

# The College News

VOL. XLVII, NO. 13

ARDMORE and BRYN MAWR, PA., WEDNESDAY, FEBRUARY 21, 1951

Copyright, Trustees of Bryn Mawr College, 1950

PRICE 15 CENTS

## Peffer Exhorts United Nations To Admit China

### Chinese Negotiations, Free Formosa Urged

The second Anna Howard Shaw lecturer, Professor Nathaniel Peffer of the Columbia University Department of International Relations, spoke on the subject "The American Foreign Policy and the Current Situation in the Far East" last night. Dr. Peffer's lecture covered the history of the present conflict and change in the Far East briefly, and then gave personal views and possible solutions of the application of American foreign policy in the Far East. The situation in the Far East, he said, is tragic. There is already one war in progress; a greater war is a possibility. Our position in the United States is one of emotion fighting reason. On the one hand we do not want Americans killed in Korea, while on the other, we cannot think of the solutions to our problems in terms of the far future. The great weakness of the American policy now is our statesmen's assumption that taking care of the problems of the years after those months also.

The problem in the Far East involves much more than the present difficulties in Korea and Communist China. It has had a long development. One axiom which can be safely stated as a law of history, and which applies in China and in the Far East is that "no group of human beings will tolerate rule by another group of human beings if they have the power to overthrow that rule." It does not matter whether the ruled are less able to govern than those they want to overthrow.

Aspiration to govern themselves has been the guiding star of Far Eastern peoples. After the first World War, this desire provoked nationalistic wars and colonial revolt. Another reason for these revolutions also expressed resentment of the fact that for over a hundred years, the peoples of Asia have been "pawns for Europe's game." Indo China, for example,

Continued on Page 7, Col. 2

## Faculty Show Keeps Its Secret Well; Admits Title 'Kind Hearts & Martinets'

The Faculty Show, *Kind Hearts And Martinets*, will be presented in Goodhart on March 10, at 8:30 P.M. Profits from the Show will be used to start the drive to "corner the campus" by the purchase of the Scull property on Roberts Road and Wyndon Avenue. The tickets will be \$1.80 for the second section and the balcony; \$3.00 for the first section; and the most desirable seats will be roped off to form a "dress circle", with seats at \$5.00. Tickets will be sold from Monday, March 5 to Thursday, March 8, from 4-6 P.M. in Goodhart.

## College Announces Scull Land Bought; 4 Acres---\$55,000

An agreement of sale has been signed by members of the Scull family for the purchase of the Scull property by Bryn Mawr College. The college will pay \$55,000 for the land—nearly four acres—and the big house that stands on the corner of Wyndon Avenue and Roberts Road.

The terms of the contract require the payment of ten percent of the purchase price, i.e. \$5500, by the first of April 1951. A down payment of \$3000 has been made. In a little more than one month, an additional \$2500 must be raised.

Faculty Show is being given in March of this year in order to raise as much as possible of that twenty-five hundred dollars. This was the "cause" about which Miss McBride was vague and secretive at the opening assembly of the second semester, when Faculty

Continued on Page 6, Col. 5

## R. Carr Outlines Progress In U. S. Civil Rights Field

On Sunday, February 18, at 8:30 p. m., Mr. Robert K. Carr delivered the second lecture of a series dealing with national security and civil rights. Speaking at the Swarthmore Friends' Meeting House, Mr. Carr's topic was "Progress in Civil Rights", specifically during the three-year period beginning when the Committee on Civil Rights presented their report to the President. None of Mr. Truman's subsequent recommendations became legislation; however this three-year period has been one of real progress. Much of the resulting controversy has centered on the two main theses of the report: a belief in the need of federal support of civil rights, and a belief that segregation must stop.

Mr. Carr's speech stressed the relationship of federal action and civil rights. Presenting and refuting the main objections to the plans of the Civil Rights Committee, Mr. Carr reviewed the argument that improvement must come through voluntary action. "State ways can't change folk ways; government compulsion will not ame-

Continued on Page 6, Col. 2



"My Gawd, boys, it's Jesse James!"

## Silver Threads Weave Gym Paradise; Lanin's Orchestra Spins Meteorites

by Lucy Batten, '54

To the myopic eye the gymnasium with its scintillating tinsel was like some great aurora borealis squeezed into intense concentration by the four drab walls. Bright and whirling meteorites were the dancers as they spun to the distinct rhythm of Lester Lanin's orchestra, and like hazy comets were the prepondering red-clad damsels. Fluffy pink clouds concealed the orchestra platforms; silver threads shimmered overhead diffusing the reflections of the pink spotlights into a myriad of tiny rainbows. Radiating from each corner was

the glow of another paradise, not for thieves but for merrymakers at Saturday's Undergraduate Dance.

As one gushing little freshman put it, "Oh, it was just out of this world, and there was such a warm friendly atmosphere. It just seemed like everyone was congratulating somebody else. All of us were so very happy, how could we help but have a lovely evening?" A sophomore, perhaps not quite so tarry-eyed and excited by Freshman Show, or perhaps a little bitter because the class animal had eluded her later remarked, "The decorations were bad as usual, and somehow Bryn Mawr dances always seem to lack a certain gaiety. As Robin Hood would say, 'There's no spark to it.'"   
Continued on Page 6, Col. 4

## CALENDAR

**Friday, February 23**  
7:30 p.m. The Job Weekend Panel, The Deanery.  
7:30 p.m. World Affairs Council, 33rd and Spruce Streets, University of Pennsylvania, Philadelphia. For program details see p.  
**Saturday, February 24**  
9:30 a.m. Job Weekend interviews. Rhoads Hall and Common Room; see the Bureau of Recommendations bulletin board.  
Mr. Raiguel: **Writing and Publishing Positions.**  
Mrs. Whitehill: **Market Research Positions.**  
Miss Palache: **General Positions**  
Miss Stewart and Mrs. Knox: **Scientific Positions.**  
Mrs. Zapoleon: **Social Science and Government Positions.**  
2:30 p.m. Graduate Centre fencing match.  
8:30 p.m. Bryn Mawr College-Haverford Chorus Concert, Roberts Hall, Haverford.  
10:00 p.m. Denbigh Dance for chorus members and residents of Denbigh.  
10:30-2:00 Maids and Porters Dance.

**Sunday, February 25**  
7:15 p.m. Chapel Service, Goodhart.  
8:15 p.m. Swarthmore Civil Liberties Lecture. Walter Gellhorn will speak on "Security, Secrecy and the Advancement of Science" at the Friends' Meeting House.  
**Monday, February 26**  
5:00p .m. NSA Meeting, May-day Room.  
5:15 p.m. Open Hall Presidents' Meeting.  
Continued on Page 2, Col. 4

## Signals for Raid Published by Com.

Understanding of some of the dangers of atomic explosions and knowledge of some precautions will help to avoid confusion, to decrease casualties and minimize damage.

The College Civil Defense Committee, representing faculty, staff and students, is working in conjunction with local, Township and County organizations. The Committee will post in every building directions which have been check-

Ladies and Journalists! Don't forget! Come to the NEWS Room in Goodhart this Thursday afternoon, February 22, at 5:30 if you want to try out for the NEWS.

ed by engineers and the U. S. Government booklet "Survival under Atomic Attack". Read the directions carefully.

The safest places inside buildings are generally on the ground floors along interior partitions away from glass.

When outside, try for the nearest shelter or ditch.

Alert signal (red)—3-minute fluctuating blast.

All clear (white)—three steady 1-minute blasts.

