

# Feiffer, Snodgrass Close Symposium



Jules Feiffer

W. D. Snodgrass



W. D. SNODGRASS, who appeared as a panelist for the first two nights of the Symposium, will deliver the major address in tonight's Symposium at 7:30 in Page.

THE "SICK, SICK, SICK" cartoonist Jules Feiffer will speak tomorrow night at 7:30 p.m. in the Woman's College Auditorium in the final Symposium address.

Jules Feiffer "draws things on sheets of paper and lets us look at them. They mean different things to different people." Thus the cartoonist speaking here tomorrow night is characterized by Ed Zern in the introduction to *Sick, Sick, Sick*, a book of Feiffer cartoons.

Feiffer will address the Symposium tomorrow night on "Sources of My Humor." The cartoonist, a regular contributor to *Playboy*, *The Village Voice*, the *New Republic* and other magazines, also authored two cartoon books—*Sick, Sick, Sick* and *Feiffer's Album*—and a novel, *Harry, the Rat with Women*.

His cartoons are an attack on false or superficial emotions or feelings, according to Symposium chairman William J. Nichols '64. Feiffer shows the results of hypocrisy, the insecurity of a hypocritical mind. His work is a satirical criticism of hypocrisy. Feiffer calls a person fooled by the hypocrisy of others a "dupe."

His work also shows the effects of mass hypocrisy on the sensitive individual.

Feiffer uses satire to attack conformity and superficiality. His satire is directed especially (Continued on page 3)

W. D. Snodgrass, "the bourgeois poet" will speak tonight in Page at 7:30 on "An Overview: 1870-1970."

Snodgrass, whose first volume of poetry, *Heart's Needle*, won a Pulitzer Prize, has been described as having "the ability to endure the rigors of experience with pathetic courage and nostalgia paid in advance."

The term "bourgeois" has been applied to him because of his acceptance of the beauty of home life. This life he does not discredit as being destructive to creativity. Although he can see pain and suffering within this context, according to William J. Nichols '64, Symposium chairman, his poetry is marked by acceptance rather than hate.

Snodgrass has had broad scholastic experience and has won numerous literary awards. He attended Geneva College and Iowa State University. He has taught courses at Cornell University, the University of Rochester and Wayne State University.

He has received the Ingram-Merrill Award, the Longview Literary award and a Hudson Review Fellowship in Poetry.

## Smothers Duo, Co-Ed Ball Set For Week End

Navy week end offers a large package of programs. Besides the game, there will be the Co-ed Ball Friday night, an eight-foot battleship will be given away, and the Smothers Brothers will offer entertainment following the game.

The Co-ed Ball will be held in the ballroom of the Jack Tar, and will run from 9 p.m. until 1 a.m. Tickets are available in the women's dorms.

### Smothers Brothers

The folk-singing, joke-telling Smothers Brothers will perform Saturday at 6:30 in the Indoor Stadium.

The brothers' rise to fame began with the release of their first album, "The Smothers Brothers at the Purple Onion." Since then, they have appeared on the "Tonight" television program, the "Steve Allen Show" and at such well-known night clubs as Mr. Kelly's in Chicago, the Blue Angel in New York and the Troubadour in Los Angeles.

Tom and Dick began their professional career at a college hangout in San Jose, California, known as the "Kerosene Club." Their big break came when they signed to fill in for an act that failed to appear at the Purple Onion in San Francisco. Tom says of this first performance, "Man, for the first ten minutes I was up there, I was scared stiff. You know my secret? I still am. But I'm scared smoothly now."

Tickets priced at \$1.50 will be on sale tomorrow through Friday from 9 a.m. to 5 p.m. in a booth in the main quad on West, or in the Dope Shop in case of rain.

### Battleship Replica

During half-time of the Navy game the University and the United States Navy Department will present to the State of North Carolina an exact replica of the battleship USS North Carolina.

The scale model, eight feet long and valued at \$15,000, has been here in the custody of the NROTC unit here for the past 15 years. It was constructed by the Tyler Model Basin of the U. S. Bureau of Ships for the guidance of the contractor building the North Carolina.

Dignitaries taking part in the ceremony will include University president Douglas M. Knight, North Carolina Governor Terry Sanford, Admiral D. L. McDonald, Chief of Naval Operations; Rear Admiral C. C. Kirkpatrick, Superintendent of the U. S. Naval Academy; and Rear Admiral L. R. Dasplif, Commandant of the Sixth Naval District.

Plans call for the model to be placed on public exhibition in the Capitol building in Raleigh in the near future.

The Tower of Campus

Thought and Action

# The Duke Chronicle

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Tuesday, November 12, 1963

## Driver Speaks on Poetry, Prose, Drama; Ellison Considers Development of Novel

### Driver Gives Keynote Talk

By JOAN BUFFINGTON

Chronicle News Editor

Poetry, rather than drama, resembles the novel today in its relevance to modern experience, Dr. Tom Faw Driver proposed Sunday night. His concepts of literary forms today served to keynote the Symposium on contemporary literature in a post-human age.

The address, after a 35-minute delay because of plane difficulties, proceeded to establish drama, prose and poetry as literary forms in their relations to society.

As a result of change in tastes, sensibilities and beliefs of the public in the past 200 years, the literary audience is unwilling to extend itself, to participate in experience vicariously. The member of society cannot risk losing his identity, for the only reality he knows is himself.

### Potery-Fiction Split

This audience has split the experiences of fiction and poetry as forms. A man may read a novel on a train, while a poem, if it is read at all, is read in secret.

