Rational Bold Poet To Read For Fine Arts Weekend Here

By Judy Keller

Author of two best-selling books of poetry—What a Kingdom It Was and Flower Herding on Mount Monadnock, poems which will read from his own poems on Sunday in the Palmer Room of the Library, the reading will conclude Connecticut College's Fine Arts Weekend.

Born in 1927 in Rhode Island and educated in Princeton, Mr. Kinnell has led a fascinating life, teaching and traveling. He spent two years in France on a Fulbright Fellowship translating the poems of Francois Villon and in 1960 was a Fulbright professor at the University of tubingen. His most recent collection of poems, Flower Herding on Mount Monadnock (1964) was nominated for the National Book Award. Other poems have been published in The Atlantic Monthly, The New Yorker, and The Pocket Book of Modern Verse.

Mr. Kinnell has been actively engaging in registering voters for CORE in Louisiana and has participated in demonstrations in Selma, Alabama, where he suffered a head injury.

Kinnell's poetry has been described as rational and bold, rational and at two best-selling novels of the Western tradition and in the world of young people.

Our finds in him the love of and revelations from nature that one finds in Frost's poetry; the structural use of imagery and symbolism that illustrates the influence of Yeats; and a sense of common and social consciousness that finds parallel in Walt Whitman.

These influences have acted upon Galway Kinnell to help him create lyrical and illuminating poetry.

Students To Give Unique Program of Choreography

Tonight at 8:00 P.M. in Palmer Auditorium, Connecticut College students, participating in Fine Arts Weekend, will present a program of dance compositions.

This year's dance performance will be the first of its kind to include studies by students in the college's first academically created course in choreography. These dance studies will be representative of the semester's work, which has dealt with the analysis of the New York/Connecticut College School of Dance, and the stu-

In addition, shorter compositions by members of the Modern Dance Group will be performed. These will include an avant-garde dance choreographed to electronic music by Marge Tupcer, a dance choreographed to music by Boris Kaufman are two of theFilm-
Editorial . . .

THROUGH THE LOOKING GLASS

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 that have expressed concern with, and support for, our position. We hope that many of them will enter subscriptions for next year. This step is our first move toward financial independence.

We extend this offer to parents, because they, along with off-campus groups, are most concerned with the long-range interest in the continuation of our press. If students do not wish to be tied to the School in any way, they may contact us. We would welcome their support.

THE EDITORS

Letters To The Editor

By Ronny Berthaut

Getting to be an expert on the fourth floor of Tanning Hall this semester has been a golden opportunity for next year's course! Well, good luck and have a ball. A brief question to the students who those who don't already tremble at the mention of that beautiful word, "courses."

The courses that you're sure are being designed for you do not exist and have no meaning or intent. The courses that you do meet want at the meeting time. The course you attend is supposed to be like a take-home exam that you hand in the course director, who will grade the exam. The professor will then present the courses that you must take.

So, you shuffle and juggle your way through the week with a schedule nearly ordered in the first day of class and a five-day weekend and then try to make them over after a week's absence.

Either your adviser won't approve your schedule or you discover a mismatch in the catalogues and the courses you've chosen aren't offered and then you're faced with the prerequisites for the courses that were changed or your dean's advisers won't let you away from school and get married.

Then you run around like a moron, nervously reconsidering, huffing and puffing from the fourth floor of Tanning to the second floor of Ginn Hall and then to the first floor of Tanning Hall, and then you return in September and find in your mailbox the list of revisions to your five-day weekend and then in September and find in your mailbox the list of revisions to your five-day weekend and then in September and find in your mailbox the list of revisions to your five-day weekend and then in September and find in your mailbox the list of revisions to your five-day weekend and then in September and find in your mailbox the list of revisions to your five-day weekend and then in September and find in your mailbox the list of revisions to your five-day weekend.

When you're through doing that, you have a bigger sense of it; what baffled you apparently finds incentive, someone for whom to try harder and the like.

Most of the girls felt no change in their social life, although a few admitted that they miss dorm life. However, many off-campus students, as a result of their unique experiences away from the area where they live. In their weekend entertaining, however, those who are regulärly divided between single friends and their own families.

See "Topic of Candor"—Page 3

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Senior Year Abroad
Bon Voyage to Five

Next year five Connecticut College students Charlotte Wall, Linda Barker, Susan Lincoln, Beatrice McPherson, and Wendy Nolte, will study abroad in Italy, Russia and Japan.

Charlotte Wall and Linda Barker, both sophomore and classics majors, will be in Nagai, Nagasaki under the Tufts University Program. Miss Wall's schedule will include Latin, Russian History, Art, Russian History, and Geography. And, Miss Barker will pursue the same path with the substitution of study in opera verse course in opera for classics.

Both girls are considering possible teaching careers following graduation. They feel that the year abroad will provide an invaluable opportunity to study classics in its original environment.

Miss Lincoln, a junior Russian major, will participate in a study and research program first semester at the Lenin Library in Moscow under the Cultural Exchange Program, the program, which includes twenty American students, consists of classes in Russian, seminars, and individual study projects. Miss Lincoln is tentatively planning to write an individual study on Alexander Gorky, a sixteenth century playwright.

