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Special
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THE CAMPUS

Undergraduate Newspaper of the City College Since 1907

'End of
a Decade'

05—No. 21

MONDAY, JANUARY 4, 1960

401

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Students Don't Change in a Decade

Samuel Middlebrook

ve all what follows in
ce is not history. "How
ere be a true History,"
a seventeenth century
shman, "when no Man
is able to write truly the
y of the last week?"

er, here are random and
al comments on the most
five hundred weeks at City
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and ourselves.

our students altered so
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undergraduate rode out of
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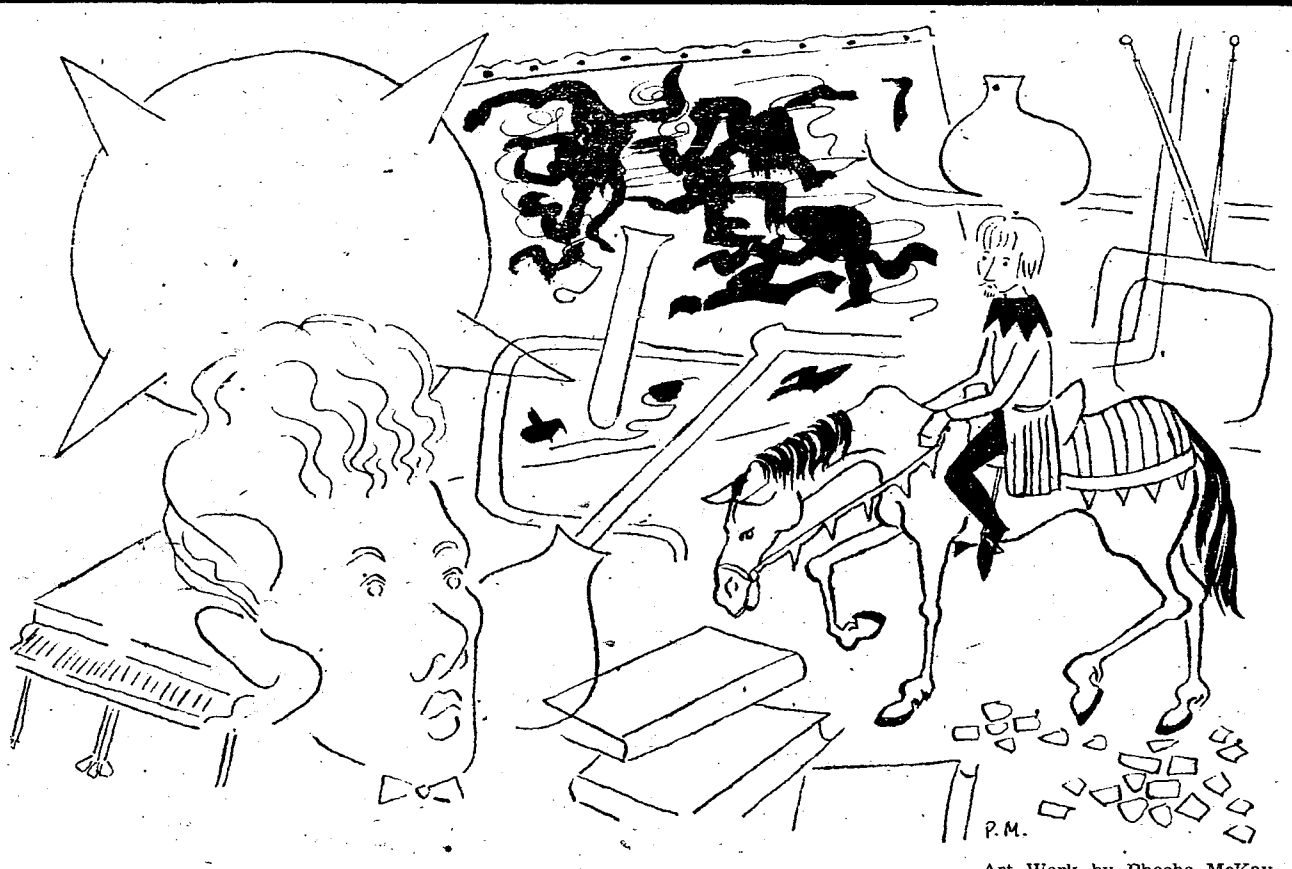
Samuel Middlebrook has been
ving the College scene since
ame here as an English in-
tor in 1937. A former chair-
of that department, he now
sistant Dean of the College
beral Arts and Science.

een our pride from the open-
f the Free Academy until
One of his representatives,
of '37, has just won a Nobel

ugh the reality underneath
ot change, appearances often
us by their variety and
st. Let us look at what was
n about the City College
t in the forties; it may serve
elude to what he became in
ties.

a 711-page document of 1944
by the Strayer Committee
State Education System of
York, quite a few pages were
ed to the students in our
ipal colleges. At the outset
were declared to be "rather
e" (which phrase jars on an
h teacher's ear like saying
is "rather dead" or a girl
ther pregnant.")

s relative uniqueness, in the
n of those who looked us
consisted of some admixture
e following elements. The
nts of the public New York
Colleges were "about a year
ear and a half younger than
e students in general." They
poor, were often of immi-
parents, were overwhelming-
al, i.e. educated in New York
public high schools, were
more likely than not to be
n in religious background, and
outranked the typical college
nt in general intellect



TEN YEARS OF CHANGE: The most sensational advancements of the past decade have occurred in science and technology. What of fields such as art and sociology? For this special edition, THE CAMPUS invited nine faculty members in the arts and sciences to describe developments in the 1950's in their own fields of study.

ability." Living at home, under direct pressure or supervision of parents, our students often lacked "many of the opportunities afforded students in a residential college to acquire poise and self responsibility."

Without too many changes this description might have served to picture the previous near-century of City College students. And why not? In the public mind we have been THE public college of New York, "no mean city." New York, gateway to the Western world, is

presided over by the Statue of Liberty. Perched on a base which has a mystic inscription written by Emma Lazarus, M. Bartholdi's statue casts a long beam. Why should not a passionate democracy quicken our efforts? In helping able poor students we are only helping ourselves.

Did our College's historic role change after the Strayer Report? Not really. The closing of the three-year Townsend Harris Preparatory School may have delayed some of our precocious entrants.

And the College's job was increased but its goal was not shifted by the thousands of veterans who came to us under the G. I. Bill after 1945.

Perhaps this rush gave us some foretaste of the sixties now hard upon us. Many of the ex-soldiers were upperclassmen, many were married, most were in a hurry. As a group they dominated the campus. They swelled the elective courses. Among the faculty they startled some survivors of the rebellious thirties by briskly address-

Corruption and Communists

By Stanley Feingold

If we yield to the temptation to write contemporary political history in terms of newspaper headlines, a large part of recent American politics would consist of McCarthyism, corruption and the absence of high moral standards in high public places, and the uses of television trickery in political campaigning. These events and conditions do loom large in our political experience in the nineteen-fifties, but they deserve to be placed in a broader perspective.

The late Senator Joseph R. McCarthy gave his name to the vigilante spirit which invaded even

Stanley Feingold, a younger member of the College's Government Department, is a specialist in American politics. He currently is teaching the course "Politics, Parties and Pressure Groups."

our schools and scientific laboratories in the search for and destruction of communists, pro-communists, leftists, and liberals who were soft on the Bill of Rights. Long before the last rasping "I have here in my hands the names" was heard, McCarthy was discredited, and his once-remarkable power to induce cringing in seemingly strong men was spent. Like otherwise law-abiding men returned home when the lynch mob's work is done, public officials, private businessmen, and college trustees were shamefaced in the sobering light of the morning after. It was that they would ob-

serve the ravages of loyalty investigations in which the investigators were unable to evaluate the evidence, and loyalty oaths which succeeded in purging only principled libertarians.

