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The College News

VOL. XLVII, NO. 9

ARDMORE and BRYN MAWR, PA., WEDNESDAY, DECEMBER 6, 1950

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PRICE 15 CENTS

R. W. Chapman Gives Personal Side of Austen

Spicy Anecdotes Liven Limited Material Of Letters

Mr. R. W. Chapman of Oxford University spoke on the letters of the nineteenth-century English novelist, Jane Austen, from the stage of Goodhart Auditorium on Thursday, November 30. He began his address by listing all the reasons why one could not expect to learn much from the letters, which is probably what most critics would say, and then very neatly proceeded to present the charming, personal glimpses of Jane Austen which are found only in her letters.

He described the expense of writing letters in her day, and the limitations of space in them. When a letter found its way into a household along with a supply of cheese, and was then read by all of the family and half the servants, it would naturally contain gossip and chatty bits of news, rather than personal revelations. The letters to Cassandra Austen, Jane's sister, which one may presume to have been more intimate, were for the most part destroyed by that reserved and proper lady.

Mr. Chapman reminded his audience of Jane Austen's background; her family was a remarkable one. Two of Jane's brothers became admirals. Her many lively nephews and nieces were among her favorite correspondents. Her advice to a niece who inclined toward writing novels states the principles which she herself carried out so admirably: "Let the Portmans go to Ireland but as you know nothing of the manners there, you had better not go with them." Her belief that a writer should write about what he knows best because he has lived with it longest is rephrased another way: "Three or four families in a country village are the very thing to work upon."

In the letters one is also pleased to find specific references to Miss Austen's novels. She tells of visiting a gallery where she sees a picture of Mrs. Bingley of *Pride and Prejudice* in a white dress with green ornaments. (She had always suspected that green was a favorite color of hers). However, she saw no pictures of Mrs. Darcy and concluded that her husband was so fond of her that he kept all her portraits at home away from the prying eyes of other men.

Mr. Chapman had somewhat limited material to deal with, and much of it was already familiar to a good part of the audience. For these disadvantages, however, his careful presentation and charming anecdotes were excellent compensation. His friendly feeling, not only for Jane Austen but all of her associates, both real and fictional, made the evening a pleasant addition to one's experience in the literary field.

Chilly 'Deirdre' Rehearsals Anticipate A Warm and Enjoyable Opening Night

by Betty-Jeanne Yorshis, '52
The hall is dark, and cold, and empty. Two silent people sit in the middle of the deserted auditorium. The only life and animation in the place is centered on the stage, on Deirdre's (Sue Halperin) golden hair, where she stands, framed by the beginnings of an elegant but sombre set, supplicating the Fates for happiness with her husband, Naisi. The scene—Roberts Hall, Haverford. The time—end of the first act rehearsal. The play—Deirdre of the Sorrows, to be given December 8 and 9 at 8:30.

UC Loyalty Oath Jeopardizes Right To Free Opinions

Specially Contributed by Phil Kunze, '53 and Barbara Goldman, '53 for the Alliance

With the growing threat of Communist infiltration, the citizens of the United States are facing a grave practical dilemma. They must decide whether they would rather curb the activities of persons suspected of Communist affiliations, or permit Communist groups to operate freely in attempting to indoctrinate our citizens. We, as students, are particularly interested in the educational aspect of this problem, which has been brought to the fore by the Loyalty Oath at the University of California. We wonder just how many people know what the Oath is all about. How did it originate? Who supports it? Why has it caused such a furor in the whole academic world?

The oath began its stormy history on March 24th, 1949. At that time, the Regents of the University of California adopted an "oath of loyalty" requiring each faculty member to assert not only that he supported the Constitution of the United States and the Constitution of the State of California, but that he was not a Communist, or connected with ideas or enterprises which could render his loyalty doubtful.

When this requirement was presented before the Northern section of the Academic Senate (roughly those members of the faculty with three or more years service) it aroused immediate and strong opposition. A Senate committee was appointed to confer with the President. A revised form of the oath was apparently agreed upon between them, and June 24th, this form was accepted by the Regents.

During the summer it became obvious, however, that the new form was not at all acceptable to the faculty. A new committee was asked to meet with the Regents on September 29th and 30th, and a new revision slightly different from the previous one was framed.

The entire Senate, North and South, voted, in February, two resolutions. One rejected the special oath; the other suggested as an alternative that aside from the Constitutional Oath, faculty contracts contain a statement of the non-communist policy and that the faculty member accept his position subject to this condition of employment. Continued on Page 5, Col. 4

We had come much earlier than 8:30 to watch the rehearsal of this Synge play, based on the turbulent history of Ireland. We were driven over by the energetic and omniscient director, Margery Low, who, every night at seven, ferries her entourage in shifts to Roberts Hall where the Haverford section of the cast is met, and the rehearsal begins. Costumes are tried on, and soon the cast emerges, metamorphosed from a college group to a set of Irish nobles and peasants. But there is only a semi-transformation. Naisi wears a flowing red cape, but the rest of him resembles Haverford. Deirdre, likewise dressed in red, shows her plaid skirt and lumber jacket underneath. Only Conchubar, (Jiggs Kunkel) the King of Aidan, is fully costumed, but even he is not complete, for his large stature is too much for his Anglo-Saxon dress which is fine in front, but is split in the back.

The stage crew, meanwhile, rambles around oblivious to everything but their own special business, looking after the wants of the production. The minor characters busy themselves over a

Continued on Page 3, Col. 4

CALENDAR

Wednesday, December 6
Alliance Discussion Group, Mr. Charles Walker, "Is Pacifism Valid Today?" Common Room, 8:45 p. m.

Thursday, December 7
Dr. Leo Strauss, Professor of Political Science at the University of Chicago, "Can There be an Ethically Neutral Social Science?" Common Room, 8:30 p. m.

Friday, December 8
Synge's Deirdre of the Sorrows, presented by the Bryn Mawr College Theatre and Haverford Cap and Bells Club, Roberts Hall, 8:30 p. m.

Saturday, December 9
Deirdre of the Sorrows, second performance, Roberts Hall, 8:30 p. m.

Sunday, December 10
Bryn Mawr Music Club Concert, Wyndham Music Room, 5:00 p. m.

Sunday Evening Chapel Service, Rabbi Morris S. Lazaron of Baltimore, Music Room, 7:30 p. m.

Monday, December 11
Current Events, Mr. Reid of Haverford, "South Africa", Common Room, 7:15 p. m.

English Department, Dr. Rhys Carpenter, "Two Legends in Verse", Art Lecture Room, 8:30 p. m.

Tuesday, December 12
Hugo von Hofmannsthal's Jerdenn, presented by the German Club, Skinner Workshop, 8:30 p. m.

Wednesday, December 13
Wednesday Morning Assembly, Dr. Joseph C. Sloane, "The Diamond Jubilee Exhibition at the Philadelphia Museum of Art", Goodhart, 8:45 a. m.

