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The College News

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ARDMORE and BRYN MAWR, PA., WEDNESDAY, DECEMBER 7, 1949

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Quine Analyzes Characteristics Of "Identities"

Genesis of Symbolism, Universals Sifted
By Quine

Specially contributed
by Hugues LeBlanc

The De Laguna lecture in Philosophy was given Monday night in the Music Room of Goodhart by Dr. W. V. Quine.

Entitled: "Identity", it was an analysis of the part played by '=' both in the genesis of universals and the genesis of symbolism. Quine opened his talk with a reference to Heraclitus and his alleged saying that one cannot bathe twice in the same river. He stressed the fact that concrete entities or particulars, like rivers, are time-consuming processes of which we perceive only momentary stages. To restore continuity within our experience, we postulate that these various stages merge; we integrate them into a single a-priori whole and then define this whole by ostension.

Quine then underlined the fact that many so-called universals, like red, can be manufactured by the same process. The integration, this time, is a conceptual one; it is the summation of all the instances of a given universal; in our example, the summation of all red patches. Red thus explains away as the scattered total of all red parts, and is ostensibly defined by our pointing to a given part of the sum. In our framing both of particulars and of universals, we rely on Leibniz' principle of the identity of the indiscernibles. In framing particulars a river, for example, we disregard the temporal discontinuity of the various stages of the event; in framing universals, red, for example, we disregard the special discontinuity of the various instances of the property.

Quine mentioned that for Frege identity was the criterion of denotativity, since '=' can be flanked only by names, and names denote

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Mr. Jose Ferrater Mora

Artists Perform Mozart, Debussy At First Concert

by Frances Shirley, '53

The first of this year's series of five Young Musicians' Concerts was held on Sunday afternoon, December 4th, at the home of Miss Ely. The concert was well-attended, and Mr. Silverstein and Anthony di Bonaventura, the performing artists, both students at the Curtis Institute, played a diversified program that leaned to the classical. Mr. Silverstein was especially to be commended, for he substituted for Jean Sandbank, the scheduled violinist, on about twenty-four hours' notice.

Mr. Silverstein's appearance necessitated some changes in the planned program. The first of these was the substitution of Mozart's lovely first Sonata in A major for piano and violin for the Chausson Poeme. In the playing of the sonata, which is divided into an Allegro and a Theme and Variations, Mr. Silverstein seemed a bit strained. However, his technique and intonation were good and though the higher register of his playing was at times a bit strident, the over-all effect was good. Happily, in the second movement the artists were more at their ease, and the lightheartedness of Mozart came through the music. Mr. di Bonaventura supplied the same exemplary pianistic support here as he did in the reading of the Mendelssohn "Concerto."

The Bach "Chromatic Fantasy and Fugue" was Mr. di Bonaventura's first selection, and he

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Scholar, Professor, Philosopher Gives NEWS 5 Star Cigarette

by Joan McBride, '52

Scholar, professor, and philosopher with sly humor is Mr. Jose Maria Ferrater Mora, new lecturer in the Spanish department. When we ventured into his office, he was looking over some publisher's proofs of his third edition of a "bulky" dictionary of philosophy. "It is much bulkier than the second edition," which was published in Mexico in 1941.

This is Mr. Ferrater Mora's first year in an American college. He came to the United States in 1947, under the auspices of a Guggenheim Fellowship, and spent most of his time doing research in New York, Princeton, and Baltimore. "I like it very much in New York," he said with a smile, "where it is quiet, pleasing, restful, and the tools of research are numerous. There you seem to be without a

problem, though you know there are problems all around you." Then he added, "But at Bryn Mawr, you are not obliged to travel in a subway, which is the end of all research, except for the social sciences, where you can watch how people behave in the subways."

At that point, Mr. Ferrater Mora offered us a Five Star cigarette, long, flat, and mild, sold only in Philadelphia. "It gives me my only excuse to make a trip into Philadelphia," he smiled self-indulgently.

He was born in Barcelona and educated at the University of Barcelona. He taught for five years at the University of Chile, then lectured for two years in Cuba. He is interested rather in the problems and history of philosophy than in a specific field. "Philosophy is like a nucleus, around which one may study many fields, such as biology, the Bible, literature." One of his problems for investigation was Death, which he treated in *El Sentido de la Muerte*. He also wrote *Sobre el Espiritu*, and explained that the word "espiritu" may be interpreted in two different ways: psychologically as mind, and historically as spirit. This last book is "particularly appealing because of its bright green cover."

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Schrecker Traces Physics Principle Of "Least Action"

Park, December 6: Speaking on the Early History of the Principle of Least Action at this year's first Sigma Xi Meeting, Dr. Paul Schrecker emphasized that this principle is the only one which has survived all theoretical revolutions in physics since its conception. The history of science is incomprehensible without this principle, which certainly existed in embryonic form long before its actual formulation and can be traced back as far as to Leukippos in the fifth century B.C. Aristotle, stating it teleologically, said that "God and nature do not do anything in vain". The emphasis on the qualification "in vain" remains in the scientific proofs of the Alexandrians.

The principle, first applied by the Greeks to the science of optics, was adapted to geometry; it later emerged in dynamic form and as a principle of determination rather than as one of teleology. Aquinas subsequently interpreted it as a rational principle, stressing the efficacy of secondary causes when stating that the actions of natural

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Experimenters Offer Amusing Barrie, Langner

Actresses Anonymous Presents Students In Two Plays

by Judith Konowitz, '51

In its first program, two one-act plays which were presented in the Skinner Workshop on Friday, *Actresses Anonymous* was full of surprises. The cast was neither all actresses nor all anonymous, and what one might have expected to be a serious experimental evening turned out to be a highly entertaining, if dramatically unpretentious performance.

The double-bill opened with J. M. Barrie's classic "The Twelve Pound Look" . . . a subtle commentary on the emancipation of women. Molly Allen handled the tongue-in-cheek characterization of Kate with ease and charm. Elspeth Winton was convincing as the dominated, passive wife of a stuffy Sir Harry. The latter part, unfortunately, was over-acted by J. N. Smith, whose heavy, almost slap-stick interpretation was out of place in Barrie's delightfully light comedy . . . a lack of polish probably due to the one-week production limit.