The novel, according to Driver, has a great capacity to adapt itself kaleidoscopically to a great multitude of human perspectives. The novel form is relevant to modern experience because the temper of the age is postivistic.

Man trusts facts and distrusts psychology and other mental structures. The novel has the closest rapport of any literary form to this thought. It seems more reliable, its aims more attainable; thus the novel has attracted better literary minds.

### Contemporary Poetry

Contemporary poetry is also characterized by excellence for Driver. Poetry is a private statement; lyric poetry is characterized by a new style and a new creativity. It is private in that the imagery of a poem is not yet a part of society's symbols. Driver sees a poem as a birth, and the ending of a poem as a rite of initiation.

As man distrusts imagination, he indicates the sort of being (Continued on page 5)



The Duke Chronicle: Ted Schweitzer

DR. TOM DRIVER GESTURES to emphasize a point in his speech Sunday night as the keynote speaker for the Symposium. Driver spoke about the relevance of the three forms of writing—poetry, prose and drama—to our present society, and concluded that drama was in a period of decline because of a lack of a body of common thought among the audience.

### Ellison Views Novel as Hero

By DON BELLMAN

Chronicle News Editor

Ralph Ellison, noted writer and lecturer, gave a Page Auditorium audience his idea of "The Novel and the American Experience" yesterday evening.

After a short comment on Louie Armstrong, Ellison began by saying that he was going to look at the novel in his talk as a hero which confronted in America a place where everything was in conflict. The novel plunged into the chaos to try to tell the American who he was.

Ellison explained something of the background of his hero: It was not an American creation. It comes from a time of change in Europe which saw the rise of the middle class, new concepts of freedom, and new relationships to society, government, and religion. The novel, Ellison said, is always associated with change.

Ellison then followed the path of his hero to early America which was characterized by "folk lore rather than high literature."

Different images of Americans were discovered, Ellison said, such as the New England Yankee, the frontiersman, the Jewish trader and the minstrel. "There was a desperate need to find out who we are and what we are," he said. Everyone felt he was "the American." The novel's job, as Ellison sees it, was to pick out the defining characteristics.

Citing works of Hawthorne and Melville, Ellison stated that our fiction reached its "highest level of perception" in the 19th century. But after the Civil War the novel had to change its approach. It was "slain and had had to undergo rebirth," since "the American myth had to be redefined."

Its rebirth, Ellison said, came first with Mark Twain and continued with Stephen Crane's *Red Badge of Courage* which Ellison said was not a novel on the Civil (Continued on page 5)

## Cast Chosen for 'Hansel and Gretel'; Students Manage Whole Production

The student production of Humperdinck's opera *Hansel and Gretel* will be presented December 6 and 7 in Page Auditorium.

The members of the cast, announced by Caroline Krause '64, director of the show, are Frank Glass '67, Hansel; Jean Mayo '66, Gretel; Reeve Love '65, Mother; Mike Schipke '67, Father; Nancy Temple '65, witch; Fred Kaufhold '66, Sandman; Anne Stoval '67, Angel; and Sam Bending '67, Ann Horton '66, Carolyn McFarland '67, Mail Tuul '65, Sarah Ramsey '66 and Mary Briscoe '66 in the Children's Chorus.

The creative arts festival is being completely organized and carried out by students. The key to the presentation is spontaneity and participation by students interested in creative work.

A student art exhibit will be presented in the Page Auditorium mezzanine in connection with the festival. Students may submit their works of graphic or plastic arts based on the theme "Christmas in the Winter Season" to either Jerry Sawers in G-202 or Betsy Ghodes '65 in Southgate by November 25. The entries will be judged by students and prizes awarded to the best expressions of the theme in any medium.



The Color of Campus

Thought and Action

# The Duke Chronicle

FOUNDED IN 1905

GARY R. NELSON  
Editor

THOMAS G. MONTGOMERY  
Business Manager

## Ideas and Personalities

Like all other programs, the Symposium is a topic and a discussion. But it is more. The Symposium is a group of minds and a cluster of ideas united both by this topic and by the flow of discussion. "Contemporary Literature: A Post-Human Age?" cannot, by itself, provoke thought, and even with discussion the Symposium would remain abstract and would not show any striking relationship with reality. In short, the Symposium would be no more than a rehash of a classroom discussion.

What does, however, give "Contemporary Literature" life and significance is the association of the ideas and the points of views with the individualism of the principals. Each of these men speaks from prominence: a noted cartoonist, a drama critic, a well-known novelist, a Pulitzer-prize-winning poet. The ideas and words of these four men have built-in footnotes owed to this prominence and to a creative, productive day-to-day involvement in the field of literature. This involvement and this prominence stress the reality of the ultimate question posed by the Symposium—What is the nature of contemporary literature?—and, furthermore, give the answers to this question living justification.

Herein also lies the ultimate value of the Symposium. Sunday night poet W. D. Snodgrass said, "When I thought I knew what the world was about, I couldn't write," and critic Tom Driver called drama a "gauge of social cohesion." The statements of the two assumed a vitality beyond the mere words. The functional nature of the Symposium had actually overstepped the discussion of contemporary literature to reach the minds and ideas of men deeply involved in the creative aspect of the field. These men were speaking, in effect, of their life's work.

This unique aspect of the Symposium shows its complementary function to academic study and research. The freshness and authoritativeness of the spoken idea and the force of the engaging personality do more, however, than reinforce the written word on the subject. The Symposium provides a synthesis of the spoken and the written and adds to this a first-hand characterization of current literature and its people.