Film on Skiing, Common Room, 4:15 p. m.

Farber Expounds On Transcendence And Philosophies

On Tuesday, November 21, in the Common Room, Dr. Marvin Farber, Chairman of the Philosophy Department at the University of Buffalo, delivered a lecture on "Transcendence and Experience", under the auspices of the Bryn Mawr Philosophy Department.

Mr. Farber began by expounding the position of the phenomenologist as exemplified in the philosophy of Edmund Husserl. Any philosophy of experience must answer the questions where is experience, when is experience, what are its causal conditions, and what are its boundaries. It must also deal with what is beyond experience. This problem of transcendence is a central one in his philosophy. "The term 'beyond' is as intriguing as it is useful. When the immediate environment is sufficiently perplexing or embarrassing, we must press 'beyond' it . . . thus, 'transcendence' may refer to the limits not of human taboos, prejudices, or vested interests. 'Freedom' then lies in the 'beyond'. Under a dictatorship that may be one of the few possible devices for conveying the aspirations of deliverance."

Since the procedure of phenomenology is to begin with the self and its experience of phenomena, Husserl is confronted with the difficulty of how to ground the given by means of the given. Phenomenology meets this problem by raising the phenomena into the

Common Treasury Dues Set at \$7.40

Common Treasury dues for the year, 1950-1951, have been fixed at \$7.40 per person. The dues will be put on the December 13 Pay Day of every undergraduate and will be allotted as follows:

\$3.25	Undergrad
1.05	Alliance
.75	Self-Govt.
.45	N. S. A.
1.00	A. A.
.30	Drama Guild

The Common Treasury is an amalgamation of the treasuries of Self-Govt., Undergrad, Alliance League, and most of the clubs. The League is financed by the Activities Drive; and the clubs, with the exceptions of N. S. A. and A. A., are supported by separately collected dues. The remaining organizations, however, are financed almost entirely by Common Treasury dues. Since every student is "ipso facto" a member of Self Govt., Undergrad, Alliance, League, and A. A., and has a right to participate in any of their activities or in the activities of any other student organization, it is felt that the method of charging each student a fixed amount is the most equitable.

In order to clarify the present apportionment of money among the organizations, an approximate

A. A. Produces Dance Numbers And Two Plays

'Lady Precious Stream' And 'The Night' Outstanding

by Helen Katz, '53

If the performances put on by Actresses Anonymous last Friday and Saturday nights were, as Trish Richardson, production manager, said, "not attempts at a finished production, but merely outlets for their creative energies", then the group can well be proud of its attempts, its creativeness, and its energies. The dance sequences, the one-act play *Overtones*, and the first act of *Lady Precious Stream* were an amusing though, at first, slow evening's entertainment.

The first piece, Alice Gerstenburg's *Overtones*, was interesting in the cleverness of the lines; the idea of two women and their inner selves all appearing on stage at once was intriguing. It was Malsie Kennedy, as Harriet, who held the production together, and audience interest seemed to center about her. Her shadow, Patsy Price, was excellent in her portrayal, but at times too enthusiastic. One wished that Chris Schavier, as the second woman, would have projected her lines more consistently, but toward the end, she gained confidence and was better heard. Perhaps it was the barrenness of the stage, the backstage noise, or the lack of rehearsal time, but somehow the production lacked sparkle.

By the time the intermission was over, the Workshop was completely filled, and the first number, danced to a Debussy string quartet, began. As the curtain opened the

U-Grad Suggests Mayday Program

The proposed program for Middle-sized May Day, to be presented on Saturday, April 28, 1951, is as follows:

- 8:00 A. M. Sophomores wake the seniors.
Hymn to the Sun.
 - 9:00 a. m. Breakfast.
 - 10:15 a. m. Academic Assembly.
 - 11:15 a. m. Hooprolling.
Singing at top of Senior Row.
 - 1:00 P. M. Lunch.
 - 2:30 p. m. College Parade led by Fireman's Band.
Maypole Dancing.
Crowning of Senior President as May Queen and her speech.
Miss McBride's speech.
 - 3:30-6:00 p. m. Sophomore Carnival.
 - 6:30 p. m. Dinner.
 - 8:30 p. m. Arts Night.
 - 10:30 p. m. Hall or informal dance.
- The voting will be on Thursday, December 14, after lunch.

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Middle-Sized May Day

The college will vote on the proposed program for Middle-Sized May Day, which is printed on the first page of this issue, on Thursday, December 14. Since the principal criticisms are presented in the "Opinion" column, we would like to offer a few of the arguments in support of it.

Ever since 1936, Bryn Mawr has had nothing except Little May Day, beginning at five o'clock of a Monday morning and ending at ten, whereupon classes are resumed for the remainder of the day. It consists of waking the seniors, the parade, dancing around the Maypole, the speeches, the academic assembly, and hoop-rolling; the rest of the day is extremely anti-climactic.

The suggested program proposes that May Day be held on a Saturday, and that its activities occupy most of the day. The seniors would be awakened at the more civilized hour of eight, and there would still be sufficient time for the other activities.

An Elizabethan theme could be perpetuated through the more elaborate Maypole dancing, and through the Sophomore Carnival, which is an appropriate subject for a Renaissance setting.

In answer to the objection that May Day should not be a "date weekend": very often there are many male spectators who come not to mock but to appreciate. The inclusion of Sophomore Carnival, Arts Night, and a dance afterward would provide ample opportunity for students to entertain their dates.

By the enlargement of the May Day program, more members of the student body could be included in its activities, and the college would thereby be united through the cooperative event which, above all, should unify it.

Case of the Vanished Volumes

One announcement in particular has resounded through the dining rooms so many times lately that it is now a campus cliché, generally ignored: "The following books are missing illegally from the Reserve Room . . ." Last Monday the names of no less than eight books were read aloud. Eight people, then, or fewer, have assumed that they are so extraordinary in one way or another that they have the right to be excused from the rules which the ordinary students must follow.

There is no one in this college who has not been informed

Current Events

December 4, 1950; Common Room: Dr. Roger Wells, speaking on War or Peace in Asia, stressed two points: a) "The Soviet enemy was; the Soviet enemy still is." b) "We have more to lose in Europe than in Asia."

Dr. Wells stressed the gravity of the world situation and warned that we must not let our emotions override our reason in dealing with the Far East. We must not forget that our main enemy is the Soviet Union. If we become engaged in a full scale war in Asia, the USSR will move militarily in Europe. There are many weak spots in western Europe. The manpower situation is critical there, and if the Soviet Union attacked, Western Europe would be defeated. What could the United States do with a war on two fronts? The USSR could bargain with the U. S. with European hostages in the case of the atomic bomb. Maybe the Soviet Union plans to split the West by threatening western Europe and, therefore, forcing its countries to come over to their side. "Whichever way we turn, the situation is very dark."