Further activities will be planned and additional notices posted   
Continued on Page 7, Col. 4

## Freshman Show Acclaimed Hit; Spirit Praised

### '54's 'As You Swipe It' Wows Audience, A Success

by Jane Augustine, '52

Spirit is what one wants in a freshman show — class spirit, the feeling of hard work, of cooperation, and of concessions willingly made so that the show can go on. To this spirit which united a class can be attributed much of the success of *As You Swipe It*, the original musical comedy presented last Saturday night by the class of 1954. Danny Luzzatto, the director, deserves great credit for her tact and kindness in handling huge numbers of people, collectively and individually, on stage and off.

The spirit of the singing means a lot to the success of a song, but it would have taken considerable ennuui to ruin these songs — they were wonderful. The ear-catching melodies of "Treasure!", the Tart's song, "The Chase," to mention the barest few — haven't left the audience yet. Now, all the time, are people in corridors and smokers humming the refrains from these songs. A glance at the program shows that Gwen Davis wrote six of the songs, and helped to write two others; she, too, deserves praise for her exceptional talent and a generous contribution to the show. Ann Shocket did an excellent job directing songs and playing the piano for rehearsals; it was a severe blow when she got sick and had to go to the infirmary. A note of thanks goes to Deirdre Coghlan, Lee Haring and Eanne Richmond, '51, who stepped in at the last minute as substitute pianists. To Edy Woodruff also goes praise for the job she did as assistant song director.

The hardest working and least-seen participants in a freshman show are the stagecrew. For at least three weeks they resign themselves to incredible dirt and exhaustion. They leave a spoor on   
Continued on Page 5, Col. 1

## Panel Discussions Liven Job Weekend

A panel discussion will be featured next Friday night, February 23 at 7:30 in the program of the Job Weekend, sponsored by the Alumnae Committee on Jobs and the Undergraduate Vocational Committee. Alice King, Bryn Mawr and Lydia Biddle, class of 1952, are the chairmen of these two groups.

Members of the panel will include Mrs. Amie Bushman Knox, Vassar 1946, and Miss Elizabeth A. Stewart, Smith 1945, from International Business Machines. Both are in the Department of Pure Science at IBM. They will talk about the vital fields where scientists are and will be needed, which should be of interest to graduating science majors.

Mrs. Jean Whitehill, managing   
Continued on Page 7, Col. 1



## THE COLLEGE NEWS

FOUNDED IN 1914

Published weekly during the College Year (except during Thanksgiving, Christmas and Easter holidays, and during examination weeks) in the interest of Bryn Mawr College at the Ardmore Printing Company, Ardmore, Pa., and Bryn Mawr College.

The College News is fully protected by copyright. Nothing that appears in it may be reprinted either wholly or in part without permission of the Editor-in-Chief.

## EDITORIAL BOARD

Jane Augustine, '52, Editor-in-chief

Julie Ann Johnson, '52, Copy      Frances Shirley, '53, Make-up  
Helen Katz, '53                      Margie Cohn, '52, Make-up  
Sheila Atkinson, '53                Claire Robinson, '54

## EDITORIAL STAFF

Judy Waldrop, '53                      Betty-Jeanne Yorshis, '52  
Diana Gammie, '53                    Lucy Batten, '54  
Beth Davis, '54                        Phoebe Harvey, '54  
Ann McGregor, '54                    Anna Natoli, '54  
Christine Schavier, '54                Mary Stiles, '54

## STAFF PHOTOGRAPHERS

Sue Bramann, '52                      Phoebe Harvey, '54  
Judy Leopold, '53                      Ann McGregor, '54  
Lucy Batten, '54                        Christine Schavier, '54

## BUSINESS MANAGERS

Tama Schenk, '52 — Sue Press, '53

## BUSINESS BOARD

Barbara Goldman, '53                Evelyn Fuller, '53  
Margi Partridge, '52                 Vicki Kraver, '54

## SUBSCRIPTION BOARD

Lita Hahn, '52, Chairman

Ellie Lew Atherton, '52                Carolyn Limbaugh, '53  
Alice Cary, '52                        Trish Mulligan, '52  
Susan Crowds, '52                    True Warren, '52  
Lois Kalins, '52                        Gretchen Wemmer, '53  
Nena McBee, '53

Subscription, \$3.00                      Mailing price, \$3.50  
Subscriptions may begin at any time

Entered as second class matter at the Ardmore, Pa., Post Office  
Under the Act of March 3, 1879

## Civilian Defense

As the small white "Shelter" signs posted in hallways come to our notice, the dread of war—forgotten for some ten years—creeps back again into our consciousness. Miss McBride's words in the opening assembly of the second semester made undergraduates contemplate their future with a new and frightening context. Destruction by atomic bombing is imminent; nobody successfully forgets that fact. In angry futility, we think, "Do something!" and begin to grope for specific action. There is none. The most powerful governments of the world, banded together, can not act definitively. What good, then, can a few college women do?

Some can circumvent the problem, use their studies as a sedative. The illusory ivory tower cannot be susceptible to bombing. Maybe this is cowardice; maybe it is merely sensible attention to daily obligations which must be met at least for the time being. On the other hand, as the world conflict closes in, so does panic. One of the admonitions in the air-raid instructions is "Never lose your head". Stated positively, that means "Keep your head". In still other words, we need to face the situation squarely and use our best reasoning.

Laughing off air-raid drills is insignificant, or refusing to learn first-aid makes no sense; neither does leaving college dramatically to join the WACs. An increasing pressure from world events would tend to destroy our sense of proportion, but it is then that irrational behavior will be most disastrous. Loyalty oaths and other undemocratic procedure are the result of such irrationality—the result of deep-seated fear. We who are protected here in college have been taught all our lives how to use our heads. Now we must deploy that intellectual training to a new purpose: to defeat the demon fear that enters insidiously with talk of war and of both physical and ideological invasion. We must undertake our share of civilian defense calmly. We cannot retreat from our responsibility to think coolly and thereby be prepared to help in any emergency. We cannot panic—now or later.

## Job Weekend

Once again the Alumnae Committee, in conjunction with the Undergraduate Vocational Committee, has gone to a great deal of trouble to arrange Job Weekend. The panel discussions this Friday evening in the Deanery, and the interviews on the following day in Rhoads have been planned with an eye to the students' desires, and from the direct sugges-

## Current Events

Common Room, February 19, 7:15 p. m. Miss Florence Peterson spoke on Labor in the Present Emergency. The immediate crisis, she said, was caused by the Laborites walking out of the Wage Stabilization Board last Friday. This was not a sudden action, but the culmination of a process in which "Labor has become very angry and very demoralized." The demoralization, which is the main critical element, has been chiefly caused by two factors:

First, "Labor is still angry that they have to live under the Taft-Hartley Act." It feels that the act is very unjust since it disallows certain practices which Labor had been permitted to exercise for a hundred years. For example, the act re-establishes injunctions. Congress cannot pass any act, which affects millions of people, overnight and have it accepted without bitterness and hard feeling. The Defense Act endorses all the principles laid down by the Taft-Hartley Act.

In the second place, "Labor feels that they haven't even been treated as a junior partner in the defense program." It was not asked to have an advisor on defense Secretary of Labor Tobin was not put in charge of manpower, a job which it seems should come under his direction; Arthur Flemming an outsider, was given the duty. "This means that Labor is being passed over."

"The fact of wage stabilization means that you are practically doing away with collective bargaining," Miss Peterson continued. Collective bargaining is the function of unions, so wage stabilization either forces unions to disappear entirely or allows them only to help determine labor conditions in government. "It is really a fight for the survival of the unions in the long run."