## A New, Vital Force

Publications Board, at its monthly meeting last week, took positive steps to make the Board a viable, helpful force in undergraduate publications. The specific action to which we refer is a revamping of the ancient inflexible financial structure of the Board. The chief change in the structure is an investment of more than \$50,000 in previously dust-gathering reserves to bring the total investment of the Board to over \$100,000. The interest from these funds will be used to meet both the temporary and permanent needs of the publications. To this end, three broad uses of the interest revenue were defined:

- To provide a fund for capital expenditures. Hereafter, each publication was forced to depend on prior years' earnings to finance purchases of such items as desks, filing cabinets and typewriters. This placed the newer and less profitable publications at a disadvantage. The single pool under the new structure will iron out these inherent inequalities.

- To support the John Spencer Bassett lecture series. This not-yet inaugurated series can do much to promote the quality of the publications as well as focus campus interest on their work. Already scheduled for this year, in fact, are a series of workshops delving into every area of publication operations and an address by a prominent personality in the field of communications.

- To subsidize the separate publications. The use of the interest revenue to subsidize current operations will, in addition to allowing editors and business managers to sleep more easily at night, give publications a freer, bolder, more imaginative format—something that does not occur when a publication lacks solvency. The subsidies will also be able to take care of special cases when unforeseeable events cause a drastic drop in revenues or a corresponding rise in expenses.

The new structure is here and can do the job for which it is intended, subject to only two variables: guidelines must be formulated to keep the structure flexible and free from red tape. Pub Board must continue its trend toward imaginative management of the affairs of the publications.

Published regularly on Tuesdays and Fridays during the academic year by authority of the Board of Trustees, comprising the President, the Faculty, the Administration and the Student Body. The newspaper operates without direct supervision and is free to comment on any subject the editor is personally responsible for all news and commentary, even if other writers are acknowledged. Entered as second class matter at the Post Office at Durham, North Carolina, under the act of March, 1889. Subscriptions: out of postage to undergraduates not in residence \$5.00 per year by U. S. Mail; air mail and foreign rates on request; a bound volume is published annually.

SENIOR EDITORS: David A. Newhouse '64, Kristina M. Knapp '64; EDITORIAL BOARD: Nelson, Newhouse, Miss Knapp, Jeffrey M. Dow '64, Raymond E. Vickery '64, Frances H. Muth '64, William J. Nichols '64; MANAGING EDITORS: L. Virginia Faulkner '65, Michael J. Peterson '65; ASSISTANT MANAGING EDITORS: Fritz J. Schuler '65; SPORTS EDITOR: Arthur M. Winslow '65; FEATURE EDITOR: Craig W. Worthington '65; ASSISTANT FEATURE EDITOR: Alexander L. Berlin '66; E. Gordon Dalbey '66; PHOTOGRAPHY EDITOR: Gerald Devision '66; COPY EDITOR: E. Sue Latimer '66; NEWS EDITORS: Joan K. Burningham '66, M. Fay Deener '66, Elizabeth O. Falk '66, Michael R. Heck '66, Ann M. Hall '66, Donald O. Manning '66, Ellen L. Sharon '66, Mary Hazel Willis '66; ASSISTANT BUSINESS MANAGER: William C. Olson '65; CIRCULATION MANAGER: James E. Cobb '66; ADVERTISING MANAGER: Patrick B. Roz '65; OFFICE MANAGER: Elizabeth Williams '66; CIRCULATION MANAGER: Richard M. White '66; U. S. MAILING MANAGER: Charles Edgerton '67; ADVERTISING SALESMEN: Robert Bruce Caruthers '66, Michael Self '66.

## Sex At Harvard

### Tower Talk

A "sex scandal" at Harvard recently touched off a minor storm around the country. The "scandal" began two weeks ago when the Boston Record-American synthesized a letter from Harvard's Dean Monro and a report by the college psychiatrist into (as one newsman mockingly chastised) a scene "of dormitories bulging with drunken coeds involved in wild orgies with male undergraduates."

Dean Monro's letter had been written three weeks prior to the publication of psychiatrist's report and the outbreak of the scandal. The letter stated that "trouble has arisen because what once was considered to be a pleasant privilege (women visitors in private rooms) has come to be considered a license to use the college rooms for wild parties and sexual intercourse."

The psychiatrist's report was contained in one of a series of Harvard Crimson stories on parietal restrictions there. This particular story were chosen because, in the words of a *Record-American* spokesman, "This one was the sexiest." At any rate, the report stated the juicy fact that 50 per cent of all American coeds were non-virgins. It also pointed out the "revealing" fact that Dean Monro had circulated the report at other Eastern colleges.

From these unrelated facts, the *Record* and the wire services managed to write stories containing such inaccurate statements as, "The Deans and masters are all for curtailing the visiting privileges of coeds." After three days of stories and follow-ups the storm quickly dissipated. Perhaps the best summary of the ridiculous situation was made by a feature writer who followed along in the wake of the news stories: "Sex at Harvard," she said, "is not news."

—GARY NELSON

## Significant Contributions

### Letters to The Editor

Editor, the Chronicle:

I would like to amplify your November 5 editorial on the Board of Trustees with a discussion of what I believe is one of the most significant contributions of Mr. Womble, the retiring chairman, and one of the significant opportunities which can be realized under Mr. Tisdale, the new chairman.

