

What Do You Think?

SEVENTEEN recently carried a listing of features that identify the good school. Here, slightly abbreviated, is the list. You're in a good school, according to SEVENTEEN, if:

1. Teachers don't tell you that you have to study this or that to get into college or get a job.
2. In class discussion, you have to be prepared to defend what you say against both teacher and classmates.
3. At least some of your teachers start off the year by saying they're going to teach differently this year because of something they learned during the summer.
4. You work with library books and paperbacks as well as textbooks and an encyclopedia.
5. You can get library books for use during study halls.
6. Libraries and labs are open for at least an hour after school, in case you want to use them.
7. Student government has an honest say in how the school handles discipline, social events sports, clubs; the school paper is free to comment on happenings outside the classroom, including politics; the drama club makes its own decisions about what plays to produce.
8. Night baseball games are held only on weekends.
9. On exams, you are asked to write about something you have studied or to work out problems your own way—not just pick out an answer.
10. The English teacher lets you choose your own composition subjects . . . other teachers talk to you about how well or poorly you wrote a paper or exam.
11. Somebody at school suggests that, as a part of your work, you look at a television show, article, or book touching on subjects you're studying.
12. Every one of your teachers, and at least one person in the principal's office, knows your name, who you are, and how well you're doing.

—American Red Cross Journal, May, 1963.

Student Council Makes Spring Plans

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to the library to work with Miss Herring, the Librarian, on possible ways to correct the situation. A suggestion has been presented that the library spot check at the door to see that no one leaves with his books unstamped. Proper punishment would be administered to anyone found violating the rule that books be checked out. Each year the library loses 300 books to the 500 it buys. The committee plans to check at the public library to see how they handle similar problems.

Meet Your Friends At A Nearby
Guilford Dairy Bar
3939 W. Market St.
1616 W. Lee St.
946 Summit Ave.
1755 Battleground Ave.
Friendly Shopping Center
Gillespie Park Shopping Center
O. Henry Shopping Center
Quaker Village

Biff Burger
1028 W. LEE



PP & M Interviewed

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our interest in folk music, the answers are different for the three of us. Peter was interested in folk music in high school. He went to high school in New York; became very involved in it under Dr. Harold Thompson at Cornell. When he left college he decided that he would perform for two or three years, which looks like now it's going to be four, five, six, or seven.

"Mary went to kindergarten and got her first taste of folk music there under Charity Baily, an instructor there. She sang with Pete Seegar and was on Broadway in a folk chorus; wanted to sing again and contacted me, who unbeknown to Peter was working at a little coffee shop called the Gas Light in the Village. I had worked for about a year and in that year had received a READERS DIGEST course in folk music. I started working up guitar arrangements for Mary to sing. Albert Grossman, our present manager, introduced Peter to Mary, Mary introduced Peter to me, the three of us sang 'Mary Had a Little Lamb' for twenty minutes and seven months later Mary had two little lambs. We got on a performing stage in Boston and that was about two and one-half years ago."

Question: Do you feel that folk music is here to stay or will it be replaced by some other form of 'fad' entertainment before long?"

Mary: "I feel that it is very much here to stay. I think that we are suffering from a little bit of a fad right now, but after that wears off, I think we will have very much what jazz is today, an accepted part of American musical culture."

Question: Do you have a favorite song?"

Peter: "No. Actually, we don't. Each of our songs must be alive for us. From night to night different songs stand out. In other words, our favorite songs change from night to night, and every song is really our favorite."

Question: Do you have plans for another album?"

Paul: "Yes. Very shortly there will be an in-concert album. I think it will be out the latter part of March or the early part of April."

Question: What do you enjoy and what do you dislike the most about touring the country?"

Mary: "Let me tell you! I guess the thing we most dislike is getting up early in the morning and traveling. Traveling is very fatiguing. The part that is exciting is meeting new people and seeing how different people in different parts of the country live. It is very fascinating."

Question: Do you compose many of the songs you sing?"

Peter: "We do compose some of the songs we sing and others are by contemporary folk composers. Paul, Mary and myself very often will arrange and adapt some traditional material so that it is cogent and poignant and important today. There are some songs we write from scratch. For instance, Paul wrote 'Early in the Morning,' 'On the Very Last Day' was written by the group, and 'Puff the Magic Dragon' was written by myself and a classmate of mine from Cornell."

When asked about their sound effects, Paul answered, "In junior high school we were very desperate for sound effect material because we couldn't afford records, so I used to do the whrrrr for automobiles."

Question: What do you do during intermission?"

Mary: "We usually have a cup of coffee, which is nice and warm, and loosens up the vocal chords, get a little breather, and tune the guitars."

Question: While on stage, what goes through your mind?"

Mary: "While on stage you really just think about the song you are singing; you don't think about what's coming afterwards. When you are through with a song and the audience is applauding then perhaps you are aware of the audience. I personally am aware of the audience only after I am through."

Thus concluded the interview of the popular singing group.

Thomas Mann Reviewed

BY JOSEPH MONTGOMERY

THE MAGIC MOUNTAIN by Thomas Mann is considered to be the finest work by this brilliant German writer. The novel's central character, Hans Castorp, described as "life's delicate child," is confined to the isolation of a tuberculosis sanatorium. There he is caught between three persons, each representing a faction of pre-World War I thought. The psychological examination into Eastern, Settembrini (the humanist), and Naptha, the Jesuit totalitarian forms the basic importance of the novel.

The description is explicit and detailed. Thus THE MAGIC MOUNTAIN produces an opiate effect upon the reader. Reflections on such things as time and biology remove the reader from the intellectual struggle and create a similar condition of calm introspection. The translation is careful and complete, but the novel demands a great deal of careful attention and thought.

