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The College News

VOL. XLVII, NO. 20

ARDMORE and BRYN MAWR, PA., WEDNESDAY, APRIL 25, 1951

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PRICE 15 CENTS

Dr. Carpenter Shows Present Value of Greek

Greek May Be Utilized; Should Not Be Rejected

The Bryn Mawr faculty must have a conviction "that Greek is still worth studying," Dr. Rhys Carpenter reasoned, as he addressed the graduate assembly last Wednesday. Otherwise, why, when Greek is being pushed from curricula everywhere, should a student be assisted in devoting her energies to a study of the language? Has it been lassitude that has kept the faculty from expelling Greek from Bryn Mawr?

By revising the origin of and reason for Greek's coming into the modern world, one can "comprehend whither it has gone, and why it has left it so suddenly and finally."

In the mid-Renaissance, Greek began to be the mark of an educated upper society. A member of the British ruling class was tested in his knowledge of Greek when he applied for a job with the Indian Civil Service. In America, the language, though never used as a government sieve, is a sign of intellectual distinction. Does the study of Greek benefit scientific-minded American society, though? The usual defenses are inadequate, for they advocate Greek for a purpose not its own—mental development of added facility with English. "If Greek has a place in modern American civilization, it must be because Greek for its own sake has a claim to exist."

The belief that Greek makes a superior man "would be completely rejected or openly ridiculed" in today's America, resentful as it is of the "older oligarchy of culture." "We all judge our world and our fellow human beings by our prejudices," Mr. Carpenter said, citing the "exploiting the underdogs of society" outlook in

Continued on Page 3, Col. 1

Seven College Government Conference Provides Medium for Ideas & Opinions

Specially contributed by Alice Mitchell, '52, Pres. of U. G.

Most people like to talk, and since heads of college government are particularly offensive in this respect, they get together once a year for the specific purpose of talking continuously for three days in some place where they won't be likely to disturb anyone else. This year they chose Barnard. The Bryn Mawr contingent, consisting of aged and decrepit Savage and Iglehart, as well as green and adolescent Liachowitz and myself, timed its arrival in New York on Friday to follow MacArthur's. However, there was no parade—just the five o'clock rush.

The Seven College Conference of old and new heads of student government has as its purpose the exchange of ideas on student prob-

Manuscripts and Writings of H. D., Marianne Moore Seen In Book Room

Although displayed in the "rare" book room, the books in the present exhibit are only "rare" in the sense of their bindings and their fine poetic content, but certainly not in the popularity sense. The exhibit currently in the Rare Book Room is one of the most interesting collections that the Library has gathered in a long time. The writings of two of Bryn Mawr's most well-known alumnae, Marianne Moore, and H. D. (Hilda Doolittle Aldington) are on view. Through the graciousness of several people and organizations, manuscripts and first editions have been lent, along with photographs and additional articles, to make up an exhibition of enormous scope and student interest. The guest book near the door is rapidly being filled up, as viewers come to see the three glass cases of opened volumes.

One of the earliest pieces of writing in the collection is *The Discouraged Poet*, a story written by Miss Moore for the 1909 *Typin O'Bob*; it is in the same case with a yearbook photograph of Miss Moore, and one of her classmates, Miss Mary Herr, who is a donor. There are later photographs of

Miss Moore, along with copies of *Nevertheless, What Are Years, Observations*, and other books, and a small hand-written diary that Miss Moore has lent the College. Written from 1930 to 1943 in a 1923 diary, it sits with loose pages, faded lines, and multitudinous sketches of plants and animals in a case directly under reproductions of some of the diary's pages printed in *The Tiger's Eye*. Her sketches are lovely, fragile things—fine line drawings of turtles and leaves, and fragments of unreal animals, delicately drawn.