The second play, "Another Way Out" by Laurence Langner . . . a comedy of "Immorals" was an amateur actor's delight. The humorous characters and their un-

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Schrecker Commentary Applies To Fall Issue of Counterpoint

by Anne Greet, '50

Counterpoint's fall issue is stimulating, diversified, and promises well for the year. The balance of prose to poetry is about right and a fairly good level of writing is maintained from beginning to end. Dr. Paul Schrecker's excellent essay "What's Wrong With College Writing" is in fact the best criticism that can be made of the issue as a whole, for many of the poems and stories "echo the avant-garde of yesterday, leaving a papery taste." Mr. Schrecker suggests two closely-allied standards that editors of college magazines might keep in mind when choosing their material; one, that what is accepted should "aspire to a validity independent of the age and condition of the writer," and, two, that college writers should take care to preserve their own integrity when using what they have read as a

model or source of inspiration. "When you read the authors you admire, their world becomes yours. But when you sit down to create yourselves, the world is no longer the same."

If Rat and Mole had ever read Plato the resulting conversation might have sounded like that of A and B in Gwynne Williams' "Disperse!" the most original contribution in this issue. Her ideas on dispersal are delightful and the dialogue is adeptly managed. Of the stories, Herbert Cheyette's "Hallow'en" is the best. In spite of a slow beginning, an unnecessary last sentence, and a tendency towards arty description, his story of a lunatic is believable, imaginative, and very appealing, with an underlying meaning which is unobtrusively made clear.

The remaining prose contribu-

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CALENDAR

Thursday, December 8

4:00 p. m., Bryn Mawr Summer Camp Tea, Common Room.

Friday, December 9

8:30 p. m., Drama Guild Production, "Elizabeth the Queen," Roberts Hall, Haverford.

Saturday, December 10

8:30 p. m., "Elizabeth the Queen."

Sunday, December 11

8:00 p. m., Christmas Concert, Goodhart.

Monday, December 12

7:15 p. m., Current Events: Guicharnaud, Van den Heuvel "Politics in France," Common Room.

8:15 p. m., German Club Play, "Urfaust," Music Room.

Tuesday, December 13

8:30 p. m., French Club Play, Wyndham.

Wednesday, December 14

8:30 p. m., Spanish Club Party, Wyndham.

Thursday, December 15

Christmas Dinner.

West Point Conference Seeks Solution to European Problems

by Emily Townsend, '50

"Let me urge you to remember that this is not just an idle gathering under pleasant auspices and with gracious hosts, to pass a few days in friendly intellectual intercourse. On the contrary, it is an institution, and I am referring to this method of conference, which lies at the very heart of our American democratic political process."

The West Point conference on U. S. foreign policy lasted from Wednesday to Sunday and taught us that planning foreign policy is an almost hopelessly complex procedure, that even slightly favorable compromise agreements are miracles to be prayed for, and that all the delegates suffered from lack of adequate information. The cadets were probably the best-trained in security problems which is all I can answer for. Hanna Holborn, the other Bryn Mawr dele-

gate, was impressed with the moderation of the political groups.

After four days of really hard work we came to realize that there is no immediate answer to the European situation, that every move must be made with extraordinary delicacy and balance, and is likely to backfire dangerously. We were disappointed at our inability to come to any conclusions which were compatible among our three groups on politics, economics, and security, but West Point was pleased: "If you had found an answer, you would have been wrong," said Colonel Beukema, who directed the conference.

The Army was a superb host, and brought us a number of distinguished men for help. Grayson Kirk, Provost of Columbia, part of whose opening speech I quoted at the start, Admiral Davis, who

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Academic Honor

"The American college system is in danger," warns the December issue of *Cosmopolitan*. "The college cheat is no longer someone to be scorned, but an accepted figure on campus." In many of our large colleges and universities, cheating is practiced on a wide scale. Because of overcrowding, a great influx of veterans, and widespread cheating during the war, an impersonal attitude has arisen. "The student feels he is a very little fish in a very big ocean," and has no scruples against using whatever drastic method of cheating he may devise.

On the whole, we find that these problems do not exist at Bryn Mawr. Because cases of cheating so seldom occur, our honor system does not need to be clearly defined. The question of supervision during examinations is left to the discretion of the professor, proctor, and student. We are in close touch with the faculty and with each other, and therefore feel greater individual responsibility to maintain high standards of academic honesty. In addition, most of us prefer to interpret for ourselves rather than to rely on the information of others. Because the college treats us as adults, we understand more fully the meaning of personal and academic honor.

The Speech, I Pray You

Why do we express ourselves so poorly in discussion? When men are present, women are either shy of speaking up at all, or ramble hopelessly. Even in the small classes we have here at Bryn Mawr, where we should be free from embarrassment, we have difficulty in getting to the point, or expressing ourselves with fluency and decision.

Why? One reason, perhaps, is that men are better trained in debate than women, and generally take greater interest in public speaking. At Bryn Mawr, certainly, debate is a very minor interest: the club has few members and practically no attendance. Surely we are as naturally capable of debating and discussing as men, and have as great a need of being able to speak concisely and forcefully in later life. The fact remains, that though we have great opportunity for practise here, we make nothing of it.

No training in public speaking is offered by the college. The freshman speech requirement is designed to overcome shyness, not shyness; it teaches clarity of diction, not of presentation. The Debate Club itself is poorly organized, and suffers from the lack of capable direction. Its subjects are not challenging, and its activities are badly publicized.

We would like to see the college take the whole question in hand, and appoint some interested person to assist in making this important field of some significance to undergraduates. We should realize that one of the most vital achievements of a good education is the ability to express our thinking in an effective and meaningful manner.

Bryn Mawr Wayfarers Describe Geneva, Basel, Florence, Paris

by Nina Cave, '50

Last Wednesday afternoon many of those interested were given an account of the Junior Year Abroad. Four members of the class of '50 and one alumna gave glowing accounts of their years abroad in Italy, France, and Switzerland — each claiming that the city they had studied in was "the real center of Europe."

Kathy Harrington led off with the story of the Smith group in Geneva. She emphasized Geneva's central location, both physically and culturally. You could go almost any place in Europe for the weekend; overnight to Paris, in eight hours to Milan. Politics was the most important element of both academic and social life; the university had excellent courses in international affairs, and boys didn't ask whether a girl was pretty, but if she was liberal or not.

Eva Rosenbaum was in the first scientific group ever to spend a Junior Year Abroad. She spent the year in Basel and found the method of teaching chemistry quite different and consequently difficult, but her fellow students very helpful. Because Eva knew much more German than most of the group she attended a regular university science course, where she worked with students studying to be professional chemists and far ahead of her in lab technique.

Mary Strumia, '48, said that Florence "is the microcosm in which you can find every facet of Western Civilization." She went to Italy for a year with a Smith group, and spent the summer seeing places of academic interest such as Pompeii, Rome, and Perugia. The group also spent seven unprecedented and decidedly un-academic days in Capri before they went to Florence.