"The crucial thing is the labor attitude and morale." The enthusiastic willingness of Labor is needed for defense production. Miss Peterson compared the present attitude with the general feeling in 1940 when the United States began war production. Labor was then satisfied; it felt that "it was their government as well as other peoples' government." The situation is quite different at the present time "Labor, in principle, is for all-out defense against the Communists." Through experience with Communist tactics when they interfered with union management during the war, Labor realizes that this form of government would not profit it. Also in the twenties it had experience with what a police state would be like. During the last few years Labor has purged the unions of Communist factions by itself; it has been a hard struggle and "Labor has come out on top." Labor is for all out defense, but they are "angry and demoralized." Management feels that the workers' standard of living is high enough for them to should concede now. We are forcing labor to fight instead of to bargain. Something must be done to remedy the situation.

tions or undergraduates. There will be representatives of publishing, scientific, and public relations houses, and a speaker from the Department of Labor, as well as a suitable question period. The significance of the weekend cannot be too highly emphasized, since it is one of the few tangible connections between the academic training here at Bryn Mawr, and its direct application to the post-college business world.

The committees are to be congratulated in the arrangement of the program, their choice of speakers, and particularly, in their selection of a weekend almost completely free from outside complications. The students are also to be praised for their past turn-outs to Job Weekend, and sincerely cautioned not to miss the valuable advice they can receive this year.

## Robbins Explains "Clever Woman"

At this morning's assembly, Dr. Caroline Robbins offered her definition of "The Clever Woman". She first noted the advantage of the "well-rounded mixture" which education in America presents on the school level, and then went on to discuss college education. "To carry into college the idea that we are being educated to be women is silly". It is impossible to spend all one's time in the study of husband-caring or child-hearing. Women must learn other things. They must establish and carry over into the home an intellectual discipline. That discipline is even more important for women than for men, since women are responsible for keeping their families enlightened and happy.

"Housework takes no special talent", said Miss Robbins. "Anyone can do it if she puts her mind to it". Education will help a woman in allocating time and thinking out problems in relation to the special situation. Also, an intellectual interest can prove a consoling diversion to relieve periods of stress and worry. Miss Robbins' final advice to those who would be clever women was to "show people by your action—not your superiority" that a college education is a great practical and cultural advantage in raising a family and living a good normal life.

## CALENDAR

Continued from Page 1

7:15 p.m. Current Events. Dr. John R. Michaels, on joint appointment to the Bryn Mawr, Haverford, and Swarthmore Russian program, will speak on "Negotiate With Russia?"

8:30 p.m. The third Shaw lecturer, John King Fairbank, will speak on "China."

Tuesday, February 27

8:30 p.m. Self-Government mock trial, open to everyone. Common Room.

Wednesday, February 28

8:45 a.m. Morning Assembly, Goodhart Auditorium. Ronnie Gottlieb will speak on the NSA.  
7:35 p.m. Freshman Hygiene lecture, Common Room. Dr. Smith will speak.

## Television Offers BMC Travelogue

"We are now approaching Park Hall on the campus of Bryn Mawr College. This modern science building symbolizes the ambition of many Bryn Mawr students to further their education in the field of scientific research. At Bryn Mawr we see freshman Geology, Chemistry, Physics and Biology classes. Here we observe graduate students conducting major experiments in the four sciences. And now the school chimes signal the end of another Tele-Term and we bid farewell to beautiful Park Hall and the budding scientists of Bryn Mawr . . ."

## Germans Oppose Plan for Arming

What are the Russians up to now and what will happen to Germans are questions being asked in Germany now, according to Karla Meiers, German graduate student, who spoke at the I.R.C. meeting Monday night in the Common Room, on the subject of German re-armament. In discussing this topic of current interest, Miss Meiers presented the German attitude of great reluctance to enter into preparations for what might be a third world conflict, and gave her opinion for the reasons behind the Germans' suspicion of the motives behind the U. S. re-armament of her country.

Most of the Germans' distrust for raising an army stems from an emotional basis. For the five post-war years the emphasis has been on the disarming and the demilitarization of Germany. Then suddenly, after the Korean incident in early summer, there has been talk of re-arming, greatly to the average German's bewilderment, since he does not know what is coming next. Germany also fears re-armament because of the accusations after the last war that all of her soldiers were criminals; not only the Nazis who were convicted at the Nuremberg trials, but the German army was also held to be criminal—an attitude which most Germans felt to be unjust.

Not only do the Germans fear raising an army which will be condemned by the world, but they also have a great distrust for any political process which might lead to a war, fought for an unknown reason as the last one was. They have a dislike for a war which might lead to pit German against German, not only Germany against the enemy, Russia, since Germany is divided by the occupation armies. The Germans have no confidence in the Allied powers who, they fear, might leave them to face Russia alone. Such speeches made by Taft, and Hoover, advocating American isolationism, horrify the Germans, who feel that these men are important public figures, and command a large following. The German is in no position to gauge the reactions to such speeches and can only feel panic that Germany might be left when the going gets tough.

The Potsdam Conference of 1945 held by the great powers, promising to keep Germany disarmed, also stands forth in the German mind. There is a fear that the breaking of this agreement will be provocation for Russian aggression, and the Germans, who are too close to Russia for comfort, fear desperately that they will be reconquered by the Soviet. Finally, the Germans fear that if they raise an army, it will be an infantry, completely at the mercy of a mechanized enemy; their confidence in the allied countries is very slight.

A consideration against re-armament which has no emotional basis is the financial question. Where will the money for an army come from? Taxes in Germany are heavy, heavier even than England's, and the cost of raising an army and yet supporting the Occupation Army will be formidable.

In conclusion, Miss Meiers said that for a successful re-armament, Germany should be given a new connection with other European countries; a connection once held, but severed by the second World War and the years afterwards. A "way back to Europe for Germany," a "period of new policy" of which German armament would be a natural extension, must be realized if Germany is to join in the union of nations.



## Last Nighters

### 'Henry IV: Part Two' Displays Varied Characters

Specially contributed by Arthur Colby Sprague

The Second Part of King Henry the Fourth used to be acted occasionally by "Falstaff" Hackett about the middle of the last century, but American audiences have had few chances to see it since. The Old Vic Company gave it memorably in New York, five years ago, with Sir Ralph Richardson as Falstaff and Sir Laurence Olivier as Justice Shallow. Otherwise, save for amateur performances, the production by Brattle Theatre Company in Cambridge, last week, was the first in America for a very long time.

In England, meanwhile, the play has come into its own, and there have been English critics who have actually preferred it to Henry IV: Part One. Yet even on the stage this sequel scarcely justifies their opinion of it. One misses Hotspur and the last radiance of chivalry now extinguished by Hotspur's death. The later conspirators are a feeble and uninteresting lot, and the miserable act of treachery practiced upon them in Gaultree Forest is a poor substitute for the gallant fight at Shrewsbury. Part Two, though it leads up to a significant climax in the rejection of Falstaff by the young King, is a sprawling play, when all is said, redeemed for us chiefly by the effectiveness of four or five admirable scenes: that with Pistol and Doll Tearsheet in the tavern; Falstaff's recruiting; the Crown Scene and the death of the old King; Falstaff's visit to Justice Shallow in Gloucestershire; and the last scene of all.

The young actors in Cambridge—not so young indeed, since this was their fiftieth production—have been having their full share of the prevalent malady, and there were several last-minute changes of cast in the performance I saw. The more to their credit that with understudies in such important parts as Justice Shallow and Prince Hal it was as good a performance as the audience evidently agreed it was.