If corruptible public officials could arouse us as do card-carrying communists, our moral indignation would have been at fever pitch throughout the decade. Mink or vicuña, deep-freeze or cold cash, the besmirching or betrayal of public trust appeared always to be in fashion. The cynics could suggest that we have democratized corruption by spreading it wider, if thinner. Whatever the reasons, for most of the fifties, the public reacted with indifference to the exposure of malfeasance, misfeasance, and negligence of duty. This year we displayed great shock at the exposure of coached quiz contestants by a congressional committee, while a year ago, we scarcely-summoned up interest in revelation by the same committee of wrongdoing by powerful federal commissioners.

The fifties are the first full decade of television. I am pleased not to have to consider the aesthetic contribution, but its political impact was felt as early as Mr. Nixon's famous 1952 address in which he replied to criticisms of a private political fund with the rebuttal of his wife's cloth coat. (The social historian might note the moral significance of coat fabrics in this period.) Presidential candidates introduced us to, fixed quizzes, staged studio settings, and the statement of political issues tailored to the twenty-one inch screen.

ing every instructor as "Sir"—just as if he had the awesome powers of a second lieutenant. Then, like some species of vanishing migratory bird, fewer and fewer came back each season. After the early fifties, as a force or separate entity in the school they were extinct.

Yet I should like to count this great flock of G.I.'s as an important feature of the first part of the decade just ended. They were a problem and a portent. In their seriousness, their vocationalism, their drive for the practical rewards of a course or a diploma, they were not really different from many of their successors but only more assured and more impatient.

They did accustom us to the presence of the married undergraduate in our classes. And perhaps by being more marriageable than their predecessors they lured the girls to the City College in greater numbers. Full co-education in all our divisions is a distinguishing mark of the fifties. The last legal barrier to girls in the College of Liberal Arts and Science was removed around 1950.

Now that WAS a change, and I for one rejoice at it! We are now used to girls all around us. We of the staff in practically all departments have women colleagues. Usually they have had to be better than their male rivals in order to be considered for the job, but women have surmounted this discrimination ever since patriarchs blessed the day when a male child was conceived. Many of the undergraduate girls are married; some occasionally knit tiny garments as they listen to lectures; a few have even brought their offspring to my classes. This last gesture would certainly startle the ghost of Mark Hopkins—or President Garfield, inventor of the Hopkins legend—because the student's wife at the end of the log would surely have asked Mark to turn it into a seesaw for the baby. Here I confess to conservatism. I would never accept a baby as a substitute for a term paper, not even in Sociology 63: "Marriage and the Family."

Women remind us of South Campus, dotted with romantic couples during the balmy days of late spring or early autumn. These high-priced, hard-won acres of South Campus, now consecrated to Humanities and Social Sciences and Student Life, are a monument of the fifties that cannot be erased. Along with immense gain this change brings some loss. Instead of being conveniently shaped, as heretofore, into the contour of a doughnut, our Uptown center now has the outline of a dumb-bell; two irregular areas connected by a narrow neck of sidewalk along which students and faculty shuttle like ants. I regret that Technology and the Natural Sciences are physically separated from the Liberal Arts, yet any proposed remedy seems more awkward than the condition itself.

It is well that the new Morris

(Continued on Page 6)

(Continued on Page 5)

Americans Yearned for More Cultural

By Albert P. d'Andrea

The arts in the United States during the past ten years, enjoying a sizable share of the growing national urge for culture, have been riding the crest of a tidal wave of interest in the world's artistic heritage.

Museum space has doubled throughout the land, art schools and art curricula of colleges and universities have shown an impressive growth in number, scope and importance; there has been a phenomenal increase in books and other publications on art, paced by a lively sprouting of gallery exhibitions. The price tags on the canvases of some of our top-notch contemporaries reveal the trends of the day—economic as well as aesthetic. Andrew Wyeth's austere realism recently attracted \$35,000; Willem de Kooning's latest show of his typical explosive abstractions sold out at prices up to \$14,000. "No social group in history has been so willing to spend money on the arts and sciences," declared London's "Times Literary Supplement" recently, in a tribute to American culture.

All the arts in America have been affected by a ferment in the cultural life of the day that has not only engendered much vigorous activity, but has also propelled us toward profound changes in concepts, styles and practices.

There is one movement in particular that, with more drive than any other, has staged a remarkable performance in the past decade. About ten years ago, a foreign critic said, "America today is developing a school of painting which promises to be the most important movement in the world of art since the Italian Renaissance." He was referring to that branch of modernism in art known as abstract expressionism.

Within the short span of ten years, galleries and museums have come to saturate the art world with abstractions, mostly huge, in both sculpture and painting. Their creators, at the same time, have developed personal styles within the self-imposed confines of their non-objectivism. The names of outstanding individuals began to emerge from the mass of artists who had turned to the movement; not only New York, but Paris, London, and Rome took notice of such artists as Jackson Pollock (d. 1956), Mark Rothko, Adolph Gottlieb, Philip Guston and Grace Hartigan. They were acclaimed as originators, each with a distinctive flare for giving form and color to their extremely personal philosophies. "The American imagination has become the most powerful stream of Western thought and culture," said the London Times.

What was the state of art at the beginning of the past decade?

Exactly ten years ago a team of ten of the world's top architects headed by Harrison, and including France's Le Corbusier and Brazil's Niemeyer, were busy designing the glass-enclosed Secretariat-to-be of the United Nations in New York City. Calmly and confidently they worked on their strikingly new ideas as a hurricane of protest whirled about them. The cons said "it looks like a sandwich on edge;" the pros held that it would be "a mosaic reflecting the sky from a thousand facets." The battle raged, but the building was erected as planned; today not a murmur is heard against this distinguished member of New York's family of skyscrapers.

Frank Lloyd Wright, too, was having the kind of

trouble that made news. At the age of 81, he had just completed his design of West Hartford's theatre. Entirely unconventional, hexagonal in shape, possessing no proscenium arch, and with a stage set far out into the audience, it was greeted with a howl of protest from the townspeople. They won; Wright lost, but not without a parting shot at his detractors. "The East," he said, "is finished. Its best material went West." Yet, as we all know, ten years later it was the East that he had scorned which offered him the commission to design the Guggenheim Museum. It stands today, massive yet restless, spiraling its way relentlessly into the consciousness of New Yorkers and all who come to view this theatrically majestic setting for the world's richest collection of non-representational art.

The Carnegie International Exhibition of 1950, for the first time in over fifty years, definitely detoured from the middle of the road and set its approving sights on abstract art. The winning painter was France's Jacques Villon, whose representational abstraction made many long for the winners of the good old days, like George Bellows and Peter Blume. It was at this time that the Whitney Museum of American Art announced its intention to drop its fine collection of 19th century art and use the proceeds of the sale to purchase contemporary works.

Confusion reigned in the art world of a decade ago. Painters and sculptors who still felt that they and most people could find pleasure in recognizing what they saw

Albert P. d'Andrea is chairman of the Art Department and also the director of the College's department of Planning and Design.

feared the collapse of the labors of a lifetime; the opposing camp, substituting the techniques of distortion and abstraction in order to attain uncluttered aesthetic goals, heaped scorn upon all who worked to preserve old values.

The artists themselves spoke — and added to the disorder and bitterness:

Picasso: "What is a human face? Who sees it correctly—the photographer, the mirror or the painter? Are we to paint what's on the face, what's inside the face, or what's behind it?"

Painter de Vlaminck: "French art is dead and Picasso is its gravedigger. He is an artist, he is a virtuoso who changes his art every week."