Dr. Wells continued by stating that he thought that the United Nations could not have overlooked the North Korean aggression. The act involved a country connected with the UN, and the resistance was "collective security for peace." He stated that the U. S. was warned not to cross the thirty-eighth parallel, but he personally thinks the decision to continue north was the right one.

After condemning the senescence in the high command for military inefficiency, Dr. Wells evaluated different possible solutions. A treaty at the thirty-eighth parallel or lower would not be pleasant, but perhaps a necessity. Or again, "suppose that Korea said, 'You've got to get out of here lock, stock, and barrel'." Could the General Assembly overlook this aggression which would be much greater than that or North Korea? It would be not only a terrific military defeat, but a big defeat in the principles for which the United Nations stands.

"Strategic bombing has had a bad effect all over Asia." We come out at a point where we must use extreme caution in taking immediate steps in the East." This statement particularly applies to diplomatic steps which are the basis for militaristic steps. We have no reserves. Must we turn to Chiang Kai Shek again, whose troops failed once, or must we turn to industrially strong Japan where we said we would not allow rearmament? It is unfortunate that the United States is in the position where we have refused a five-power conference. Such a conference would probably do no good, but, on the other hand, it would probably do no harm either.

of the library rules regarding reserved books. They are stated succinctly in the freshman handbook and reiterated on the library tours which every entrant must attend. Whoever has taken these books has done it cautiously, deliberately and with minimal qualms of conscience . . . if any at all. By removing a book which a student is required to read, the pilferers deter that student from completing assigned work.

The variety of subjects covered by the titles of the vanished volumes makes it seem very unlikely that one person only is responsible. Also, the titles indicate difficult and advanced material not usually perused by freshmen and sophomores.

It is a cold day on campus when Bryn Mawr girls who are selected on the basis of their intelligence and integrity are so blatantly inconsiderate that they must stoop to the shoplifting level for the achievement of their own selfish ends.

Opinion

Emendations Proposed For Middle-Size May Day

To the Editor:

We would like to present our case against "Middle Size May Day", and to propose an alternate solution to the problem. We understand that the purpose of such a weekend would be a bigger May Day which would bring the student body closer together and put new life into an old tradition. The plan suggested was to celebrate May Day on a Saturday and to lengthen the ceremonies until the middle of the afternoon, when the Sophomore Carnival would be held. This would be followed in the evening by Arts Night and a hall dance. We feel this plan is defeating its own purpose. Sophomore Carnival was originated to fill in the Saturday afternoon gap in Junior Prom Weekend. We don't think that anyone goes to Sophomore Carnival unless they have dates, and very few people will ask men down to May Day. Therefore, in depriving Junior Prom weekend of the Sophomore Carnival, we are creating two small weekends instead of one big one. Middle Size May Day would not be a traditional college function, and much less a means of uniting the student body.

Instead of this we would like to suggest that Sophomore Carnival remain on Junior Prom Weekend, that May Day be lengthened as planned, and the two or three hours left vacant by Sophomore Carnival be given over to interclass sports and hall open house teas. Also, that Arts Night and a hall dance be held in the evening. In this way the spirit of May Day as a traditional college function will be preserved, more people will be on campus to take part in it, Arts Night will benefit from a larger audience and a hall dance, which Pem East would be delighted to sponsor.

Yours sincerely,

Elisabeth Nelidow, '51

Ellen Bacon, '51

Adele Lawrence, '53

Jane Norris, '53

NOTICES

Double Octet

On Thursday, December 7, at 6:30, the Double Octet will appear on television on Station WFIL-TV. They will sing on the program, "Features for Women", during which Mr. Goodale will be interviewed.

Finding Lists

The new Finding Lists for the year 1950-1951 are available at the Public Relations Office for the price of one dollar.

Trio Pleads for Rest Saturday; Hoops Monday

The Editor

The College News
Bryn Mawr College
Dear Gracious:

We like to sleep late . . . on Saturday.
We want breakfast at the Inn . . . on Saturday.
We do Crossword Puzzles . . . on Saturday.
We want rhubarb for Lunch . . . on Saturday.
We want to relax . . . on Saturday.
We want to wake up early . . . on Monday.
We want to wake up Miss McBride . . . on Monday.
We only sing our Hymn to the Son . . . on Monday.
We want strawberries for breakfast . . . on Monday.
We want a Maypole . . . on Monday.
Firemen always blow better . . . on Monday.
Academic Assemblies belong . . . on Monday.
We like to roll our hoops . . . on Monday.

PLEASE LEAVE US OUR MONDAY MIAI DAY!

Annie Lawrie Fabens, 1951

Eleanor Gunderson, 1951

Alice Hendrick, 1951

Writers Feel May Day Does Not Mix With Dates

December 4, 1950

The Editor College News
Bryn Mawr College

Dear Editor:

It may be that approaching old age inclines us to be reactionary, but it seems to us that adequate reasons have not been presented for breaking with what we consider a very nice, if somewhat damp, tradition. As Seniors we have looked forward to being awakened by the Sophomores early on May Day morning and would gladly, if grumblingly, emerge at dawn to sing to the Son in the rain. We agree that 5:30 a. m. is an early hour and not one acceptable for daily rising, but it really is not such a hardship if you consider it as a once-a-year proposition.

To break up the order of events of May Day and to insert activities which have always had a place of their own on the College Calendar, such as Arts Night and Sophomore Carnival, seems to detract from the spirit of May Day. May Day is an end in itself—it lends an atmosphere of general good feeling. Middle-sized May Day is to be an attempt to unify the undergraduate body, but making it a social affair is defeating this purpose. How many of us are going to be able to relax and enjoy a leisurely breakfast with our class if we are worrying about our dates missing trains and what dress to wear? How many Seniors are going to want to distribute May Day stieks and hoops on Saturday if they have a date to entertain, and how many undergrads will show real pleasure at receiving them if they are similarly occupied?

It seems to us that this compromise will take away one of the nicest traditions at Bryn Mawr. The advantages of Middle-sized May Day are few compared to its disadvantages, especially that of the loss of a definite spirit which belongs to May Day as we know it.

Sincerely yours,

Marianne Klein, '51

Doris Zimmerman, '51

LAST NIGHTERS Ring Around the Moon Brings Promised Pleasure

Specially contributed by
Linda Bettman, '52

It's hard to know what to say about Christopher Fry, basing my remarks on two plays seen. (Walcott Gibbs in last week's New Yorker opens his review of Fry's *The Lady's Not For Burning* with much the same sort of remark, so I thought it would be safe). My reading friends grow so irate if I say that sometimes Fry seems just plain wordy, rather than grandiose and flowing. But sometimes I wonder if he is saying anything at all in the grand manner, or something very important in the slickest lines; or is he just terribly promising and rather uneven as yet.