Miss Moore's contemporary, H. D., who was in the same class at Bryn Mawr, is represented in the collection with nineteen volumes of poetry and two manuscripts, which were lent by Norman Holmes Pearson of Yale University. *The Flowering of the Rod*, written in pencil in a notebook, and the typed copy of *Fragment 41*, with ink corrections are to be seen as well as three photographs also lent by Mr. Pearson. Two of them, in color, were taken recently in Italy. Written by "the only true Imagist," Mrs. Aldington's poems have a perceptive quality that stand by the Imagist credo of "producing poetry that is hard and clear, never blurred nor indefinite," even when read through the glass of the case. By *Avon River*, *Sea Garden*, and *Tribute to the Angels* are among the books on view.

The collection will be in the Rare Book Room for several weeks—from Miss Moore's short poem *To Be Liked By You Would Be A Catastrophe*, to Mrs. Aldington's play *Hippolytus Temporizes*—all part of a collection worth seeing and reading.

CALENDAR

Wednesday, April 25, 1951.

8:15 p. m. Award night in the Common Room. Athletic awards will be presented.

Thursday, April 26, 1951.

8:30 p. m. Theatre in The Round, Commons Room of Haverford College. Tickets are \$1.00 at the door; or telephone Ardmore 9094-W. Plays to be given are *Hope Is A Thing With Feathers*, *Waiting For Lefty*, and *Fumed Oak*.

Friday, April 27, 1951.

8:30 p. m. IRC-NSA International Folk Festival in the gymnasium.

8:30 p. m. Theatre in The Round, Saturday, April 28, 1951.

9:00 a. m. Italian and Spanish Orals, Taylor Hall.

7:30 p. m. Theatre in The Round.

8:30 p. m. Arts Night, featuring modern dance, a Victorian drama, an operetta and an exhibit of paintings. The Skinner Workshop. Admission sixty cents. Senior Prom at Haverford College.

Sunday, April 29, 1951.

7:15 p. m. The Rev. G. J. Wullschlegler will speak. Music Room, Monday, April 30, 1951.

7:15 p. m. Current Events, Common Room.

8:00 p. m. Dr. Richmond Lattimore will read his poems in the Art Lecture Room of the Library. Continued on Page 2, Col. 2

Self-Gov Revokes Fine; Substitutes Time Deductions

A significant change in the procedure of the Self-Government Board was enacted last week. The system of fining was unanimously revoked, as the minutes of last Wednesday's meeting, posted in the halls, now indicate. It is felt that payment of a fine does not bring the offender's attention to the importance of remedying the conditions which lead up to a violation. Fifteen minutes' accumulated lateness means nothing in terms of a twenty-five-cent fine but under the system just inaugurated, it will mean a deduction in time, determined in accordance with the seriousness of the offense.

Self-Gov rules have always been set up on rational basis. Fining is not a reasonable nor an effective punishment. Punishment is not the purpose of the Self-Gov Board; correction of the students' problems, in order to make community living happier and less harried, is its aim. The new system of time penalties rather than monetary should make a more tangible contribution toward eliminating minor infractions.

Dr. Samuel Chew Elected Member Philosophical Soc.

Dr. Samuel Claggett Chew, Professor of English, was elected to membership in the American Philosophical Society at its last annual meeting. His outstanding scholarship in the field of English literature has earned him this great honor.

Mr. Chew's best known criticisms include several volumes on Lord Byron—a subject to which he has devoted special attention—*The Dramas of Lord Byron and Byron in England: His Fame and After-fame*. He edited Byron's poems under the heading *Childe Harold's Pilgrimage and Other Romantic Poems*. Of the Victorian authors, Mr. Chew has written on Algernon Swinburne and Thomas Hardy. Continued on Page 2, Col. 3

Fulbright Aids B. L. Hughes' Greek Studies

E. Emerson Awarded F. B. Workman Fellowship

While Barbara Hughes attended the assembly last Wednesday at which she was awarded the Fanny Bullock Workman Fellowship, a letter telling of her winning a Fulbright Scholarship came to the graduate center. She will accept it, but will retain the honorary title of Workman Fellow.

