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Calendar of Events

Thursday, April 28
Joseph Henry Selden Memorial Lecture, John Crowe Ransom, Speaker Palmer Auditorium, 8:00 p.m.

Friday, April 29
Student Dance Program Palmer Auditorium, 8:30 p.m.

Saturday, April 30
Student Music and Literature Program Lyman Allyn Museum, 3:00 p.m.

Sunday, May 1
Open Art Show Pirandello, 3:30-6:00 p.m.
Vespers, Rev. Nigel Andrews Chapel, 7:00 p.m.
"Villagers" and Poetry Reading Pirandello, 9:30 p.m.

Monday, May 2 May Day

Wednesday, May 4
All-College Picnic and Student-Faculty Baseball Game Knowlton Field, 5:45 p.m.
Compet Sing Auditorium, 7:00 p.m.

The Reverend Nigel Andrews To Speak at Sunday Vespers

The Reverend Nigel Lyon Andrews, rector of St. Anne's Church in Old Lyme, Connecticut, is to be the guest speaker at Sunday evening services in Harkness Chapel on the Connecticut College campus May 1 at 7:00 p.m.

A native of Syracuse, New York, Rev. Andrews is a graduate of Yale University where he received his B.A. in 1942.

He served in the United States Army Air Force, both at home and overseas, from January of 1943 to April of 1946, chiefly in the Pacific Division, Air Transport Command. He was released to inactive duty in 1945 as Captain, U.S.A.A.F.

Rev. Andrews graduated from the College of Law at Syracuse University in September of 1948 with an L.L.B. For five years he was active in the practice of law and related activities in the State of New York. In addition, he was involved in a number of civic concerns in Syracuse.

He discontinued the practice of law in March, 1953, to study for Holy Orders at Berkeley Divinity School in New Haven.

In August, 1954, while still studying at Berkeley, he was appointed by the Bishop of Connecticut to be lay vicar of St. Anne's Church in Old Lyme, then a Diocesan mission.

Rev. Andrews was ordained a deacon in the Church in March,

Miriam A. Moulton Chosen for Course At Biological Lab

Miriam Moulton '61 has been selected as one of 24 college students for a college training course at the Roscoe B. Jackson Memorial Laboratory, the famous center of biological research in Bar Harbor, Maine, it was announced recently.

Selected because of her outstanding ability and interest in science for participation in the 32nd summer training program, Mimi is a Zoology major here.

In connection with this program, Mimi will attend lectures in genetics and biology at the laboratory, as well as carrying on a research project. She also studied at the Laboratory in the summer of 1959.

Mimi was recently elected President of the Science Club here and is a member of the Connecticut College Orchestra.

1955, and a priest the following November. He has continued to serve St. Anne's Church since 1954, becoming priest-in-charge in 1955 and the first rector in 1959 when St. Anne's became an independent, self-sustaining parish. He is also a member of several departments, commissions and committees of the Diocese of Connecticut, and is Secretary-Treasurer of the Alumni Association of Berkeley Divinity School.

He was married in March, 1942, to Constance Doane Young of Newport, Rhode Island, an honor graduate (Bachelor of Music) in 1943 of the Yale School of Music. Mrs. Andrews is now organist and choir director of St. Anne's Church in Old Lyme.

Rev. and Mrs. Andrews have three sons, Richard (15), Paul (12), John (6).

Modern Dance Group and Wig and Candle To Give Original Program Friday, April 29

Members of the Connecticut College Dance Group and Wig and Candle will present a program of dance and drama Friday, April 29, at 8:00 p.m., in Palmer Auditorium.

The presentation will be divided into two parts. The first half will consist of three dances, presented by members of Dance Group. First will be "Suite of Tastes" with numerous representations of the tastes of meringue, pickles, peppermint, and peanut butter. Next, a series of three paintings will serve as the source for dances attempting to reproduce the special quality of the artist's technique as well as his subject matter. A painting by Munch showing the unbridgeable gulf between the sexes will furnish the motif for three short dances depicting one woman as a maiden, a mature wife, and a disillusioned old lady. A Degas ballet dancer will be represented in both the classical ballet and modern styles. Matisse's "The Dance" will show the basic idea and motion of the dance. Concluding the first half of the performance will be a Suite of Folk Dances, each of which will present the dance first in its traditional form, and then with a modern variation which will break each dance down into its component structures. This section will include Russian, Greek, Irish, and

Faculty to Judge Competitive Sing Slated for May 4

Competitive Sing will take place in Palmer Auditorium, May 4, at 7 p.m. Each class will sing two songs: a class song composed and written by members of the class and a traditional or spiritual choral number.