Critic Alfred Barr, about Jackson Pollock's art: "... an energetic adventure for the eyes."

Critic Bruno Alfieri of Venice, about Jackson Pollock's art: "Chaos. Absolute lack of harmony. Total absence of technique, however rudimentary. Once again, chaos."

Architect Frank Lloyd Wright: Modern art is "crime without passion." "Just rubbish."

Painter Austin Cooper: "One day my hand shot out. Much to my astonishment, it picked up a brush and drew on a board." "The unconscious painter is himself only a spectator of the work he produces."

Today, American art reflects the still-smouldering conflicts of the decade. Many of us view the situation as typifying our democratic society in which differing viewpoints may exist side by side. True, such diverse bodies as the National Academy of Design, the National

Sculpture Society, the Audubon Artists, and the seum of Modern Art can and do flourish in the surroundings, symbolizing in varying degrees dedication to representationalism, or acceptance of many different styles, or rejection of everything but expressionism. easiness exists, however. Art movements are still apart, one maintaining that the other has nothing in common with true art.

Every tree in our forest of art is striving for a share of the light of the public's attention. The Museum of Modern Art has shown how to attain the success in this endeavor. Sponsoring only the most stimulating exponents of the most energetic new movement of the day, that is to say abstract expressionism, it displays the work with majestic éclat. Especially influential has been its traveling show "New American Painting," which has made the rounds of all the capitals of western Europe. We now can read of "capture of Europe" by American abstract expressionism, and of the challenge of an art world that until now has disdained American painting.

There are disquieting aspects to this 1959 importation of American art on Europe, however. From England "Great talent made meaningless; one of the most dramatic examples of a society strangling its young." From Belgium—"... the most unimaginable excesses, imitative mediocrity and poverty of intellect." More recently reminded us that it was a Russian, Malevich, who painted a famous black square and that "two generations have passed, but abstract painters are still at the same point."

There is no simple explanation for these widely divergent views on art; nor do the differences appear reconcilable. The abstract expressionist appears to be specially sensitized to the profound uncertainties of our day and feels that the artist faces more complex and less tangible concepts than are apparent on the surface of the visible world. Just as modern scientists are aware that entities composing the physical microcosm can always be understood in visual terms and that they can have properties that defy perception, so the abstract artists in art resort to depicting their reactions to intangibles through very personal images and symbols which are a challenge to comprehension. Most of them, in turn, militantly refuse to understand that those who prefer pictures to pure forms, solid stuff to abstract spaces, actually believe that their work too often is unintelligible.

Despite the revolting excesses of which frenzied proponents of pet theories may be capable, one need not reject the potential beauties inherent in one or another art mode, in pure and expressive design or pictorial presentation of human experience.

To preserve the fundamental truths in the midst of one of the most perplexing revolutions in the history of art is 1960's great challenge for artists—as well as art educators. Everyone will agree that art cannot stand still, just as man, and society, and science cannot. The artist has ever been the man of vision, seeing the heart of existence, giving it form and attracting attention to it, and helping to shape the human situation. In this respect, I believe, there is an enduring tradition in art, offering the stability of a wide and fertile base for newness and originality, while providing an indispensable motivation for the creative mind, the skilled hand.

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America As the Western Leader

By Joseph Wisan

That there are changes of revolutionary proportions in the world today no one can deny, and that they have come with amazing swiftness in the decade of the 1950's is almost clear for comment. The Second World War left in its wake problems—political, economic, and social—still defying solution. The industrialization and urbanization of society has taken on global significance. A new nationalism rides over the Middle East, the Far East, and Africa. Science and technology have transformed modern times to the Age of the Atom and an Age of Space. Developments in mass communications now make possible verbal and pictorial appeals to illiterate millions. Population growth has assumed alarming dimensions. Against this background, America's responsibilities in world leadership have become especially vital for the survival of that liberty and democracy which is the promise of our nation's history.



DESPITE KHRUSHCHEV, United States retained world leadership, according to Prof. Wisan.

The ineluctable fact of the 20's is that the dynamics of change are world-wide in their implications. We are living in a world in ferment. The forces unleashed by man's creativity are being checked by destructive tendencies threatening substantial annihilation of the human race. If America was the sole hope of humanity it is now. This is the

This foreign policy did not come easily, but it is characteristic that in the clash of political ideas and issues there should emerge a consistent purpose to contain the menace of international Communism and Soviet imperialism and to strive for a world of peace and freedom and plenty. In some ways Americans have been an incorrigibly idealistic people, but it has been an idealism tempered with pragmatism. The Truman Doctrine saved Greece and Turkey in 1947 and the Marshall Plan laid the economic underpinning for a broad program of aid to stem the tide of the Russian juggernaut. And however much the Korean War of 1950-1953 may have contributed to the unpopularity of Truman's second administration, it was in essence an idealistic thrust at Communist aggression that gave new meaning to collective security and the prestige of the United Nations. Nor did the "Great Debate" of 1951, however heavily weighted on the side of isolationism, weaken America's war effort, and, in the long run, by identifying the Taft position,

it gave added strength to the Dulles-Eisenhower wing of the Republican Party.

It must be remembered that Russia exploded the atomic bomb in 1949, ushering in a fearful decade of nuclear rivalry. Yet the United States was not coerced into abandoning its "containment" policy, and even went further by committing itself to a "liberation" policy, short of war, and then, in the Vietnam Crisis, Dulles threatened even "massive retaliation." This moving to the very "brink of war" was in January of 1954, but, by June of the same year, Eisenhower was all for living together in peaceful coexistence rather than seeing a whole world in flames, provided there was no appeasement. This paradox in policy only reflected the tentative grappling with imponderables as America sought

to reconcile idealism with the changing realities of Communist aggression.

Yet all through the 1950's positive steps were taken to build the foundations of a lasting peace. If Truman ordered the development of the hydrogen bomb in January 1950, he, at the same time, never ceased pressure for the international control of nuclear weapons. From the Baruch Plan of 1946 to the all-inclusive proposals for inspection and control made in August, 1957, to the London meeting of the United Nations Disarmament Subcommittee, the American position was one of effective implementation of any plan to halt the production of nuclear bombs. Russia rejected these suggestions, as she did subsequent proposals involving the "open skies" formula, the peaceful use of outer space, and the transfer of nuclear weapon stocks to peaceful uses. The striking fact about all this is that, despite implicit and explicit involvement of the men and treasure of the United States, public opinion, as far as could be ascertained, came gradually to accept almost wholeheartedly America's obligation to pursue the positive course it did in world affairs. Isolation became an academic subject by the end of the decade.

There were other problems, of course. The German Federal Republic (West Germany) was established in September, 1949, but Berlin remained a stumbling block to a German peace settlement. The Berlin blockade and ensuing air-lift, 1948-1949, was a portent of how seriously the West would consider Russian intransigence in this area. Here is a focal point of crisis that needs

watching and a diplomacy of surpassing excellence. The Egyptian crisis of 1956 revealed the United States in an ambivalent position. Old-fashioned idealism stirred America's leadership in winning UN condemnation of military intervention by Great Britain, France, and Israel; but, by January, 1957, the Eisenhower Doctrine was proclaimed, putting Russia and the Communists on notice to stop meddling in the Middle East. Here, clearly, America led from a position of strength, especially so as the cynical and brutal Soviet suppression of the Hungarian revolt was fresh in public memory.