Elizabeth Emerson, fellow in English, is the alternate for the Workman Fellowship. She took her A. B. at Mount Holyoke in 1935, and her M. A. at the University of Tennessee in 1938. Her home is in Mount Vernon, New York. She will use the fellowship for several months in England, searching newspaper files in connection with her thesis, the subject of which is "Theories of Acting in the Late 19th Century (Reflected in the Dramatic Criticism of Shaw, Archer, Henry James, and Clement Scott.)" The rest of the year will be spent at various libraries in the United States.

Chorus Concert Rises to Climax

by Lucy Batten, '54

On Saturday, April 21, the University of Pennsylvania Women's Chorus and the Haverford Glee Club combined in Modern Music to issue the audience an invitation to enjoy the concert. Handel's *Musik, Spread Thy Voice Around*, its delicate blending of counter-melodies enhanced by a small wind-string ensemble, suffered from the performers' uncertainty in the opening duet. In Brahms' *Vineta* the two groups began to function more confidently.

In *These Delightful Pleasant Groves*, Schubert's *Nacht Und Traume*, and Brahms' *Der Schmied*, Continued on Page 4, Col. 3

Balloon, Soprano-type Dinnah Dress, Fire, To Invade Skinner Stage Sat.

by Anne Phipps, '54

Small, passionate groups are meeting in remote and secluded spots around the campus. They are not, insofar as we know, connected with the mole races for which we are currently notorious. They are, however, seriously connected with Arts Night, which will present a play, two dances, and an operetta next Saturday night.

Jamea Barrie had a balloon-lady float up into the sky one day; Joanna Semel, in her verse play *Ad Astra Per Aspera*, has a balloon-poet float down onto the stage. He arrives in a pink and mauve basket, to harmonize with the name of the heroine, *Lavender*. Caroline Morgan, who was in charge of Freshman Show scen-

ery, is working on the contraption; her trademark, sparkle, will shine once more. When last seen, the actors were working in the May Day Room, under the supervision of the bleary-eyed moose; from his position on the wall, he gazed down with a calmness that contrasted nicely with the chaos of rehearsal. Nancy Pearro, last week a Grecian lady of easy virtue, was working at being a sweet and simple schoolgirl. Elspeth Winton wandered around in shorts, playing a sensitive Victorian mother. Elsie Kemp, the elder sister, when she went on stage (i.e., into the middle of the room) straightened herself up and by some strange metamorphosis seemed to be wearing a rigid, ancient Continued on Page 4, Col. 4

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Scull-duggery

We know Pay Day was stiff, and we know you're tired of being hounded for money. But don't completely empty your pockets. There is a problem on hand that is important to every student on the Bryn Mawr College Campus. The College has finally realized its long standing dream to buy the Scull property that has, to use Miss Lang's words, "rounded out the college block" or "squared the college circle." But we do not yet have the funds on hand to complete the transaction in cash. The faculty answer to this challenge was "Kind Hearts and Martinets," a very successful response to say the least. The alumnae plan to wage a campaign during the summer to raise funds. Now what can we, approximately six hundred students, do to show that we too are interested? You can show your approval and enthusiasm by a contribution, as large as possible in spite of rapidly thinning pocketbooks, to the Scull property fund. And more than this, you can write to your families and ask them to consider the college in calculating their charity contributions for the year. It is hoped that you too will make some small contribution.

Curriculum Conscious??

Do you want to alter, add, subtract, or reschedule a course? If you do, you sit in the smoker and outline your grievances to your friends. This solution is excellent for relieving inner tension, but it does nothing toward eliminating the problem. Have you ever thought of mentioning it to the Curriculum Committee? The members of this Committee can do a great deal to achieve a constructive solution to undergraduate problems; students often do not realize the power and importance which the Committee has.

Last year's Committee completed a project which has been the goal of Curriculum Committees since the early 1940's; Course Description Supplements. These Supplements were intended primarily for freshmen; they outlined the material covered by each course and how much work each entailed.

The Curriculum Committee tea for freshmen, designed to take emphasis off extra-curricular activities during Freshman Week and allay the violent shock of Tuesday morning classes, has been made a permanent part of the Freshman Week schedule. The tea, which was given for the first time last fall, combined with the Course Supplements, helped both the freshmen and the Dean's Office.