The class song leaders who are in charge of scheduling and conducting rehearsals are Carlotta Wilson '63, Linda Lear '62, Judy Mapes '61, and Gary Griffiths '60. Mr. Arthur Quimby, Chairman of the Department of Music, is adviser to the groups.

Faculty members, including two from the Department of Music, will judge the class performances. The groups will be judged on quality of songs; performance, including precision, pronunciation, and general effect; and the overall appearance of the group.

The winning class will be awarded a silver engraved cup, which a class may keep permanently when won three years consecutively. Last year the cup was won by the Class of 1960.

Classes will draw for order of performance and they will sing without accompaniment. Those participating will be anyone who was interested and willing, for there is no limit as to the size of the group. There is, however, a maximum number of minutes allowed for rehearsal to which each class must adhere.

The annual All-College picnic and student-faculty baseball game will take place on the baseball field behind Knowlton House preceding Compet Sing, and starting at 5:45 p.m.

Conference Slated at Yale; To Survey Cultural Exchange

An Inter-University Conference on Cultural Exchange will be held at Yale University, May 6, 7, and 8.

Sponsored by the Yale Russian Chorus, this three-day conference will present lectures, seminars, and informal discussion groups featuring top speakers in the field of Foreign Affairs, in line with the week end's theme: Cultural Exchange.

Registration will take place Friday afternoon from 4-7:30 p.m. At 8 p.m. the conference will officially get underway with Professor Harold Lasswell of Yale University speaking on theories of cultural exchange, "What culture and what is there to be exchanged?" Following this talk there will be an informal question period and refreshments. Later in the evening the group will break up into four discussion sections led by members of the Yale Russian Chorus.

Mr. Robert Martens, speaking on "The Lacy-Zarubin Agreement and Its Implications," will open Saturday's program at 9:30 a.m. Mr. Martens is a Foreign Affairs Officer on the East-West Contacts Staff of the Department of State, in charge of Educational Exchange.

Following this lecture seminars will be held on "The Lacy-Zarubin Agreement," "Levels of Contact," and "Currents in Soviet Society." Luncheon meetings will be held by the individual seminar groups.

Saturday afternoon "The Relationship Between Foreign Policy and Cultural Exchange" will be the topic of Mr. Allen Pargellis' talk. He is a Foreign Affairs Officer in the East-West

Contacts Staff in the Department of State.

His talk will be followed by seminars on "The Soviets' View on Cultural Exchange," "Soviet Citizens in the United States," "The Uses of Cultural Exchange," and "The Dangers of Cultural Exchange."

At 8:30 p.m. Yale's Russian Chorus will present a concert of Russian music in Sprague Hall. A female chorus made up of members of several girls' colleges in the area will join with them for some of the songs. Twelve girls from Connecticut, all studying Russian will be among that number.

After a 12:30 luncheon in the University Dining Hall, there will be brief reports by the seminar leaders and an Evaluation of the Conference. The speaker for this event is yet to be announced.

There will be students from Connecticut in addition to those singing who will be going down for all or part of the week end. Anyone who is interested should sign up on the notice in the Post Office by Saturday and they will be contacted. The cost for the week end will include a \$1 registration fee, transportation, meals, and housing which will be provided at a nominal fee. Detailed information on housing, eating, and meeting places will be given out at registration. If you have any questions please contact Ellen Forbes.

SCIENCE

The annual Connecticut Valley Student Science Conference will be held Saturday, April 30, at the University of Connecticut. Dr. Marshall J. Walker, guest speaker will open the meeting with a talk on "Changing Models of Scientific Thought." In the afternoon, students, having done research on individual projects will read their papers. There will be opportunity to see the projects and exhibits submitted by the participating colleges.

Free transportation will be provided leaving here in the morning and returning in the early evening.