★ ★ ★

DURING Mr. Womble's short (3½-year) tenure as chairman, this notion seems to have matured: while the University's charter and by-laws assign to the Trustees certain responsibilities which they cannot delegate, there should be no preclusion of broad-scale discussion and consultation with members of the University community, including students, before policy decisions are made.

With reference to students, last spring at the invitation of the undergraduate student governments, the Trustees held an unprecedented student-Trustee dinner and learned during the course of a four-and-a-half session first-hand about student aspirations, and gripes. In addition, Mr. Womble was always frank and candid in informing student representatives who approached him of the progress of policy decisions that the Board was contemplating. This was especially true with regard to the two major decisions of the past three years: the integration of the graduate and professional schools, and later of the undergraduate colleges; and the selection of a new President of the University.

★ ★ ★

MR. TISDALE's most recent undertakings as a Trustee have included working on the committee revising the by-laws, and chairing the Trustee committee searching for a new President. In both instances decisions

were reached only after full consultation with the faculty. In the instance of the by-laws, drafts were submitted to the faculty, through the University Council and the local AAUP, for recommendations; in the instance of the Presidency, a faculty liaison committee worked intimately with the Trustee committee and no seriously considered candidate was rejected, and a selection was not made, without full consultation. Further, in a statement of June, 1962, all members of the community, students included, were invited to nominate candidates for the Presidency.

I would like to point out that faculty consultation on the by-laws and Presidency could not have been taken for granted under the old modus operandi of the Trustees. This is attested to by two resolutions, passed by AAUP in the fall of 1960, specifically requesting this consultation.

For several years it has been urged that students be granted, and that they assume, a more effective role in the University's government (and thus prevent such incidents as the springing of a \$30 parking fee on students when they register their cars). The Chronicle's Professor Hamilton, chairman of the Academic Council, and presumably the Student-Faculty-Administration Committee, which whispered about the idea last spring, are among the advocates.

★ ★ ★

THE MODUS operandi that Mr. Womble instituted, and Mr. Tisdale's record as a Trustee, should suggest to students and their leaders—as well as to all members of the community—that their effective participation in University affairs will be limited only by their responsibility and initiative.

Edward Richards '63  
Law Student

## Books in Review

### Invisible Man

By Ralph Ellison

Ralph Ellison's novel *Invisible Man* is a study in man's quest for identity. It is also a study in bad faith because the protagonist in seeking to define himself attempts to do so in a stable, orderly external world. Because such a world does not exist, an attempt to define oneself without it is but faith.

Invisible Man's journey to self-knowledge falls into two major parts. In the first part he is in the South and is trying to find his place in the serious world that is represented by the white community in his hometown and the college community in which Bledsoe and Norton are the main figures. In the second part *Invisible Man* is in the North in New York City and is trying to find identity through membership in the Brotherhood (Communist party). Even though the Brotherhood is hostile to the serious world as represented by the white and college communities of the South, it is in essence a form of the serious world.

Invisible Man is guilty of bad faith when he looks to the serious world, represented by the white community of his small Southern hometown, to give meaning to his life and to help him find his place in it. He accepts the values of the white community and believes that, if he can find his place in this society, he will have found his place in life. Invisible Man's belief in the order and values of his society is so strong that it is unshaken even after he, along with some other colored boys, is forced to watch a white, erotic dancer and to fight a degrading boxing exhibition at a smoker given by the leading white businessmen of the town. When he finally gets a chance to deliver his graduation speech, for which purpose he supposedly was invited, the men are so drunken and noisy that only a few hear it. He is, nevertheless, genuinely grateful to the men for their briefcase and a scholarship to the state college for Negroes.

It is in his junior year at the college that a series of psychic shocks shakes Invisible Man's belief in the serious world. During Founder's Week Invisible Man serves as chauffeur to Mr. Norton, a rich, northern philanthropist. Once while he is driving, Invisible Man makes the mistake of showing Mr. Norton something that is not a part of the dream. It is this drive and the consequences that follow that awaken in Invisible Man's consciousness a dim awareness of the nature of the real world and of the bad faith of such men as Mr. Norton.

Invisible Man's belief in the serious world receives a still more profound shock at his confrontation with Dr. Bledsoe, the president. Invisible Man, believing in Dr. Bledsoe, is astonished when Dr. Bledsoe attacks him for taking Mr. Norton where he wanted to go.

But just as an awakening sleeper convinces himself that if he pretends to be asleep, he will actually be asleep, Invisible Man convinces himself that something is amiss in the serious world, continues to cling to it. When Invisible Man, now in the North, learns that President Bledsoe gave him bad references, his belief in the serious world, which has been slowly crumbling, despite all his efforts to sustain it, finally crashes. His task now is to find himself. It is while he is in a hospital recuperating from a serious injury sustained in a factory explosion that Invisible Man becomes obsessed with his identity. But his search for identity is short-lived because through Brother Jack, a member of the Brotherhood, he is drawn into a world which in its way is just as distorted, just as crippling to the human personality as was the serious world which he has rejected.

Invisible Man, when he realizes that the Brotherhood secretly encouraged the Harlem riot—it wanted the people to explode in unorganized action so that they would be killed and the Brotherhood would have propaganda material—he "recognized the absurdity of the whole night and . . . the arrangement . . . that had brought me here still running, and knowing who I was and where I was and knowing too that I had no longer to run from the Jacks and the Emersons and the Bledsoes and Nortons. . . ."

