and colleges will be for general and not specific purposes. Lastly, it has been suggested that operating decisions for educational institutions be kept as near home as possible, in order to keep the responsibility for actual operation at the local and state level. In the end, the case for such policies must be made by influential lay readers.

While the importance of education increases with its cost, it is hoped that, as the federal government begins to take a larger part in educational support, the feasibility of support to the private liberal arts college will be realized. In order to survive, the liberal arts college must be worth the cost its survival entails. These institutions must offer something distinctive. We need to make an intensive study of the learning process at the college level and put the data uncovered into application, eliminating many attitudes, techniques, and materials that are suited to the secondary school, and emphasizing autonomous and independent learning on the part of the student. Co-operation between liberal arts colleges can contribute to their economic feasibility in three important ways: 1. by assisting member colleges in their efforts to improve the quality of their educational programs, 2. by permitting them a degree of specialization, and 3.

by providing opportunities for savings in activities subject to economies of scale.

The future strength of the liberal arts college lies in quality. If it is to maintain itself in competition with tax-supported institutions, it must be able to offer this distinctive feature. Those who have spent four years in a liberal arts college such as Connecticut realize that a liberal arts college as described must necessarily become more attractive to students and faculty. We are in a position to realize, too, its essential value to society and to the welfare of our nation. It is hoped that other states will follow the precedent of New York and uphold the integrity of such institutions, and that the federal government, too, will realize that it stands to gain in aiding liberal arts colleges under a program which minimizes the possibility of federal control.

Petrov's Film Version of "The Inspector General" Saturday Campus Movie

Gogol, the author of the play, *The Inspector General*, is one of Russia's most famous satirists. As proof of his skill, *The Inspector General* has been translated and produced all over the world as an unsparing and realistic commentary on the political situation of the 1880's in Russia.

When the play was first presented to the Tsar, is proved so unpopular that Gogol was forced to leave Russia. Despite his temporary exile, Gogol never regretted having written the play for he believed it his duty to "gather into a heap all that was wrong inside Russia, all injustice committed in those places and in those cases where more than anywhere justice is demanded."

The film version of *The Inspector General* will be presented in Palmer Auditorium on Saturday, January 14, at eight o'clock. The actors are members of the Moscow Art Theater. Vladimir Petrov is their director.

Radio

WICH 1310

Sunday, 8:30 p.m.

International Science and Technology Review with Professor Oliver Brown.

WNLC 1490

Connecticut College Orchestra playing music by Bela Bartok and Handel; Betty Ostendarp announcing.

Student Criticizes L. Ferlinghetti's Album of Poetry

Today, practically the only people who are able to examine the state of our society and still reach a large audience are the so-called New Comedians, who do so through their night club and television appearances and record releases. We are given an opportunity to laugh at our weaknesses, but are rarely moved to action; this is due not only to the quickness of their delivery and their split-second timing, but also by the less serious anecdotes which they intermingle with their discussion of vital issues. One new recording by a serious poet transcends these drawbacks; we are able to grasp the importance of the issues which are presented as well as greatly appreciate the skill of their author.

The album is verbosely entitled **Tentative Description of a Dinner to Promote the Impeachment of President Eisenhower and Other Poems by Lawrence Ferlinghetti**. The reading of the poetry by its author aids greatly in comprehension and appreciation. Ferlinghetti is not, as it is generally believed, a member of the Beat Generation; he says, "All the tall droopy corn about the Beat Generation and its being 'Existentialist' is as phoney as a four-dollar piece of lettuce. Because Jean-Paul Sartre cares and has always hollered that the writer especially should be committed . . . He would give a horse laugh to the idea of Disengagement and the Art of the Beat Generation. Me too . . . Only the dead are disengaged. And the wiggly nihilism of the Beat hip-See 'Record Review'—Page 6

Professor at Yale Heads Conference

Religious Fellowship has announced that students of Connecticut College will be among the 150 delegates from New England colleges and universities attending a week end conference in February, to study and discuss "Dehumanization in Art and Society."