Fund Drive Starts For New Division

A dinner in Williams Memorial Institute Thursday, May 5, will inaugurate the southeastern Connecticut division of the College's 50th Anniversary Fund drive.

Mrs. Mary Foulke Morrisson, secretary of the Connecticut College Board of Trustees, has been named chairman of this phase of the campaign. She was elected to the Board of Trustees in 1937 and has held the position of secretary since 1938.

The goal for the southeastern Connecticut area has been set at \$232,000. The College seeks to raise \$3,100,000 through the entire fund-raising effort by commencement 1961. The drive was announced in June 1958 and to date has raised \$1,875,000 in gifts and pledges from more than 4,000 contributors. Volunteer committees have been organized in 31 cities since the start of the campaign.



American folk dances. The last will be danced to music provided by Jane Mills, guitar; Lucy Sheldon, violin; and Debbie Morreau, Dodie Hearn, and Judy Mapes, vocalists.

The entire second half of the program will be devoted to a dance based on Edgar Allan Poe's famous short story, "The Masque of the Red Death." Adapted for the dance program by Pamela Van Nostrand and Nancy Waddell, "The Masque of the Red Death" is the story of a group of people who attempt to

escape a raging plague by secluding themselves in a castle. Eventually, however, death overtakes them at a masked ball. The dance will be in two parts: a prologue in the village and the fatal ball itself.

Members of Dance Group are Judy Bell, Vicki Golz, Ellen Gottlieb, Naomi Grossman, Sally Maines, Ros Hitch, Jill Manes, Wendy Rendall, Bea Robinett, Pan Rosenfeld, Linda Stallman, Debbie Stern, Natalie Taft, Karen Weis, Molly Whitney, and Carol Zinkus.

It's a Matter of Opinion

We operate under a faculty-student system of education; it is an old and honored tradition. It was constituted so as to allow for a mutual benefit to each party involved. To do so, it must be carried out with mutual interest and integrity. Both parties must bring something to the other.

It has been said that there are two divisions on this campus; the first we will call the enthusiasts, the second, the reticents and a few professional cynics. There appears to be a conflict of purpose between these halves and it will never be resolved so long as one fails to recognize the other.

Both groups want to learn. To learn, they must merge. Neither is right nor more right than the other. And, both possess one vital element which they can contribute to the faculty-student system. Anyone who fits into the categories of enthusiast or cynic has, if they have initiative enough to assume a definite position, interest. (We make the presupposition that they possess integrity.)

This interest is what the faculty-student system is based on. It assumes that neither part will accept verbatim any statement made by the other. It is in this that interest compensates for the second-hand opinion. There is nothing more detrimental to an inquisitive mind than an opinion of this nature. Interest combats this evil, if it is allowed free exercise. Interest will go beyond a second-hand opinion; it uses it as a basis from which to discover more about a subject. It does its own thinking, and it estimates the value of both the second-hand opinion and what it has discovered.

Interest, and the initiative to use it, are capable of uniting enthusiast and cynic. They also unite the faculty and student in one common goal. They are a vital part of integrity and education. The failure to exercise both of them can only result in the stiltification of the individual intellect and vague, second-hand opinions which are detrimental to all concerned. J.E.M.

Student Gives Critical View of J. C. Ransom

by Diane Sward '61

In Ransom's critical writings, chiefly in an essay called "The Intent of the Critic" and in his book, *The New Criticism*, Ransom tells us that the ideal literary critic must have definite aesthetic standards. What he attempts to do in his criticism is first to dismiss untenable approaches to poetry and then to describe the correct approach for an understanding of poetry.

According to Ransom, the psychological approach is a major untenable approach. It holds that "poetry is addressed primarily to the feelings and motor impulses." Furthermore it makes poetry an "emotional discourse indulged in resentment and compensation for science. . . . It becomes less a form of knowledge than a form of 'expression'."

The moralistic approach is equally untenable, for it uses poetry only for moral teaching. According to Ransom, "the moralistic critics wish to isolate and discuss the ideology or theme or paraphrase of the poem and not the poem itself." Ransom does not deny moral composure in a poem, but he does wish to emphasize that making the moral composure an end of aesthetics is limited.