The 86th Congress is now in session. It is a Democratic Congress but the spirit of bipartisanship prevails in many areas of legislation, and most notably in foreign affairs. Since the summer of 1957, when Russia announced it had an ICBM in work, there has been more than an "agonizing reappraisal" of our international diplomacy. Sputnik came in October of that year, and in January, 1958, the United States Army's Jupiter C rocket was fired into orbit; by December we had put five earth satellites into orbit. The pressure for the cessation of nuclear testing is stronger than ever as the vision of man's conquest of outer space looms nearer. With the United States and Russia ready to halt all tests, the issue is one of inspection and detection, especially of underground explosions. Eisenhower's position in favor of a test ban is clear; Khrushchev is now on the defensive before world opinion, for only Russian acceptance of inspection can make this feasible. The summit meet-

(Continued on Page 4)

Schools and Teachers Under Fire in the Fifties

Critics Charged Communism, Coddling; TV Demeaned Value of Learning

By Hubert Park Beck

The gigantic possibilities of education, speaking generally, are still little understood, badly harnessed, and poorly hided. Education now seems to be in a kind of Rip-Van-Winkle sleep. No one knows whether it can be aroused soon and will prove adequate to meet the ever-growing needs, or whether it has been weakened by long inactivity, lack of nourishment, and perhaps even serious and chronic illness. Certainly the anemia of the

Depression Decade took a serious toll. Then came the Decade of the War, with teachers and students drawn away from their duties. Now, the turning of the calendar, the decade of the Fifties is history. It is evident that the inundation will continue into the new decade, with vast numbers of children, in money-rich United States, with double-session and, in places, triple-session schools. The tide is beginning to rise in the colleges, and there it threatens to undermine seriously the foundations of Alma Mater.

As might be expected, education has been subjected to scrutiny and re-appraisal in relation to the upheavals that came with the end of World War II. The mud-slingers has a great field. Everybody outside the schools knew why Johnny Can't



MCCARTHY ERA set back development of educational institutions, according to Prof. Beck. Senator McCarthy (left) confers with attorney Roy Cohn during Senate subcommittee hearing.

Read. They didn't need to ask the experts in the schools whose standardized tests show that he reads better than in any previous period. Senator McCarthy & Co. were busy ferreting out "Communists" and "disloyal" persons, using these labels with astounding recklessness all around. That the schools, the colleges, the State Department, and other victims were being weakened by the unwarranted onslaughts did not bother the attackers one whit. Yet the teachers, perhaps more than any other group in the United States, have an enviable record for loyalty and devotion to the democratic ideal. Other sweeping charges frequently made against the schools and colleges during the fifties included "neglect of fundamentals," "coddling" with doctrines of progressive education, "lack of discipline," "disappearance of standards," "godlessness," "the black-board jungle," and "ridiculous courses in 'life adjustment' and 'driver-education.'" Public money was being "wasted on fancy trimmings" in the curriculum and in the brick and mortar of new buildings.

The overwhelming mis-education of the fifties, however, stemmed not from the classroom or the driver-education laboratory, but from the mass media. The opinion-makers of Madison Avenue day and night brainwashed the entire population so that the masses would eagerly lap up uncritically the river of goods from the factories and farms. The pursued goal became the affluent organization man, not the sane and healthy individual in a world safe to live in.

The "educated" man held up for great public acclaim was one who on quiz shows appeared to retain in his brain an unlimited store of knowledge. The more useless the knowledge, the bigger the pay-off! Even after the fakery had been abundantly proved, many viewed the deception as harmless. Not only the TV, but all other mass media down to the lowly comic book, seldom showed responsibility for elevating the level of thinking, acting, feeling and believing of the American people. It was more profitable to cram the air waves and the printed page with glittering trash.

Plenty of problems plagued the schools in the fifties, in addition to the growing number of stu-

dents and the crowded antiquated buildings. Everything else that was needed also proved inadequate—books, supplies and equipment, staff, curricula, money, and even public awareness of children's needs. Future citizens were not getting an education appropriate to the decade of the centennial of John Dewey's birth, and the centennial of Darwin's "Origin of Species." The richest nation in the world, a nation that had pioneered so much progress in education, and whose educational ideas are the envy of the undeveloped countries, was grossly neglecting its schools. Each year it preferred to spend greater billions on beer, cigarettes and tail fins. In the meantime, needed out-of-school opportunities for adolescents, especially in the cities, are not yet provided. Great new apartment buildings surprisingly did not abolish bad home environments for children whose families carried their unwholesome family milieu into the new housing.

Fortunately, toward the end of the decade the hurtful headline-seekers such as Arthur Bestor and Admiral Hyman Rickover have faded somewhat and the spotlight has shifted to James B. Conant and the sound and useful reports resulting from his two years of visits with a team of assistants to high schools all over the nation.

(Continued on Page 4)

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DON LANGER '60

Editor-in-Chief

SUPPLEMENT EDITOR: Dolores Alexander '60

SUPPLEMENT STAFF: Don Langer '60, Sue Solet '61

For this special edition, The Campus invited nine faculty members to describe the significant events in their chosen fields in the past decade.

Foreign Policy

(Continued from Page 3)

ings may tell; and Eisenhower's journey to eleven states in Asia, North Africa, and Europe, covering the Free West, India, and the Soviet Union, among other nations, is a symbol of how far America has traveled the long, hard road from the gropings of 1950 to responsible world leadership of today. As defined by Secretary Herter, "containment" and "massive retaliation" have now become "survival without surrender."

But over the horizon other issues present themselves. Is this only a missiles race between the United States and Russia? There are other industrial nations that will have to be accounted for in the future, with all the dangers inherent in the spread of atomic know-how. What of the role of Red China in the years to come? Of neutral India? What of the fate of freedom in a dictator-ridden world? Is America rich enough to bolster the economies of its friends? What role shall the United States play in a world of three billion people, a third of whom are under Red domination? Even as this is written the world situation is changing. Already there is to be joint cooperation on the peaceful uses of atomic energy. Six nations of Europe have created a common market, and seven have formed a Free Trade Association. Eisenhower stands firm for an atomic test ban pact despite criticism in high places of both parties. So, as in 1950, the United States is faced with the responsibilities of world leadership as no other nation in history.

Education

(Continued from Page 3)

classrooms the delayed time-bomb of the century-old school integration problem went off in the form of the 1953 U.S. Supreme Court decision. In many places a tiny minority resorted to threats or actual violence in opposing the tardy decision to have children of different color live like good neighbors in the schools. Yet today it seems clear that even with little help except from the Supreme Court certain from Washington, great progress can be expected during the coming decade in meeting America's dilemma.

For education in the 1960's, perhaps the clearest and at the same time the most ominous prospect is the growing shadow of the Communist nations. The shadow is foreboding, not only to free education, but to all other free institutions, the brightest facets of Western civilization. The increasing threat that Communism presents to the smaller and weaker free nations will inevitably lead to more and deeper agonizing reappraisals than America has yet seen. The iron curtain and the bamboo curtain are opening. In the wrestling match that is getting under way between the two giants, the Soviet and the free world, each will turn increasingly to its schools and colleges as a major resource in the years just ahead. In a very real sense, the coming colossal competition in the sixties may mark a turning point in civilization. If Western education loses the match with Soviet education, all else is gravely threatened.

Modern Music Gained Favor

By Otto Deri

A decade is a short span of time in the history of human achievements and it seldom reveals clearly defined trends or tendencies in any given field. This becomes obvious if one were to select a decade at random from past centuries and one would attempt to sum up its main currents in any field of human endeavour. Such a task becomes even more difficult if one examines a decade which has barely faded into the past. We have always a better understanding of the more distant past than of events that took place yesterday. This is particularly true of the creative arts.

