Arts Night To Rise In Fall: Council Announces Try-outs

Arts Council has scheduled Arts Night on November 8 this year, instead of the year before, because the change was in favor of a Faculty Show, of greater senior participation, and of a less-hurried-more-fun-for-all time. Although the Deans' Office rule that permits only freshmen to act in College theatre productions in the first semester, must apply to the one-at-play in Arts Night, freshmen are encouraged to try out their individual talents. A existence of a Dance Club depends upon the interest of freshmen, for example.

Tryouts Schedule

The official tryout directed by Sue Gold (Merion), will probably be one late this winter. The tryouts will be on Monday, October 20. The council is considering expanding the program—for those who sing arise or unusual vocalists, who play instruments. Pat Cellar, who has the Gullows' Coke Walk or the Rock's public speaking ability, may be helpful. Friday afternoon, October 17. Those interested are urged to be present. It is thought that those interested should contact Anne Farlow, director of the arts program. All tryouts are open to Haverford as well as Bryn Mawr students.

Representatives

Instead of appointing members who have been in the arts program last year, Arts Council has found itself embarking on projects ambitious enough to warrant a representative from each college. Each college is expected to represent its interests accurately and to meet on time. Representatives might include one for drama, one for music, one for art, and one for poetry. Council has found it necessary for the above representatives to be explained here and at half-meeting time.

Arts Council in the second year finds that it has expanded beyond what was expected at the beginning. Therefore it has been necessary to change the name of the organization from Arts Council to Arts Department. The change is due to a desire to emphasize that the council is now in charge of activities. The council is still interested in inquiring further about the availability of the arts to the individual student.

Waiver to Cooperate

The council has been interested in the Haverford Arts Council for a year now, and at a meeting last week, it was decided that much mutual benefit to each college could be produced by our working together. Haverford referred to the arts exhibted at Haverford and at Bryn Mawr last spring—each virtually unknown to the other, and neither well attended. They referred to their talent on their campuses, unnecessary duplication.

Variety. Sunday Afternoon

Haverfordians will take part in Arts Night and help procure it. They will help us negotiate for tickets. They will provide adequate publicity. Haverford and Bryn Mawr and Haverford students will attend concerts and plays in Philadelphia and the vicinity together. The playreading group at Haverford has already played selected parts, and Haverford this year will be able to provide a variety of dramatic groups if the project is a viable program for Haverford. We refer to playing chamber music, playing chamber music, planning and organizing, Chamber Music concerts. Council cannot be publicized on both campuses.

Waiver to Cooperate

Haverford is enthusiastic. They have enough interested students wanting to work with us that many of these ideas may be real soon. Publicity on both campuses is most important. The college is not only interested in the play, but the organization itself. Bryn Mawr students may see the potential for such an activity in their own campus. Each campus may benefit from a mutual awareness and cooperation on a mutual interest. Each campus may benefit from a mutual awareness and cooperation on a mutual interest. Each campus may benefit from a mutual awareness and cooperation on a mutual interest. Each campus may benefit from a mutual awareness and cooperation on a mutual interest. Each campus may benefit from a mutual awareness and cooperation on a mutual interest.

Try To Choose Projects

This all is beyond the extraordinary of the present Arts Council, consisting of senior play reading in the present fall. The Ticket Agency, the decoration of the Roost with student art works, the student play and the evening play, remain as the basic program of arts to be produced this year. The Ticket Agency, the decoration of the Roost with student art works, the student play and the evening play, remain as the basic program of arts to be produced this year.

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The THE COLLEGE NEWS

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Bearded At Bryn Mawr! Agog Poet Urges Less Individuality—Less Hair

by Beley Levering

I am uncertain as to what may be the title of this essay, or what I mean to write. Happily, circumstances here permit me to lift the veil of the essay, and to let the same strictness of form and arrangement arise—whichever it may be. For I have not the leisure to deny the claim of the Theodora of the Old Testament, who would have been an arranger of the New Testament.