They almost froze during the winter and ended up by wearing cocoon-like layers of clothes to keep warm. But according to Mary, nothing mattered except that they were in Florence; they saw Shakespeare in the Boboli Gardens, heard Franciscans sing at the Annunziata Church and studied at Fiesole. Formal study was at a

Quine Analyzes Identity, Function in Symbolism

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Quine himself prefers to regard quantification as the criterion of denotativity: to be, as he once said, is to be the value of a quantified variable. The values of individual variables are concrete entities or particulars; those of predicate variables, are abstract entities or universals.

Quine then turned to the general problem of identity. He remarked that identity has often been underrated, because entities are either identical or distinct and thus to assert their identity is either trivial, as in the first case or false, as in the second. But this is, according to Quine, to entirely mistaken view of the role of '='. We flank '=' with names because the same entity may be given different names and we need a predicate to state the metalogical fact that all these names are designatively synonymous. Were it possible to eliminate all such synonyms, then identity would lose much of its significance. But such a drastic reduction cannot be achieved; any symbolism must contain different variables to allow for the formation of polyadic matrices like 'x hates y', and as soon as at least two different letters creep in a calculus, then we need the identity sign to assert that in some cases these two letters stand for one and only one entity. Identity is thus essential to any discourse; it is one of the predicates which set symbolism on its feet.

minimum, but all you had to do was walk down the street to see what you had just heard about in a lecture.

Kathy Harper and Karen Cascard reported on the year at the Sorbonne and they both emphasized the importance of living with a French family and of taking regular university courses, if possible. Karen urged everybody who wants to go to France to "buckle down" and really learn the language.

Everybody seemed to agree that adaptation and readaptation were not unendurable and that they loved America dearly but would beg, borrow, or steal to return to Europe again.

Foreign Policy Remains Unsolved for Delegates

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bears the intriguing title of Chief of the Joint Staff of the Joint Chiefs of Staff, Paul Hoffman, ECA Director, Leo Pasvolksy, Head of the Brookings Institute. James Reston, star diplomatic correspondent of the *New York Times* (who spoke superbly on the difficulties of extracting proper information for the public from high officials), Francis Wilcox, chief advisor to the Senate Foreign Relations Committee, and Joseph Johnson, ex-State Department, all gave us some startling insights into the impossibility of persuading the government to do what has got to be done, and the immediate necessity of getting it done anyway.

In our conclusions we were less influenced by the specific opinions of these distinguished men than might have been expected. I cannot give a summary of the conclusions of the conference, because the final reports of the three groups were not entirely compatible. In general, we felt the need for a Europe strong enough in all three fields to resist Russian aggression, armed from its own production with certain capital imports from America, the propagation of democratic ideology while recognizing the necessity for co-operating with any government: at all in the interests of security, the support of deflection in the satellite countries, support to Tito, the non-recognition of Spain while France and Britain remain hostile, (although there was strong minority opinion here), direct pressure on Europe to lower international trade barriers, the incorporation of Germany in eventual political union, the prosecution of a containment policy with Russia, (the violence of minority opinion here almost drew blood), standardization of arms and establishment of military bases. Rather surprisingly, we proceeded almost unanimously on the assumption that Russia's intentions were unchangeably hostile.

Dean Rusk, under-Secretary of State, did an extraordinarily able job of summing up the conference for us: he gave us no answers, but some new worries. His main point and ours: The U. S. must take strong steps to insure a minimum standard of conduct in international relations. He insisted that there was no immediate solution to the questions of rearming Germany, how to handle Franco, what kind of aid we should give Tito and how much, and how probable the economic integration of Europe actually was, the point on which we had been most optimistic.

We never quite succeeded in reconciling all our opinions, because Field Marshal Slim, Chief of Staff of the British Imperial Army, entered in upon us to the sound of a seventeen gun salute. Briskly he answered our questions. The strategic value of Spain was very great, he said, in direct contradic-

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Opinion

B.M. Alumnae Organize Vocational Aid For Seniors

December 1, 1949

To the Editor of the College News,

Bryn Mawr alumnae are working on a plan to help recent graduates find jobs. A committee has been formed which met with a group of undergraduates in October to discuss plans. As a result, a project is under way which is intended to reach every senior when she leaves college. An alumnae network is being organized, representatives all over the country, who will see new alumnae who come to their area and give them leads.

Further details of this plan will be announced as a job conference to be held on campus the weekend of February 24th. The conference will consist of a panel of seven members of business and professional fields who will discuss general questions of job-getting with the students Friday evening. Saturday morning will be devoted to individual conferences for students and the panel speakers as well as with other representatives of fields not covered by them.

The undergraduate representative on this alumnae committee is Margery Peterson, Pembroke West, head of the Undergraduate Vocational Committee. We hope that the students will be vocal about their ideas and wishes on the subject of how alumnae can help with jobs and will take these suggestions to her.

Yours sincerely,
 Alice Gore King, '37
 Chairman,

Alumnae Committee on Jobs

Current Events

Common Room, December 5.— In discussing "What is the Arab League Today?", Cecil Hourani, a member of the Lebanese delegation to the U.N., presented a comprehensive analysis of the original objectives of the Arab League, its failure to achieve them, and plans for the future.

The League was organized in 1945 in order to bring about unity of the Middle Eastern countries, and to strengthen the position of the Arab nations in the U.N. The major incentive was the impending Palestine situation. The constitution of the League did not provide for limitation of sovereignty of the member states, but the implicit idea was that eventually a unified super-state would result.

Mr. Hourani stressed the fact that "the outcome of the Palestine problem was of vital importance to the League." Its inability to solve this problem satisfactorily led to the "prevailing view among thinking Arabs of the moment that the League has failed."

The underlying causes of this failure, Mr. Hourani explained, were first, the lack of a permanent secretariat, and second, their preoccupation with purely political situations, since, in the long run, their political progress would be judged on a basis of the social and economic progress they made.

At present, two major alternative solutions to the problem of Arab unification have been offered. A widely favored suggestion is a federation of those countries known as the "Fertile Crescent" . . . Iraq, Syria, Lebanon, Transjordan, and Arab Palestine. The other proposal, "Collective Security," calls for a loose alliance of Arab States, and abandons the idea of eventual unity.

Murder In Cuneiform

Ed. Note: In case you do not remember what happened in the second installment, we have just left Hildebrand Sharp with efficient fingers reposing around his throat.

"No!" said President Flit, "definitely no!" In the outer office his secretary heard him and looked up in surprise; she had never heard the President use such strong language. Generally, he was a mild man, pliant to the alumni and the pride of the local Rotary Club. He liked to refer to the students as "his boys and girls," and the most forceful word in his vocabulary had always been "maybe."

