

Beatlemania Strikes St. Mary's

St. Mary's—home of the gentle, the reserved, the suave, the collegiate, the sophisticated—nestled in stately oaks; peaceful quiet. As one rounds the shady drive and mounts the historic steps, from window, door, transom, and crack winging on the gentle southern breeze suddenly your ears are attacked, pricked, stabbed, mutilated, virtually drowned in madness—"Ohoooo I won't to hold your hand/ ,and/an/ an—But Oh my/ ai/ ai/ai—I Love You Yeah/yeh/yeh—Ohoooo—Epidemic! BEATLES!! Swooning, wiggle, squirm, contort, scream, ooze, writhe—Inescapable unavoidable cool, cool, cool Beatles.

What is the magnetic force radiated from these four singers? What has caused this sudden outburst of fanaticism? The general feeling around St. Mary's is summed up in one phrase—they're different.

It can't be attributed to their excessive talent, for they willingly admit they have no real talent, nor does the answer lie solely in their four year growth of hair; but this appeal finds its origin in the maternal instinct. They are wholesome boys you just want to squeeze.

Sociologists explain them as a form of protest against the adult world—something to believe in—just another fad; but no matter what the reason, the Beatles have captured the hearts and imaginations of the people and have grown so large that it will take more than insecticides to end their madness.

The craze is inescapable. Their sensuous moans reverberate throughout every hall and every dorm. They are talked about, copied, and worshiped. They are tasted, chewed and digested. Their dynamic impact can be best expressed by remarks from their fans:

Marilyn Stadler—"Paul's lips are supreme."

Lucy Brown—"They're great."

Nell Fleming—"I've got a crush on Paul. I think he'd look sexy when he wakes up in the morning."

Kay Symons. "I love them!"

Shelley Barfield—"They're cool—Different."

Monica Goubaud—"I love Ringo. He's my type."

Perry Grimes—"I sure would like to have some of their hair."

Hannah Vaughan—"Paul is great! He has the sexiest eyes."

Helen Wright—"My heart goes beaty, beaty, beaty."

True they are a fad, but old soldiers never die they just fade away.

Greek Drama As The Beginning

By Beverly Bailey

Focus On Two Chinas And DeGaulle

By Ibis Ponton

In January de Gaulle recognized Red China. De Gaulle made certain that the U.S. knew of his decision because the U.S. had asked him to wait until after the American November election to change his international policy. But de Gaulle has not achieved his present status by following U.S. advice or by consideration for anyone. Thus it would be rather strange for him to suddenly become thoughtful of others. Since de Gaulle considers himself almost infallible, he was somewhat shaken when his recognition of Red China did not go as smoothly as he had hoped. Priding himself on his unbeatable logic, de Gaulle was certain that Chiang Kai-Shek would be so mortified at French recognition of Red China that he would withdraw his Nationalist Chinese diplomats immediately and break relations with France. Much to de Gaulle's chagrin, Chiang Kai-Shek did nothing. Then Peking began to pressure de Gaulle to withdraw recognition of Nationalist China, and de Gaulle was forced in a corner. De Gaulle had to get the Nationalists out of Paris before the Red Chinese arrived. The French minister had to tell the Nationalist foreign minister that there was no longer any reason for his remaining in Paris. Since the Nationalists have some of the courtesy which de Gaulle is so noticeable lacking, they broke relations with France, allowing de Gaulle to honor his pledge of not breaking relations with Chiang Kai-Shek.

Leaving the field of diplomatic niceties, we note de Gaulle's basic ideas in order to see how compatible they are with his recognition of Red China. De Gaulle is a "chauvinistic anachronism;" he believes in national ambitions expressed in terms of economic empires and not in international ideologies united by reason. There was no particular hurry for de Gaulle to recognize Red China since France did not recognize Peking in 1950 along with Britain, Denmark, Norway, and several other western European nations.