Among the diverse activities that make up the musical life of a country, the creative work of the composers is of the greatest significance. One can state with a reasonable degree of safety that no new important figure appeared in that field during the decade under discussion. There was a definite trend, however, toward a wider acceptance of musical styles and values which were cautiously

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making their appearance in previous decades. The work of those American composers who were born around the turn of the century (Copland, Sessions, Piston and Harris) which appeared rather infrequently on concert programs in the thirties and forties, gained a more secure place in the fifties. This wider acceptance undoubtedly was due to the spectacular progress of the media of mass communications (radio, L.P. records, television). The same channels of mass-communication helped the cause of younger composers; the names of Barber, Creston, Kirchner, Carter, and of many others, reached a large segment of listeners. Among leading European composers, the exiled Bartok — who died in this country in 1945 and whose music was little known to American audiences before — gained rapid acceptance in the fifties.

Scanning the American musical panorama in search of new tendencies or novel points of departure, there were two trends that gained momentum in the fifties.

One was the school that uses the devices of the so-called "serial" techniques, while the other group has its composition-workshop in the laboratory of electronics.

The first group owes its existence to the innovations of Schoenberg's method of composition with twelve tones, but its members, especially the avant garde wing, acknowledge Webern (a disciple of Schoenberg) as their point of departure, and align themselves with the Darmstadt (Germany) School, whose leader, Karlheinz Stockhausen, came on a lecture tour to the U.S. in the fifties. This group of composers, revealing a fairly wide spectrum in viewpoint, are united in a conscious, systematic manipulation of musical elements (tones, intensities, rhythmic values), ordering these in var-

ious permutational patterns. (Hence the name serial technique).

The experimenters who produced sound in this way of electronic means are represented by a small intellectual elite. While it is too early to say what the future of this approach may be, it is clear that up to the present these composers have produced music of any aesthetic relevance. They should be credited, however, for writing a chapter in the exploration of sound.

As far as compositional medium is concerned, the fifties brought a new interest in opera. From foundations made the American Opera Festival possible at City Center, producing a new American opera, and a grant of \$95,000 given by the Ford Foundation is insuring a steady flow of new works. One of the outstanding events in the operatic field was the production of Berg's "Wozzeck" at the Metropolitan Opera, fulfilling an obligation that was long overdue.

Despite help from foundations and occasional help from municipalities, almost all major musical organizations were still faced with problems meeting deficits in the fifties. One of the sad events in the musical world was the disbanding of the N.B.C. orchestra after Toscanini's resignation. The Symphony of the Air made a valiant but unsuccessful attempt to salvage this orchestra.

In the performing field two spectacular changes fascinated the musical world: Leonard Bernstein and Van Cliburn. Bernstein became the music director of the New York Philharmonic in the fifties and, in addition, was in the public eye as a concert pianist, author, composer and lecturer. Television programs were watched by millions of Americans. By contrast, Van Cliburn's achievements moved on a narrow path: his brilliant performance of two popular piano concerti won first prize at the Moscow International Competition and his playing electrified the Russian — subsequently — American audiences.

Van Cliburn's success was only one item in the growing Russo-American cultural contact. American artists and orchestras, and leading musical personalities paid visits to Soviet Russia. Russian artists toured this country — some with great success. Also, the Soviet Ballet Company secured spectacular success in this country. The artistic change program represented a major breakthrough in the cold war and holds out reasonable hope that the field of understanding can be widened in the future. One has reason to be optimistic about the cause, according to historians, ideological conflicts tend to get resolved — if one thinks in long enough time-units. The same principle can be applied to the arts: the new currents at first seem unacceptable and irreconcilable with the old viewpoint, until a great composer arrives on the scene, who has the power and vision to integrate the new with the old. If this is the case, then the future will see serial and electronic music becoming an integral part of the general musical vocabulary.

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Students Don't Change in a Decade

(Continued from Page 1)

Cohen Library is on the upper edge of our South campus, a lure to all Tech and Science students who are to peer around the High School of Music and Art. That a vast improvement our new library is over that half-built, half-baked structure now destroyed to make way for the rising Technology building! Or the cramped quarters that served as a circulation library for a generation on the ground floor of what we now call Shepard Hall. Or the catacombs under the sidewalks which used to house tons of rotting books. Our librarians used to hold us for not reading more books, and so did the Middle States Association of Colleges and Secondary Schools in an evaluation report about us in 1956. We now have far less excuse for our laziness than heretofore. Did girls and television and prosperity bring on a let-down in reading during this last decade? I confess that I do not know.

A Word About The President

And although my topic is the student of the City College, let me say a word or two about our chief administrative officer, who, whether he will or not, in many students' minds sets the tone of an institution.

Administratively the forties were the decades of President Harry Wright, the Quaker who saw the College through our nation's bloodiest warfare. In the same area the fifties have belonged unmistakably to President Buell Gallagher. The dynamism of the younger man contrasts with the quietism of his predecessor, his eloquence with the other's shy silence, his ebullience with the other's reserve. About the impact of President Gal-

agher on faculty, trustees, City Fathers, and other members of the harried guild of American college presidents, legends continue to grow. And especially has that impact been felt by parents, alumni and students.

Some Geniuses Go Out-of-Town

During the fifties the minimum composite figure for admission to the City College has risen by thirteen points. (The "composite figure" is the sum of the high school average and the score achieved on a proficiency exam scaled from zero to one hundred.) This rise is a measure of the pressure of increasing numbers of students who want to come to us. We keep our enrollment steady by raising the barriers. Some of our administrators feel that our "middle class" of students — like the middle class of our prospering nation — have increased at the expense of the two extremes: those very rich in talent and those who are intellectually poor. Where else do some of the geniuses from our public high schools now go? They accept fat scholarships to "prestige" out-of-town schools, for even if the scholarship does not cover all expenses the family is now well enough off to pay the difference. What about the youth below our ever rising entrance standards? Increasingly he may find trouble getting into any strong college in the northeast quadrant of the country.

Another way to put the matter is this. Intellectually, the City College student has not changed so very much.

He is pretty much what he always was — perhaps a bit more so. The case is rather that other student populations of strong schools have come more and more to cherish the ideals that have marked us over the generations.

We are still competitors, with twice as many of our recent graduates going on to Ph.D.'s and comparable awards as the national college average. But we may have to run harder to remain in the same place.

Silence is Significant

A final word. While the Cold War began before the fifties, its strongest effects on our students were in this decade. After the cruel deception of our hopes in Czechoslovakia came the race for the hydrogen bomb, the police action of the United Nations in Korea, the Klaus Fuchs revelations followed by the execution of the Rosenbergs, the rise and fall of Senator McCarthy, the extension of the Feinberg Law to institutions under the Board of Higher Education, Sputnik, Lunik, and, latest of all, the Television Quizniks. Students and staff together, we shared the impact of these events with other egg-heads of our land.

Students of the fifties were called "the Silent Generation." I cannot think theirs was the silence of inaction or mental sloth. As has happened before in our history, the rituals of an earlier radicalism turn hopelessly rotten. Agonizing reappraisals then become the order of the decade. Now Gethsemanes are usually quiet gardens in which not everyone is asleep. But finally an angry crowd gathers and, some time later, a cock crows. We then learn what the silence was all about.