"But President, you don't understand," begged Mr. LeRoy piteously, "it's perfect for my thesis."

"Tanto Religio potuit suadere mali," said Dodson Smithies mordantly, from his corner.

Dr. Smithies was always mordant; he was also M. A. Oxon., and an expert in the history of legal theory. Dapper, distinguished, and inscrutably wealthy, what was he doing at Hiram Hopper?

"I only felt, Dodson, that to write one's Ph. D. thesis on the subject of the murder of one's fellow professors might be - - er - might be in rather bad taste," said the President hastily. President Flit had the strongest respect for Smithies, M. A. Oxon., although there were members of the faculty

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Schrecker Shows Growth Of Scientific Principle

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things were not in vain.

Copernicus' heliocentric theory was finally accepted, pointed out Dr. Schrecker, because it followed the Aristotelian concept that nature moves in the simplest way. Descartes accepted the principle of least action and established a relation between the principle of the minimum and that of conservation. Pierre Fermat went a step further and calculated the actual determination of maxima and minima. Malbranche in 1678 stressed the straightness and conservation of motion in his principle of the economy of nature.

Dr. Schrecker ended with a dramatic explanation of his belief that Leibniz rather than Maupertuis first formulated the actual Principle of Least Action. In a letter, not yet officially authenticated, Leibniz defines action as a function of mass, space, and velocity, emphasizing the consideration of a minimum and the conservation of "vis viva". Hence Leibniz may perhaps be considered the originator of our present version of the law.

Barefoot Dancers Gyrate, Slide At Penn; Discuss Dance As Art

specially contributed by Sherrill Cowgill, '51

Four barefoot members of the Dance Club stepped out on the newly-polished floor of the Penn Gym last Friday afternoon for the First Symposium of the Philadelphia College Dance Council. We four ourselves among one hundred and fifty dance enthusiasts, also barefoot, who filled the great expanse of four basketball courts. Proceedings got under way when Miss Kilby, President of the Council, introduced Nona Schurman from the New Dance Group in New York City, who was to give us a master lesson in technique.

We wondered how any one person could direct so many moving bodies at once. Before long she had us all in motion--executing gyrations of every sort--up movements and down ones, slidings onto the floor, and traveling motions which carried us across the entire room. We were thankful not to



B. Bright Beams, Describes Mice, Puma, M. Van den Heuvel's Auto

(Ed. Note: We take pleasure in reprinting excerpts from the letters of Betty-Bright Page, Editor of the NEWS last year and now teaching and studying on a Fulbright grant in Paris.)

... We went to the theatre for the first time two days ago -- to see Ondine. Jouvett made a perfectly bete Hans, but I found Dominique Blanchard somewhat disappointing. She was perfect in appearance, but somehow not as ethereal in her interpretation as I would imagine an Ondine to be. She seemed too old and too young -- not a transparent inbetween. Even so I was enthralled...

... Eeek--a mouse in the closet! It seems he's after Alice's suitcase, and since she's not here just now I'll let the creature munch... Every day this room is besieged with souris...

Yesterday afternoon M. Van den Heuvel drove Lucy and me up through Montmartre. We saw the Moulins, sidewalk artists, vineyard, view, Sacre Coeur... Then roared through the streets around the Arc de Triomphe, Palais de Chaillot, Museum of Modern Art, Tour Eiffel, and les Invalides. His little auto has personality plus, but I was afraid we would all be taken for invalides as the little vehicle spitted and spurted about. Finally it just stopped and fumed in the middle of the Boulevard St. Germain. Poor M. Van den H. pushed and pulled. With that we called it a perfect afternoon...

... It did not take long for me to discover les jardins du Luxembourg... I had an interview with the little man that brings in the sailboats. When he retires I plan to become his successor in that field of marine operations. Too, I enjoy particularly the balloon men,

although the red balloons act as laughing gas now that I have seen the red cardinals' hats hanging in the middle of Notre Dame.

... Recent sorties: To Les Halles... well worth the sight of the snails, cauliflowers, truck drivers and taste of French fries after a night in my sac de couchage chez Mhe. Rossignol... To the Puma Art Exhibit, a strange obscene THING in a strange, obscene little gallery down near the Seine. We wandered astray on a

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Foreign Correspondent

specially contributed by Judy Nicely, '50

"May I inquire where you are going?" Nina and I put down our bottles of vin rouge with a bump as the train lurched forward, licking our lips, and looked across at the bearded man sitting in the corner of the compartment.

"Elles sont entrainees pour Salzburg," the French fur merchant on his way to Vienna answered for us in a coarse voice. Ever since we had awakened up at the German border he had been offering us not only brioche and chocolate, but also his bitter views on the European population. "Ils sont tous les maudits Nazis, tous," he whispered to me now, "ne regardez pas."

I looked up once more at the "maudit Nazi." He was watching me and his eyes were frankly laughing. It was a challenge.

"Yes," I said, "we're going to Salzburg." "But why," he said, still smiling, "why do you and your friend drink red wine for breakfast?"

Nina and I looked at each other and giggled; we felt very hollow inside and wonderfully giddy.

There was no dining car or sleeper on the train, we explained, Cooks-wagons-lits was on strike, and we had sat up all the way from Paris. We felt very adventurous and took another large swallow from our bottles.

"We must finish this before we get to Salzburg," I explained gaily; "we have camembert too. Would you like some?"

"No thank you, my dear, I think it is better for you to eat it." The Austrian looked at us like a fond uncle and patted Nina's hand.

"Your parents are meeting you in Salzburg? You are English?"

"Oh, no!" we answered in chorus now down to the bottom of our bottles and throwing all caution to the winds. "Our parents are in America, they think we are in the Loire valley looking at chateaux; no one knows we are here."

Suddenly the crazy quality that had been such a vital part of our trip to Austria ever since its conception upon learning Strauss on the Piazza San Marco in Venice seized us with all its force, and

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Friends Present Ideas For World-Wide Peace

Continued from Page 1

tents, he reviewed the basic considerations on which it rests: There is a desire for peace throughout the world. The United States and Russia, the two main potential threats to this peace, are not likely to change their opposing philosophies for some time, but great as are the differences between communism and the western concepts of political democracy, there are also similarities in their goals and enough possibilities of accommodation so that both systems can survive side by side. On the other hand much of the policy of both countries is determined by their mutual fear.

The Friends Committee followed these observations by the comment that a heavy armament program weakens democratic government and tends to strengthen authoritarian rule, and concluded that "the evidence does not justify the conclusion that either the United States or the Soviet Union intends, at the present time or in the foreseeable future, to promote its foreign policy by means of military aggression."