The ending to this 1000 page work is one of smashing and symbolic irony. I recommend it to those who would attempt to read it with genuine and complete attention.

May Court Announced

May Queen of Grimsley High for the 1963-64 school year will be crowned by student body president Jim Byrd on May 7, at 5:00 p.m. on the high school campus. The queen will be elected on Tuesday, February 25, by the student body on the basis of beauty. She will be chosen from among the following senior girls: Ellen Barrier, Grimsley's recently crowned homecoming queen; Ann Bradshaw, Gwyn Coble, Linda Filipiski, Bunny Hartmann, Deanna Huckabee, Donna Newman, Gail Pfaff, Ann Phillips, and Mary Rountree. The one receiving the second highest vote total will become the Senior Maid of Honor. Gail Pfaff and Deanna Huckabee are repeating May Court honors for the third straight year.

Serving as Junior Maid of Honor will be Bry Richardson. Other juniors on the court are Vicki Gunter, Barbara Straughn, Claudia McGill, and Lynn Wentworth. Gunter and Richardson are back for their second straight year.

Sophomore Maid of Honor goes to Mary Jo Whiteside. The two other sophomore girls are Janis Sprinkle and Hattie Kent. Escorts have not as yet been chosen and neither has this year's May Day theme, but Chairman, Linda Filipiski and her committee, will begin to make plans as soon as possible.

MAIL ORDER BRIDE

In America's frontier days, the mail order catalogue was the source of supply for almost everything, and in the new Metro-Goldwyn-Mayer outdoor drama, "Mail Order Bride," this convenient catalogue furnishes a wife for a recalcitrant young man.

Buddy Ebsen, star of the "Beverly Hillbillies" television show, plays the part of an ex-lawman



Shown above is one of the prints entered in the National High School Print Show held in January at Wachovia Bank.

'Opus Modernum'?

Becky Rees

"Modern art" has always been with us. When the arresting Gothic style was first developed, it was referred to, with raised eyebrows, as *Opus modernum*—modern art.

Today, like the one rotten teen-ager in a barrel of good adolescent apples, it is the one example of contemporary art hanging among fifty old masters that will catch the public's attention. The plumber and the professor peer at the *opus modernum* and ask, "Why is this supposed to be art?" The surrealist work, the cubist canvas, the abstractionist all baffle the plumber. The human beings resemble atomic-blast mutations. The abstractions look like oil on mud puddles. The surrealism could be an illustration for *Abnormal Psychology*. Nor is the cloud rent aside when the professor remembers the stories and articles he has read of "quack" artists. One steers the paint-dripping wheels of his Ferrari over a giant canvas. Another fires buckshot to make patterns on blank paper. A donkey creates a prize-winning picture with a few quick strokes of his tail.

Curtain Raisers

JULIUS CAESAR

In "Julius Caesar," Metro-Goldwyn-Mayer has brought a great classic of dramatic literature to the screen.

Starring are Marlon Brando in the role of Mark Antony, James Mason as Brutus, John Giugud as Cassius, Louis Calhern as Julius Caesar, Edmond O'Brien as Casca, Greer Garson as Calpurnia and Deborah Kerr as Portia.

One of Shakespeare's most widely-quoted works, "Julius Caesar" is also his most typically modern play. It deals with realities of which present generations throughout the world are painfully aware—the jealous lust for power which breeds dictatorship and erupts in political violence, the twin tyrannies of autocratic government and mob rule, and the intense human conflict of those caught between such opposing forces.

Under the direction of four-time Academy Award winner Joseph L. Mankiewicz, the story of Julius Caesar, who established himself as virtual dictator of Rome in 44 B.C., and of the men who plot to assassinate him, is unfolding in absorbing pictorial terms. It is all just as Shakespeare wrote it, starting with the attempt of Cassius, leader of the intrigue against Caesar, to enlist the noble-minded Brutus in the conspiracy, and going on to the climax of the battle at Philippi. Both Cassius and Brutus die by the same sword which killed Caesar, but it is Brutus who is eulogized by Mark Antony as the "noblest Roman of them all."

"Julius Caesar" was produced by John Houseman, who produced the highly successful Broadway modern-dress stage version of the play. In his screen production he again has succeeded in recreating not only a Shakespearean classic but in producing a picture that spells pure entertainment.

who tries to tame the son of his dead friend. Also starring are Kier Dullea, as the son; Lois Nettleton, as the "mail order bride;" and Warren Oates, as a cattle-thieving, double-crossing, ranch-burning villain.

It is with an undertone of peevish exasperation, then, that the layman makes his query. The critics, the museum curators, the experts have designated and hung this work as "art." When they cannot give the plumber and the professor a definition of this art these two, with the rest of the general public, retaliante with the stock phrase, "Well, I don't know anything about art, but I know what I like."

Perhaps in the far future, having outgrown his "need" for it, man will no longer produce art. If that happens, the history of art will have reached its end, and our posterity will be in a position to work out an objective scale of artistic values. Until then, it had best be admitted that it is impossible to grade pictures like physics problems.

All critical judgments aside then, why does contemporary art seem so suddenly and radically different from that of former times? Ortega y Gasset, the Spanish philosopher, provides a trail-mark when he says, "From painting things, the painter has turned to painting ideas." Pablo Picasso, who is probably the one artist identified in the public mind with modern art, once replied to a critic who denounced his drawing of a horse as unrealistic, "I am not trying to paint a horse. I am trying to paint horseness."

The contemporary artist is weary of repeating the themes of the past; they have been done so well before. So they search for novel means to express their reactions.

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