The truth about the real nature of the world—that it is godless; that there are no external values; that a man has no fixed nature, but is capable of making himself—drives Invisible Man to despair. He had tried to flee from himself into the serious world, but paradoxically, he was running toward himself and the real world. Through his long flight he has made the discovery "that I am nobody but myself." Invisible Man is not happy with his discovery because he finds a world without illusions "painful and empty," but he now asserts that "my world has become one of infinite possibilities." So ends one man's quest for identity.

Mary E. Mebane



## Campus Notes

**DIVALI**, the Indian festival of Lights, will be celebrated next Sunday at 7:30 p.m. in the Biological Sciences Auditorium. The program will include documentaries and a talk by Dr. R. K. Rao on the significance of the ceremony, and will be followed by Indian refreshments.

A debate between Alex Raybin '66, a "prominent campus liberal," and Dave Walker, North Carolina chairman of the Young Americans for Freedom, will highlight the meeting of the **YOUNG REPUBLICAN CLUB** Thursday night at 8:30 p.m. in 204 Flowers.

The Department of State has invited the University to select a candidate for its **SUMMER INTERNSHIP PROGRAM**. The student must be a junior or senior planning to return to school in the fall of 1964, maintaining a "B" average and considering a career in international studies. Anyone interested should contact Professor J. H. Proctor of the Political Science Department before November 22.

Anyone interested in dramatics is invited to a "reorganization and interest meeting" of the **DUKE PLAYERS** tomorrow evening at 7 p.m. in Branson Building, according to Patricia Mathews '65, stage manager.

American **PAINTINGS** from the collection of Harry L. Dalton of Charlotte, North Carolina will be on display in the Woman's College Library until November 19. The paintings include works by Eakins, Sully, Sargent, Inness and members of the Eight.

## Glee Clubs Begin Season on Friday

The Men's and Women's Glee Clubs will open their respective touring seasons with a combined concert Friday night at 8:15 in Page Auditorium. The performance is part of the Dad's Day Week End program.

The two groups, led by James Young, acting director of choral activities, will present a program of music ranging from sacred to secular and classical to modern, highlighted by the first movement of Vaughn Williams' *A Sea Symphony* and selections from *Porgy and Bess* by Gershwin. Guest soloists will be Barbara Ann Pfohl '67 and Byung Kwon.

The Men's Club represents the University annually throughout the Eastern seaboard and will tour Florida this year. The Women's Club annually presents concerts throughout the North Carolina area. Admission to the concert will be \$1.

## Cartoonist Reveals Sources Of Humor

(Continued from page 1)  
at the superficiality shown by two-faced attitudes or false fronts concerning socio-political events such as integration. Feiffer began his "sick, sick, sick" cartoons as a regular feature in *The Village Voice* in 1955, soon attracting a group of readers. This hard-core group of dedicated Feiffer-lovers, according to Zern, is deeply moved to Feiffer cartoons—some are moved to giggles, some to guffaws, some to nervous breakdowns, and some to the nearest saloon.

## Good Year Forecast

## Nurses Elect Frosh Officers

The freshmen of the School of Nursing held elections last Friday. The two and a half hour voting session was held in the hospital amphitheater. Voting was done by the ducked-heads and raised hands method.

A good year is forecast by the new class officers and representatives, and they hope to surpass the records of other Nursing governments through earnest application to their jobs.

They elected Alice Ann Kimel, president; Margaret S. Valin, vice-president; Kristen J. Wolfe, secretary; Maureen L. Ward, treasurer.

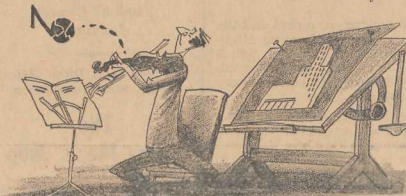
Gretchen H. Capehart was elected to the Judicial Board. The social standards committee representatives are Mary K. Waterfall, and D. Janet Stroud. The Honor Council will include Barbara J. Todt, Donna J. Willson and Betty B. Futrell. Student Faculty representative is Brenda S. Hardin.



### I WAS A TEEN-AGE SLIDE RULE

In a recent learned journal (Playboy) the distinguished board chairman (Ralph "Hot Lips" Sigafos) of one of our most important American industrial corporations (the Ari Mechanical Dog Co.) wrote a trenchant article in which he pinpointed our single most serious national problem: the lack of culture among science graduates.

Let me hasten to state that Mr. Sigafos's article was in no sense derogatory. He said emphatically that the science graduate, what with his grueling curriculum in physics, math, and chemistry, can hardly be expected to find time to study the arts too. What distresses Mr. Sigafos—and, indeed, all of us—is the lopsided result of today's science courses: graduates who can build a skyscraper but can't compose a concerto; who know Newton's Third Law but not Beethoven's Fourth Sym-



### The Lopsided result of Today's Science

phony; who are familiar with Fraunhofer's lines but not with Shelley's.

Mr. Sigafos can find no solution to this lamentable imbalance. I, however, believe there is one—and a very simple one. It is this: if students of science don't have time to come to the arts, then the arts must come to students of science.

For example, it would be a very easy thing to teach poetry and music right along with physics. Students, instead of being called upon merely to recite, would instead be required to rhyme their answers and set them to familiar tunes—like, for instance, the stirring *Colonel Bogey March*. Thus recitations would not only be check-a-block with important facts but would, at the same time, expose the students to the aesthetic delights of great poetry and music. Here, try it yourself. You all know *The Colonel Bogey March*. Come, sing along with me:

Physics  
Is what we learn in class.  
Einstein  
Said energy is mass.  
Newton  
Is high-falutin'  
And Pascal's a rascal. So's Boyle.  
Do you see how much more broadening, how much more uplifting it is to learn physics this way? Of course you do. What? You want another chorus? By all means:  
Leyden  
He made the Leyden jar.  
Trolley  
He made the Trolley car.  
Curie  
Rode in a surrey  
And Diesel's a weasel. So's Boyle.