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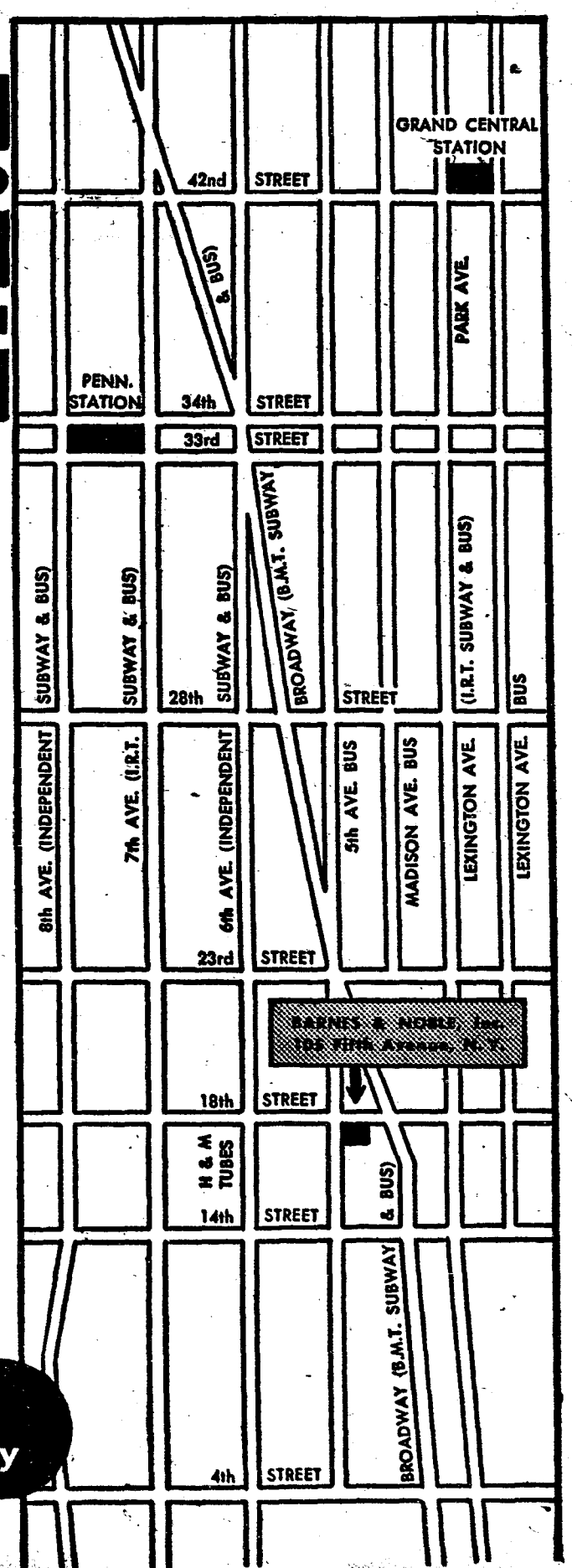
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Communists

(Continued from Page 1)

How new—how uniquely a product of the fifties—are these phenomena? Know-nothings, who cannot be troubled with maintaining the delicate balance between security and liberty in a time of crisis, have always been with us. Teapot Dome and embalmed beef remind us that public scandal has been both bigger and more odorous. And television has not yet been guilty of the excesses of yellow journalism's gaudy past.

What appears to be new is the indifference of the college student to the great political issues. The change in political spirit from the early forties to the late fifties is intangible but real. The extent of political participation by City College students was once greater, and the level of political debate higher. To hold McCarthyism responsible is undignified and untrue. The manifestations of a repressive spirit discouraging free political expression have been far fewer here than at other institutions. I once believed that college students possessed intellectual independence however inclement the climate of the times. I am no longer so confident.

If citizenship training has a place in the liberal education which we strive to provide for the college student, his failure to confront public issues, to pose questions and propound answers, is at least in part the failure of the college, and for this I am sorry.

The Return to Fundamentals

By Henry Semat

Physics has risen so high in the esteem of the public mostly because of the many successful applications of the fundamental principles rather than an appreciation of the meaning and significance of these principles. One readily calls to mind the results of such applications as the hydrogen bomb, exploration of outer space and, at the extreme of size, the transistor. If I were to characterize the present or sixth decade of this century I would say it is one in which physicists resumed their investigations of fundamental problems and did a great deal of spade work which should yield a rich harvest of new ideas and revolutionary concepts in the next decade.

It is interesting to compare the accomplishments of the present decade with the preceding ones to obtain a perspective on the rate of advance of the science. The era of modern physics was ushered in during the last decade of the nineteenth century with the discovery of the electron and the phenomena of X-rays and radioactivity. The first decade of the 20th century saw the introduction of the quantum theory and the special theory of relativity and the beginning of elec-

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tronics. These were to produce revolutionary changes in our concepts of matter and energy, space and time, and in our modes of communication. The next decade saw the beginning of our present theory of the nuclear structure of the atom and the formulation of the general theory of relativity. The latter caught the interest of the press and the imagination of the public; physics could never retire to the ivory tower after this.

The third decade saw great advances in theoretical physics, particularly in quantum mechanics and electrodynamics. The concept of probability began to play a very important role in describing physical events, with the Uncertainty Principle as one of its major contributions. The physical world at this time was comparatively simple; all things were made of molecules and atoms, with atoms consisting only of protons and electrons. The electronic structure of the atom was well understood and became almost a closed subject. But this state of affairs was not to last very long. The closing years of this decade witnessed the prediction of the existence of anti-particles, a concept that was not grasped or understood at this time.

The first half of the fifth decade saw many successful and brilliant applications of physical principles but practically no new ideas or concepts. With the ending of World War II physicists began to go

back to the laboratories. The achievements of the latter half of the '40's should be merged with the present decade. There followed the discovery of many new "elementary" particles and anti-particles, most recent being the discovery of the anti-proton and anti-neutron. New and larger particle accelerators began to be designed and first for particle energies of several hundred millions of electron volts and now of millions of electron volts. The fission of uranium was used to build nuclear reactors for the generation of power. Properties of matter received intensive study leading to great progress in solid state physics so that it now occupies a place of importance with nuclear physics.

A study of the properties of the many new elementary particles led to many puzzling questions. One in particular, the so-called theta puzzle, caused a reexamination of some of the fundamental laws of physics. These are laws of symmetry and are at the base of many important laws of conservation such as the conservation of linear momentum and the conservation of angular momentum. Other such law is called the conservation of parity. It is a way of expressing that there is a symmetry between a physical event and the mirror image of this event. Since a right hand is imaged as a left hand in a plane mirror, this law implies that there is no way of distinguishing between an event described in a left-handed system from that in a right-handed system. In the tau-theta puzzle, the properties of these particles, particularly mass and spin, showed these particles to be one and the same, yet they decayed by different modes, one in which parity was conserved, the other in which it was not conserved. The resolution of this puzzle by Lee and Yang in 1956 was to show that in certain types of interactions called weak interactions, parity is not conserved.

Physics has produced so many startling results that it is almost impossible to make predictions about new ones. However, some of the problems that are being investigated as the seventh decade opens are: the nature of the forces that hold the particles in the nucleus of an atom, the role played by the many elementary particles that are produced in high energy nuclear reactions, and the role of general relativity and gravitation in physical phenomena. It is surprising and disturbing that we do not know much more about gravitation than Newton did. Gravitation has so far played no part in atomic and nuclear phenomena. Einstein's general theory of relativity deals with space, time and gravitation, has never really been incorporated into the main body of physics; it has remained on the periphery. There is now renewed interest in this subject and it may be found to be of importance in two extreme regions of investigation—the nucleus of the atom and interstellar space.

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The Spirit of Technology Soared

(Continued from Page 8)

onal PEN-Club congress gathered in Europe, and discussed the theme "Literature in the Scientific Age." A majority of the speakers condemned the age of technology as being harmful to the spiritual life of man. A previously mentioned art scholar wrote about the technological world in about these terms: "We are confronted with man-made but non-human environment. A sweeping skyward rush of modern buildings suppresses our importance as individuals. When we go to a skyscraper, it is like a bee hive. . . In our time, it seems important not for his own sake, but for the sake of what he can achieve. How shall man react to this technological and unhealthy environment? The average man does not face the problem. The artist has to react to terms with this environment. He has to create a picture of the non-human. This is an unstable century. Every decade brings new inventions that revolutionize our mode of living. It is a systematic chaos, and the modern artist has to paint this systematic chaos in an action like modern life."