Revision of the method of instruction and the reading list for the Hygiene Exam was also undertaken this year;

Current Events

Common Room, April 23, Miss Bree outlined French internal politics. She emphasized that the French situation is involved with the international scene in respect to relations with Russia and the Korean War. Although the 1951 elections come soon—the Chamber of Deputies disagree as to when and how they will occur—internal politics seem unimportant; the people are confused about the parties' policies.

Miss Bree remarked that the situation has greatly changed since France's liberation in 1946 when the Communist Party polled about five million votes, mainly because of demands for reform, and because the Communists had been active in the resistance movement during the war. At present, the movement is away from the Communists, as is shown especially by the decreased circulation of Communist propaganda. The Catholic-Socialist party, also, is losing support both to the Right and to the Left because it cannot impose its policies in the government. The Radical Socialist party is gaining in strength mainly because it is now largely represented in the government. In general, the Socialist parties are unwilling to assume responsibility of the international situation.

The problem is the people's vote. Will their vote be influenced in view of present conditions? In France today, although the reconstruction and reorganization program has been promoted as far as possible, since 1946 France has had to drop social reform plans and devote 740 billion francs for rapid rearmament, leaving only 31 billion for reconstruction. Where will this money be found? The average laborer earns only about \$428. The standard of living is lowered because of low wages and rising inflation. The working class is already overburdened by taxes, and there is a large amount of apparently uncontrollable tax evasion. Last year witnessed powerful but orderly strikes with which much of the population sympathized. Although many people realized Communist responsibility, Miss Bree stated that these strikes exemplified a labor revolt against the government.

Doubt and confusion reign in France as to the significance of the sacrifice of reconstruction for rearmament. Where will this program lead Europe, and how is the financial question to be solved? Until the international problems are solved, French in ernal politics will also remain unsettled.

CALENDAR

Continued from Page 1

Dr. Samuel Chew will introduce him.

10:00 p. m. The AA Council will meet in the Common Room. The meeting is open to all students.

Tuesday, May 1, 1951.

MAYDAY!

Goodhart. The scholarships and awards will be announced by Miss McBride for the year 1951-1952.

Wednesday, May 2, 1951.

8:45 a. m. Morning Assembly. Alice Mitchell will speak on the

these activities are representative of what the Curriculum Committee can do outside of dealing with the usual departmental problems.

Smoker discussions may offer constructive suggestions, but the Curriculum Committee can do nothing to carry them out if they are never brought to the attention of this group. The Committee is designed to present the problems of the students to the faculty. They can help to solve these problems if they are aware of them; they must depend on the students for this information.

Opinion

Past Arts Nights Aid Haring to Amend Editorial

To the Editor of the NEWS:

It seems advisable to correct an error in last week's NEWS, which said that Arts Night had been a custom since 1949. Even within the memory of an undergraduate it is possible to probe more deeply than that. The first Arts Night was, of course, in 1947, but that does not fall within my memory. In 1948 the second Arts Night had as its theme "Encounter," around which all the varying media centered their expression. The memorable feature of that program was the extraordinary "Each Man is an Island," a dance with music composed by Sperry Lea and choreographed by Marjorie Low. I still remember it as the most successful undergraduate composition to come from Bryn Mawr in my years here.

At the time of writing I have no memory of Arts Night 1949, nor any access to records of it. At that time, however, the idea of a central theme for Arts Night was beginning to break down and enthusiasm was being lost. Last year an importation from Princeton, superbly executed, put everything local to shame, despite the efforts of Sperry Lea and the Dance Club in "Rhapsody on a Windy Night." This year enthusiasm is at its lowest, and Arts Night has been shunted off to the Skinner Workshop. Perhaps in the future we may look for more contributions and greater time spent in the preparation of this fine annual custom.