Two sophomore French majors, Wendy Nolte and Beatrice McPherson, will spend the year in Paris. Miss Nolte, who is with the Hamilton College Program, will take six weeks at Harrits for a preliminary reparatory session. For the remainder of the school year she will be in Paris. Her studies include an advanced grammar and phonetics course, seventeenth and eighteenth century literature courses, contemporary French art, and the Paris seminar 1955-65.

Miss Warner hopes to gain fluency in French as well as a knowledge and understanding of French literature, customs, and politics, through first-hand contact with the people and their way of life. After France she will return to Connecticut considering a position in an international service or the teaching profession.

Vivid and holding the fascination of the audience, Miss Andrews portrayed a sadistic comic relief was an attempt to fill gap in gaps in action and music. Sadie and Satine overact in the number.

Despite the failure of the play, the author's intention, director, Michael Gacyanoff, has done a noble service to the field of intellectual and symbolic merits.

The acting was apt and often amusing in view of a somewhat unappreciative audience. Ellen Heckart portrayed a sadistic mother, driven by fear of the world and life. Her Forlorn position maintained the balance between dominating the scene and holding the fascination of the audience.

Robert Duvall, her husband, saw slightly-acted over his role. In spite of the marked excellence in their roles, Pedro St. John, the outsider, and Samantha Ansip, the daughter, were both convincing as victims of sadism.

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 Poppins" by P. L. Travers into a de-lightful fantasy for the very young and for 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. The acting was apt and often amusing in view of a somewhat unappreciative audience. Ellen Heckart portrayed a sadistic mother, driven by fear of the world and life. Her Forlorn position maintained the balance between dominating the scene and holding the fascination of the audience.

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See "AMUSEMENTS"-Page 4

Bon Voyage to Five

AMEUSEMENTS
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 Thursday at the Royce 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 Abused.

"There is something out There!" was the theme of the play. The six member cast, a family of five and one outsider, carried out the action in a dingy cellar suburb in New York. The play was an impressionistic collection of hysterical, tense, dramatically and morbid. The impressionism of comic relief was an attempt to fill gap in gaps in action and music. Sadie and Satine overact in the number.

Two highly talented and endearing children, Karen Dorrice and Matthew Berger, play Mary Poppins' wards. Their appeal is the result of a natural acting ability and the innate simplicity of children. The plot is slightly altered to suit the combination of Julie Andrews and Michelle Pfeiffer as the "bad but firm" nanny to the charges as she leads them through a never-never land of singing pines and flying merry-go-round horses. He is given some catchy songs and some that do not quite make it. As always, Miss Andrews' voice is pure and clear, with that extra touch of charm. Julie Andrews is Dick Van Dyke's equal, but the part does not give the actress the opportunity to show the full scope of her talents.

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

Spring
Weekend Only
A Week Away
Have You Got
Your
Ticket Yet?

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Q. Don’t you think that Russian music generally is not as suited to women’s voices as it is to men’s? 
A. Traditionally in Russia there was done no least stirring by women than men. I think that the Western audience the male performance is more interesting. It is more tempestuous, showy, vigorous.

Q. Do you think our Russian chorus can succeed as Yale’s did? 
On a different cultural level. It will probably not get audiences to stand on their seats, but I think I can exploit the element of sublimity.

Q. Have you been asked to compose for a successful chorus? 
No, I believe, the points of priority: 1. the repertoire must be composed, 2. a chorus not only respect the conductor and the group, but among the group. It was the information received among the boys which made them respect each other and their different interests—regardless of the race. 3. voices—there must be physical satisfaction; 4. organization.

In this country most singing groups work in the severe order. To have a good chorus there has to be discipline, to avoid the word “rehearsal” almost a religion to have any sort of meaning.

A. Well, thank you for taking time out to talk with me. I now know how busy you are. Your doctorate thesis is due soon isn’t it? 
It was due April 15.

Connectus
Thursday, April 22, 1965

Howard-Conn. Exchange Promotes Removal of Racial Prejudices

College Exchanges—A Step Toward Understanding

At the face of “progress” in the United States today stands the Civil Rights Movement. Legislative action will find its way into the Negro citizens, a necessary prerequisite to the removal of racial prejudice. The Brown v. Board of Education decision, 1954, has slowed, possibly even slowed. The 1964 Civil Rights Act is another step of decisive, constructive action to bring this section of American society up to the same level. A lot of last time must be made for a vital part of the constructive action in human understanding on the college campuses is the student exchange program. Connecticut College had participated in this program last year, and spent a semester at Tulane in New Orleans and Duke at Oxford. The Connecticut College students who have come to the U.S. have the unique opportunity for a comparison of every race and culture here. All four Howard students were particularly impressed by "the beautiful campus" and the hospitality shown to them. Arlene Jackson, a sophomore from New Haven, and Delmas Rice, a junior from Philadelphia, spent a semester abroad, and Shireen John- son in Lambeth, and Leslie Harlow in London, attended Howard College classes.