Once the student has mastered *The Colonel Bogey March*, he can go on to more complicated melodies like *Death and Transfiguration*, *Sixteen Tons*, and *Boo-Hoo*.

And when the student, loaded not only with science but with culture, leaves his classroom and lights his Marlboro Cigarette, how much more he will enjoy that filter, that flavor, that pack or box! Because there will no longer be a little voice within him repeating that he is culturally a dolt. He will know—know joyously—that he is a complete man, a fulfilled man, and he will bask and revel in the pleasure of his Marlboro as a colt rolls in new grass—exultant and triumphant—a truly educated human person—a credit to his college, to himself, and to his tobacconist!

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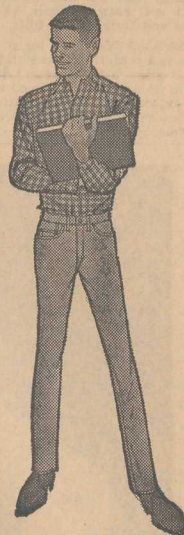
We, the makers of Marlboros and sponsors of this column, urge you not to roll colt-wise in the grass if you are carrying a soft pack of Marlboros in your pocket. If, however, you are carrying the crush-proof box and weigh less than 200 pounds, you may safely fling yourself about.

## Style Notes



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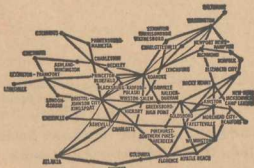
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THE BLACK WATCH ROYAL HIGHLAND REGIMENT, noted historically for its fame on the battlefields throughout the world, is today bringing forth with bagpipes and dance military patterns which have remained basically un-

changed since the early history of Scotland. The Black Watch enjoys the status of being the senior of all Highland outfits in the Queen's service. It will perform in the Indoor Stadium next Tuesday at 8:15 p.m.

## Black Watch Highland Regiment To Pipe and Dance in Stadium

A spectacle combining the marching ceremonies, rousing music and colorful dances of the massed Pipes and Drums, Bandmen and Highland Dancers of the Black Watch Royal Highland Regiment will flash through the Indoor Stadium next Tuesday at 8:15 p.m.

In a tremendous splash of color with drums drumming, trumpets blaring and bagpipes wailing, this 100-man detachment will enter in their white spats and tartan plaid kilts.

The Black Watch has for more than two centuries been stationed at posts almost around the world. It was already famed for its exploits on foreign battlefields when it made its first visit to America in 1756.

In 1776 the Watch chased Gen. George Washington out of Brooklyn. History relates, however, that the regiment took no pride in its part in fighting the Americans, saying, "Battle Honours should not be granted for a war with our own kith and kin."

The bandsmen, pipers and the dancers are performing Highland military patterns which have remained basically unchanged since the early history of Scotland.

The bagpipe, especially, is a traditional instrument of great utilitarian value. Over the years it has been used to call men to battle, encourage them in the strife, sing songs of their victories or lament their deaths.

## Symposium Schedule

**TONIGHT**  
7:30 p.m. "An Overview: 1870-1970," W. D. Snodgrass. Page.  
9 p.m. Panel Discussion; "The Writer Today" with the four guest speakers and Reynolds Price. Page.  
**TOMORROW**  
3:30 p.m. Informal Coffees: Independent Lounge, Jules

Feiffer.  
House O. W. D. Snodgrass. East Duke, Ralph Ellison. Hanes Recreation Area, Tom Driver.  
7:30 p.m. "Sources of my Humor," Jules Feiffer, Woman's College Auditorium.  
9 p.m. Panel Discussion: Open. Four guest speakers, Woman's College Auditorium.

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I have more important things to think of than food.



2. Worried about exams, huh?

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3. You're kidding?

Not at all. I've reached a milestone today. I'm 21. The days of my youth have flown.



4. You should be celebrating not brooding.

The age of responsibility is upon me.



5. How come you're not a member of the Drama Club?

Already my father's talking about my being "self-supporting." I see responsibilities all around me - wife, children, lawn, leaves.



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# Symposium Panels

## Panel Emphasizes Modern Problems 'Tragedy' Meaning

Following Dr. Driver's keynote address, the first panel discussion of the 1963 Symposium on Contemporary Literature was held Sunday night in Page Auditorium.

The general theme of the discussion was "man in a modern age." Driver had characterized the age as "post-human." Consequently, discussion was initiated on the "interpretation of the term, 'post-human.'"

In a round about manner Driver clarified this by mentioning the "mechanization and stratification of society." The spark of creativity has been extinguished by "impersonal forces."

How do we fight these forces? How do we seek to make our own decisions? According to Snodgrass "we are not all capable of making our own decisions."

Rev. Mill did not hold such a skeptical view for the average man's capabilities. According to him the individual in society does not assert himself because he "lacks an acceptable image of the individual" that the only image he has is "one of social non-conformity" for the sake of non-conformity.

It seems that in place of a personal philosophy the individual has substituted certain "religions." "Status, labor union and six-packs before a television" were suggested as possible examples.