The report proceeds to propose possible steps for relaxing the present tension between the two powers in three fields: economic relations, the government of Germany, and policy towards the United Nations and its disarmament effort.

The speaker also emphasized the fact that these were merely suggestions, and that the committee did not consider them either definitive or sufficient. "I don't agree with your proposals, but I am very happy that they have been made, and by a group that could not be accused of being pro-communist," President White quoted one State Department official as saying. Another remarked that he would be greatly relieved if he could feel that his decisions were to be based on honest moral principles, such as are embodied in the Quaker report, rather than on an attitude of bribery on the part of the United States, countered by the threat of blackmail from other countries.

In general, Mr. White concluded, the committee has been encouraged by the reaction, to the report, in the press, in letters of comment, and in informal remarks by those who wouldn't dare state them formally. The Quakers, whose main goal was that their ideas be considered and discussed, can feel that it has been partially achieved. They are continuing their work; studying now, with experts, principles of mediation, on which they plan to draw up a memorandum for United Nations personnel.

Plumes, Cauldron, Tragic Eyes On Display In Rare Book Room

by Barbara Joelson, '52

The exhibit that is on display at present in the Rare Book Room concerns the English theatre in the eighteenth and nineteenth centuries. The trends are depicted by three groups of engravings. The first group was printed in 1711, and is from the earliest illustrated edition of Beaumont and Fletcher. It consists of illustrations for various plays popular at the time, and is especially interesting because it suggests the manner in which the plays were staged. This is particularly true in the picture accompanying *The Island Princess*, where in the foreground several agitated persons are standing on what closely resembles a stage, and the flaming castle behind them suggests a painted curtain. This set of illustrations also includes pictures for *The Humorous Lieutenant*, *The Knight of the Burning Pestle*, and *The Scornful Lady*.

Between the Leaves

Shippen Gives Realistic Simplified Account Of Moses

by Barbara Joelson, '52

Katherine B. Shippen, *Moses*. Harper & Brothers, New York, 1949. 132 pages.

Katherine Shippen's new book is a retelling of the story of Moses for young people. She feels that Moses' story is a "living story" and endeavors to make it more easily comprehensible and to give it the realism that the Biblical account may lack. In simplifying such characters as Moses, Aaron, and Joshua, Miss Shippen has inevitably, destroyed some of their dignity by putting empty or pointless words in their mouths. This is especially true of Moses during his early years. However, this is offset to a certain extent by the clarity and restraint used in the language throughout the book.

Realistic Description

Moses is mainly based on Exodus, with a little taken from Numbers and Deuteronomy. At the beginning of each chapter Miss Shippen quotes the Bible verse concerning the event she is recounting: a dignified and effective touch. Among the best features of the book are the author's descriptions of the countryside, the costumes, and the people that Moses encounters. Combining a bit of ancient history with the Bible story, she manages to achieve the realism and the color that constitute the main appeal of her account. These qualities are particularly well handled in the descriptions of Egyptian life under Pharaoh and in the flight of the Hebrews, both of which are made very real.

Unnecessary Logic

I objected a little to Miss Shippen's trying to give a logical reason for the "pillar of cloud" and the "pillar of fire" that the Lord set before the Hebrews; and also to her implication that the Ten Commandments were not told to Moses by the Lord, but were merely a consequence of his thinking "about what the people must do if they were to be acceptable to Jehovah." However, these instances are greatly in the minority, and in general the author treats the Bible story with a genuine reverence.

The combination of the Old Testament narrative and Miss Shippen's colorful sketches of the background makes *Moses* an interesting and enjoyable book, and the

Continued on Page 4

be underneath the gym, where the elephantine sound of three hundred feet must have been rather distracting.

Later there was an informal panel discussion on Dance in relation to the other Arts. The fields of Music, Drama, Painting, and Dance were represented by James Fleetwood, Maria Ley-Piscator, Emlen Etting and Nona Schurman. The first question posed by Moderator Malvina Thais, "Is it possible to reunite the various Arts as they once were in primitive society?" could have occupied a whole evening's debate. General opinion seemed to be that strong social pressure would be necessary to accomplish this. The question soon resolved, however, into an attempt to define the word "abstraction" which, the speakers and audience had decided, was the factor originally separating the arts.

The most interesting, but never-

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LAST NIGHTERS Strindberg's "Father" Judged Bitter, Undefined

by Joan McBride, '52

To one who is familiar with the plays of August Strindberg merely by hearsay, they may seem to bear a close resemblance to those written by Ibsen. Even for an admirer of Ibsen, however, they are bitter fare, exhibiting personal hatred rather than social consciousness, and lacking Ibsen's clarity and understanding of universally comprehensible characters.

Such a play is *The Father*, presented at the Cort Theatre. Born from the author's innate fear, and consequent loathing, of the female sex, it shows the culmination of a wife's merciless efforts to drive her husband insane and seize full power over their daughter. It is the story of a sensitive, intelligent, but far too high-strung cavalry captain, who for years has lived in "a cage full of tigers." This includes his wife, the nurse, his mother-in-law, personified only by a few malevolent shrieks, and his adolescent daughter. The chief tiger of them all, his wife, has been baiting him for years; her final means of torture, implanting a doubt in his mind that he may not be the father of their child, is but the ultimate blow in a long series of battles in their war between the sexes.

Strindberg, too, is waging his own war against womankind. It is an unreasoning conflict, not against the evils that befall all humanity, but against women because they are women, whose one goal is the destruction of men. Strindberg's attitude is said to have sprung from his own unhappy marriage; however, it is an unfair one, and what is worse, one which seems to fall short of its aim to make the audience sympathize with it. Perhaps this lies in his representation of the Father himself. The cavalry officer, as portrayed by Raymond Massey, is at least to the modern audience an unsympathetic character. This cannot be entirely the fault of Mr. Massey's interpretation of the role, for in creating him, Strindberg seems at variance with his own views. The audience realizes that here is a form of injustice, an obdurate force, which is as unreasoning as the demonic mother herself. No father who desires to

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Fr. Club to Give 2 Christmas Plays

The French Club Christmas presentation this year consists of two pieces. The first, "La Farce Joyeuse du Moyen Age", is a medieval farce which has only recently been discovered and published. The full title is: "La Farce nouvelle et fort joyeuse de femmes qui font accroire a leurs maris que vessies ce sont lanternes". The new and most joyous farce of the women who make their husbands believe that bladders are lanterns. The two main characters, played by M. Guicharnaud and M. Van den Heuvel, have fishwives, and speak the worst Parisian slang. The other three parts are played by Catherine Harper, Beatrice Freeman, and Sybil Amic.