Like the girls who completed the exchange in coming here, our students were entertained at a re-ception. In addition to the De-ans and William students who were participating from Becknell at Howard, that week, which provided opportunity for a comparison of every race and culture here. All four Howard students were particularly impressed by "the beautiful campus" and the hospitality shown to them. Arlene Jackson, a sophomore from New Haven, and Delmas Rice, a junior from Philadelphia, spent a semester abroad, and Shireen Johnson in Lambeth, and Leslie Harlow in London, attended Howard College classes.

Again, we at the Howard-Conn. Exchange seem to have been interesting for the individuals students, the representatives of the respective student bodies, the students here and the students at Howard as well. Among the Howard-Cornell exchange it would be possible for the students to attend some of the main events of the respective student bodies. The exchangees were led by a Howard student who was a member of the respective student body or a Howard student who was a member of the student body. The exchangees were led by a Howard student who was a member of the respective student body or a Howard student who was a member of the student body. The exchangees were led by a Howard student who was a member of the respective student body or a Howard student who was a member of the student body. The exchangees were led by a Howard student who was a member of the respective student body or a Howard student who was a member of the student body.
Dr. Eugenio Florit
To Lecture Today

Dr. Eugenio Florit, Cuban poet and former cultural attache for the Cuban Consulate in New York City, will speak at 4:20 p.m. in the Palmer room of Palmer Library.

Presently Professor of Spanish at Barnard College, Dr. Florit has been a member of the State Department in Havana and the Cuban Consulate in 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, Maria Sanchez de Fuentes, he has written for Colón and edited the magazine. Presently Professor of Spanish at Washington University, the American Association of Teachers of Spanish has featured him in various publications. Hoffmann, "Grandfather," contributed the players should be applauded.

BY SHELLEY HOFFENHEIM

In a talk on the subject, "The Eternal Don Quixote," Miss Johanson has undertaken for her term paper at Smith College.

Johns (Continued from Page One) and Claudia Bachman, and the performers are the four composers and Cynthia Miller. A modern composition in mood, the piece progresses through four varied sections and then returns itself to form seven sections, with each section using a different combination of instruments.

In an altogether different media, Carol Johnson, an organ major with a dual interest in composition, will present an excerpt from Hawthorne's "Feathering." This piece is one of many projects Miss Johnson has undertaken for her individual study in composition. The composition features two soprano, Lillian Morales and Barbara Sears, a narrator, Marica한다 Kaufman, and piano, played by Susan Kennedy. It has a narrative prose text with two characterizations: a witch and an observer. Miss Johnson's style is pleasantly tuneful and quite lyrical.

Besides these three works, some adventures piano solo works, written by Claudia Bachman and Cynthia Miller, will be performed by Susan Kennedy. The complete program is an interesting study in experimental music and reflects a high level of individual creativity.

A Religious Fellowship needs the support of all its members for full formation, Miss. Hoffman declares. Please submit ideas or drawings to Betsy Young, Box 185, 1965.

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

By Regina Cambert

A new music and art center has become a vital instructional need and must have attention in the very near future," wrote President Charles E. Shain in a bulletin to friends 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 somewhat on the 33-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 $5,000.

An Arts Center at Connecticut is indeed needed. Present-day physical facilities are inadequate. The Music Departments, says Miss Martha Alt, chairman of the Department, "is put at a psychological and geographic handicap by its location." Classes are held in Holmes Hall, a second floor location, built in 1928 as a refectory. It is inconvenient, as art classes are scattered across the campus in four separate buildings—Hill Hall, Thames Hall, Hurlab laboratory, and Winthrop House, with some seminars held in the Lyman Alyn 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 would integrate these departments into the college life.

The Arts Center will have a small auditorium which could be used for music and dance recitals, little theatre productions, poetry readings, and informal lectures. Through plans for the Arts Center, the College is now in the formative stage. There is an eight-member Faculty Committee studying the project. Dr. William A. McCloy (Professor of Art and Department Chairman) and Miss Martha Alt are chairman. Other members are: William W. Dale (Associate Professor of Music), Miss Faith Gullick (Assistant Professor of Physical Education), Miss Margaret Harewood (Assistant Professor of English), Dr. Edgar Dubois Mayhew (Associate Professor of Art), William Meredith (Professor of English), and Dr. Bernard Wheeler (Associate Professor of Zoology).

The dramatic entertainment can assume a major role in the production of these arts and mark the beginnings of the show as a junior class enterprise.

It was not until 1952 that the Father's Weekend week was officially acknowledged to be an excitingly 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" was performed in 1955 followed by "No Time For Politics" and "Divot's Dilemma." In 1956 "All Abroad" told the story of two American families who take their daughters to travel abroad unchaperoned, and who solved the dilemma by marrying 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 vice versa.

In 1960, the Junior Class presented "Conchology"—all the characters were shell people. Fathers.

In 1962, saw the fantasy, "Mid-\n
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