There are reasons for such opinions. It might be said that technological progress, which is not too rapid from the engineer's point of view, is too rapid for the non-technical world. Engineers are busy pushing technological progress, and raising the living standard of the world. They create change our surroundings and we are unable to adjust. Are we the masters of these new inventions? Is the progress of man himself, his spiritual

and moral development, keeping pace with technology? It seems that the leaders of non-technical culture doubt it, and they may be right. Complaints about the deterioration of humanistic culture are heard often. Somehow, however, the complainers reach the conclusion that the "savage specialists," the engineers and scientists, are responsible for it. Does this imply that the leaders of the technological world should also lead the general cultural progress? I do not believe it. Nevertheless, engineers, accustomed to act, show their willingness to improve in this direction. Aspen Institute for Humanistic Studies conducts successful courses for engineering executives. Big companies now have their own schools for general studies.

There has not been much talk about "savage specialists" in non-technical fields, about such as specialists on Shakespeare, Etruscan art, etc. Unfortunately, this is an era of specialists in all fields of human activity, and not only in technology. The field of knowledge has grown so large, that to build an all-inclusive concept of the modern world in the mind of one person is difficult, and economically unprofitable. However, at the close of this decade, it is clear that we need men of broad concept perhaps more than the 18th century needed Goethe, or the 15th century needed Leonardo da Vinci.

Modern technology has made available leisure time that can be used for many purposes: for self-improvement, for enjoying entertainment, or for disturbing peace and order as youngsters with too much time occasionally do. "Fortune" magazine says that there are now in the

United States about five million persons over 14 who are not working or looking for work, not going to school, and not keeping house. They represent the fastest growing major "occupation" of this decade.

It is difficult to believe that these people spend their time in self-improvement. People who are capable of doing things, and ready to learn, have the least leisure time in society. The time they spend in office, shop, or at home on their specialty is generally more than eight hours per day, and little time is left to acquire the broader knowledge in which they are interested and to which they are entitled. Technology does not provide leisure time for the people who are responsible for its progress.

Technology has produced the conditions in which man can grow and improve. The leaders of technical and non-technical culture should collaborate to show the way. Conditions should improve, especially at universities, to produce more scholars who would reach a comprehensive understanding of the world, both in a technical and a non-technical sense. Man's spirit can conquer technology, the new natural force, by rising above it, and breaking its sinister spell, if there is such. The world then might not be the "unhealthy environment and systematic chaos" as seen by the action painter on his canvas. That the engineers and scientists will co-operate is shown by the curricula of engineering colleges, where the humanities have their place, and by financial support of many industrial organizations to all fields of learning.

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Dear Dr. Frood: I am the ugliest guy on campus. My face looks like 90 miles of bad road. When I go to a party someone always steals my date. I worry about this. Can you help me?
Loveless

Dear Loveless: Take heart. Any girl who would go out with you isn't worth worrying about.

Dear Dr. Frood: I think this ink blot looks just like rabbit ears. My friends say I'm nuts. What think?
Bugs



Dear Bugs: It's your friends who are nuts. Those are clearly rabbit ears. And the long shape extending down is the rabbit's trunk.

Dear Dr. Frood: I have invited three girls to the dance this Saturday. How do I get out of this mess?
Uptha Creek

Dear Mr. Creek: Tell two of them to dance with each other until you cut in.

Dear Dr. Frood: I have been dating one girl but I am so good-looking and so popular that I have decided to spread myself around a little more. What should I do about this girl?
Dashing

Dear Dashing: Tell her the good news.

Dear Dr. Frood: My roommate always wears my clothes. What should I do?
Put Upon



Dear Put Upon: Cover yourself and stay indoors.



Dr. Frood, Ph.T.T.

Dear Dr. Frood: My mother and my brother don't like my boy friend, but my father and my sister do. His father and two brothers don't like me, but his mother and his other brother do. What should I do?
Miss Muddle

Dear Miss Muddle: Tell your father to talk to your mother and tell your sister to talk to your brother. Then tell your boy friend's mother to talk to his father and tell his brother to talk to his brothers. If that doesn't work, then talk to your mother and brother yourself. Maybe they know something you don't know.

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The Spirit of Technology Soared

By Walter Rand

We are confronted with a man-made but nonhuman environment that suppresses our individuality, wrote an art scholar recently about our technological world. We live in the atomic age, with almost two hundred years of technology and economic progress behind us, and with more to come in the fabulous space age ahead, think others. That technology affects our times is an undisputed fact. But what is technology, and how did it affect the most recent times, the past decade?

One of the common definitions of technology is "the application of science to industry," but perhaps this is not the best. There was not much industry in Scotland in 1764, the day a young instrument maker, James Watt, while repairing a model of Newcomen's steam engine, used his mental and physical skills to improve the existing machine, and to make it more practical. He did not have much scientific

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knowledge. However, there was the spirit to do things better, and in a new way. The Greek word 'techné' means art or skill. In few fields is skill, the ability to use one's knowledge effectively, alone of such paramount importance as in technology. Accordingly, in a more general sense, technology is the manifestation of human will and skill in harnessing nature for practical purposes, especially for the production of useful things.

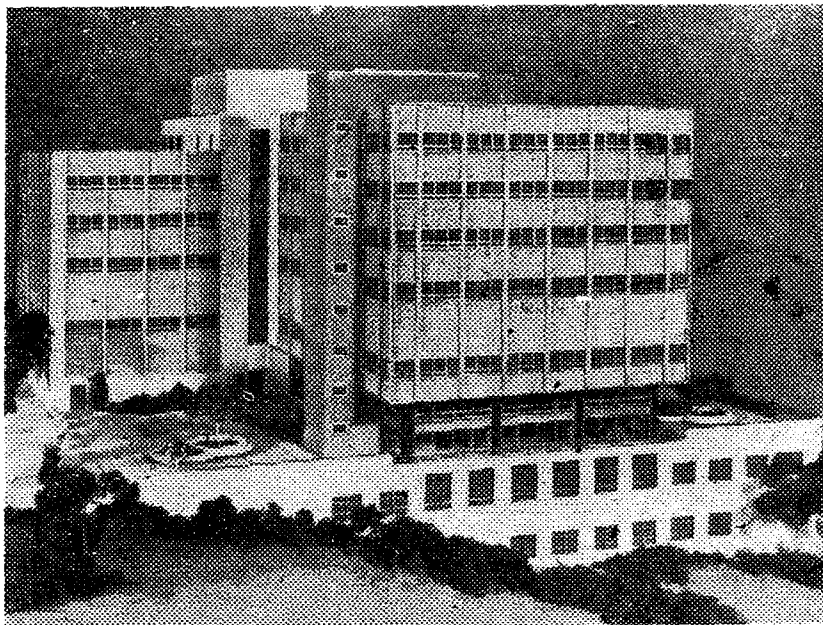
Such skill was shown by a barber, Richard Arkwright, as he solved the problem of the "spinning frame." It was only necessary to couple the steam engine with the spinning machine, to start the industrial revolution and the age of technology as by-products of these inventions, on a scale that none of the

inventors could fully foresee.

Now, two hundred years later, the pattern is still the same. Scientists, engineers, and technicians work for human good, applying their talent and scientific knowledge, their creative ability and will for industrial production, and again, their work has more far-reaching consequences than the immediate purpose of producing a commercial product. Technology affects every aspect of human culture and activity. It is not controlled by any single person or government; it has its own life, and as such it is a new kind of natural phenomenon, manifesting itself through man.