Sincerely yours,
Lee Haring

Prof. Chew Elected Am. Philos. Society Member

Continued from Page 1

Perhaps the most familiar to Bryn Mawr students of all Mr. Chew's writings is his contribution to Baugh's Literary History of England which is called The Nineteenth Century and After: 1789-1939.

ENGAGEMENTS

Lenci Abell, '50 to Thacher Loring.

Eleonore Otto, ex-'51, to Paul Veasey.

Betsy Trippe, '53 to William Hinks Duke.

MARRIAGE

Joan Jackson, ex-'53 to Frank Newlin.

See samples of your new Spring and Summer clothes at a student-modeled style show in the Maids' Bureau on Tuesday, May 1 at 4:15 p. m. Tea and cookies will be served, and admission is free—believe it or not.

DP Scholarships.

8:30 p. m. The French Club Play, *Orgone*, by Jean Cocteau, will be given in the Skinner Workshop. Tickets \$1.20 on sale at the door.

Science Club Speaker Corrects News Write-up

The Wilhelm Reich Foundation
Orgone Institute Research
Laboratories, Inc.

April 19, 1951

The Editor,

The College NEWS,
Bryn Mawr College,
Bryn Mawr, Pennsylvania

Dear Sir:

I have just received a copy of The College NEWS for Wednesday, March 7, 1951, in which there is a review of my talk before the Science Club of Bryn Mawr in Dalton Hall on Tuesday evening, March 6th, 1951. There are several errors in this report, which I am calling to your attention with the request that the corrections to these be published in the next issue of the College NEWS.

The subject of my lecture was "Dr. Wilhelm Reich's Experiments in Biogenesis." In the first sentence of the first paragraph Dr. Reich's first name is incorrectly given as "William".

The second sentence refers to Dr. Reich's theory as based on an "idea". His theory is based on what he actually observed,—empirical evidence that the bion is the unit of structure of living things.

In the second paragraph, on Page 5, Column 5, the orgone is referred to as the life-giving "substance". It should read "energy".

Further on in this same paragraph there is a confusion of the demonstration of bion formation from inorganic substances such as coal, iron, and sand, which are first heated to incandescence and then plunged into broth plus KCl,—with Experiment XX. Since Experiment XX is the crucial and demonstrable experiment for biogenesis, it is essential that this process be understood correctly.

Directions for making Experiment XX are given on page 54 of The Cancer Biopathy, by Dr. Wilhelm Reich, Orgone Institute Press, New York, 1948. One part of earth (garden soil) is boiled for an hour in three parts of water, or auoclaved for half an hour at 15 lbs. pressure. The fluid is then filtered from the boiled or autoclaved soil. This fluid is called bion water. The bion water is then placed in sterile containers and reautoclaved. After two days it is put into the freezing compartment of the refrigerator. After several days of freezing, it will be observed that the yellow color of the bion water has become concentrated in the center of the ice in a dense, brownish yellow core. This core contains the primary plas-matic flakes, which can be seen macroscopically, and microscopically, immediately upon thawing. If, instead of freezing, the bion water is allowed to evaporate, the residue, termed "orgonin", or dried flakes, are formed, which can be kept for years. When placed in water they swell, and show the manifestations of growth, multiplication and orgonomia formation. These two experimental processes, the freezing, and the drying, must be kept separate.

In the last paragraph the "William Reich Laboratory in Maine" should read "The Orgone Institute Research Laboratories of the Wilhelm Reich Foundation," at Orgone, Rangeley, Maine.

Very truly yours,
Helen E. MacDonald, Ph.D.

RESEARCH ASSOCIATE

P. S. Will you kindly send me a copy of the paper in which the corrections appear?

Carpenter Reminds Modern America That Independence Does Not Mean Rejection and Contempt of the Past; Man Must Look Back for Guidance

Continued from Page 1

Gordon Childe's What Happened in History. The prejudice extends to the study of ancient Greek as a mark of the ruling classes, and that study therefore carries a social stigma, as part of a passing, never-to-be-recalled cultural phase.

More important, Greek, because it belongs so completely to the past, seems to have no part in a technological present that has built upon the past, then declared it inferior and turned from it. Science is the idol of the modern world because it promises material benefit to the common man.