The second piece is a nativity play. It consists of a Christmas Carol, "Chantons, je vous en prie," set to pantomime. The Virgin will be played by Francine du Plessix, Joseph, by Ellen Shure, and the Angel Gabriel, by Karen Cassard.

Catherine Harper is the producer, and Nana McBee, the stage manager, of the two plays. They will be given on Tuesday, Dec. 13, at 8:30, in the Music Room of Wyodham. The admission is fifteen cents (free to members), and refreshments will be served.

The German Club To Give "Urfaust"

The German Club play this year will be Goethe's *Urfaust*, which has been chosen instead of the usual nativity play in honor of the Goethe Bicentennial. It is presented jointly by the Bryn Mawr and Haverford German Clubs. The cast includes Dr. Foss and Dr. Pfund from Haverford and Mr. Politzer and Mr. Janschka from Bryn Mawr, besides students from both colleges. Susan Jungbauer, from the Graduate Center, is director, and Mr. Politzer, faculty advisor. The play will be given on Monday, Dec. 12 at 8:15 in the Skinner Workshop. It will be followed by the traditional German Club Christmas party (with refreshments) in Wyodham.

Murder In Cuneiform

Continued from Page 3

who felt that Dodson would stick at nothing.

It was late afternoon when Hildebrand Sharp, dizzy and aching, awoke to find himself in a cramped, darkened room; his head propped up against the tiled wall. He looked feebly at his watch. 5:30. He had cut four classes; the Dean would not be pleased.

Slowly he arose and reached for the doorknob. It came off in his hand. "My God, what's going on here?" he cried, but the only answer came from the ventilating system. "He, he," it said mordantly, "I'll get you yet," cried Hildebrand. And wrenching away the grate, he crawled through the ventilating system to the outer world a free man.

"Mr. Chairman," said Dr. Partridge, Professor of Forensics and Public Speech, "may I propose a resolution?"

The rest of the faculty stirred in their seats; the meeting had been a long and futile one.

"Yes, Partridge," said the President wearily, "go right ahead."

The Professor waited for attention, cleared his throat, and assumed the stance held by Daniel Webster in a painting over his desk.

"Be it resolved," he read, "that the President and faculty of the Hiram Homer Hopper Memorial College do solemnly state that the murder of one of their number is a policy not to be encouraged at any time in the future and that it is one basically opposed to the best interests of that member's family friends, and employers."

Here Partridge's voice was drowned out by the sound of applause. He flushed with pride. "I think it's definitely the best we can do for old Shotwell," he said. "May we vote?"

The motion was carried almost unanimously. Only two dissenting voices were heard—that of Dr. Cratchett, who felt that the resolution implied an aggressive attitude toward the Soviet Union, and that of Miss Lemmon, who was not at all satisfied that this was all she could do.

Two hours later, Miss Lemmon was found dead, an expression of horror on her face.

To be continued next week

Shippen Retells Story Of Moses for Children

Continued from page 3

simple sincerity of her style makes it easy to read. It would be suitable for children from about eight or nine to thirteen. Moses is an agreeable way to become acquainted with the Bible story, though it could never be called a suitable substitute for it.

Katherine B. Shippen is an alumna of Bryn Mawr.

Swigs of Vin Rouge, French Fur Merchant, "Men Among Sharks" Pave Way to Salzburg

Continued from Page 3

rolling back on the shabby plush seats of the old Orient Express we laughed and laughed and laughed -- drunk with excitement and wonder at the enormity of our own boldness.

The Austrian looked first at one and then the other. His eyes took in our proper tweed coats from Peck & Peck, our cotton skirts, our neat traveling bags with the Cunard label on them, and then turned to our laughing faces with amazement.

"You are very crazy little girls," he concluded at last. "Fortunately I too am going to Salzburg for a few days before Vienna; you must let me help you." The Frenchman snorted and retreated beneath his coat collar.

We looked at the Austrian with renewed interest. Who was he? Pages of manuscript were spread out on his lap, a large book lay beside him on the seat; he reached into his pocket for a card.

"Have you read my book?" he asked. "It is called in English *Men Among Sharks*. I am a deep sea diver." He announced it as if it were the most ordinary occupation in the world, and calmly handed us his card.

It was too much to believe, and Nina and I sat silently pinching ourselves for the next few moments, not quite daring to laugh and trying desperately to attach some segment of reality to all that was happening. Somehow our Viennese deep sea diver with a black beard, offering to take us through Salzburg, was not what we needed to bring us down to earth. Meanwhile, as the soot thickened over the "nicht hinauslehen" notice on the window ledge, the terrible dead plain of Germany had turned into bright green fields that seemed to be bursting with life; a flock

of birds wheeled suddenly across a corner of the sky, and from the next compartment came the sound of a harmonica.

The door opened, and a green-uniformed officer came in. "Salzburg," he said. Nina and I sprang up as if it had been a command.

"I will take your bags," said our deep sea diver as the train rattled into the wet rainy station; "we will find a taxi and go to the bank, the post-office, and the tourist bureau. Once you have your money, your meal tickets, and a hotel room, I can show you Salzburg."

He certainly had everything under control. Nina and I looked up at him and said "Danke sehr" very dutifully, and he put an arm around each of us and winked.

The fur merchant gave us a last disapproving glare and said, "Au revoir, mesdemoiselles, amusez-vous bien in Autriche."

If there was any sarcasm in his voice we drowned it with our laughter. Following our Austrian through the customs I looked at Nina and smiled. It had been a good trip.

Now bulbous baroque steeples and small gnome-like figures in green caps and grey Tyrolean capes swam before my eyes, and even before we came out of the station into Salzburg itself, the music of Mozart had mingled with the heavy rain and charmed out all other sounds from my ears.

Ex-Editor B. Bright Page Charges Portillons, Meets Eagled-Eyed Puma, Cries "Eek—a mouse!"

Continued from Page 3

trip to the Louvre . . . so we went in, only to be shocked out of our wits by the pictures. I turned to throw some smart comment . . . when my eye fell on a young, bearded artist-looking individual (Puma, I suppose) with an eagle eye, (animal-bird combined). I changed my mind about speaking.

. . . To the ballet de Monte Carlo, where I was in seventh heaven as sylphs fitted here and there to the tune of Chopin, as the black swans beat their wings to Tchaichowsky, and as Leonide Massine of the Red Shoes fame danced *Le Beau Danube* . . .