According to Ransom, a poem is a "loose logical structure with an irrelevant local texture." Thus, there is both a determinate and an indeterminate meaning and meter within a poem. Ransom's theory here depends on distinguishing between two properties of language; the semantic and the phonetic, that is, respectively, "the property of referring under fairly fixed conventions to objects beyond itself, which constitute its meaning, and the property of being in itself a sequence of objective physical sounds." His distinctions here are a little labored, but his general intention is clear: he wants to set poetry apart from scientific discourse or even prose. He wants to establish the autonomous, independent nature of poetry.

The primary task of the critic is to get at the indeterminate nature of a poem. To do this, he must deal chiefly with structure: metrics, texture, imagery, and above all language and syntax.

The desire to examine a poem qua poem, with the ensuing emphasis on structure, forms the basis for the "new criticism."

In his poetry, Ransom is concerned to give us a truer, more complex vision of life. What he consciously strives to avoid is either a sentimentalization of life or a scientific explanation of it. His poems depend on irony to dismiss either one or the other ways of explaining life. At the same time, his poems very carefully show a knowledge about the world which is complex and even intense.

His poems are carefully constructed, with a great deal of attention paid to language and meter. He uses words with exactness and precision and with a fine sense of their texture. Randall Jarrell, in the *Sewanee Review*, has summed up Mr. Ransom's best qualities as a poet: "In Ransom's best poems, every part is subordinated to the whole, and the whole is realized with astonishing exactness and thoroughness. Their economy, precision and restraint give the poems, sometimes, an individual but impersonal perfection, and Ransom's feel for the exact convention of a particular poem, the exact demands of a particular situation, has resulted in poems different from each other and everything else, as unified, individualized, and unchangeable as nursery rhymes."

TRAVELING LINES ON IVY VINES

The Wellesley College student Senate has voted to allow the Service Organization and Forum "to conduct an emergency drive to aid Southern Negro students who need funds for scholarship and legal defense." The National Student Association will be the recipient of the funds. A Wellesley Instructor stated "that providing funds to aid the Negroes in their fight is the most constructive of all the proposed courses of action . . . it would be most disappointing if we failed to meet the challenge."

Students of Haverford and Bryn Mawr Colleges demonstrated with pickets in support of the Southern Negroes fight against racial discrimination. Picketing in hour and a half shifts, the students split into three groups. The picketers in front of Woolworth's bore signs saying: "We Stand So All May Sit; Until We Can Sit Together Let's All Stand Together; Freedom to Stand Together—To Eat Together."

Smith College chose as "the

man of the future," Adlai E. Stevenson for the Democratic Party's 1960 Presidential Candidate at their Mock Democratic Convention. After four ballots and much politicking, Stevenson won over the opponents, Rep. Chester Bowles and Senators Lyndon Johnson, Hubert Humphrey, and John F. Kennedy.

An editorial from the *Wheaton College News* uses a new phrase for the apathy fever invading intellectual atmospheres in many colleges—"intellectual modesty." "The ability to think critically is becoming an art lost to today's student. The excuse of 'intellectual modesty' is nothing but an excuse, and we are hardly fooling ourselves when we hide behind its protective shell. The editorial continues to say that if we feel that we are bored in classes where discussions are carried on by one or two students, think of the teacher who might also be bored. Discussions should be infectious, with everyone who is listening, participating."



BRIDGE BANTER

S: A 8 7 4 3; H: A 3 2; D: A 5 3; C: 3 2

Your opponents have reached a four club contract. The dummy has bid spades twice and has supported his partner's club. What is your opening lead?

Ace of Spades. You know that the dummy must have 5 spades since he rebid his Spade suit. Therefore, there are three spades unaccounted for. If your opponent has one of these spades, he can slough it and trump your Ace if you do not lead it. It is very possible that your partner might only have one spade and in that case, he could trump on the second round.

S: J 5 2; H: K J 9 8 7 6; D: 8 4; C: J 8

Your opponents have reached a four club contract. Only spades were bid. What is your opening lead?

The Jack of Clubs. This lead will probably not finesse your partner as the 8 of diamonds might. You do not lead your hearts because leading away from a K J will probably cause you to lose both the king and the jack.