A well-balanced group of players like this one is capable of doing much for comparatively minor characters, and three such characters, Doll Tearsheet, Bardolph, and Silence, were delightfully brought out. Miss Jan Ferrand (lately Miss Continued on Page 4, Col. 1

## Prints Produced by American Women Prove Rewarding Exhibit in Goodhart

The prints now on exhibit in the basement-corridor of Goodhart exemplify some of the work done by the National Association of Women Artists. They are the product of a technical process, such as lithographing or etching, and the subject matter falls within the areas traditionally assigned to portray through those media. The village church in Betty Parrish's *And Gather Yourself Together* makes a generally familiar wood engraving; Alice Buell's *Claimed by the Hills* is not the first drypoint of bare rural landscape and homely decaying farmhouse. Kathrin Gawein's drypoint *Uncle Clarence's Barn* is in this same vein. The careful attention paid to details, however gives it the hyper-reality which is its originality and its merit. Sev-

eral such details are the wheel-spoke seen through an old glass door, and the painted face of the old clock. Lesley Crawford's U. S. Post Office merely indicates details without actually delineating them; the changes of light and shadow are its interesting attributes. Among the prints whose theme revolves around houses or buildings is Betty Parrish's slim wood engraving *West 15th Street*—a glimpse from a window-corner which gives both the feeling of looking down from considerable height—the top of the streetlight just reaches the windowsill—and of looking up from the foot of towering structures. For a small and unobtrusive picture, it says quite a bit.

*Street of the Sail Loft* by Vera Andrus is an arrangement of triangles—the angle of iron railings the roof-gables, the alternating parallelograms of sunlight and shadow on the ground, and finally the triangular sails in the distance. As a formal study, it gives one very little to think about, but its looking-down viewpoint is unusual. *Tobacco*, a woodcut by Clare Leighton, is also stylized with its construction entirely on a series of parallel horizontal lines, broken only by a triangular barn. The foreground of farm implements and trumpet fleur-de-lis helps to lift the picture out of the range of the ordinary. Donna Miller's lithograph *Maggie's Child* shows a spontaneity which effects the pathos of the tiny baby better than any more meticulous method. This picture's opposite number is Ninon Lacey's *Flowering Tree With Girl* which is a flatly pretty thing without any of the emotional appeal of *Maggie's Child*.

There is a mystic quality in the bursts of fire from the clawlike turned-up roots which Edna Pennypacker Stauffer calls Continued on Page 4, Col. 4

## Observer

Now look, I don't care what you say—Freshman Week is hell for more than freshmen. Here I am, with dawn two hours away, and a heap of flowers to be tagged. But the flowers are half-wilted, and the cards half-written—and you've forgotten whose cards are done. I am gulping down the last swig of cold coffee, and then I am plunging up to the elbow in thorny fern. Darn stems, won't lie right... where's the rubber band?—oh yes, out of rubber bands. String, and a little water-soaked ribbon. Has my evening gown come back from the - - - my gawd, the cleaners! Forgot to pay them last month. (Oooh, I ate too many donuts at Radnor). Let's see, my date's coming at - - - my date! It's two-thirty, isn't it? No, three - - - well, I won't be ready. Yes - - - come in. I mean don't come in, if you're a fresh - - - oh, it's you. What's the matter now? Um. Yes. Well - - - try the lower left-hand drawer. There's extra cards there, filing cards, with lines on the back, but you don't mind, do you? When's Dingbat coming back, you know, Continued on Page 4, Col. 3

- Know these seven survival secrets for atomic attacks!
1. Never lose your head!
  2. Try to get shielded.
  3. Drop flat on ground or floor.
  4. Bury your face in your arms.
  5. Don't rush out immediately after bombing.
  6. Don't use food or water in open containers.
  7. Don't start rumors!

## Dove-hunters Seek Refuge at Radnor

Inexpensive food and charming company served to seduce much of Haverford's male population into the warm, well-lighted front hall of Radnor last Friday night. Radnor continued in its tradition of entertaining animal-ambiguous sophomores with fortifying donuts and coffee. Leisuredly upperclassmen encompassed bridge tables, and sat rigid and transfixed for the entire evening, while the nastily energetic endeavored to Charleston to music left over from Princeton's fall football season. A few Princeton men were in evidence, but since Haverford predominated, it was significant that deprecating remarks about some playschool up in Jersey were made loudly sotto voice. Somebody in the crowd always has to grouse a little, though.

Those merely pausing in flight stood near the door in mufflers and wind-breakers, drinking cokes and Continued on Page 4, Col. 2

## Observer

It's Saturday afternoon. Taylor is wrapped about in grey mist, and despite the two-somes floating back from the station, and the added lilt that Males-on-Campus give to smoker bridge games and piano music, there is still a strange kind of deep-down happy quiet; a joyous stillness that is everywhere. For the first time in a week, you sit quietly in your room.

Hell Week is over. The embarrassment of facing a particularly awesome professor with a lampshade atop you, the salaam for a stern Sophomore—who is shaking with laughter, the utter woe-is-me feeling of parading through the ville with five pigtailed spouting from your head—these things have passed away. Gone now also is that queasy feeling that clutched at your middle when a red blazer that had been one of your best friends suddenly looked at you with unsmiling eyes, and barked, "Salute, if you please!" Hell Week. Continued on Page 4, Col. 2

Self-government invites you to attend a mock-trial on Tuesday, February 27. Cases from several years ago will demonstrate the methods of the Board.

## Between the Leaves

### Schulberg's New Novel Gives Fitzgerald True Depth

Specially contributed by Marcelle Wegier, '52

Budd Schulberg, author of *The Disenchanted*, knows intimately the people and the places of which he writes. Reared in the glitter of the movie industry, he can draw upon his own experiences for the people in this novel. The writing team of Manley Halliday (whose experiences are essentially those from the life of F. Scott Fitzgerald), and Shep, the young radical-reformer of the thirties is merely a device through which the author can recreate two faded worlds—and the people who inhabit them. Here, the symbol of flaming youth sunk into insecurity and dowdiness, the strong Ann Loeb, the hypocritical agent, become prototypes. Yet despite the skill with which the plot is constructed, and the personal knowledge which was involved in the character development, the book does not reach the level of complete enjoyment. Too often it remains too particular. Although there are chapters which rival any contemporary best-sellers, the plot construction leaves much to be desired.

*The Disenchanted* tries to present the inside story of the decade that "laughed off disaster". It aims to show the conflict between the temperament of the twenties and that of the late thirties. The background is Victor Milgrim's world—that of the philistine Hollywood producer. However, the book turns out to be one of great indulgence; it continually evokes the glorious past. While pretending to reprimand the carefree era of the twenties, Schulberg is actually idealizing it. Shep, the young writer in collaboration with Halliday, always lets the old man have his way. Likewise, Halliday is perpetually escaping in his memories. All the characters are delineated sympathetically, yet they are grotesques, caricatures of themselves. They are limited by their selfishness, and by their lack of intellectual acumen. Only Halliday has moments of brilliance—and then when he is in a drunken stupor.

Fundamentally, the book tries to show that in this age of mechanization one is able to do anything vicariously, that it is in effect Continued on Page 4, Col. 5

## Frank Lloyd Wright Show at Gimbel's Demonstrates Trends in Architecture

by Margie Cohn, '52

Five minutes ago, you passed the conventional buildings on Chestnut Street, hardly noticing them. Now, you are in a room, facing blueprints and models designed by Frank Lloyd Wright, the Wisconsin-born genius who has given new meaning to the fine art of architecture. An exhibit of his work is being shown at Gimbel's in Philadelphia, until February 24, and from there will move on to a world-wide tour to Florence, Zurich, Paris, London, Stockholm, Munich, and Bombay.

In Gimbel's you enter the prefabricated passageways, and are confronted with walls covered with blueprints and next to them, pictures of the buildings they represent. You see everything from early prairie houses to the immense Imperial Hotel in Toyko, built between 1916 and 1922.