The rejection of the inferior past is possibly correct only for the technological aspect of civilization. However, modern man applies this to everything as a formula of success, and wonders why he cannot improve in a like way on his predecessors' art,

though "there is really not the slightest warrant for assuming that mankind is otherwise moving forward, just because he is making great strides in his technological controls." Nevertheless, the patronizing contempt "is bound to reach the ancient Greeks and engulf them in its smiling pity," even as it dismisses the rest of man's past as interesting but unimportant. A good example is modern architecture, breaking with the Greek order, but not, by this mere discarding, developing a truly American form. Functional building and sound engineering are not necessarily good architecture or a style in themselves. In short, man cannot "shake off his past by a shrug of his shoulders and make himself a

wholly new world out of nothing." What man fails to realize is that nothing in the inanimate world corresponds to the abrupt beginning and end of his own conscious experience. The present cannot be just a point in an endlessly moving stream, for as a point it would have no content. It is rather "an aspect of the entire past moving into the entire future." The mind, by being able to apprehend the past, can stretch back the present, and past influences can operate again.

By turning our minds to the moments of surges of great vitality in the past, "we can recapture and revitalize their effectiveness, and make them work once more," unclouding our darkness and re-

Actresses Listed For Orpheus Cast

- Orpheus Katusha Cheremeteff
- Eurydice Simone Pelloux
- Heurtebise Nancy Burdick
- Lo Mort Elaine Marks
- Azrael Emma Morel
- Raphael Grace Struthers
- Le Commissaire Maisie Kennedy
- Le Greffier Peggy Hitchcock

charging our waning strength. "Ancient Greece was one of the phases of extreme urgency," and this is the final reason why this phase of the past cannot "be utterly disregarded." Greek is worthwhile for its own sake, and today's Greek scholar will not be a tragic figure, but a hero whose trust is to bring an understanding of ancient Greece to the millions.

ERRATA

The NEWS extends its sincerest apologies to Barbara Joslyn, '52, for the misprint of her name in last week's issue. She hasn't changed it—yet.

Kathy Geib, whose engagement was announced last week, was a member of the class of 1949, not 1950.

In Mr. Morris' review of Counterpoint, there were two errors. In the second to the last line in column 3, page 3, the calligraphy of the mamifesta (not manifesta) is under discussion. In the third line from the top of the third column on the fourth page, "in a sense" should read "in another sense" in order to transcribe exactly Mr. Morris' meaning.

Contrary to the article, Janet Leeds is not doing lights for Arts Night.

I profess to be no wit
But, when there's the spot to hit.
Simply, no bones about it.
Everyone goes to
THE HEARTH

We're not foolin'
He'll be droolin'—
Because . . .
You're pure fascination
In a **Martie's** Creation
MARTIE'S
BRYN MAWR

DINAH FROST'S
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Bring promise of merry sunshine."
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Campus Interviews on Cigarette Tests

Number 18...THE RACCOON


"They can't trick an old grad like me!"



Shades of the roarin' Twenties! All duded up in his ancient benny — but he has modern ideas on testing cigarette mildness! He's tried every "quickie" cigarette test in the book — and they're not fooling him one bit! He knows for dang-sure that cigarette mildness can't be determined by a cursory sniff or a single, quickly-dispatched puff. He doesn't have to go back to school to know that there is one real test — a test that dispels doubt, fixes fact.

It's the sensible test . . . the 30-Day Camel Mildness Test, which asks you to try Camels as your steady smoke — on a pack-after-pack, day-after-day basis. No snap judgments needed. After you've enjoyed Camels — and only Camels — for 30 days in your "T-Zone" (T for Throat, T for Taste), we believe you'll know why . . .

More People Smoke Camels than any other cigarette!