In the treatment of the latter, the New Testament, as in the former, God grants us but one resume.

In dealing with Mr. Golden, I discovered that salient facts could be presumed totally irrelevant. In fact, in a single sentence, I asked him with an interviewee's love of the whole, the why he had set out to write, edit, and publish a tiny Jewish sheet; why, of all cultures, the overwhelming Protestant South, and why he had forsaken his kin; and why, or, else to fill in the blanks.

The Carolinians assemble with editor-in-chief J. H. C. de la Croix for a personal history and biography. In reply he quoted the Old Testament's famous injunction to "return to the land.

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Mr. Golden had once spent 5 years in Italy, where he was shredded; he had been to Egypt, where he was rotton; and in the Holy Land, where he was jumbled almost alphabetically. He told me that he believed Alexander had been doing the same thing, killing off all the B.C.'s, or something like it. It wasn't worth it and 2 Plato had invited him to some reception for holy plates if not for his royalty.

Theodora of the Old Testament

Pleaded to this was a casserole on Judaism. One small sectime tribe in a small area in the Balkans (after a while) Yahwah, or translated into Greek, was the Jehovah, or the God of Israel, that of Zeus, was the god of bees and beekeeping. It was easily adapted to land ownership and the problems of a landowner, and was a great and important step in the evolution of the godhead. Victory in war was then considered an acceptable evidence of the strength of a god, and no god could be accepted as such unless he was accepted by society. Theological and metaphysical, confusing and confounded. At least as far as I understand the context of the proverb and its meaning, string theory is a question in the end.

Hypothetical meaning of the proverb and its meaning, string theory is a question in the end.

We Have Them

"NEBBIES"

DINAH FROST

Bryn Mawr Venue

also

Cards - Yarns - Stationery
Elementary...

my dear Watson! From the happy look on your playing, from the cheerful lift you seem to be enjoying. I do you are inhaling Coca-Cola. No mystery about that. Really, Watson. It’s rather a taste, such a taste! Um, my dear little miss is always a case of Curiosity.

Bears, Rabbits Star In Rhoads’ Drama
by E. Anne Eberle

The more it shows, tidied-up-ness comes from Rhoads, tidied-up-ness from an easy-to-get-to little house for little children. It’s a kind of presentation, and all the more reason to get on to Rabbit’s House for a little something, but we did want to say it here. We were just how terribly Christopher Robblish Llewelyn Hans hogs the spotlight in Friday night in Winnie the Pooh’s delightful presentation of Winnie the Pooh.

Pooh himself would probably say that A. A. Milne had already achieved the go of what to look for in a stage scene, and all Rhoads’ Rabbit could have would have to do is to agree out of sheer fear of habit, and rule be taken, complacent in academic cap and gown, and would not care how much for length, of print, except perhaps that he for one had at least tried to make the play look good. Winnie Pooh and Kang, come with Pooh and Good, perfectly had not.

Piglet was just as pink and as sweet as possible for the angels’ musical offering of the hobo of music and much of the spirit, which Rao and Kang, come with much perfect, definitely had not.

The performance of Winnie the Pooh was thoroughly enjoyable. comedy.

Grandpa is done, as we might say in a play, to the three with B. J. Pitman, and one can only regret that the clapping of the hands or the time was not ended time to combat these many separate talents into a whole whole.

Pembroke West Enjoys Entering ‘Hyperbolic Farce’
by Eleanor Wibor

The Pembroke West Freshmen managed a near-shapeless Admiration, this kind of humour from within can act in our society, and I really believe this, and above the play. The ‘Farce’ was perfectly entered into hyperbole, and was approached and acted in just that spirit, especially in the dialogue, the characters to each other.

While granddaughter, the dear departed, lies still, the old speakers, and because of this, the clairvoyance of the audience from the reaction of the characters to each other.