Leadership for the week end will include professors and chaplains from over 20 New England schools. Dr. James Gustafson, Professor of Social Ethics at Yale Divinity School, the Platform speaker, will deliver three addresses. Dr. Gustafson is a specialist in the area, the Church and Our Future. Small student seminars will discuss the addresses with faculty and staff members from various New England colleges.

Persons who desire additional conference information may contact Liz Kestner through campus mail or at Windham.

Programs For Studies Abroad

There has been a growing trend for students to spend their summers studying at universities abroad. Students may now receive credit for courses studied as at summer schools here in this country.

The director of the Salzburg International Summer School for German language and philology has announced five Austrian Government Travel Grants for this summer in conjunction with the fourth annual Salzburg Seminar and Festival Tour of Europe, 1961. Candidates unable to meet the prerequisite (a working knowledge of German) are still entitled to enroll in the intensive courses at the University of Salzburg. Up to six units of transfer credit is available. The itinerary may be found in Dean Noyes' office.

The University of Oslo International Summer School, Oslo, Norway, offers a six weeks session, July 2 to August 12 of the International Teacher's Institute. Programs offered at the University include art, history, music, language and literature of Norway, international relations and social problems. All lectures are conducted in English.

The Georgetown-Fribourg Summer School in Fribourg, Switzerland offers coeducational courses for college credit in French and German Languages and Literature, Contemporary Soviet Thought and History of Contemporary European Government and Economics. The courses will be conducted according to American college requirements from July 17th to August 25th. Tours will be arranged by the University.

New York University, with the aid of the Netherlands Universities Foundation for International Co-operation announces the second Summer session at the University of Leiden, July 10 through August 18. This session is open to juniors and seniors. The faculty is both American and European and the classes are held in

English. The program includes The Theory of Comparative Literature, Trends of European Thought since 1918, and the European Common Market, its Politics and Economics.

Sarah Lawrence College holds a summer session in Florence, Italy at the Torre di Belosguardo, a Sixteenth Century villa overlooking the city. The session lasts from the middle of June to the end of July. The courses are taught in English by members of the Sarah Lawrence faculty. The program includes a series of lectures on modern Italy by distinguished Italian writers, artists and political leaders. The fee is \$500 for room and board, tuition, and daily transportation from the villa to Florence.

The University of Geneva, in Switzerland, is holding its 70th Summer Course in the French Language and tenth Seminars on International Institutions which includes lectures and discussions with leading officials of such international institutions as The World Health Organization, European Headquarters of the U.N. and the International Labour Organization.

Classrooms Abroad in Europe is a summer program of intensive language and area study. There

are German programs in Berlin, Vienna, and Tübingen; French programs in Grenoble, Besançon, and Pau; and Spanish programs in Madrid and Santander. In this program private classes of 8 to 12 students are taught by native professors for 7 weeks, three to five hours daily.

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Record Review

(Continued from Page Five)

ster, if carried to its natural conclusion, actually means the death of the creative artist himself. While 'non-commitment' of the artist is itself a suicidal and deluded variation of this same nihilism." With such an attitude we may be prepared to see that he is deeply involved in society and is exceptionally aware of its shortcomings.

The title poem is not directed at Eisenhower personally but at The President, the shining American image, and his failure to

take action against the menace of nuclear warfare and atomic fallout. This President wears special atomic earplugs and does not heed the cry of Albert Schweitzer and 9,235 other scientists concerning spastic gravity and blind, boneless babies. He does not hear the underprivileged nations of the world shout "No contamination without representation!" He speaks of the land of prosperity and God Bless America, oblivious to contaminated food and irradiated dolls. He practices and encourages nationalism, not realizing that nationalism itself is the idiotic superstition which will blow up the world. And all the while the strange rain continues, the rain from which there is no escape except peace. Upon first hearing the poem, one may be amused by its images, but careful examination of the thoughts expressed leaves no room for laughter. One becomes almost numb with a sense of shock and anger; the poet's purpose is thereby fully realized.