His newest show, *Ring Around the Moon*, opened the first of the month in New Haven, moved to Boston and then on to New York, where it opened on Thanksgiving night. This play is a delightful comedy, translated by Mr. Fry from Jean Anouilh's *L'Invitation au Chateau*. Basing this opinion on Mr. Fry's own *Venus Observed*, I feel that Mr. Fry has done more than just an interlinear on the French. It has delightful dialogue, very seldom lapsing into the tedious or confusing. It seemed that Fry was trying to break a message through to us, but the innate funniness of the play held it above and beyond that.

The original London cast is superb. Lucille Watton leads as Lady India, confined to a wheel chair. The funniest moment I can recall in theatre is her monologue about the old days, when life was really gay down in Biarritz. Denholm Elliott handles the difficult role of twins (or should I say, two difficult roles) who are identical only in their appearance. I wasn't so sure until I checked the programme at the first intermission that it was only one handsome young man. I lost faith until the last tense scene in which the butler is sent to fetch Hugh while Frederic is on stage; he comes back, looks hard at Frederic, and announces that because Mr. Hugo is occupied at the particular moment, he is unable to appear.

The rest of the cast is equally good, the butler butlerish, the French companion too so French, the interfering mother tedious, stupid, and yet just a little pathetic, the little millionaire, Oscar Karlweis, infinitely appealing and convincing in a difficult part, and the ingenue-heroine, Stella Andrews, breathtakingly beautiful.

The plot itself is very amusing. The timid brother, Frederic, is in love with the beautiful Diana, who has become engaged to him, because she loves his wild and evil brother, Hugo, and her millionaire papa cannot quite buy him. On the eve of a ball given by Lady India, aunt of the twins, Hugo hires a young ballet dancer, whom his uncle has been more or less supporting, to come as a guest to bewitch his brother away from Diana, who does not love him. Hugo makes the young innocent the star of the party. She falls in love with Frederic, and after the great confusion of identity, the outcome is that Diana gets Hugo and Isabella, Frederic. There are innumerable brilliant sequences. The height of dramatic intensity was reached in the scene in which the millionaire admits to Isabella, who has refused to take a cent from him, that he has never been so happy as when he was a young tailor in Krakow. Thereupon the pair tear up and fling

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Professor of English at Swarthmore, Whicher Grew up 'Inbred' in Am. Lit.

by Julie Ann Johnson, '52

Dr. Stephen E. Whicher, who is teaching the course in American Literature at Bryn Mawr this year, in addition to a full-time schedule as Professor of English at Swarthmore, possesses an hereditary interest in American Lit. In fact, Mr. Whicher considers himself "inbred" in the subject; his father has long been a professor of American Literature at Amherst, and his mother, now retired, was for many years an English professor at Mount Holyoke.

True to family interests and the town where he had been brought up, Mr. Whicher attended Amherst, graduating in 1936. He took his M. A. in philosophy at Columbia, writing his thesis on Plato's view of Poetry, which he "hopes no one ever reads." Mr. Whicher then reverted to American Lit. with his Ph. D., which he completed at Harvard in '42; he wrote his thesis, "which is as yet unpublished," on Emerson. He then became an Instructor at the University of Rochester.

Mr. Whicher had been married in 1940, and his first child, a

daughter, was born in Rochester in '43, not long before her father entered the Navy in November. Another daughter was born at Christmas, '44, while he was away at war. As a Fighter Direction Officer (direction of planes by radar), Mr. Whicher served in the Pacific, and was stationed on the carrier *Saratoga* when she was hit by the Japanese.

He received a post-war Rockefeller Scholarship which provided the opportunity of rewriting his thesis on Emerson; "the second draft of Emerson was, if anything, worse than the first." Mr. Whicher came to Swarthmore in the fall of '47, and has been there ever since. The family roster was evened up by the arrival of twin sons in '48.

At Amherst, Mr. Whicher received an athletic letter in swimming. He was "the only one who could swim the breast stroke; the opposing teams usually had only two entries in the event, and the points accumulated for 'thirds' were sufficient to win a letter." He also belonged to the Glee Club, and "did some debating," but his second major extracurricular interest was college dramatics. He played the part of Horatio in *Hamlet*, and it was in "a play nobody ever heard of, *Bride of Tobias* and the Angel, that Mr. Whicher attained his "most exalted role"—that of the Archangel Michael!

Random Reporter

by Helen Katz, '53
and Margie Cohn, '52

With the true inquiring spirit of philosophy and scientific investigation, we herewith present some answers to the significant question: Why do you smoke?

Maggi Stehli, '53: "To coat my lungs with nicotine." (Ever try camel's hair?).

Charles Adams: "I like to gouge my friends' eyeballs out with the lit ends."

Ann Mudge, '54: "I don't." (Smoke?)

Polly Dickenson, '52: "I haven't had a cigarette for two days. (Checks bouncing?)"

Harriet Cooper, '53: "Sophomore Slump."

Dr. Nahm: "So I can blow smoke rings."

Judy Leopold, '53: "I just do it when I'm nervous." (Habitual, huh?)

Jessie Hausman, '52: "I'm trying for T. B." (Taylor Burning?)

Marianne Neuses, '53: "I have an

Continued on Page 4, Col. 4

Foreign Correspondent

by Mary Berenice Morris, '52

"Land of volcanoes," "Land of pyramids." With these trite phrases, North Americans evaluate Mexico. Trite indeed, for they are mainly tourist slogans—by-words of a group that capitalizes on the obvious, the apparent.

A stroll down a side street of any small city reveals the real, the vibrant, that is Mexico. Long shadows stripe the street, already divided into clearly defined areas of sun and shade, thus offering a unique choice of climate. A businessman with very official air rushes, in Mexican manner, to his office, while a nino, in tattered shirt, and barefoot runs along side of him calling "Chicle, senior, chicle," without any success at all. Every store and street stand is open for business, but an agreeable business in which everything is "por nada," and is always negotiated at leisure with much time passed in the pleasant game of bargaining. A group of local hombres is gathered outside the neighborhood bar, and they discuss the affairs of the day with wild ges-

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Irish Tragedy Unfolds Under Direction of Low

Continued from Page 1

crossword puzzle, waiting for the rehearsal to begin. They are secure in their roles, and have nothing to do but act them out when the time comes. Everything at last seems to be ready, but there is still a lull. What is lacking? At last the door opens and someone comes racing down the aisle. It is the missing person, breathless and apologetic. She is briefly reprimanded, told to get into her costume, and the play begins. Everything goes off splendidly; the director sitting halfway back interrupts not once, for the cast, in spite of the deathly cold, gives warmth and expression to their performance. Then to the cry of "Take five", the first act ends, and noise breaks out once more.

We did not know whether it was because of the chilling atmosphere of the hall, or the solemnity of the tragedy, but no one seemed very cheerful or spirited off stage. There was none of the usual devil-may-care attitude of a college production. Instead everyone went about his business soberly and intently. Everyone was doing a good job, however; the second act came into shape as successfully as the first.