If it is possible to separate realities from politics, we can understand why de Gaulle recognized Red China—simply because Red China exists. Even if the U.S. does not like it, there is no way to get around the reality that Mao Tse-tung represents the 600 million citizens of the Chinese mainland. Fourteen years ago, John Foster Dulles said that "we ought to be willing for all of the Asian nations to be members of the UN's Economic Commission for Asia and the Far East without attempting to appraise closely those which are 'good' and those which are 'bad;' if the Communist government of China proves its ability

Tonight in America approximately seventy-one thousand people will attend the legitimate professional theatre, according to Dr. Frank M. Whiting, Professor of Speech and Theatre Arts at the University of Minnesota. This number does not even include the thousands of people who will attend non-professional performances all over our country. Current magazines are bursting with articles on the theatre, not only on Broadway theatre but on repertory theatre and community theatre; while thousands of our nation's schools are preparing theatrical performances as a part

Triangle Beaux Arts

The triangle area will be highlighted by several cultural events during the first of March. Beginning March 1 and continuing through April will be an exhibit of the paintings of Jacob Marling at the N.C. Museum of Art. At Ackland Museum in Chapel Hill the exhibit "Great Paintings of Our Time" will be shown through the end of March. In the way of concerts, Richard Leshin, violinist, and Adelaine Leshin, pianist, will present a concert at Duke on March 3. On March 4, the Chad Mitchell Trio will perform at Memorial Hall at U.N.C. For the sports-minded the ACC Basketball Tournament will be held at Reynold's Coliseum at State. Also the Harlem Globetrotters will perform their usual antics at Reynolds Coliseum March 2.

to govern China without serious domestic resistance, then it, too, should be admitted to the UN." Today we have advanced so far into the Cold War that it would be difficult for the U.S. to reverse her policy and to admit Red China into the UN. However, as a result of examining the French-Chinese situation, several authorities on international affairs have proposed a rather feasible solution to the problem. Since Nationalist China cannot allow France to recognize Red China without admitting the hollowness of her claim to the Chinese mainland, these experts suggest that Chiang Kai-Shek accept the reality of his situation and then proceed to a solution rather than retaining the nostalgic, unrealistic idea of reconquering the Chinese mainland. They suggest that the only future for Chiang Kai-Shek and his Nationalists is as leaders of an independent state of Taiwan. Even though Red China might not recognize Taiwan under such an arrangement, it could exist nevertheless; and the huge sums spent by the U.S. on military aid for Taiwan could be used for desperately needed social and economic improvements. Perhaps neither de Gaulle, Chiang Kai-Shek, nor the U.S. would like this plan, but we do.

of their educational plans. Only one period in all the history of drama has outshone the modern period in which we live, and that greatest period of drama was about 2,464 years ago.

The theatre's origin can be traced back as far as 4000 B.C. in Egypt, and probably there was theatre before that date. A man named Thespis goes on record as being the world's first actor in 535 B.C. But the first great age of the theatre and the greatest age in its history is the Golden Age of drama in Athens during the fifth to the fourth century B.C. Most of the hundreds of classic plays during this time were the products of four men—Aeschylus, the Father of Greek drama; Sophocles, the author of *Oedipus Rex*; Euripides, the author of *Medea*; and Aristophanes, the only great writer of comedy in the period. This Greek drama was brilliant for many reasons. First, the education of the Greeks inspired the people to love beauty and truth, which was set forth in their plays. Intellectualism and love of music, art and creativity were boosted by the Greek government, which patronized the arts of all kinds. There was a storehouse of wonderful mythology from which writers drew material for their plays; and finally, the Greek harbors sheltered ships from various lands; and the foreign merchants provided another source for material. The fall of Constantinople sent the Turkish intellectuals in search of refuge which they found in Greece, and they added their share to Greek drama. During this age, theatre flourished as it has never flourished since; in fact, drama was comparable to a religion, as the Greek people used plays for a purgation of their souls and as a means of expression of their ideals.

When the Romans conquered the Greeks, however, the Greek arts declined. The Romans tried to imitate Greek drama, but they never produced any greatness comparable to the Greek art. Plautus, who wrote comedy for the common man; Terence, who wrote comedy for the elite; and Seneca, who wrote tragedy, did produce well enough to become models for later playwrights. But the main characteristic of Roman drama was the lack of it. The reasons for this lack of drama lie in the character and nature of the Romans. They were imitative when they wrote. They were a war-like people, not interested in art. The intellectuals of Rome were engaged in either government or war, and the common people much preferred the thrills of the arena to the catharsis of a Greek play. Consequently, the Roman period was followed by one thousand years of no drama at all.

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