More easily comprehensible to you are the scale models, displaying the diverse talents of this 82-

year-old artist. His love of wood as a medium is evident, as is his belief that homes should be low and flat, with an abundance of window space. One of Wright's most impressive works is the Johnson Wax Plant in Racine, Wisconsin, aesthetically functional, and towering to the sky.

In the middle of your self-conducted tour you view Wright's model city, Broadacre—"an attack upon the cultural lag of our society". Through a loudspeaker you hear a discussion of Broadacre City between Wright and Oskar Stonorov, the Philadelphia architect who designed and arranged the exhibition. From listening to this talk, you realize what the ideals of Frank Lloyd Wright are, and why he put skyscrapers next to cottages on acre lots.

Mr. Wright believes that the only place for a skyscraper is in the country, for in that position, habituated urbanites can move out of crowded cities, and "have direct Continued on Page 5, Col. 3



Specially contributed by Louise Kimball, '53

Perhaps it was the new platoon system or perhaps it was Elmer, the new mascot, but both the first and second varsity basketball teams came out victorious in their games with Drexel last Wednesday. The varsity results were 35-25 with Parker shooting with flawless accuracy, scoring 21 of the 35 points. The second team finished very closely with a score of 23-20. The forwards on the Varsity were Parker, Wadsworth, Kimball and Tilghman with both Merrick and Fox playing briefly in the first quarter. Guarding were Perkins, Eristoff and Gurevich, all doing fine interception work and passing, especially Perkins. The Drexel guards made it most difficult for the Bryn Mawr forwards to receive passes from the center line, and intercepted many of them.

The second team line was as follows: forwards — Merrick, Fox, Cohen, with substitutes Osma and Gardiner. The guards were Leopold, McClenahan, Shoemaker, with West as a substitute.

Last week seems to have been Bryn Mawr's turn to sweep the sports field; in the swimming meet with Drexel on Friday afternoon, the Varsity won 42-15, and the Junior Varsity topped Drexel by the narrow margin of 30-27. The next meet will be held on Thursday, with Ursinus.

## M. Zarzeczna and J. Eppinoff Play Diversified Piano and Cello Program

by Frances Shirley, '53

Marion Zarzeczna and Jacqueline Eppinoff, students at the Curtis Institute, were the artists for the Young Musicians' Concert, held Sunday in Wyndham.

Miss Zarzeczna opened the program with Bach's *Prelude and Fugue in F minor*, and displayed the same technical and interpretive mastery that characterized her last concert here. Every note was clear, and in the fugue the three voices were kept well-defined and moving. Mendelssohn's *Rondo Capriccioso* came forth sure and in some places powerful, in others, light and airy. The soft passages were good, as were the abrupt changes in tempo, and every rhythm was firm.

Miss Eppinoff chose the *Sonata, Opus 40*, by Shostakovich, for her part of the program. There was smoothness in the slower movements, and in places the tone was very good. However, there was often a buzzing fuzziness that might have been the fault of the cello itself, for the tone seemed

to improve in the *Moderato*, when a mute was used. Miss Eppinoff's manual dexterity and accuracy were best shown in the lively *Allegretto*. The piano part, played by Miss Zarzeczna, was excellent, always in balance with the cello and especially notable for scale work in the last movement.

The final portion of the program was devoted to Miss Zarzeczna's playing of three Intermezzi, Opus 119, and a *Rhapsody*, all by Brahms. The Intermezzi were wonderful, and there was majesty and all the necessary power in the *Rhapsody*. At times it was light and soft, and at other times there was a triumphant mounting, and everywhere there was a clearness and sureness of notes and rhythm that makes one look forward to Miss Zarzeczna's next appearance.

The Bryn Mawr Music Club's next concert will be held in the Ely Music Room on March 11th, when a chamber music group from the Curtis Institute will play.



### Incidentally

Three Economics majors were walking up the hill toward Miss Northrup's house. One explained a passage she had recently read to her companions: "The socialist planned economy is superior to the capitalistic system of free enterprise because . . ." She got no further. From out of the blackness atop the hill, the three heard, "I have heard that rumored around, but this is the first time I have ever heard it declaimed from the hilltops." It was Miss McBride.

How 'bout the recent exam requesting the translation of "God Save the King" into Edomite?

### 'Henry IV, Part II' Now Revived Successfully

Continued from Page 3

Hoyden in *The Relapse* made a young and attractive Mistress Tearsheet who showed Falstaff to be a man of taste. But also she could squall and brawl, take offense at a trifle, or be really hurt by what was said of her. Nor did her fondness for old Jack prevent her from having an eye for the Prince, or from showing interest in Pistol's commission. Edward Finnegan as Bardolph, with a rosy beacon of a nose and dim, hound-like blue eyes, was ever in the picture. He was particularly happy in the Recruiting Scene, as he put Wart through his paces, or marched off the unhappy conscripts at the closing, barking, corporal-fashion, "One - three - five - two!" Finally, Justice Silence (Fred Gwynne), very tall, but shaking and bent almost double with age with a large, womanish white face, was visually a creation; and when, inspired by good liquor, he began to sing in a small piping creation; and when, inspired by good liquor, he began to sing in a small piping voice, it was with an entire forgetfulness of his surroundings—as if he were enjoying at some infinite remove the gaiety of youth.

Thayer David, as might be expected, was dignified and eloquent as Henry IV, and the Crown Scene, up to its poignant ending with the Princes kneeling about the old King's bed, was admirably played. Jerry Kilty's Falstaff was effective, if somewhat mannered, and rose to heights of pathos and a sort of desperate courage in the last scene. I must mention, also, an excellent Chief Justice (Earl Montgomery), who quite incredibly doubled as Bulcalf.

A well-rounded performance, then, with the play itself coming first as it should. Except for Lady Percy and her moving lament for Hotspur, such cuts as were made were readily excusable. As a consequence of the omission of some minor noblemen (the play has an unconscionable number of characters) Northumberland himself was now arrested and sent off to execution—a fit ending for the old fox! I might add, as having some bearing upon the vexed question of Falstaff's cowardice, that Colewille-of-the-Dale, his famous prisoner, was in this production already badly wounded when Sir John first encountered him. Small wonder, then, if the poor man attempted no resistance!

### Smiling Faces, Shining Eyes End Hell Week

Continued from Page 3

It had been exhausting, but it had given you and your class a certain gameness, a preparedness for almost anything: for skits composed and done well at a moment's notice, for looking bleary-eyed and ludicrous, for mournfully reciting dinner menus. But Friday evening filled you with trepidation. They've been wonderful so far, but — It may be Hell, but I won't care—they've been so wonderful that I won't care. But they were so strict about us not leaving our rooms—so str . . . and then, sleep.

Awake. A sudden, grating awareness that it is seven-fifteen, Saturday morning. Stay in rooms till called. Sophomore voices whispering in low tones outside your room. Suppressed laughter (cruel laughter? the kind that anticipates a practical joke? please, not that kind). Feet passing back and forth before your door. Sudden silence. Then . . . "Good morning to you, good morning to you, good morning . . ." Come out, they sing. This is it, and you close your eyes and fling wide your door. Smiling faces. Shining eyes, and at your feet, banked high . . . oh, dear God, don't let me cry, please.

This, you must think about. The luminous eyes at breakfast. The thrill of getting a sweet note from someone you didn't think even knew you existed. The wonderful incongruity of gardenias pinned on a plaid bathrobe. And the thought of thoughts—that literally hundreds of people cared enough about you and your class to keep so complete a secret for half a year. Not a mention, not a hint, and all so that you, one puny individual could have so wonderful, so miraculous a surprise. This is your day, they write on small white cards attached to daffodils—this is your day. But you know something more important—most important of all . . . This is Bryn Mawr.