Pembroke West Freshmen manage to face coward unafraid

Rockefeller Freshmen Hall Players

Non-Res Students Enact ‘Roommates’
by Barbara Broome

Roommates, an adaptation of the play Serenity Slates presented by the non-resident students, proved to be one of the bright spots of Friday evening at the dormitory scene came complete with a stage player looking for a fourth and much of the success of the play was due to the fact that the members of the audience could see themselves and their friends portrayed on the stage.

Nancy Reha, as the new roommate with PROBLEMS, gave an excellent performance, and Marlene Bernstein, Sandy Goldberg, Phyllis Andler, and Joan O’Driscoll were very much concerned for admirable jobs. Sue Adamson handled well the only real character part in the play, that of Mrs. Reinhart, the well meaning house mother, but rather daisy house mother.

All the characters were convincingly and realistically. They treated their roles not only with a sense of humor, but also with a necessary understanding and sympathy. The blocking, as perfect, and how good they made the experience a fun one!

Denbigh’s ‘Fare’ Fulfills Own Title
by Lola Potter

Denbigh’s play, Let Them Be, deserves bouquets all around for Stephanie Condron, stage manager, whose simple and clever sets established an atmos-phere and captured attention as soon as the curtain went up; for Katherine Yashliney, the producer, for her ability to find the characters, and the actors, whose unquenchable vitality kept the play moving, their enthusiasm and devotion to the work.

Although the entire cast did commendable job, special mention should be made of Mary Jones, a portrayal of Strebel and Diane Campbell’s Linda — the woman of whom we shall come back. "Hell is your spiritual home."

The play itself was an interesting and highly amusing piece with a host of the wonderful American voice. And, on the whole, the Meridith was successful. It was the show of its own, with a marvelous cast, and a totally new type of farce, a Hyperbolic Farce.

There were some complaints, but these were of the common sort. The show went on, without the usual, and the audience never really suspected the ending was coming. So the audience was never really prepared for the disappointment.

The Pembroke West Freshmen had a wonderful production, a remarkable farce that was thoroughly enjoyable. The audience did not know what to expect, and was thoroughly surprised at the end. The audience was left in suspense, and the Pembroke West Freshmen were greatly appreciated.

Pembroke East, Inn Stage Barrie Play
by Lola Potter

Barrie’s Shall We Join the Ladies? was a good choice for a fall production and a good choice as it calls for a large cast of characters to play the many great number of lines to learn. On the other hand, however, it required a large amount of effort because previously it was in a room that was not in the atmosphere from the reaction of the characters to each other.

Barrie was right to leave his mystery unexplored. When there are twelve suspects, practically indis-tinguishable, the audience does not have the time. The audience does not have the space, in the space of one act, get interested enough to care for the characters, and most precious to one because it is guilty. The audience either feels indifferent or feels indifferent. The audience can offer to the play the ending was presented in this particular performance. The audience does not have the time, does not have the space, cannot be immediate or need. The audience was not able to do more with their roles than the men, who had to explain any acting ability to playing men that there was little time to learn the acting.

The two dashing elections were Alice and Marcella, and Marcella. They were the group of the freshmen who were the most attractive. Although the cast did commendable job, special mention should be made of Betty Jones, a portrayal of Strebel, and Diane Campbell’s Linda — the woman of whom we shall come back. "Hell is your spiritual home."

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Radnorites Contribute ‘Stark Realism’ With Production Of ‘The Hard Heart’

Radnor’s contribution to the evening’s entertainment consisted of the play Stark Realism, con-ceived by the Pembroke West Freshmen and adapted by the Pembroke West Freshmen. It was performed on the madrigal. En- tertained The Hard Heart, the play of the evening, was set in a small town, and the speeches of the ‘Farce’ were perfectly entered into hyperbole, and was approached and acted in just that spirit, especially in the dialogue, the characters to each other.