"Take five, but stay close" was the order when the houselights went on again. By this time, everyone's blood was congealed to solid lumps. We couldn't bear the cold any longer, mumbling an exit

Continued on Page 6, Col. 2

LAST NIGHTERS Jupiter and Juno Romp Through New Musical

by Margie Cohn, '52

Cole Porter has written a new musical comedy, *Out of This World*. People are clamoring for tickets because of the magical effect the name Cole Porter has on the theatre-going populace. However, laurels are about all Porter has to rest on, for *Out of This World* is not his usual great show. Of course, parts of it are excellent, and the thing as a whole is not unenjoyable. It is just not great.

The plot concerns the affairs of the gods and goddesses and their relations with mortals. Jupiter (George Jongeyans), unfolds the story by asserting that he is in love with a human Helen (Priscilla Gilett), and will stop at nothing to win her. He sends his son, Mercury (William Edfield) to find Helen; but to complicate matters, she is to be married to Art O'Malley (William Eythe). Mercury blithely transports the bride and groom to Greece, where Jupiter can have his way. Of course Juno (Charlotte Greenwood) is jealous of her husband's gadding about in various guises, and finds herself a Chicago gangster, Niki Skollanos (David Burns). The major part of the action takes place during "the longest night in time," produced by Jupiter with the apt aid of a limber and expressive dancer, Night (Janet Collins).

Of the nineteen songs in the show, only three can be termed really good. The first, employed to open and close the show, "Use Your Imagination," left the audience humming its lilting melody. Likewise, "I am Loved" is a beautiful tune, although through it could be detected excerpts from *Kiss Me Kate's* haunting "So In Love." Outstanding as a comedy hit was Miss Greenwood's rendition of "Nobody's Chasing Me," lamenting her plight as an unwanted female. Other than these, the songs lacked spirit, and a few, such as "They Couldn't Compare to You," seemed to be direct steals from Mr. Porter's successful *Kiss Me Kate*.

Outstandingly excellent were Agnes deMille's sets and staging. The properties were lavish and

Continued on Page 4, Col. 2

Bard's Eye View

by Margie Cohn, '52

I

This is the classroom primeval: The murmuring needles for knitting,

Covered with wool, make a clicking sound
Heard above the professor.

Socrates gives way to crosswords,
And tic-tac-toe fills in for Homer.
"What are you doing next Saturday night?"

Who was Hesiod anyhow?

Back in the classroom primeval,
The quizzes are now being taken.
Covered with ink are the students' hands—
We see a blank piece of paper.

II

I think that I shall never see
A spot as dark as the library.
Enlightenment—that age is through;
Instead we sleep—go blind—turn blue!
What happened to that fine fluorescence
Or Edison, or incandescence?
Without, the sun shines on with glee—
Inside, a tomb—tombuch for me!

Reformer Condemns Pagan Exercise; Parents Fear Sawdust Doll-linquents

by Claire Robinson, '54

(Text of a speech made on a slightly-used crate once used to ship Ivory Soap, by the President of the Get Our Girls Back from Nature Club of North Philadelphia):

Ladies, we are gathered here today to discuss the shocking procedures that have been taking place before our very noses, yes taking place in full view—infamous happenings at Bryn Mawr College which all of us have tried to rationalize, in the hopes that steps would be taken to abolish the endurance trials that our poor innocent children have been forced to undergo. We know full well that the aforementioned college is trying to break sweet girlish spirit—as well as sweet girlish backs—in a particularly shocking and diabolically planned course called *Body Mechanics*. One of our sharp observers managed to be present at several meetings of this course, and the following are her first hand reports.

The young women were herded into a room and were told that they were to line up alphabetically. This particular class took place early on a Monday morning, and our observer says that many of the poor youngsters were unable to remember their last names. Numbers were then issued to each

Violinist, Pianist Starred in Concert

The first of the 1950 series of the Bryn Mawr Music Club concerts will be held in Wyndham on Sunday afternoon, December 10 at 5 p.m. Toshiya Eto, violinist and Marion Zarzeczna, pianist both students from the Curtis Institute, will be the soloists. Their program includes a Brahms sonata for violin and piano, Schumann's *Abegg Variations*, *Pour le piano* by Debussy, *Impromptu* by Tor Aulin, and arrangements for violin of Chopin's *Nocturne Op. 9, No. 2* and a *Saint-Saens Caprice*.

in turn, and the delicate flowerlets of young womanhood were forced to bounce a ball against the wall of the gymnasium. This would not have been difficult had not the young ladies then been informed that it was the Lower Merion High School Gymnasium wall they were aiming for.

At another time they were marched into a room and made to face the window. One by one they were told to leap about the room in tune with a tom-tom beat. This, ladies, was sheer torture. Of course, if these, our glowing youth, made mistakes of any sort in the performance of any activities, they are to be given corrective exercises. One other time, ladies, the damsels were told to walk up and down stairs. My own sister's cousin's niece, who was among those present, happened to stumble over her athletic tunic as she marched up the stairs. When I left her three hours ago, she was still marching.

This, however, is not the crushing blow. All of us know the ways that impressionable young minds are apt to grasp the wrong implications about all sorts of things in these troubled times. It has been actually reported by our observer that at one of the latest meetings of this gymnastic ordeal, the innocents were told repeatedly and emphatically that they were—please excuse me—sawdust dolls. This has serious implications. Certainly no right-thinking mother today will endure having her own flesh and blood turned into a juvenile doll-linquent. Not only that, but the sawdust made the wooden floor awfully messy. And so, ladies, let me conclude by saying—*Body Mechanics*, and all they stand for—Must Go. And, ladies, so must I, you see, I've discovered that my posture is exceedingly poor, and a woman named Miss Kirby is coming to see me today. She says she knows of a place I can go where I can improve, and... well, I'll see you next week.

Between the Leaves Evelyn Waugh's Helena Varies Earlier Satires

by Judith Waldrop, '53

Fans of Evelyn Waugh have been puzzled, perhaps, but not surprised by the appearance of the English satirist's new book, *Helena*. It has been advertised with the rather misleading blurb "Pagan Princess! Roman Empress! Christian Saint!", which is all true enough, but the author, more subtly, has omitted the exclamation points. In *Helena*, Waugh has attempted to answer some of the questions his earlier books have asked.

Waugh has claimed that he is a satirist by trade. *Scop*, *Decline and Fall*, *A Handful of Dust*, *Put Out More Flags*, *Black Mischief*, and *Vile Bodies* are brilliantly amusing and poisonously snide. Waugh's angular characters perform in a glittering aura of delicious badness, but they can seldom avoid the traps and snares he has put out for them. Through his constantly surprising plots, Waugh emphasizes man's unimportance and ineffectuality. Fate is a filthy, toothless gipsy whom her victims wouldn't touch; yet, laughing obscenely and spitting tobacco, she crushes them under her grimy thumb.