S: 8 4; H: J 6 3 2; D: A; C: A 10 9 6 4 2

You bid clubs and were supported by your partner. Your opponents have reached a 3 spade contract. What is your opening lead?

Ace of diamonds. This should be followed by a low club lead signaling your partner to lead back diamonds. If you lead the Ace of clubs and then a lower club, your opponents will probably trump the second club trick and then play trump. Then you will not be able to trump any diamond tricks.

Sideline Sneakers



There's no time like Spring-time, for getting out into the bright warm sun, and forgetting about those papers and hourlies for a while. And there's no better way to keep that slowly fading Florida tan, or to acquire a new one, than by going outside to play a few sets of tennis, nine holes of golf, or even two or three innings of softball.

The new spring sports schedule is now in full effect. Activities such as riding, lacrosse, archery, swimming, tennis, softball, and golf are all being offered to the girls at Conn. this season.

A few of the activities which have now become clubs—Saber and Spur and Synchronized Swimming, for example—are in the process of working out numbers for their biggest performances of the season, which will be taking place on the Friday night of Fathers' Weekend. A demonstration by Saber and Spur of skills and horsemanship, a drill

team routine, along with several other numbers will provide entertainment for the students and their guests. Later on in the evening, for the fathers who have not already been introduced to the beautiful facilities of Crozier-Williams (the pool in particular), the Synchronized Swimming Team will present its first full length show, complete with costuming, lighting, and a very appropriate theme for this time of year.

For all Conn girls, especially those who have not yet had time to participate in the intramural sports of the Fall and Winter seasons, similar activities in tennis, softball, and golf will be planned for this Spring. When you see a sign announcing a class or dormitory tournament which might concern your class or dorm, do try to find time to participate in at least one. Athletically inclined or not, there will always be a place for you on the team.

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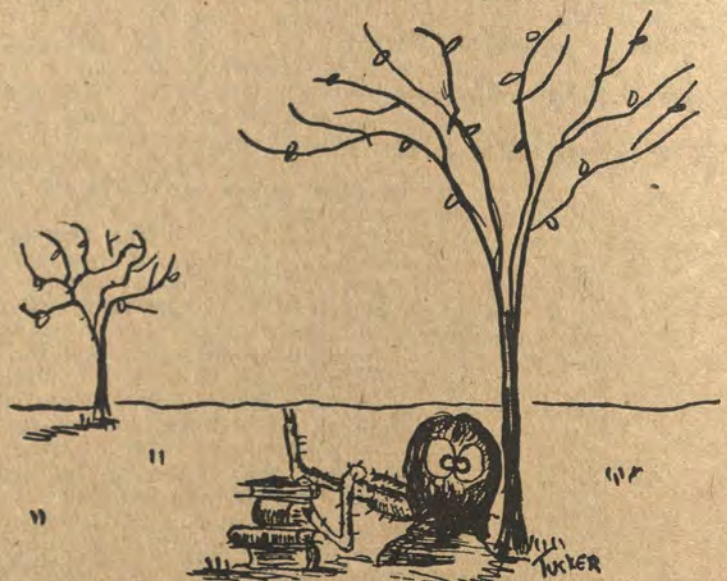
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SPRING IS SPRUNG, THE GRASS IS RIZ I WONDER WHERE THE BODIES IS--

to NBM

Student Critic Mara Antypa Discusses Monet Exhibition

by Mara Antypa '61

An exhibition of a man whose artistic output is in the vicinity of 3,000 paintings, necessarily presents only a microscopic view of his total work. Realizing at the onset that the show could only give a vague idea of Monet's genius, a retrospective exhibition must show his personal development and historical importance. Based, for the most part, on Monet's land and seascapes, the Museum of Modern Art, in collaboration with the Los Angeles County Museum, has put together such an exhibition.

As the leading Impressionist, Monet's importance rests on his full and complete working out of the possibilities of that idiom. He began painting seriously in the middle 1860's under the critical eyes of Bazille, Courbet, Bandin, and the elderly Daubigny. His work at this time shows the usurpation of these men, but in a picture such as "The Terrace at the Seaside," Sainte-Adresse (1866) which ostensibly is a realistic representation of an afternoon by the seashore, there are indications of work that would come in his handling of brilliant sunlight which begins to dissolve the subject matter.