Dr. Driver's closing remark served as a fitting epilogue to the session: "Creativity is the condition of life." We grow only as we create.

The second panel discussion slated to encompass "The Hero" and "Tragedy" in Modern Literature" developed into a definition of the term tragedy in its contemporary use.

Moderator Courtney B. Ross Jr. '64 opened the discussion last night in Page Auditorium by asking if the tragic conflict was predominant in contemporary literature.

Tom Driver failed to see what difference the conflict made but W. D. Snodgrass saw tragedy as "very relevant" to him as a writer. He felt, however, that there are problems in creating a contemporary tragedy. "Tragedy involves a stupendous blunder. John Brown is a real tragedy." He did something intended to be good which was "tragically bad."

Ralph Ellison disagreed with this definition, citing the existing tragedy of President Kennedy's being thrown into a position where he is "tried in the extreme." Continuing, Ellison said the tragic hero need not be a king but can be a common man and the tragedy can be of self-sacrifice. In our society this tragedy is embodied in "the Blues."

In response to the moderator's question on the significance of suffering in modern literature, Driver commented that "the American conscience rejects the notion that destruction is the final thing experienced." Jules Feiffer agreed, saying that we only respond to suffering when it is intimate.

## Driver Probes Modern Writing

(Continued from page 1)

he is, reflected in the split between poetry and fiction. The two are now assumed to move in different directions. Drama, which should hold them together, has declined its position. Good art, for Driver, exists only when form and experience meet. The dramatic form today does not meet our particular experience.

Drama is a gauge of social cohesion; a dramatist does not produce cohesion but instead attacks the solidarity of the audience. The more open and advanced the society, the more the dramatist feels the hopelessness

of his tasks. To Driver this is a great plight of an art form in our time.

Society the writer alone cannot change. He alone cannot determine realities when the middle class has lost its footing in reality. "Man, in his attempt to be rid of all mandates not from himself, has not only banished God but sterilized nature."

Driver sees that the task facing the writer today is immense, for he "must rescue us from our incredulity."

## Three Instructors Join Physics Staff

Dr. Lawrence E. Evans and Dr. Russell Roberson, assistant professors, and Dr. Manfred Winnewisser, instructor, have joined the University physics faculty.

Evans has served as research associate and physics instructor at the University of Wisconsin and Roberson held similar posts at Princeton University.

Winnewisser has been working as a research associate in microwave spectroscopy at the University since 1961. He holds the Diploma in Chemistry and Doctor of Philosophy degrees from the Technische Hochschule in Karlsruhe, Germany.

## Ellison Views Novel as Hero

(Continued from page 1)

War, but about a decay of values and loss of moral tone occurring in Crane's own time. The book presented, he said, "an acceptable version of what the war meant to the individual." Americans didn't want to discuss the reasons the war was fought he added, because they had "sold out the cause on both sides."

Americans no longer can talk in an explicit way, he said, but now deal in understatement and avoid "great rhetoric" like the Declaration of Independence and Lee's farewell address. Later writers such as Hemmingway, he commented, showed a distrust of the type of words that had excited past generations. They presented an American who believed in self-sufficiency and instinctual pleasures.

In quickly summing up his talk, Ellison noted that the conflict over who is "the American" is "fought on the esthetic as well as the political level." He finished by commenting on the power of the novel, a power "which politicians could never wield."

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## Intimate Bookshop News

### Children's Bookweek

And over in Chapel Hill's big, big, emporium there is a show of junior romance to please every kid brother or sister, every niece or nephew, every youngster on your Christmas list.

What's more, there's a table piled high with yesteryear's children's books, now all cut down to 99c each.

Oh, yes — there are also a clump of delightful tinsely Advent Calendars, with little windows to make all, December an adventure for little people.

### Historian's Library

In the Old Book Feature Case this week, there is the rather large library of a scholarly historian. These are mostly "work-horse" books, not fancy editions, and if history is your field, we think you'll find real treasure in this library.

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# New Track Club Starts With Weisiger, Beatty

This fall there have been four major teams at Duke. The fourth team, which does not have a single undergraduate, is probably working on a more sophisticated plane than any of the others. Its name is the North Carolina Track Club.

Several years ago, Coach Al Buehler, head cross-country coach at the University, conceived the idea of a track club made up of a small number of runners with one idea in mind—producing distance runners of a truly international calibre. This, admittedly, was not a new idea—Mihail Igloi has done it quite successfully on the West Coast for several years.

But there has never been any Eastern equivalent of this club, and there has certainly been no concomitant to Buehler's vision of a small, loosely bound unit. (The word loose would send Igloi into fits.)

## Weisiger Began Training

As a consequence of this plan, Cary Weisiger, the Duke miler who graduated from the University in 1960, began to receive, at his own request training instructions from Buehler at the beginning of the winter season a year ago. Surprisingly, the idea was fruitful. Cary, out of competition only briefly, and training with the Quantico Marines while in the service, began to perform well in the last two indoor meets of the winter season.

After his release, he moved to the coast with his wife, and, in a series of memorable races against the finest milers in the world, beat Jim Beatty, the world's best two-miler, in four out of five races, posted a personal best of 3:57.1, and lost consistently only to the world's greatest distance runner, Peter Snell. During all this time he was training by mail.

Beatty, who has always wanted to return to North Carolina anyway, was intrigued by a runner whose coach could



WEISIGER

# Harriers End Year With 2nd in ACC

An up-and-down Duke cross-country team closed out its season decidedly on the upswing yesterday afternoon with a second place finish in the Atlantic Coast Conference meet. Carolina edged the Iron Dukes 52-68.