The question that Waugh opens through these books is "but why?". These Gay Young People, so dazzlingly charming, so delightfully human—why should they suffer the tedious and thoroughly unsuitable consequences of their peccadillos? The unwritten answer is that sin is terrible, even when it glitters. This conclusion is only dimly perceived, so cloying is the charm of these sinners.

Again, in Waugh's more recent books, the death knell is scarcely heard over the din of the orchestra playing on the First Class Deck of this sinking ship. Behind *The Loved One*, a satire on tribal customs in California, is the idea "As you live, so shall you die." As the United States is a rootless, materialistic society, so its people are buried amid strangers in had taste and denial of death. Most people, however, find *The Loved One*, like Waugh's other hooks, too funny to be taken seriously.

Brideshead Revisited, the story of an English Roman Catholic family, is more direct in its message: there is no compromise between the demands of Faith and the demands of Society. Even in this excellent book, true values are distorted by the sensual charms of Waugh's prose. "Charm is the great English blight. It does not exist outside these damp islands. It spots and kills anything it touches. It kills love; it kills art; I greatly fear, my dear . . . it has killed you." This quotation from *Brideshead Revisited* applies to the way sharp satirization has overshadowed Waugh's most powerful ideas.

Waugh's new book is concerned with St. Helena, the mother of the Roman Emperor Constantine, who in her old age went to Palestine and found the True Cross, thereby becoming a Saint. In this book, Waugh has let sincerity come be-

Sleighton Farm for Misguided Girls Prepares Confident, Healthy Citizen

by Margie Cohn, '52

Feeling almost at home, since the same architect built both Bryn Mawr and Sleighton Farm for the Reeducation of Wayward Girls, we settled down in the administration building where Miss Emily Morrison told Dr. Kraus and her classes of the working of this institution. The farm is privately owned, but girls are committed from the Juvenile Courts of the State of Pennsylvania. Founded by John Sergeant, the institution was first called the House of Refuge, and was used to take boys and girls out of the prisons and jails of the early nineteenth century. His supposition that it should be an educational, and not a penal institution has lasted up until the present day, and what was once a barred building in Philadelphia is now a beautiful farm in the rolling Pennsylvania country near Media.

To enable the girls to have more freedom, a Mrs. Falcon initiated the use of cottages for living facilities, whereby each girl can live where she chooses. In addition,

Typically Porter Music Rendered by Immortals

Continued from Page 3

exquisite, as were the costumes, especially those of the gods and goddesses. In Act II there was a moving curtain, one end being the dark shades of night, and the other the orange tones of day, so the transition was reached quite effectively. Also outstanding were the scenes in heaven, especially the last with Jupiter and Juno sitting on a raised golden throne.

Excellent dancing was done by Miss Collina, as Night, and she created the desired mood whenever she appeared on the stage. One chorus dance was almost unnecessarily low and the rest of the choreography was mediocre.

Moving slowly until the appearance of Miss Greenwood in Act I, the show lapsed again into a plodding meter, and didn't pick up again until Miss Greenwood appeared again in Act II, scene 8, to sing the humorous "Nobody's Chasing Me." In fact, as Juno, she seemed to sustain the whole show. However, Mr. Redfield's portrayal of Mercury cannot be neglected, for he was delightful with a constant twinkle in his eye.

What Out of This World lacked was pep, and good dialogue, for the idea is a fertile one. However, it certainly did not measure up to Porter's past successes.

fore rhetoric with an effect sometimes ungainly, sometimes beautiful. Waugh was completely able to capture and criticize the petty lives of his English society people; but *Helena* was of a nobler race, and Waugh does not show as much talent to build as he did to destroy. *Helena* has a nobility rare among Waugh's creations—character. The author strives to prove that the true Christian finds a better life than the thoughtless sinner. Waugh's success, though only partial, is certainly greater than the success of most writers today.

she instigated a student government, and hired college girls to work there to lend the necessary "youthful" atmosphere. In the country, moreover, the girls can do outside work, such as farming and raking leaves, in order to "help body and soul both."

At Sleighton Farm, the term "delinquent" is never used. The authorities feel that there are psychological causes for stealing, ill-temper, and the like, and that the children here have a deep craving for something which their homes have not given them. Thus, the delinquency is placed upon the home rather than upon the child, who is thought of as "socially mal-adjusted."

Each girl stays at Sleighton Farm for at least two and a half years, and after that she either goes back to her family, or finds a "wage home" with the aid of social worker. From there she may go on to another job, but she is legally under the jurisdiction of the Farm until she is of age. However, after being carefully watched, the girl may prove herself capable of taking sufficient care of herself, in which case the agency considers her on her own.

The girls' ages range from 12 to 17, and they live in cottages of about thirty girls each. The staff of a cottage consists of a house mother and a dietician, as well as the elected officers of the hall. The students are proud of their self-government system, which makes provisions for discipline, which usually means a deprivation of a privilege, such as Friday night movies, or Saturday night dancing.

Practical Education

The school they attend is not an accredited high school, since most of the girls are not interested in going to college. Instead, Sleighton teaches them practical aspects of community living, preparing them for the world to which they will eventually return. Courses are given in homemaking, nature study, music, literature, typing, sex hygiene, and other important subjects, for these girls are all from poor homes, and have received little or no education of any sort from their mothers.

Besides the cottage staff, and the academic teachers, the staff includes farmers, case workers, a psychologist, and in the summer, college girls. These officials work with the girls, and have a day a week, and every other Sunday, off.

When the girls are not in classes, or working outdoors, they have recreation either in the cottages, some of which have television, or jointly. They take pride in themselves and the work they do, and most of them seem to be approaching adjustment. They are treated kindly, and not as penal cases, and many of the alumnae return for visits, proving the great worth of the institution.

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Christmas wrapped!
JOYCE LEWIS

After class.
When you want to eat,
You'll get what you want
And it can't be beat!

THE COLLEGE INN

Correspondent Reports On True Life in Mexico

Continued from Page 3

tures and jovial laughter. From within, a juke box blares the strains of the romantic danzon, and they mingle with the irresistible aroma forever wafting forth from the pasteleria. A group of college students congregates around the ice cream vendor on the corner; others descend upon the tempting cart of sweets near him, and a wide-eyed youngster succeeds in selling them a bunch of crimson carnations.

Towering over all the buildings and the people is the Church, reflecting all the glory and wealth of a long and successful colonial period. The inevitable beggar or two are squatted on the sidewalk in front of it. A handsome Indian woman with her baby wrapped in her rebozo blesses herself as she leaves the church. Entering, is an elegant woman of Spanish descent, dressed in the latest style and wearing a beautiful black lace mantilla. The door of the adjoining convent bursts open and girls from five to eighteen take over the sidewalk for a moment or two before they are put on the colegio bus by the accompanying nuns. Their shining faces and dark uniforms with white collars and red bows leave a lasting impression. . .