. . . The second class I've ever taught — the first one occurring the hour previously — will be one of ten-year-olds who've studied English for a full five hours. "Il y aura peut-etre des problemes de discipline," adds the elevator woman sweetly, "et evidemment il faut leur parler Francais." I nearly pulled the emergency switch at that point . . .

Sorties of special note to Bryn Mawr professors . . . M. Van den Heuvel gave me a lecture on the care and feeding of portillons automatiques before he sailed away. I would like for him to know that his sage counsel fell on eager ears Wednesday night as four of

Jester, Majesty Vary "Elizabeth"

by Jane Roller, '51

"Silence, fool!" Cease your chatter or you'll miss the queen. At fifty-eight she's a passionate witch, and her ways are bound to win the audience Friday and Saturday nights, when *Elizabeth the Queen* is presented at Haverford.

Glimpses at rehearsal reveal colorful castle scenes punctuated by the tinkle of the jester's bell. Stalking on stage in authentic, richly brocaded costumes, the actors seem to revel in the new age and world in which they are suddenly living. But grandeur and style are quickly shaken off between scenes, when sleepy actors, snatching catnaps, stretch out flat on the floor. Even on stage, occasionally glory takes a fall—as when a nobleman does, over stairs that aren't there.

Throughout the play the radiant focus of attention is the queen. Neither her age nor stiff Elizabethan gown and ruffa are deterrents to her flare of temper and passionate embraces with Lord Essex. Handsome and twentyish, he is tormented by his conflicting desires for her and the kingdom she rules.

There are contrastingly light moments with the court fool. He is the airy bubble of fippancy, that doesn't burst even when soundly trounced by her majesty. "Strumpets are they all," is his reflection.

MAIDS AND PORTERS

The Maids and Porters will come carolling from hall to hall on Wednesday, December 14, after 10 p.m. This year, they are directed by Julie Stevens, '52. They will sing spirituals and traditional Christmas carols.

Sports

by Emmy Cadwslader, '52
Last Thursday, Nov. 31, the Class Swimming Meet was held. The Senior Class won the meet, with a score of 38-36 over the Juniors, who came in second. The Freshmen were third, and the Sophomores finished last. The Seniors were particularly active, and showed up with a great many swimmers.

The Volleyball Varsity Squad is now in the process of being formed. The Captain is Lois Maconi, and Margie Partridge is the Manager.

There has been a tremendous turnout this year at the Basketball Varsity tryouts. The selection committee doesn't know how it will ever pick the teams, because there are so many good players. The officers of Basketball are as follows: Sue Savage, Emily Townsend — Co-Captains, and Claire Liachowitz, the Manager. The way it stands now, the coming season looks very promising.

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SPANISH CHRISTMAS
The Spanish Club will present an "interlude" by Cervantes entitled *El Viejo Celoro* on Wednesday, December 14, at 8:30 in the Common Room. The cast includes Christine Zimmelman, Anne Warren, Glafira Vizcarra, Renee Veron, and Jane Wickham. Subsequent features of the evening will be a pinata and Christmas carol singing.

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Continued from Page 1
tiona are less successful. Francine du Plessix's "The Earrings" is a well-constructed, well-told story, but lacks a certain vividness of emotion or atmosphere. "The Cup of Deserving" by Richard McKinley restates the well-worn theme of 1948, Brave New World etc.

NEWS Finds Professor Proofreading New Book

Continued from Page 1
Mr. Ferrater Mora's courses at Bryn Mawr include Advanced Spanish Composition and 19th and 20th Century Thought, which is a mixture of literature and philosophy in the style of the essayists. He published a book on one of them, Unamuno, in Buenos Aires in 1944.

He asked suddenly, "Is 'high-brow' a sophisticated term, even in the nice sense of the word?" It is in the nice sense of the word that he applies the term to Bryn Mawr. "I like it—people here are anxious to study. They have an academic standard more like Europe, more purely academic. I do not deny usefulness of instrumental and domestic studies, but this is more learning. In a bigger university, one studies Latin and shorthand and does not understand the difference—I think Bryn Mawr understands it well!"

Mr. Ferrater Mora then added something that seemed to summarize his whole attitude on education: "Learned people are more simple than others. Learning causes some kind of simplicity, in the good sense of the word."

As we left, he exclaimed with amazement, "This College News! It's so quick! You must have a wonderful printer, almost as quick as the New York Times, but of course you do not have as many columns as the New York Times."

His final words were, "Thank you for a pleasant moment."

The lengthy descriptive paragraphs with which it begins are hard on the reader. T. John Knopf's "The Meeting" seems as if it were going to say something comprehensible at any moment, never does, but is nicely written. "Little Red Flags" by Barbara Wakeman is frequently amusing but overdone, and "Why We Fled the Red Terror" by Sidney M. Cone, III, seems out of place in a magazine devoted to creative writing.

Mr. Schrecker's warning "habet aliquid ex iniquo . . ." (which the Counterpoint board, inappropriately used as a title for Emily Townsend's poems) is practically negated by her admirable versifications on two themes by Donne, one by Browne, and one by Logan Pearsall Smith. Her restatements of poetic prose in blank verse are skillful and imaginative. Of the purely creative poems the most mature are the first two sonnets in "Leaves from an Air Force Diary" by Charles Hughes. Although at times the dramatic presentation of a picture or an incident results in rhetoric and over-lap statements, his best lines achieve a singular purity of expression. Jane Augustine's "Autumn Tree" shows nice handling of imagery, although her alliterative, hyphenated language

seems a little ponderous for her subject; equally vivid are her "Lines Edged in Black." Helen Goldberg's two poems, "Afternoon" and "Poem," are smoothly written, say little, and are interesting for the way in which she uses words in unrelated contexts. "Troubadour at Les Baux" by Pat Ripley is charming; "Cordon Bleu" starts well but is overly-burdened by metaphor. The third of Lucy Turnbull's "Three Storms" is brief but memorable; the first two are weakened by too many adjectives.

Nick Norton's "On Seeking Further Than We See" seems a loose, flowing prose rather than poetry. The repetition of conjunctions, vague pronouns and adjectives gives a slight biblical flavor but becomes monotonous.

Peter Gould has contributed several effective black-and-white illustrations. Of the photographs, which are all interesting, Francine du Plessix's "Roman Siesta" has the best composition.

Counterpoint has given us a readable and provocative issue. Perhaps it is only inevitable that most of the contributors seem to have learned so far only to pick up and to preserve, but not the final "abolishment of the model-pattern through a creative syntheses."

Rare Book Room Offers Foreign Policy Remains Flaming Castle, Skulls Unsolved for Delegates

Continued from Page 3
carrying scales and a knife. Macklin was the first actor to play Shylock as more than a mere comic character, and give him the evil, scheming aspect that Shakespeare delineated.