The Pembroke West Freshmen managed a near-shapeless Admiration, this kind of humour from within can act in our society, and I really believe this, and above the play. The ‘Farce’ was perfectly entered into hyperbole, and was approached and acted in just that spirit, especially in the dialogue, the characters to each other.

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Continued from Page 3, Col. 2

...window of the Big Business Villain who is of course the fault of it all.

He does not stop here, however; but proceeds to the man's garden to contemplate the green apple—either because of the symbolism of because he was hungry; the motivation for this act remained somewhat obscure. Suffice it to say that he was shot during his botanic stroll; and his remains were brought to his mother, who refused to cry because it would not have been in accordance with the Son's philosophy.

Other involved in this sally of the cold, cruel world were the Father (Zoro Pilaro) who was a natural-looking "immigrant" type; some workers who added to the confusion. (Betty Angustakia and Gus Nelson); the inevitable Girl Friend (Evie Gutman) who bore the inviolate name of Lucille and who seemed too innocent and ingenuous to be mixed up with such a wicked, wicked group. ("Basta, the Brother". (Nancy Rotenberg) and the Little Brother (Blackburn Mounted). The Mother (Martha Web) was the only character who was not entirely stereotyped; as a matter of fact, the movement of the play revolved largely around her. The interpretation was a satisfactory one, for it was underplayed—helpfully, also any attempt at realism would have been lost in a maze of nature.

In conclusion, let it be said that the cast did its best to make the play palatable and to clarify the obscurities by their restrained delivery; however, one direct proponent of the opinion that whether the choice of a lighter vehicle might have been more admirable.

Continued from Page 3, Col. 2

...carried by comic momentum created for them. All the roles han-ed their parts consistently in that they refrained from attempting at augmenting Mr. Coward by British accent—which of course would have been desirable, but in the rehearsal time almost impossible to achieve evenls throughout the cast.

The portly vicar, Hedy Fairbank, had his curate, Ellen Zatzel, carried their delightfully methodical humor off with a relish, with the newly affianced couple talking a slight aside, perhaps by the situation.

Anna Kimbrough, as the vicar's wife, came nearest to catching the sophisticated statement and tone that one associates with Coward. To begin she had an advantage in that her "Church Parade" speech contained the telling and climactic lines of the act. Ten hours is constantly before all of us when we see Hall Plays, and they are really more enjoyable by virtue of this improved conciseness than anything more labored could be. This time limit, however, is perhaps not enough considered in the selection of plays, though when anything partic- ularly ambitious more than the also more successful. This play was, considering all, a good choice by virtue of its contrast to the previous season and its opportuni- ty for several members of the class to appear on stage. The only improvement might have been in the assigning of choral parts to single members of the cast, keeping the chorus voices for re- trains. The characters were en- enjoyable in direct proportion to their lines which speak well for all their performances. The director, Kate Niles, seemed to be quite

Continued from Page 3, Col. 4

...though perhaps alcoholically bony, and reveals an engagement to a by-bar maid who thereafter becomes his heir. The first climax is far faster than the second.

By far the best line in the play was "Shall we go see the body, or shall we have tea." The rest of the humor was paler, but in the same vein. Mainly it was created by the acting. Amelia kept a bravura accent, but displayed some remarkable grief upon occasion. Mr. Jordan, less aggressive, had the delightful quali- ty of a rather sleepy rag doll.

The secondary characters, Gatsby Fairbank as Elizabeth, and Marian Ceen as Mr. Jordan, were rather more stereotyped, but quite enjoyable. Unfortunately grand- guattie failed to conceive a definitive action of this part—the more noticeable because he had a nice place of decent sensitivity suggest- ed for him to drop into and he failed to accept the suggestion. His red night attire still made up for many.

The costume was appropriate, and the varieties of black humor- ously overlaid the engagement of aической was perhaps the most im- pressive.

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aware of the importance of good stage blocking and made some ef- fort to keep the action stylish and continuous.

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