This is the true Mexico—a land of contrasts, over which reigns a profound realism, an incredible ability to accept existing conditions, probably caused by their just pride in a brilliant past.

Quiz Steals Kools' Fire; Smoke Builds Vice Pyre

Continued from Page 3

inferiority complex and the smoke calls attention to me." (Try low-cut dresses!)

Dr. Leblanc: "I started to smoke because I met people who smoked and therefore I smoked to make them happy, and finally, I started to like it myself." (Very logical).

Cynthia Sorrick, '54: "I have a chimney complex." (Just a brick at heart).

Mary Anne Hennessey, '52: "So I can get my name in the NEWS!"

Mimi Baicker, '52: "Because I like to bold onto something." (No comment).

Patsy Bennett, '51: "Because I've wanted to smoke since I was seven years old!"

Sarah Sutherland, '53: "The smoke makes my eyes look tired, so when I go home, my parents will think I've been studying."

Dr. Berliner: "I don't answer anything for Chesterfield or Philip Morris, and I don't smoke in Taylor!" (Ouch!)

We don't like to bring
up practical matters,
but — — —

15 shopping days till

Christmas!
RICHARD
STOCKTON

'Ring Around the Moon' Hide Message in Humor

Continued from Page 3

about all his money. Then there is the hilarious tango scene in which the mistress and the secretary of the millionaire discuss their painful affair, tangoing all the while; I'm sure that all the lines were as funny as the ones I could hear through the screams of laughter, many of which were mine.

I suspected Fry of pushing life force and personifications of good and evil in the twins; and the millionaire's two fatal discoveries about his money whispered of deeper meaning, but I preferred to discount these and view the play as an utterly delightful and successful comedy, rather than as something approaching the up-in-the-airness and confusion of *Venus Observed*. The first act of the play did seem a little long but afterwards all is riotous, sparkling, warm humor.

The single set is rather interesting and establishes and maintains the lightness and not-quite-of-this-worldness of the play.

The cast is an integrated and handsome import. *Venus Observed* was carried by Laurence Olivier's superior rolling style, and while "all hands were capable", the ingenue just wasn't pretty enough for me, and everybody seemed conscious of the fact that the lead was a Great. The play itself (*Venus Observed*) was a bit long and more than a bit long-winded, occasionally sparking, but often just piling up nothing. It promised the pleasure that *Ring Around the Moon* gives.

The Freshman Class takes great pleasure in announcing the following elections:
First rotating member of Self-Gov:

Maisie Kennedy
First rotating member to Undergrad:

Karen Brinkman
First rotating member to the League:

Adrian Tyrene
First rotating member to the A.A.:

Phoebe Albert



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Philosophical Problems Discussed by Dr. Farber

Continued from Page 1

status of noumena. This transcendence occurs in the natural world.

At this point, Mr. Farber criticized Husserl's position sharply. The analysis of the given suggests an isolation of the concepts of mind and knowledge which is highly misleading. This kind of isolation of concepts is permissible if it is recognized as an artificial device, but the phenomenologists do not seem to be aware of its artificiality. Phenomenology is wrong in its reduction of consciousness, for instance, inner experience can be just as mistaken as outer experience. Although Husserl believed himself to be a consistent phenomenologist, he was actually a practicing idealist. He tacitly identifies imminent being with absolute being. The phenomenological method is only one of a number of scientific methods and should be evaluated as such.

The latter part of Mr. Farber's speech was concerned with a brief examination of some existentialist philosophy. Referring to Heidegger's pamphlet entitled *What is Metaphysics?*, which attached great importance to the concept of "nothing", the speaker concluded that "Heidegger has directed imaginary weapons against a non-existent target", so that the anti-scientific thrusts of Heidegger were declared to be baseless.

Heidegger's linguistic extravagances were exceeded by Oskar Becker. Reviewing the latter's analysis of "Transcendence and Para-Transcendence", Mr. Farber asked: "What kind of blossoms could one expect to sprout in such an atmosphere? If Heidegger made a dive into Nothing, Becker offers us a rebirth in which most of us would hardly feel at home granting that we could gain admission."

The anti-scientific trend of existentialism was continued by Karl Jaspers, himself a former medical scientist of note. The evolutionary conception is unwelcome to Jaspers; he is impressed by "mystery", above all by a mysterious "transcendence."

Mr. Farber concluded by delivering several admonitions to philosophers: "It is well for philosophers to remind themselves re

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Productions of Actresses Anonymous Provoke Choreographic Energies and Thespian Talents

Continued from Page 1

dancers' positions, arranged before a large Janschka sketch, were impressive. All four had wonderfully flexible bodies, and could have done a great deal more than they did. As they arranged their own choreography, perhaps it was a case of too many cooks. Ellen Landis seemed to have the largest part, and her smooth controlled motions brought murmurs from the audience. Ann Blaisdell and Mary Kay Lackritz performed well, and in time with each other, but left one feeling that they were capable of more than the choreography permitted. Elizabeth Gjelsness was striking while she danced, but she lacked Ellen's control, and was somewhat nervous. However she followed the music well, and was very attractive on stage.

It remained for the second dance number to begin the climax of the evening's entertainment. *The Night*, a passage adapted from the Koran, for which John Davison wrote music, was interpreted by nine dancers. Eritha von der Goltz read the passage before the curtain (we couldn't understand why it was not read simultaneously with the dancing); and explained the number's meaning. It was a pantomime of man's responsibility, and his obligation to an higher power. Ruth La Place, with her sharp, clean motions, was the dancer of the evening as the Beggar, symbol of man's responsibility. Her movements were controlled, perfectly-timed, and her abandon into the part was a joy to watch. The music was moving and an excellent interpretation. Ellen Landis as *The Good One* took a last-minute part, and performed well. Sorra Lee Raven as *Day*, was also good, but Barbara Otnow as *The Child* was innocent to the point of the ridiculous. The others, Lita Picard, Sherry Cowgill, and Eve Glayser, were adequate; and after a while, one felt that Consuelo Abreu and Nora Francke, as *The Gods*, should have been given more action than a constant

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upstage swaying that was detracting. In this number, choreography was much better exploited than in the previous piece, and showed off the dancers to better advantage. It was arranged by Eritha, Ruth, and Sherry. As a piece, it held together beautifully, was well-executed, and altogether satisfactory, and the audience showed its appreciation in the applause.