Last Nighters

'Brooklyn' Spirit Mixes Melody, Tears, and Laughs

by Margie Cohn, '52

"The action takes place in Brooklyn around the turn of the century"—and Betty Smith's lovable characters begin to take shape in *A Tree Grows in Brooklyn*. You can't call it a musical comedy; you can't call it an operetta or a tragedy. Its qualities of drama are so intermingled that the tears are hardly dry when you find yourself laughing. You are taken through almost every stage of life, from the pretended birth of a baby, to a little girl's graduation, to the death of a lovable drunkard. It's almost too much for the human chemistry to take at one sitting.

The music by Arthur Schwartz and Dorothy Fields is fresh, good, and seemingly lasting. Such chorus tunes as "Mine 'Til Monday" and "I'm Like a New Broom" provoked loud applause. The love song which will probably outlast the rest is "Make the Man Love Me," but the real show stopper was Shirley Booth's comic rendition of "He Had Refinement."

In fact, Miss Booth herself justly deserves the ovation she gets, from her first appearance on the stage to her final curtain bow. Her acting ability is unquestionably fine; she lives the part of the sister, Cissy, with her many husbands named Harry. Also receiving top billing is Johnny Johnston, as the singing waiter, Johnny Nolan, whose weakness for "hooch" leads him to his death. For supporting characters, praise must go to Katie (Marcia Van Dyke), with her steadfast love for Johnny, and her pleasant singing voice, to Harry (Nathaniel Frey), Cissy's stupid but appealing husband, and to Francie (Naomi Mitty), the little girl who lives in a world of make-believe.

The sets are outstanding. You are placed in a realistic Brooklyn alley, and then transported to a humble kitchen, with a clever cut-out ceiling with silhouetted lamps. The most impressive scene brings you a dance macabre on Halloween, with eerie lighting and masked figures.

This show does not present an overall mood of tragedy or comedy. Certainly the book is not a comedy. Yet, in the play, there are innumerable funny scenes, lines, and songs. The first act seems better than the second, since there your emotions are not strained from one extreme to the other. But you leave the theatre with the feeling that your climb to the balcony was worth it.

College Students Must Share Fostered Ideals

Continued from Page 1

most readers and perhaps secondary importance for the future, dealt specifically with the A.A. organizations, their problems and functions. The second was much more general. Here ideas and ideals applicable to every organization on and off campus were set forth and discussed, as well as some means for realizing them.

The motto of the A.F.C.W., "To unite, to share, to learn," set the keynote for the Convention. Universities with enrollments of thirty thousand worked hand in hand with women's colleges whose student body numbered as little as two hundred.

Several points were stressed at the conference. We were reminded that leadership and ability to work with people are two entirely different qualities, and that there are few people who have neither, just as there are few people who have both. A leader must recognize her own capabilities and try to improve them. Her most important function, however, is to help those that have potential leadership ability.

In order to help those that need help, an organization must be a cohesive group working toward a goal. Besides its activities of the moment, it should, as an over-all policy, promote activities that foster self-confidence. If an organization encourages many people, the organization is on its way to being a good one.

A free exchange of ideas is essential for the well-being and improvement of any organization. Yet the organization must not entirely lose itself in the enthusiasm of the moment; it must know at all times just where it stands in relation to its ultimate goal.

An organization must have faith in itself. But it is important to remember that too much faith breeds arrogance and almost always antagonizes, whereas too little faith brings a lack of self-confidence and contempt.

The Conference also tried to show us where we should stand in the future. College girls, particularly college leaders, are among a highly privileged group. In the college community any abilities we have can be developed with a minimum of effort. However, when we leave the place they are so tenderly fostered we must maintain and develop them on our own. Only by maintaining these abilities are we able to help the

Orchestra & Choruses Present Mixed Program

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by the Women's Chorus, lacked balance and proper blending of individual voices. But in Moon Marketing the girls snapped into life and appeared actually to enjoy singing. If more than piano accompaniment had been used the group might have seemed less monotonous.