The score is, however, no

indication of the excitement and closeness of the meet in the newly balanced ACC. The eventual winner was very much in doubt until the final half-mile of the four mile course at North Carolina State, when Duke ace John Weisiger was forced out of contention for the individual title by a painful foot injury. Weisiger limped home in 30th place.

Carolina, led by Maillet, placed 1-4-5-20-22 for 52 points and the Tarheels' fourth consecutive conference championship. Duke's top five men finished in a group within 27 seconds of each other for 8-12-14-16-18 and 68 points. Maryland was third with 75.

For the first three and one-half miles of the race Weisiger, Maillet, Tom Krueger of Maryland, Mel Woodcock of State, Jerry Smith of Carolina and E. G. Drown of Clemson set the pace.

Over the last 800 yards Carolina's Maillet broke away from the pack to win easily, Weisiger was injured and pre-race favorite Krueger faltered badly to finish sixth. Mike Folk of Carolina moved up to finish fourth and Jerry Smith was fifth.

Then came Duke, packed closely, and bringing in five men before anyone else in the conference. Bob Waite finished eighth, and George Flowers took 12th.

Nick Gray, running his last race for Duke, ran easily his career best to take 14th, Randy Repass took 16th and Dave Johnson, who suddenly, with Weisiger's injury, had the responsibility of being Duke's fifth man, accepted this responsibility well to finish eighteenth.

The season, in retrospect, has been a frustrating one for the Iron Dukes. Nick Gray, who has not been on a championship team since his freshman year, was the symbol of the team's disappointment at the end of this ACC meet. He has had to watch Carolina win four straight championships.

## Meet UNC Friday

# Booters Lose, 4-1

By JOHN ALLEN

"We didn't play a very good game," said head soccer Coach Jim Bly said after the Blue Devils fell to Lynchburg College, 4-1, Saturday in the final home game of the season. "Lynchburg is a good club," he said. "They beat us to the ball and just played a better game than we did."

The Devils are now preparing for this Saturday's final game of the season with the University of North Carolina. According to Bly, "They look like a better club than we do right now. We had a hard time with Washington University of St. Louis, winning 5-3, while UNC beat them 6-0. They tied Virginia at Charlottesville, while we lost to them at home. They lost to Maryland only 2-1, while we lost 4-0." UNC has a 5-3-1 record this season, while Duke is 3-6.

Lynchburg scored twice in the second quarter and twice more in the third and held on to drop the Devils, 4-1. "Colt" Hough scored the lone Duke goal in the fourth period. Bly

said Davey Jones was the only Devil who did a good job last Saturday. The center halfback has been termed the "best player on the team" by Bly previously.

The Devils will lose co-captains Jim Boerecke, Alex Epanchin and Jones to graduation this June, along with other seniors Mike Erisman, Larry Siegel, Dan Statenfield and Pete Coughlin. Bly said he was counting on juniors Hough, John Morton and Steve Powers to carry the team next year. The freshman squad has had an average season, but Bly said "there is too much difference between freshman and varsity soccer. Just like other sports, sophomores don't see too much action. It's too early to think about next season, but we hope for a better record."

# Blue Imps Conquer Deaclets 19-14 As Matheson Stars

By JACK FLEET

"It was more of a scrimmage than anything else," remarked freshman football coach, Bob Cox, alluding to the ludicrous conditions of the Wake Forest "gridiron."

"We played on the varsity practice field surrounded by a few rickety stands. The stadium had no press box, no scoreboard, no raised yard-line markers, and most important, no scoreboard clock," stated the Imp mentor. In addition, the lime yard-line markings were partially obliterated. "You couldn't tell where the ball was, and this made things somewhat confusing," Cox summed up.

But the Baby Blues overcame all these hardships to beat the Wake Forest Deaclets 19-14, in a much more convincing victory than the final score indicated. Coach Cox said that after winning their first game in two years in the previous week, "The Demon Deaclets were all pepped up; but, so were we! However, we certainly didn't pull it out in the final few minutes as the score may seem to show."

In the first half, dependable Jay Calabrese plunged over from the three-yard line, and then Kit James added the conversion to give the Imps a 7-0 lead. On the second play from scrimmage in the last half, powerful Bob Matheson cut off right tackle, racing 58 yards for the TD. The Imps scored their last tally in the final period on an 11-yard fourth down pass from Mike Shasby to Dave Dunaway.

With more than ¾ of the game over, the Deaclets finally decided to move. Joe Nice culminated a 60-yard drive pushing the ball over from the one. Then Matheson fumbled the Wake Forest kickoff and was caught in the end zone trying to elude a Deaclet tackler. However, this safety later proved insignificant.

But the Demon Deaclets again scored when John Wilson dove the final yard to "paydirt." But it was curtains for the outmanned Deaclets, as the Imps then only had to kill three seconds for the win. Thus, the game Deaclets, attempt to overcome a 19-0 fourth quarter deficit failed.

"Matheson played a real fine game," Coach Cox stated. "Although Todd Orvald started at quarterback, he had to give way due to a painful back injury. But Mike Shasby and Ronie Westfort played well in his place," praised Cox. Also he lauded Jay Calabrese for his work at fullback and said he and Murphy did fine jobs at the defensive linebacker positions. Coach Cox also singled out Jim Barret, who came in for the injured halfback Art Vann, and he mentioned David Dunaway for his all-round performance.



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