The first act of S. I. Hsiung's *Lady Precious Stream* was hilarious. Bea Merriok's introductory explanation set the mood. The play, in which two parents, their two daughters, and their two sons-in-law, try to convince 16-year-old Precious Stream to marry an "approved suitor" proceeded at a wonderful pace. The more amateurish it was, the funnier it was. The entire cast seemed to be having such a good time with the play, that after a while, the atmosphere became contagious. Marcia Polak was an adequate Precious Stream, but neither she nor the hero, Howard Shoemaker, was as funny as John Corey and Bob Reynolds, as her sisters' husbands. The attendants, Marian Bretherton and Rae Warner, were also very amusing, and the father, John Kitredge, put over his obvious observations in complete seriousness, and was wonderfully funny. There were a lot of bright spots—Precious Stream's onstage striptease, the sight of four seated women fanning furiously, and the uproarious entrance of a melange of suitors. The way in which Precious Stream helps along the "will of God", when her father decrees she is to marry the suitor who catches an embroidered ball, provides an amusing plot; and Meme King and Ellen Bacon can feel that they have done a good job with good material.

The NEWS wishes to congratulate Mr. Morris of the French Department, and Mrs. Morris, who are now the proud parents of a 7-lb. 12 oz. baby girls named Sylvia.

DECORATIVE ART OF VICTORIA'S ERA
by Frances Lichten
COUNTRY BOOKSHOP

Repeated Revision of Oath Proves Ineffectual; Thought Control Threatens Academic Freedom

Continued from Page 1

ment. The Regents in March voted 10 to 10 not to rescind their ultimatum.

At this point, an alumni committee was asked to study the conflicting sides of the situation, and to produce a compromise. At the April meeting, the Regents accepted this compromise with a vote of 21 to 1. It transferred the essentials of the oath to the body of the annual contract, and provided that no non-signer should be dismissed without the right to a hearing before the Committee on Privileges and Tenure of the University. The Committee would ascertain the loyalty of the individual, and the Regents would have to act on the basis of its findings. The catch here was one of interpretation. The anti-oath Regents took it for granted that should the Committee find the record of a non-signer to be clear and uncontaminated with Communism, he would not be fired. The pro-oath group privately intended to take advantage of the Regents' ultimate authority by firing the non-signers regardless. What happened is indicated by the Regents' meeting which followed.

In May it was announced that 412 had refused to sign, including 92 members of the Academic Senate.

In June, 157 lower faculty members were fired who failed to apply

for a hearing, and action was put off on 62 Academic Senate non-signers.

In August, the vote was 12 to 10 to discharge the 31 Senate members (the rest had signed) whose cases had been reviewed by the committee and who had been found loyal.

Now why is there so much opposition to the oath? If a man is not a Communist, shouldn't he be willing to affix his signature to a paper stating that he is not? Some feel that of course he should. But others see important principles jeopardized. This seems as insulting as if a man were asked for no apparent reason to swear that he had not been guilty of infidelity. For another thing, the faculty is required to take the regular Constitutional oath of allegiance which is good enough for the President of the United States and the Governor of California. Are the Regents, by imposing the additional oath, singling out the faculty as a particularly suspicious body?

Is mere failure to sign a slip of paper a valid reason for discharge? One indisputable argument is that no Communist would think twice about signing the oath; Continued on Page 6, Col. 1

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Disputed Loyalty Oath Disputes Liberty, Honor

Continued from Page 5

he would have no qualms about lying.

How does such an oath endanger academic freedom? Professors have to swear that they are not members, etc., of the Communist party. May not they have to swear tomorrow that they never drink orange juice, or that they have never asked students to read the Communist Manifesto? Does a professor dare to continue to pursue truth regardless of where it may lead his mind? Just how far can fear carry us toward regimented education?

The importance of this issue cannot be overestimated. What do you think about it?

By special arrangement with the publishers, Harper and Bros., the College Bookshop has bought their entire remaining stock of *Carey Thomas of Bryn Mawr* by Edith Finch. The book will sell henceforth at one dollar per copy.

Irish Tragedy Unfolds Under Direction of Low

Continued from Page 3

cuse to the director, we ru hed out into the clear, starry night, wondering at the courage of the cast, and wishing them good luck in their coming performance.

The Freshman Show Director is Danielle Luzzatto, '54.

Philosophical Problems Discussed by Dr. Farber

Continued from Page 5

peatedly of the time-honored functions of philosophy: clarification of basic ideas, periodical syntheses of the chief results of science methodology, and the continued elaboration of a theory of values. Respect for their scientific colleagues will therewith be emphatically brought to mind, with a wholesome effect on their thinking. If philosophy is to bring wisdom to others, it must not be wasted by narrow and unclarified motives, or warped by nationalism and verbal jugglery, which at times seems indistinguishable from downright lunacy."

Common Treasury Asks for \$7.40 per Person To Help Support Self-Gov, UG, Alliance, League

Continued from Page 1

tion of their main expenses is given below:

- Undergrad
- \$600 Undergrad salaries (Pay Day Mistresses and Hall Announcers).
- 650 Undergraduate scholarship.
- 300 Freshman Handbook.
- 150 Firemen's Band and other expenses for May Day and Parade Night.
- 300 Miscellaneous (conferences, pictures, parties, mimeographing, flowers, etc.)
- Alliance
- \$600 Assembly speakers.
- 150 Expenses connected with assemblies.
- 200 Conferences (including IRC,

- ICG, and UWF).
- 50 Miscellaneous (mimeographing, pictures, etc.)
- Self-Govt.
- \$330 Signing-out and constitution books.
- 70 Conferences.
- 10 Miscellaneous.
- N. S. A.
- \$170 Conferences.
- 30 National dues.
- 18 Regional dues.
- 35 Miscellaneous.
- A. A.
- A flat one dollar per person, to expand its program and take over expenses that the Gym department has sustained in the past and that A. A. feels should be more student-supported.

ENGAGEMENTS

Ellen Alsted Bacon, '51 to Richard Smallbrook McKinley, III.
Helen-Louise Simpson, '52 to Kenneth Mather Seggenan, Jr.
Helen Huntington Martin, '49 to Lt. Frank McCord Eccles, USN.

Bryn Mawr Theatre

\$170 To enable students to obtain tickets more cheaply for the Drama Guild productions.

Because there are fewer undergraduates this year, and the organizations do not want to draw in their short funds, the Common Treasury dues have been raised somewhat over the usual \$6.00.

Nancy Alexander

Common treasurer

Send Flowers

for Xmas

JEANNETT'S

Compliments of

the

HAVERFORD PHARMACY

Haverford, Pa.

New wardrobe for yourself

Xmas presents for your friends

MARTIE'S

"EASIEST TEST IN THE BOOK"

MAKE THE TOBACCO GROWERS' MILDNESS TEST YOURSELF...

"TOBACCOS THAT SMELL Milder SMOKE Milder"

YES... Compare Chesterfield with the brand you've been smoking... Open a pack... smell that milder Chesterfield aroma. Prove—tobaccos that smell milder smoke milder.

Now smoke Chesterfields—they do smoke milder, and they leave NO UNPLEASANT AFTER-TASTE.

CHESTERFIELD

LEADING SELLER IN AMERICA'S COLLEGES

OPEN 'EM

SMELL 'EM

SMOKE 'EM

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