### Radnor Provides Break During Evening's Hunt

Continued from Page 3

boasting of their abilities to frighten or confuse the Freshmen concerning the Thing. Those who were at the party to stay congregated in the Q-smoker, (which was anything but Q) and discussed, with demonstrations, mamba versus samba . . . now look, it goes like this: one-two-one-two—all you have to do is . . . and the instructions would be lost in raucous laughter from the corridor, where several kick-chorus beauties were being hungrily appraised by their admirers. "Merry men are we, full of gallantry" hummed the dress-rehearsal attendants and erstwhile Sherwood Forest bandits, in spite of the Irish Black Bottom blaring forth from the victrola.

Quarters clicked into the Radnor cash-box as people wandered in "just to see what's going on"—all sorts of people, not caring how they were dressed, or how noisy or silly everyone was, or how many donuts they ate. Blue jeans and velveteen marked the extremes of feminine attire; after all, this

### Incoherence Attacks Final Hell Week Victim

Continued from Page 3

what's-her-name across the hall. We're double-dating - - - I know I know her name, it's just that it's so late - - - I mean early. Well, yes, you're quite welcome. Do close the door on your way out - - - (Listen to the sophomores thumping up the hall). Now I'm hungry - - - no food. Tangerines on the mantelpiece; great help. It's - - - darn it, I'm out of cards. Now where did I put those extras? I could have sworn they were in the left drawer - - - well, so what? Yes? Oh, yes, come right in. I'm just - - - heavens, what's the matter? Do you have to cough like that? Oh, that's right, the infirmary won't take you in if you have anything less than amoebic dysentery. Aspirin on the bookshelf; sorry I haven't any paregoric or penicillin. Have a tangerine. (Bang! Guess I'll have to fix that doorknob one of these days).

Only thirty-five more to go, isn't that lovely? Why doesn't the heater work? Scissors. String - - - oh, yes, no more string. I wonder if it works with a paperclip? Scotch tape maybe. \* \* \* It's so quiet; it's creepy. What became of the thundering sophomores? It's ominous. I think they're going to blow the place up. Blow the place up - - - they were in the basement this afternoon. Atom-bomb—everybody suddenly insane. I know it, I swear I do because it's easily seven days till noon tomorrow, and they're going to threaten us, I just know they are. How awful! How - - - what are you saying you fool you? Think of all the trouble they are saving you by blowing up the hall. What are you working so hard for? Why don't you just knock off and go have a cigarette? . . . yes, cigarette. There must be some in my blazer - - - yes. No. I must have some somewhere. Here's one, a little (yawn) crooked, but that (yawn) doesn't (yawn) matter. But (yawn — yawn) I will go smoke my last cigarette, waiting in Death Row for my executioner to come and get me. Electric chair, you know. I strangled a sophomore with a shower-hose - - - (yawn). It's getting late. Destroy yourself, it's later than you think—what's that ticking noise, do you suppose?

wasn't any formal fashion show. The atmosphere of "Who cares?" charmed all comers. Nobody had to make any effort; nobody was stuffy or unhappy or academic. In short, it's a fine tradition, and Radnor ought to be proud enough of itself—and also financially reimbursed enough to hold open house more often. It's fun.

**Summer Courses**  
**University of Madrid**  
**STUDY AND TRAVEL**  
A rare opportunity to enjoy memorable experiences in learning and living! For students, teachers, others yet to discover fascinating, historical Spain. Courses include Spanish language, art and culture. Interesting recreational program included.  
For details, write now to  
**SPANISH STUDENT TOURS, INC.**  
500 Fifth Ave., New York 18, N.Y.

**BRIGHTEN UP FOR SPRING WITH A YOLANDE BLOUSE AT JOYCE LEWIS**

**ONE FORMAL DANCE IS OVER, BUT ANOTHER IS COMING.**  
**MISS NOIROT**

### Women Artists Exhibit Lithographs, Engravings

Continued from Page 3

**Antennae of the Storm.** Shells by Dorothy Feigin is almost an abstraction on the subject, and not too exciting. **Stilled Violins** is one of the few color prints on display; its daubiness and muddy colors make it rather unappetizing. **The Lost Snail** is piquant; it would make better wallpaper than anything. Elizabeth Saltonstall's still life **August Lilies** is pleasing in its treatment of detail, although its quality of formal design is too emphasized to make an exceedingly interesting picture. Janet Turner's **White Pelicans** has the same sort of fine biological detail, and gives one a first impression of all over design which close inspection corrects; there is much subtle variety in it. **Striped Rooster** by Ethel Smul is an entirely different treatment of the bird subject matter. It looks as if it might be a design on Mexican pottery. **Yellow Head** by Kathleen Macy Finn is hardly an original conception of a bird in a tropical tree.

Two abstractions are Beulah Stevens' **Plant on a Stool** and **Sea Birds** by S. Magnet Knapp; both are somewhat inexplicable, but the latter is more carefully thought out. Lena Gurr's **Bluebird** has a Chinese mood in its stylization. It is very carefully arranged in geometric forms whose complicated interceptions are far more intriguing than most of the other uses of geometric forms on exhibit. The colors enliven the formal arrangement considerably; the square of light about the child suggest the conventional halo around the Christ-child. On the whole, **Bluebird** is one of the better non-realistic pictures on display. Color also improves **Salome**, but the most fascinating thing about it is its swinging quality — one feels that the dancer has been caught in a brief static moment and will presently move on. Two pictures have the long faces suggestive of primitive sculpture; one of these is Doris Seidler's **Daughters of Wotan**, which looks not unlike a Virgil Partch cartoon. The other of this type is **Serenade** by Miriam McKenzie — a mournful harsh

**If afternoon classes**  
**Leave you beat,**  
**Go to the Hearth**  
**And get a treat.**  
**HAMBURG HEARTH**

**FLOWERS**  
**Always Say**  
**the Right Thing**  
**JEANNETT'S**

### Novel Of The 'Twenties' Falls Short Of Its Aims

Continued from Page 3

fect a spiritual "brave new world." Shep grows up watching the decline of Manley. He passes through three stages of development. First there is the hero-worship; soon the rapid decline becomes contempt the contempt of the young generation for the old; lastly Shep feels for Manley some ineffable appreciation of his wisdom and maturity. The same process works in reverse for Halliday.

Schulberg's slick style fits the subject matter. Snap cliches skip over the pages, including the cliché of recognizing the cliché! The style changes when Schulberg wants to be serious in quoting, supposedly, from Manley's works. The book is not centralized. It, like the twenties, is a series of dreams, broken by a few more conscious and related episodes. In it, as in the screen play—the Great Author and the Young Admirer are tryin gto write for the Big Potentate, Boss Milgrim. It has no excuse for wanting to be written, and is also never adequately finished. It is cut, aborted. What it tries to portray as being true and lasting is really ralse and transitory after all.

treatment of a familiar and usually sloppily sentimental subject.

Two of the most unusual prints in the collection are Fritzie Abadi's **Birds in Flight** and Mary Von Blarcom's **Into Thy Hands**. **Birds in Flight** is a delicate dry-point which seems to depict a supernatural fairytale creature floating over a surrealistic landscape. Its spontaneity does not make it haphazard; its parts are free and yet interdependent. One

Continued on Page 7, Col. 3

**Come in and Choose from Our New Spring Line of Crane's Fine Stationery**  
**Richard Stockton**

**Compliments of the HAVERFORD PHARMACY**  
**Haverford, Pa.**

**For Clothes That Do The Trick**  
**MARTIE'S**  
**Really Clicks**

**For coffee and snacks**  
**For dinner or tea**  
**The COLLEGE INN**  
**Is where you should be.**

**BRYN MAWR COLLEGE INN**

**Compliments of**

**HECLA PRESS**



### Friendly Fun And Cooperation Characterize Fifty-Four's Production Of 'As You Swipe It'

Continued from Page 1  
the walls of the Soda Fountain, and are otherwise inconspicuous — so to Caroline Morgan, Stage Manager, and Coryce Ozanne, lights manager — and all others who are gluttons for punishment — congratulations for successfully completing one of the nastiest jobs in the show.