In 1874, Monet exhibited a painting entitled "Impression Sunrise" which gave the name to the movement which centered around him. Monet's most interesting work is a series representing poplars, haystacks, the facade of Rouens Cathedral and water lilies done between 1880 and the end of his life in 1926. In each of the series, his task was to show the infinite change a scene underwent due to differences in light received on a given day or at a different time of season. The highlight of the exhibition is nine paintings from his haystack series done at Giv-

erny during the 1880's and 90's. The stacks are shown in morning in the summer or winter in clear light or a foggy day, and the time of day and season are immediately recognized. It was one of these haystacks exhibited in Moscow which first led Kandinsky to realize that a person did not have to grasp the content of the picture to respond to its color and linear rhythms. It was such thinking that led to most of the non-objective work of this century.

In 1890, when he moved to Giverny, Monet dammed up a river and created a water lily pool that became the central motif of all of his late paintings. The water lily scenes represented at the show demonstrate Monet's eye, infinite patience and poetic love of the world around him.

As an interesting footnote, a number of photographs of the scenes he painted have been added to the show which provide a fascinating comparison between the real world and the artist's version.

A man emerges from this exhibition who belongs to the 19th century in subject matter, but who in his scientific inquiry envisioned and predicted the painting and attitudes of our century.

Protestant Students Plan Weekend Retreat at Yale Engine Campsite

The United Student Fellowship of Yale University has invited the Protestant women at Connecticut to join them in a retreat at the Yale Engine Camp at Old Lyme May 7-8. A full and varied program of recreation, discussion, and meditation has been planned. Guest speaker will be Dr. John K. Reid, Professor of Theology at the University of Leeds, England, and former Professor of Philosophy at the Scottish Church College in Calcutta, India. Dr. Reid, editor of the Scottish Journal of Theology and an authority on Karl Barth, is currently a guest lecturer at Princeton. He will deliver a series of three talks on the person of Jesus Christ and the Christian's participation in Christ's career. Cost for the conference, which will last from 9:00 a.m. Saturday until early Sunday afternoon, will be about \$6.00. Transportation will be provided.

Bring your Bible, flashlight, blankets and linen, casual clothing, bathing suit, and towels. A square dance is planned for Saturday evening, and swimming and athletic facilities are available. Students interested should contact Liz Kestner '61 or Bobette Pottle '63 by Saturday, April 30.

OPERA

The second in the Opera Series at the Garde Theatre will be Rossini's comic opera "Figaro the Barber of Seville," Tuesday, May 3, at 8:30 p.m. This movie, filmed in cinemascope and color, will feature the voices of Tito Gobbi, Gullio Neri, and Irene Genna, and the Symphony Orchestra of Rome's Royal Orchestra. Milton Cross is the guest commentator. Tickets are \$1.

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VINCENT FUSCONI

Seniors to Join In May Day Program

With May fast approaching, a young Senior's fancy heavily turns toward thoughts of Comprehensives. These thoughts are dismal in the extreme, and in order to relieve the tension that these Seniors inevitably build up before the fateful "comps" are taken, a tradition called May Day has been initiated at Connecticut. May Day is not only for the enjoyment of the Seniors, for everyone joins in the fun, but deference is paid to them on this occasion in partial compensation for the ordeal which they are about to undergo.

Tradition dictates that on the first day of May, every Sophomore arises with the crack of dawn and each places on her Senior sister's doorstep a bouquet of flowers. Upon waking, or being awakened, the Seniors grab their bouquets and dash to the Chapel steps where they serenade the college with morning songs. They then return to the dorm where strawberries and cream await them for breakfast. (If the season permits the entire college breakfasts on strawberries and cream also.)

That evening the Seniors are given a picnic at Buck Lodge and return to their dorms having had an enjoyable relief from the everyday routine.

GI 3-7395

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Like, Hang In And Branch Out

by Liz Margold '62

The "Beat Generation" is an ambiguous term applied to a large group of our American youths. The Beats are not merely bearded, dirty individuals dressed in old jeans and lumberjack shirts, hanging around the Bizzare in Greenwich Village or the Co-existence Bagel Shop in San Francisco. Nor are they necessarily "on the road," "breaking laws," and "taking dope." They may be found from coast to coast in good New England Colleges, Southern Universities, slums, high society "restricted" areas, the suburbs or great metropolitan cities.