Schicksalslied, the third Brahms composition of the evening, was beautifully balanced, well executed, and artfully directed. The audience was spellbound. The violin passages of Schicksalslied were technically difficult but strikingly executed. The contrasts, too, were perfect; the group slipped easily from the flowing adagio to the intense, fiery, allegretto, to a crisp staccato and intona well co-ordinated solo section where each instrument assumed the theme. The choruses were more than inspired; they were a part of the music.

Gently Johnny, Haverford's first selection, perfectly contrasted a bright beginning with a slow, melodic finish. The dynamics of this and the two succeeding numbers were exceptional; the control, perfect. The piano accompaniment, especially that of John Davison was brilliant.

Two rich folk selections by the combined choruses compared favorably with the Bryn Mawr-Harvard concert of the preceding week. The final offering, Turn Back, O Man, began with a simple cello passage moving towards a resounding climax as the orchestra and choruses joined in.

underprivileged groups that surround us. We may not be able to better their conditions materially, but we can help people to live better under the conditions that exist.

We must not lose the ability to improve when we leave college but must maintain and enlarge it.

On the 18th, six hundred girls went back to their homes with a very important goal in mind: They had "united, shared, and learned." Now they must try to communicate these ideals to their colleges, and find ways to imbue each individual with a spirit of self-confidence and cooperation.

Arts Night To Feature Dancing, Play, Operetta

Continued from Page 1

corset. As the poet, Lee ("Moody") Haring was alternately depressed and exalted; this will no doubt result in an inspired performance. Danny Luzzatto directed skillfully; as usual, she was gentle with her charges.

Gentleness does not seem to be the theme of the dance club's projected performance. Siembaba, a lullaby of the African veldt, has a good deal to do with Lewia Carroll's "beat him when he sneezes." The words are, in part:

Twist his neck
And hit him on the head,
Throw him in the ditch
And he'll be dead.

Danced, it's a little less grim. In the gym Monday night, there was some talk of slow-fast-slow, of pulling in and out, of counting and splitting. There was a lot of what might be called creative work. Bodies (the Bohemian running wild in their veins?) writhed upon the floor, then rose to skip, slap, kick, and circle. The other dance is to be based on Dance of the Winds, sung by the woman who is both bass and coloratura, Yma Sumac. Its details will have to remain a mystery until the final performance.

So, to some extent, will those of Il Janitero, an operetta by John Davison of Haverford. All that is definitely known is that a fire rages throughout the action. Death or a rescue squad must resolve the situation soon after the curtain falls. Gwen Davis gave a brief run-through in Rock show-case, since the rest of the cast was not scheduled to rehearse until after press-time. She sang several songs, undaunted by a white mouse who was leaping about the room. The music, she explained, is a versatile satire involving French, Spanish, and Italian composers; Wagner not being parodied, the leading lady must appear "like a Wagnerian soprano, in a dinnah dress."

It doesn't look as if Skinner's workshop should be lonely on Saturday night.

Officers Tried and New Find Trip Rewarding

Continued from Page 1

over two hundred candidates to Barnard's simple procedure of nominating from the floor in a mass meeting. I mentioned our preferential ballot and everyone gasped in horror. They all list candidates in alphabetical order and think that our system is undemocratic.

Disappearing reserve room books are a universal problem. Bryn Mawr is one of the few colleges whose yearbook and newspaper are both self-supporting.

Other colleges have put considerable effort into better student-faculty relationships. One has a group of faculty members "affiliated" with each hall who come regularly to dinner. Wellesley has student-faculty dinners every Wednesday night. Smith, among others, uses course-evaluation questionnaires and finds the results useful to both faculty and students.

In general, the old officers talked and the new officers listened, jotting down ideas that sounded useful, and attempted the "almost impossible task of learning from someone else's experience. The meetings ended on an inspired note. After a buffet supper on Saturday Mrs. MacIntosh, the Dean of Barnard, talked to us informally about the role of women in the national crisis. We all left feeling that much was expected of us, as students and as women, and that we had little excuse for not making ourselves useful citizens in some capacity.

The annually compiled reports of four of the big campus organizations—Self-Gov, Undergrad, Alliance, and the NEWS—are now on view in the Quits Woodward Room.

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