In *As You Swipe It*, the college saw for the first time the acting ability and the general good looks of the class of 1954. It couldn't have been more reassuring. Here in this talent is hope for bigger and better Bryn Mawr Theatre productions, and a revived Arts Night, and a contribution of genuine interest in dramatic art. And anyone who has delude himself that Bryn Mawr women are unattractive should take another good look at any harem girl or kick-chorine. They've got brains, too! As for talent, everyone has so much that it is close to impossible to say that anyone has more than any other. Saturday night's audience, predominantly Princetonian, simply ate up the Tart with their eyes. Their enthusiasm brought Anne Witman, in seductive red satin, back for three or four encores, all of which were cheered lustily. Her song was very clever, and Anne did a fine job of projecting her — voice. The back of the house heard every word she sang.

Eve Glayser as Jesse James did some superb acting, and she gave her song that special punch that gets a musical-comedy number across. Again, her projection was excellent, and the same is true of Moll Flanders' song, "Heart of Gold" by Gray Struthers, who had the hard job of maintaining audience interest on a practically empty stage.

One of the most attractive chorus numbers was delivered with all kinds of comic gusto and enthusiasm by Robin Hood and his Merry Men—Molly Plunkett's new interpretation of Robin Hood as slim, slow, and mournful — instead of traditionally devil-may-care exactly suited the plot, and served as excellent foil for the gyrations of the Merry Men. The delightful song "Now Say, Boys" was even more delightful with Gwen Davis' falsetto solo. What made this chorus outstanding was the individuality of every member of it without any harm in the final unified effect.

Elsie Kemp did a thoroughly superior job as Eve. She sang "Blamin' Blues" beautifully, and her conception of the character of Eve was hilarious, but never overdone. The costume manager, Marcia Barmon, had a stroke of imagination with that chartreuse drape and the surrealist apple headgear. It took daring to have Elsie, who was portraying an Older Woman, sing the blues song. Very often a blues song depends a lot on sex appeal. This one did not, but personality gave it all that was needed.

Anne Phipps and Patsy Price handled with the proper light touch their romantic leads, which are always hard in a show of this sort. Patsy's position as a girl playing a man was necessarily difficult, but she caught the casualness of the Princeton man which was absolutely essential. Anne's ultra-feminine beauty and well-trained soprano were no strain on eyes or ears, and suited her part to perfection.

In the first act, the Fabulous Foursome surmounted their difficulties admirably. Peggy Hitchcock and Edy Woodruff as the Brinks thugs, with Gloria von Hebel and Lynn Miller as swipers of the Stone of Scone sang four part harmony reasonably on key without any accompaniment at all — which isn't easy. The song was

a lot of fun, too, with the undercurrent of "Brinks robbery" to the Scots' duets and the line "We crept into Westminster Abbey, removed the stone and called a cabby." Maisie Kennedy as Don Juan did not sing but those long licentious looks in the direction of the Tart were much subtler than any song with approximately the same content. Hope Kneeland as Ali Baba amused everyone with her padded stomach and rolling eyes, but her song simply could not be heard as well as the others — it seemed to be in the wrong key for her. The glamorous harem suffered from lack of room, which also precluded definitive choreography. Perhaps, if the size of the chorus had been kept in mind, so much of the stage would not have been given over to the set, which could have been done in an impressionistic rather than a realistic way.

The Policeman, played by Phoebe Albert, and Sara Roosevelt as the Knave of Hearts, characterized minor roles very well. Phoebe was stiff-backed and drew appropriate sympathy for her overly-large helmet. Sara kept tugging pathetically at the arm of the wanton Tart; she also did a good job at intermission helping Barbie Floyd with the auctioning. Barbie's ad-lib cracks and jollity made the auction lively; happily she did not prolong the intermission excessively. The success of the evening was not marred by sophomores' discovery of the animal — in this case, two animals — a pair of doves.

So here's to 1954 for doing a fine job with exactly the right feeling of fun and cooperation. May they go on to do all their other activities in the same spirit of friendliness and unity.

### Dancers Throng Tropical Merion

All week long signs and posters foretold the coming event. All over campus people had been asking, "Where can we go for an hour and a half after the dance?" "The Hearth? Oh, not again!" And then inspiration knocked, and Merion Hall declared Open House between 2:0 and 3:15, and all problems were solved.

If anyone had been interested in looking in at Merion that Saturday afternoon, they would have found half the members of the hall in the front show case. Some were making wire and paper palm trees, with a light bulb underneath for added attraction. Others were putting together crepe paper flowers, no one like any other, but nevertheless the prettiest ever seen by man. The furniture was pushed back against the walls; a record player was brought in; and all was preparation for the evening's, or morning's festivities.

That night as the dance ended the throng began to gather in Merion Hall. As Helen Dobbs, Merion Hall's M. C. put it, "We didn't really expect this great number. Of course, you realize half the information in our posters was false—like tropical-scented breezes by a moonlight bay—but we do have a floor show."

And certainly Merion Hall did have a floor show. First Sally Herminhaus sang "Stormy Weather," which was very appropriate considering the weather. Then Simone Pelloux gave her rendition in French of "La Mer" and for a moment everyone was blissfully transported across the ocean. Lita Picard and Joyce Greer, as little girls, rendered "Ma, He's Making Eyes at Me."

Last but not least, Jim Brown of Haverford danced a typical

Continued on Page 7, Col. 2

### SUMMER JOBS

As a prelude to Job Weekend, the NEWS publishes this list of jobs to help students locate summer work.

There is an opening at the Riverdale Country School for Girls, Riverdale-on-Hudson, for a **mathematics teacher** for grades 7-9; also, the Aberdeen Proving Ground, Maryland, wants **mathematicians**, and the Bryn Mawr School, Baltimore, will need a **Biology teacher**. **Laboratory assistants and technicians** are wanted by the Laboratory of Industrial Hygiene, Inc., in New York; by Mount Sinai Hospital, New York; by Lowell General Hospital, Mass.; and by Memorial Hospital, New York.

**Hospital and ward attendants** are needed at Norristown State Hospital, Pennsylvania; Presbyterian Hospital, Philadelphia; Mt. Sinai Hospital; Peter Bent Brigham Hospital, Boston; and Elwyn Training School, Philadelphia.

**Psychiatric aides** are wanted at New Jersey State Hospital, Trenton, and **student dietiticians** by Holyoke Hospital, Mass. Those interested in being **nurses' aides** can apply to Quincy City Hospital, Mass., and the Taunton State Hospital, Mass., wants **attendant nurses**.

**Chemistry and Biology majors**

### Song-sing Recalls Six Class Shows

by Anna Natoli, '54

Last Sunday, the participants from the Freshman and Junior shows of the past four years had an informal gathering. The impromptu set was constructed in the Common Room in Goodhart. Try-outs, rehearsals, performance nights are still well-remembered occasions to those present. The imaginary curtain was opened and the mood for the next hour of singing was set by the seniors, who entertained us with their famous "Welcome Song," taken from their show, *Willy Nilly*.