The choice of shorter poems is outstanding; no attempt will be made to treat them critically here, but a few words on the author's style are in order. One sees that Ferlinghetti's power lies in his ability to use figura-

tive language, formed from mundane objects, in such a way as to obtain the most powerful impact. The poems sound simple at first, but it is only because of the conversational tone of their delivery; the poet seems to parody himself, as if to make the listener aware of the fact that his ideas are not so startling, so radical, that they should not be shared by all.

There are three poems which contain his impressions of painters, or specific paintings, two of which apply the objects or ideas represented to America. His description of Goya, who seems to depict "the people of the world exactly at the moment when they first attained the title of 'suffering humanity'" is especially good. "The Poet's Eye" and "The Poet as an Acrobat" deal with the role of the poet in society; the latter pictures him as "constantly risking absurdity and death whenever he performs above the heads of his audience." Two poems treat American trivialities, the things that are enlarged out of proportion to their function or real meaning. In "The World Is a Beautiful Place," Ferlinghetti repeats the title line and follows it with a series of startling images, as "if you don't mind some people dying all the time, or only starving some of the time, as long as it isn't you." A "Dog" regards the American scene as a place in which one sees "the fatal shorn-up fragments of the immigrant's dream come too true and mislaid among the sunbathers." "William Butler Yeats on the Third Avenue El" describes not Yeats' poetry but the circumstances under which Ferlinghetti first discovered it; when he thinks of Yeats he imagines not Arcady, but "undershirted men" and "gone faces getting off at midtown places"; the poem is intensely personal and contains a moving rhythm. "See It Was Like This" is a medieval fable in bop talk, show-

ing the timelessness of seduction attempt; the title "Truth Is Not the Secret of a Few" is followed by the observation that "you would maybe think so the way some libraries and cultural ambassadors and especially museum directors act." Ferlinghetti knows America well, but his is not an exclusive vision. We have all at some time become aware of the subjects which he treats; it is only the true artist who can endow them with universality of meaning and uniqueness of expression. What makes this record first so entertaining, then so frightening, is the fact that Ferlinghetti is not merely dealing with words, but with the future of the world. M.S.

Roberta Peters

(Continued from Page One)

Britain production of "The Bohemian Girl" at the Royal Opera House Covent Garden; RCA Victor has four times flown her to Rome to record operas.

Married to hotel executive Bert Fields, Miss Peters is the mother of a son, Paul Adam, born in April, 1957, and spends all available moments with her family at their home in Westchester County, north of Manhattan.

Well-known to audiences outside opera and concert halls for her appearances on such television programs as "Voice of Firestone" and the "Ed Sullivan Show," Miss Peters is currently on her annual concert tour of the United States and Canada.

Included in the program for the Connecticut College Concert Series are "Sweet Bird" (from "L'Allegro Il Pensiero"), by George Handel; "Susse Stille," also by Handel; "Ei, wie schmeckt der Kaffee susse" (from the Coffee Cantata), by Johann Bach; "Ballata," by Ottorino Respighi; "Pioggia," by Respighi; "Contrasto," "E se un giorno tornasse," by Respighi; "La ermita de San Simon," by Mario Castelnuovo-Tedesco; "Ah! Non credea mirati" and "Ah, Non giunge" (from "La Sonnambula"), by Vincenzo Bellini; "La flute enchantee" (from Sheherazade), by Maurice Ravel; "Fleur des Bles," by Claude Debussy; "Apparition," also by Debussy; "Metamorphoses," including "Reine des mouettes," "C'est ainsi que tu es," "Pagnin," by Francis Poulenc; "Music" (text by Amy Lowell), by Callius Dougherty; "Until and I heard" (text by e. e. cummings), also by Dougherty; "Nancy Hanks" (text by Rosemary Benet), by Katherine Davis; "The Nightingale," arranged by Clifford Shaw; "The Mountains are Dancing" (text by e. e. cummings), by John Duke; "Mad Scene" (from "Lucia di Lammermoors"), by Gaetano Donizetti.

Accompanying Miss Peters will be George Trovillo, at the piano, and Samuel Baron, flutist.

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