Technology progresses at an accelerating rate, or so it seems. Back in 1949 we did not spend our evenings watching color TV or enjoying stereophonic hi-fidelity, we did not drive 300-HP cars going to movies, and the Cinemascope was not yet in actual production. We had the feeling that jet planes were fit only for military purposes, and that atomic power was for the "Big Bang" only. All this has been changed. We now have all these things and much more. The spirit of technology is at work.

This spirit was on display for the world to see at the Brussels World Fair in 1958. Such an exposition could not have taken place in any previous decade. Even the exposition halls reflected the new age. There was the Atomium, a Belgian presentation of a 360-foot-high model of the nine atoms in the crystal of iron, enlarged 150 billion times. There



COLLEGE'S RESPONSE to increased demand for technological studies is new techn building now under construction. Shown above is a model. Building is scheduled to open in 1961.

was the U.S. Pavilion with a cable-supported plastic roof, and a ceiling of gold-anodized aluminum mesh. There was the Civil Engineering Structure, a reinforced concrete arrow cantilevering 238 feet over the exposition grounds.

Which is the most important single invention of this decade? We probably do not know. It might be something in its infancy, and we will grasp its full value only in the next decade or even much later. Completely new things are not created overnight. Technological achievements are the results of years and years of study and experimentation. It is also difficult to define what is a single invention. Atomic bombs and moon rockets are not single inventions. They are the products of technological and scientific development in many fields, and over long periods of time. This is true of most inventions.

Automation is one of the technological achievements said to belong to this decade. It is only

in 1959 that a substantial number of completely automatic control systems will become operable in various fields of industry (petroleum refining, nuclear power, missile and aircraft industry etc.). However, we can mention again James Watt whose fly-ball governor to control the speed of his steam engine was already a step in automation. During World War II automatic control of search-lights and anti-aircraft guns was in use, and the idea of the digital computer which is the heart of automation systems can be traced back to 1812. Far-reaching ideas cannot often be transformed into practical results before technology has reached a certain state on a large front, offering adequate tools, materials, and technique.

Another field that seems to belong in the passing decade, or at least in the period after the World War II, is nuclear technology. Atomic bombs, hydrogen bombs, the peaceful use of atomic

energy for the production of electricity or for driving ships, use of radiation to cure cancer to stabilize food, all represent contemporary technology, justify the name "Atomic Age" for the post-war era. However, atomic theory can be traced back to the fifth century B.C., modern atomic research was ready in high gear in the late thirties.

This is true of every other technological development. Even the outward look of the contemporary world, the straight line architecture, and the shapes of modern furniture are not creation of this decade. Mondrian the artist, painted the beautiful shapes and straight lines many decades ago.

The profusion of engineering innovations consequent upon the age of technology, makes it possible to discuss even the most important ones in this limited space. There are estimates that at the present time the amount of human knowledge doubles every ten years, and much of this knowledge is technological. Accordingly, the value of technological progress over the past ten years might be equal to that over the whole of human history before World War II. It sounds incredible. However, it would become more believable if I quote the words of Professor Purcell of Harvard who said that "ninety percent of all [historical] scientists (and I add engineers) are [presently] alive."

We believe that this is a decade of plenty and of prosperity, at least here and in some other parts of the world. It is made possible primarily by scientific and engineering on whose creation ability depends industrial development. Were they praised for it? The contrary is often true.

This summer, the 30th International
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'Non-fiction Novels' Were the Bestsellers

Trend Seen as 'Reduction of Art,' Symbol of American Novel's Decline

By Geoffrey Wagner

For most of the fifties I conducted a course in "Current Fiction" in Columbia's School of General Studies and read perforce a large number of new novels that would never have come into my ken in the normal rote of academic life at all. Looking back over the period I would say that the strongest stream in American, and British, fiction of the fifties was sociological. The big best-sellers of the decade came chiefly, though not exclusively, from the ranks of what Jacques Barzun has called the "non-fiction novel," the novel read for what it claims to reveal about a social situation rather than for the manner in which it achieves its effects.

From "The Last Hurrah" to "The Best of Everything," from O'Hara to Cameron Hawley, the public was invited to buy a novel for its sociological relevance, presumably on Margaret Mead's theory that since we Americans cannot compare our culture in depth, we rush to do so in width, with behavior in the present. That the genre flourishes so in this country was witnessed, too, by European bafflement before our crasser writers, as when Andre Gide once equated Kathleen Winsor with Katherine Anne Porter in his journal or when, on a lower level, Colin Wilson felt that "no English novel of the Fifties can compare, for sheer technical skill, with Grace Metalious' "Peyton Place!"

"These people," wrote Herbert Gold of our non-fiction novelists, "are the just-plain-Bills of literature, producing an upper-middle-class soap opera for the readers of Luce magazines and subscribers to the Book-of-the-Month Club's service." It is true. While City College students had their noses down to Henry James, Proust, and Joyce, their parents were probably reading "Exodus," "The Cardinal" or "Marjorie Morningstar."

For a feature of this fiction is what Gold calls the

"cottony diction" in which it is written. The style is the man and this literature has essentially been one of assent to the dominant society ("The Ugly American" by, significantly, two authors is no exception, its criticisms are all on the surface). As Campus observes, when the artist feels at one with his society he tends not to distort his material stylistically; and the reverse holds true, producing what Mark Schorer terms "style as vision."

Let me make some brief comments on this trend. First, the non-fiction novel is nearly always inferior to non-fiction *pur sang*. There was not a single revelation in "Blackboard Jungle" that was not made better and with more authority in Joan Dunn's "Retreat From Learning," nothing in "The Man In The Gray Flannel

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Suit" not more forcefully set out in "The Organization Man" or "The Exurbanites" (while in "Advise and Consent" the genre simply parodies itself). The paradox is that today the American non-fiction novel cannot, by virtue of its element of fantasy, be anything like as critical of its society as can a piece of pure research, compiled by a scholar or group of scholars on whom it is not incumbent to criticize.

Second, the aesthetic or poetic novel, today supposed to be "literary" and deal with abstract verities, requires a sophisticated readership (such as you tend to get in France) and—more important—a view of life that is not purely utilitarian, a relationship to the world wherein the imagination is conceded that truth, and respect, it has always received in literature's highest moments.

C. P. Snow's brand of Soviet realism, Sartre's "committed" or informative requirement for prose, all lead straight to "1984." A century ago the parents of College students would have read some poetry for relaxation. Not much, but some. Today prose must carry the effects of its sister medium.

Now the fifties did see some poetic fiction published. Here Nabokov is of great importance since his work repudiates the non-fiction novel, which he thinks is untrue. Thus Galsworthy is ridiculed in "Lolita" and G. H. Orwell (sic) in the "Forward" to "Invitation To Beheading," where the "gnostical turpitude" of the damned hero is the crime of using words. However, the success of Nabokov, Pasternak, Gary, and Durrell has been on the whole exceptional and, in some cases, reasons outside their work. In any case, it is an eye opener for any professor to come to grips with the facts presented weekly in the trade press and see how little most best-sellers, barring a very few at the top, sell. I assigned the poetic novelist Wright Morris to a class in the year he won the National Fiction Board Award and was told by them that neither Scribner's or Brentano's had ever heard of the man. Amazed, I checked myself and found this to be quite true, at the time. After all, Faulkner had no book in print at all in 1945.

Are we, then, in for a continued dereliction of the novel in America? For the non-fiction novel is still literature, pseudo-fiction, and essentially betrays the entire art-form. If this continues, we will merely have another blow struck at reading altogether and, finally, at the integrity of the artist. The restriction of aesthetic sensibility, of the imaginative act, in our fiction of the fifties has been a reduction of art, and thus, a reduction of man coeval with his attrition in the Great World outside. So Wittenberg echoes C.C.N.Y. down the century as Marlowe makes his Faustus cry "Be silent, the for danger is in words."