The Beat is a person who is trying to forget the horrors of the modern world and express an individuality which opposes the conformity that is ruining America. He is questioning our values of society and is sickened by the materialism of the times. Not having created an adjustment to this world as has the previous generation, Beats cannot accept it as their own.

The Beat generation is the first to be indoctrinated with motivational research, modern psychology, reactionary missiles, bomb shelters and the threat of world nuclear destruction. The Beat looks at the "square" not with hate, but with disgust. He tries to detach himself from fashionable White Protestant middle-class capitalism with its new compact cars, its omnipresent charcoal grey, three-button uniforms, and its Lawrence Welk and Vance Packard. The Beat is looking for something more to hold on to, to believe in (usually in the Zen Buddhist direction), since even the term "God" has lost its meaning.

The writing of the Beats, although at times lacking in intellectual and formal discipline, reflects their attitudes: the disillusionment and pessimism. Jack Kerouac, who named the generation "Beat" and gave it its motto, "Dig Everything," defined a real beat: "They are hip without being slick, they are intelligent without being corny, they are intellectual as Hell and know all about Pound without being pretentious or talking about it too much, they are very quiet, they are very Christ-like."

The generation on the whole has taken as idols Charlie "The Bird" Parker in jazz, the late James Dean as their actor, Allen Ginsberg as their poet, and Jack Kerouac as spokesman.

Kerouac's *On the Road* has drawn the most attention to Beat writings. It rambles back and forth across the country from New York to Denver to San Francisco, digging jazz, wild parties, mad friends and speed. Dean Moriarty, the hero, "spent a third of his time in the pool hall, a third in jail, and a third in the public library" and had time to shout only "yes, yes, yes" to everything as he frantically sought truth.

Kerouac continues his testa-

ment of the Beat generation with *The Subterraneans* of San Francisco, a tale about the love of Leo, the writer, for Mardou, the enchanting Negro girl. The book contains many single sentences jammed with innumerable hyphenated thoughts, continuing for pages.

The *Dharma Bums* simply expands the theme of wandering for Kicks and Truth. Kerouac predicts "a great rucksack revolution of thousands or even millions of young Americans wandering around with rucksacks" searching for Dharma, or truth.

As Kerouac is the spokesman in prose, Allen Ginsberg is the prophet in poetry. His lengthy poem, "Howl," states his philosophy in the first lines: "I saw the best minds of my generation destroyed by madness starving, hysterical naked/dragging themselves through the Negro streets at dawn looking for an angry fix/angelhead hipsters . . ." Certain four-letter words are scattered throughout which brought immediate censorship and immediate fame. Ginsberg, in his "Footnote to Howl," explained that although it may sound sick and strange, he trusts it will be heard in Heaven, although "some cruel ear in U. S. may mock, let it be raw, there is beauty."

Many of the top spokesmen of the Beat generation have been brought to the public eye by "square" criticisms. Gregory Corso's "Bomb" was written up in Time Magazine (the Prime Spokesman of Squaresville) and immediately was sold out. Corso's other claim to public attention is his boast that he has never combed his hair, fleas and all. Lawrence Ferberghetti, the founder of San Francisco's City Lights Pocket Bookshop is one of the best Beat poets. His poem, "Crucifixion," is startling: "He was a kind of carpenter from a square place like Galilee/Who said the cat who really laid it on us all was his Dad/They stretch him on this tree to cool . . ./He just hang there in his tree looking real Petered out/And real cool . . ./And real dead . . ."

Novelist Norman Mailer calls the Beat movement a cult of the White Negro and feels that the Beats seek the "constant humility" of Negro life in order to grasp its "primitive . . . joy, lust, and languor."

Whatever cult the Beats belong to, Negro or hobo, rebel or madman, the group has attracted wide public attention. "Beat talk,"

consisting of a few words, mostly stolen from jazz musicians, is becoming part of the American idiom. Repeated constantly are "Cat," "chick," "dig" and especially "cool," while the word "like" serves for the beginning of almost every sentence.