The third group is from Ox-berry's English Drama, and was published in 1820. Among these sketches are Miss Tree as a winged Ariel, in an Empire style gown; Bartley as a jovial, sharp-eyed Falstaff with plumed hat and Monty Woolley beard; and the scandalous, but delightful, Madame Vestris as Apollo in Midas. There are also two pictures of Charles Kemble: one as Romeo, and the other as the armoured Faulconbridge from King John. The portrait of John Philip Kemble clearly depicts his tragic eyes, powerful face, and the characteristic Kemble nose. Most striking of all are the three pictures of the celebrated actor Edmund Kean, in the roles of Sir Giles Overreach, Coriolanus, and Hamlet.

The display as a whole is most enjoyable to look at, as it combines detailed art work, entertaining and skillful characterizations, and a very alive impression of the early English theatre.

Continued from Page 2
tion of the West Point experts who held it to be a death trap for infantry; he called the Germans "carnivorous sheep" and the most dangerous people in the world, and insisted that what Europe needed most was confidence and psychological security. "If you want to comfort a man you don't send him a note of sympathy and a five dollar bill," he said, "you go and stand beside him." "Do you mean we should send fifty divisions to France?" asked a cadet. "Have you fifty divisions to send?" asked the general. West Point brass looked discreet.

For two delegates utterly inexperienced in the ways of conferences, this half-week at West Point was a most stimulating and educational period. Perhaps we learned less about foreign policy than the difficulties of personality and drafting proposals; but we threw on coffee every ten minutes, waltzed with the British army, conceived great admiration for the intelligence and training of the cadets, and felt the strongest gratitude both for the college that sent us and the academy that received us.

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Strindberg Play Found Dark, Gloomy, Unclear

Continued from Page 4

separate his child from her mother, who wants to remove her individual soul and implant his own in its place, can be in accord with any humane opinion. At first, however, even in commonplace dialogue, Mr. Massey seems to be delivering a series of Friday afternoon elocution lessons, which conceal any real warmth or credibility that the Father may possess. As the play moves toward its climax, the dialogue between him and the Mother, played by Msdy Christians, consists of long, splenetic speeches which would be more in place at a political rally than a Swedish military outpost. The difficult final scene, however, the cracking of the captain's mind, is played with pitiful beauty by Mr. Massey and recalls his previous excellence as an actor.

Miss Christians is the dominating factor in the play, although she interprets more "goodness" into the captain's wife than the author intended. When she tsunts her husband with the doubt of his paternity, he says, "I won't appeal to your feelings, for you have none—therein lies your strength." By her vacillation between mercilessness and a slight show of kindness, by the inherent nobility of her performance, she seems to belie somewhat this keynote to her character. For the most part, however, she is a sneering meddling evil, Strindberg's own typification of the perditious woman. Her closing line to her daughter, after her husband has died in a straitjacket of a broken heart and a broken spirit, "Now you are my own child!" is one of the most terrible curtain lines in all theatre.

Grace Kelly plays the daughter with a simpering, whining insipidity that makes one wonder at either parent's interest in her. The captain's old nurse, his only remaining tie with the benevolent world, is portrayed warmly by Mary Morris. She exhibits excellent stage presence and, in her scene when she lulls the Father in-

Bryn Mawr Traverses Penn's Polished Floor

Continued from Page 3

theless debatable points made during the evening were these: Dance and Drama can never achieve the complete abstraction of Music, because they are presented through the medium of human expression; the Arts sometimes influence and sometimes are influenced by social development; and, finally, Ballet as an expressive art will probably be absorbed by Modern Dance.

The final event was a demonstration of the means of expression through dance movement. Miss Kilby closed the meeting by asking whether the Symposium should become an annual affair. We thought it should.

to donning the straitjacket by an analogy to his childhood, the only thoroughly touching bit of acting in the play. Two Ibsen-like characters appear: the pastor and the doctor, played by Philip Huston and John D. Seymour, displaying all the pomposity and confusion of a Mr. Manders.

The set is a fine example of how a stage can appear stark, gloomy, and cluttered at the same time—which, indeed, are the characteristics of the play itself. Because the characters and their complexes are not clearly defined, much of the impact of the tragedy is lost. In fact, one is not sure whether or not *The Father* is a tragedy at all.

Lowbrow and Bohemian Spice Langner Comedy

Continued from Page 1

subtle lines required and received a broad interpretation. Production manager Sally Shoemaker seemed to maintain a laissez-faire policy in regard to individual strategic devices for stealing the show. One of the more successful comedians was Libby Grey, who put everything she had into her role of an affected Bohemian, complete with rolling eyes and ir's and overbearingly seductive bodily contortions. Howard Shoemaker managed to be consistently low-brow, and maintained a hilarious dead-pan expression in his portrayal of a dictionary salesman. Paula Strawhecker's sardonically disapproving maid was good for several laughs, and Trish Richardson's broad gesticulations added vigor to the general hilarity. In his treatment of the pompous Pomeroy Pendleton, Robert Reynolds overdid it to the point of monotony.

In general, the evening was entertaining, but dramatically unrewarding. The experiment in fulfilling a campus need for more acting opportunities has potential-

Mozart Sonata, Bach Fantasy and Fugue Included in First Young Musicians' Concert

Continued from Page 1

played it admirably. His technical equipment was adequate for the piece, and every note of the scales of the Fantasy stood out—nowhere was there any fuzziness or evidence of an inability to cope with the requirements Bach placed upon the performer. The fugue, too, was well-woven into a result that was stately and moving. If one felt at times that there was not as much contrast in dynamics as there should have been, one also felt that Mr. di Bonaventura was suiting his playing to the size of the room, and that in a larger hall the contrast would be greater.

In place of the group of smaller pieces formerly scheduled, Mr. Silverstein played the last two movements of the Mendelssohn "Concerto" in E minor. In the Andante, especially, Mr. Silverstein's tone was good, and even the highest notes were clear and well-rounded. The Allegro was played with great

spirit, and even if a hint of the stridence did come back in the faster passages, it brought that section of the program to a stirring close.

For the closing group of the afternoon, Mr. di Bonaventura played Chopin, Debussy, and Prokofieff. The F-sharp major Impromptu of Chopin was expressive and beautifully played, as was Debussy's "Reflets dans l'eau," which was gossamer-like in texture. The Prokofieff "Toccata" was played with no waste motion and showed again the perfect control and marvelous technique that had characterized Mr. di Bonaventura's performance throughout the afternoon.

Altogether, the concert was well-worth hearing, and one only hopes the rest of the series will be as good.

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