Like, poetry reading has caught on in almost every big city or college town across the nation. The public interest has been capitalized on, as usual, and cellar nightclubs have become fashionable in the tweed set. Sometimes, the owner hires a "Beatnik" or two to recite crude verse or wait on tables for public curiosity. "Beatniks" can be rented out from the "Village Voice," guaranteed to be "badly groomed but brilliant." Most of the customers are suburban matrons who want to throw a "Beatnik Party" at the country club, and who attend the shindig wearing Saks Fifth Avenue bluejeans and cashmere turtle-necks.

The name "Beatnik" may die out as a result of this present commercialization, but the group will not crumble. The problems and feelings facing our generation have been created by another age. The government, church, and above all, society, have produced our confused contemporary living. The Beats are the present hope to end ridiculous conformity and return individualism to our nation.

Flick Out

GARDE

Ends Tuesday, May 3

The Unforgiven
Bert Lancaster
Audrey Hepburn

Starts Wednesday, May 4

The Fugitive Kind
Marlon Brando
Joan Woodward
Anna Magnani

CAPITOL

Ends Tuesday, May 3

The Greatest Show on Earth
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A Student View of The NAACP Leature

A profound silence greeted Mr. Herbert Wright, representative of the NAACP, when he spoke Monday, April 25, to a group of approximately 200 students. His reception was composed of disbelief, approval and some disapproval.

To go away from his talk unimpressed would have been impossible, and the sincere and dignified tone in which he spoke contributed in no small measure to the primarily favorable recep-

tion which he was accorded. His speech was marred to an extent by some remarks which were in questionable taste, but they were introduced and intended to function as contrasts to the somberness of his message.

The word propaganda has at this time definite negative connotations which make it a difficult word to employ, but it must be applied to Mr. Wright's statements. His mission in coming here was to acquaint people with

the progress being made and the deterrents being employed in the recent series of sit-down protests being conducted in the South.

The silence which greeted the revelation of the treatment accorded a group of college students staging quiet demonstrations in South Carolina was indicative of a lack of first-hand information available about the events in our own country. Unrest and disapproval could be felt

on the part of many members of the audience at a remark directed against President Eisenhower and what Mr. Wright considered his failure to act on the Civil Rights Bill while censuring South African authorities in the face of these racial difficulties.

There is not at present a chapter of NAACP at Connecticut, although there is a chapter in New London. Whether interest on campus will be strong enough and sufficiently sustained to induce any action remains to be seen.

Pembroke Regatta Sailed Last Week; First Place Taken

Connecticut won the Pembroke Invitational Regatta held at Pembroke College last Saturday. Out of the eight races held, Connecticut took five first places, and placed second in the three others. Eight colleges of the area were competing.

Lucy Sheldon '63 skippered for Connecticut. Her two crew members were Peg Risley '62 and Marcia Comstock '63.

The trophy which they received will be placed in the AA room in Crozier-Williams.

Sailing is now included in the Athletic Association under a sport head as the Connecticut College Yacht Club was dissolved this year by a vote of the AA council due to lack of interest on campus. Tammy Evans '62 was recently selected as head of sailing activities.

She has announced that starting Wednesday, May 4, there will be weekly sailing in the Coast Guard Academy dinghies. Later this spring Mr. Christiansen's boat will be available for weekend sailing. Special attention will be given to beginning sailing.

CRISIS IN COLLEGE

• "The university in America is not a community of scholars, but an enormous service station... where one can be born, go to kindergarten, lower school, high school, meet the girl friend and get married..."

• "If students were limited to those who were interested in learning to think for themselves... approximately fifty per cent of our college and university students would disappear."

You can't afford to miss the shocking report from which these statements are taken. It is written by a famous educator in the new issue of McCall's. It may be the most important—and damning—article ever published on the subject, and every student concerned with her future will want to read it. May McCall's, on sale now.

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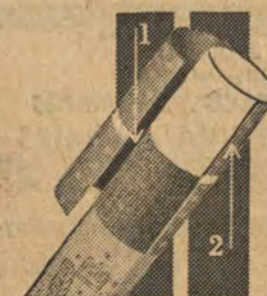
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