Each class was about equally represented, and each class convened in casual groups to sing their respective songs. Among the first to sing were the seniors, who told us about their Freshman Show, *The Big Leap*, which was set in Egypt in the valley of the Nile. We heard a version of what the fight song of old Egypt U. would be like. Kathie Torrence and Sally Howells simply de-lighted the listeners with "We Could Read Such Intellectual Books Together". Kathie forewarned us that she

Continued on Page 4, Col. 1

### Wright's Architecture Presents A Unique City

Continued from Page 3

association with country life and agrarian ideals". Broadacre City would mean abolishing all distinctions between city, suburb, and countryside.

This architect's principal theme harps on "Organic Architecture" or "a natural architecture for a more spiritual life". Fixed styles should be done away with because they no longer fully suit the purposes of the building. "Style is understood and naturally achieved from within the nature of the building problem itself". To meet the architectural needs of a democracy, Mr. Wright states that our abused mechanical means must be used with intelligent self-interest "to increase the spaciousness, graciousness, and happiness of human living here on earth".

The work of Frank Lloyd Wright is significant as a new expression of an old and established art; it is a privilege to view his accomplishments.

can write to Germantown Hospital, Philadelphia, and the Aberdeen Proving Ground, Maryland, wants **physicists and chemists**.

In the selling line, the following stores will need **sales personnel**: Saks 34th, Saks 5th, in New York; Hutzler Brothers, in Baltimore; and John Wanamaker, in Philadelphia. In addition, Abraham and Strauss in Brooklyn is offering an Executive Training Course in merchandising.

**Information desk work** can be secured at the Hospital of the University of Pennsylvania, and non-professional librarians are wanted at the St. Louis Public Library.

Of the **business office and clerical jobs**, there are openings at the Hospital of the University of Pennsylvania; the Lanckenau Hospital, Philadelphia; the Philadelphia Inquirer; Memorial Hospital; John Wanamaker; General Electric, Schenectady, N. Y.; Peter Bent Brigham Hospital; Sun Life Insurance Co., of Baltimore; Mt. Sinai Hospital; and Monumental Life Insurance Co., Baltimore. Also, the Lowell General Hospital, Massachusetts, wants **medical secretaries**, and the Hospital of the University of Pennsylvania wants people to do relief work.

The following camps are also interested in having student-counselors: Camp Interlochen-Sherwood, Bear Mountain, New York; The Garrett-Williamson Lodge, Newtown Square, Pennsylvania; and Camp Coler, Gardner, Mass.

### Early Roman Site Explored At Cosa

Specially Contributed by Lucy Turnbull, '52

On Friday, February 16, Miss Lucy Shoe of the Institute for Advanced Study discussed the excavations at Cosa in Etruria by the School of Classical Studies of the American Academy in Rome. Speaking in the Art Lecture Room, Miss Shoe read from a report on the Cosa excavations by Dr. Frank Brown, Professor-in-Charge of the School of Classical Studies. To this report she added her own comments and explanations, since she took part in the work as Research Fellow of the Academy.

Miss Shoe explained that Cosa is on the west coast of Italy, about 130 kilometers north of Rome. It was one of the earliest Roman colonies. Cosa survived as a colony until it was abandoned in early Empire times. Since then it has been little inhabited, and so it gives a complete and accurate picture of a Republican Roman city, uninfluenced by Greece.

The Academy excavators, Miss Shoe said, have so far concerned themselves only with the Arx, the sacred citadel of the city. Though they hoped, and still hope, to find Etruscan remains, their most important finds are Roman. Among these finds are a small temple; a larger temple, the Capitolium; a fine paved road leading up from the town to the Capitolium; indications of a third, earlier temple, as yet undug; and a quantity of statuary. The Capitolium, she said, is one of the largest and best preserved in Italy, with its walls standing to an unusual height. Among its more unusual features are the rock cleft, "obviously the work of Jupiter", around which it is built; a useless but ultra-conventional false podium; and a huge cistern whose use no one can explain. Miss Shoe ended her lecture by expressing her hope that the future archaeologists among her hearers would go to Cosa to solve this "puzzle of the cistern."

### LAST NIGHTERS

#### 'Rose Tattoo' Proves Passionate But Pleasant

by DeeDee Gammie, '53

To await the curtain of a Tennessee Williams drama is to anticipate an exhausting evening with lusty, deranged characters and a departure from the theatre greatly depressed. His latest play, *The Rose Tattoo*, which had its trial run in Chicago and will soon open in Philadelphia, is not a disappointment on the first score and provides a refreshing surprise on the second. Italians living in the squalor of a gulf coast town have a sort of naively frank, straightforward attitude, which produces hearty laughter. Their highly emotional reactions to the events of the neighborhood and their forthright acceptance of the sex urge provide rich subjects for comedy which Williams does not fail to exploit.

Maureen Stapleton, as Serafina, shows the range of her acting ability by inserting into her intense and passionate role such uproarious scenes as the one in which she inches, tugs, and finally tears out of her girdle as the knocks of her suitor at the door become more and more insistent.

Don Murray as Jack Hunter develops into a convincing lover, after startling the audience with his "All-American Boy" appearance, which makes one think that he has accidentally blundered in from a musical and will act in wooden accord with the mistake. Humor comes in abundance with his fresh, young approach to the hot-bed of emotions in which he finds himself.

In this play Williams again comes face to face with the problem of sexual morality and its consequence. The plot revolves around Serafina who had lost her husband at the beginning of the

Would you like to be abroad next summer? Then come see Lita Hahn at 5:00 p. m. in the Common Room next Monday, February 26. NSA is sponsoring Work-Study-Travel tours; those who have taken them previously will answer all questions and distribute brochures.

play, before the audience can see this man with the physical beauty of Apollo and a rose tattoo on his chest. She shuts herself up in her house and gradually goes mad. Her glorification of her husband's bodily attributes and her vivid, detailed descriptions of her encounters with them become an obsession that renders her a typically neurotic and perverted Williams character.

Maureen Stapleton plays the role of Serafina so movingly and captures the audience so completely that she is not at all pathetic—as Williams probably intended her to be—but rather noble. One has the feeling that compared to Serafina, the other women in the story really do not know how to be good wives. Consequently, the altar and ashes which are tended by Serafina in her husband's memory are only minorly disturbing, and the same is true of her fanatical calls upon Our Lady for some kind of "sign".

Throughout the play the audience shares a secret with Serafina's daughter, Rose: Serafina's more than ample attention to her husband's desires has been to no avail—he has been unfaithful to her.

Three years elapse and Rose grows up. She falls in love with Jack, a sailor, with the same unrestrained passion that had been

Continued on Page 6, Col. 3



'Hit Parade' of Shows Featured At Song Fest

Continued from Page 3

could not sing the song and went on to add that it would be all right since she never could sing it anyway. "It wasn't half bad, really!" Susie Kramer was called upon to sing next. Before she could submit to the demands, she insisted that the audience should be introduced to the facts for the occasion of her song. Having limited our imagination, she hopped up on the table, sat Indian fashion, and gave out with "Unzip Me Baby."

"What was that? Where is all the noise? Oh, there it is!" It is the clumping of the piano and the stomping of feet; there is Katusha Cheremeteff, her arms wrapped around her, obviously freezing to death, lustily singing "Russia's so Cold," from the junior class's Freshman Show, Out on a Limbo. Perhaps the outstanding junior contribution was the "Temperance Song", also from Out on a Limbo.

The spot light quickly switches to a petite and accomplished blues singer, Mary Lee Culver. The sophomores claim her; she held the listener's constant attention through the whole number, "O What a Tale Old Taylor Could Tell." After a slightly confusing exchange of spectacles and after finally deciding on a suitable pair, Kathy Lurker propped these "horn-rims" on the tip of her nose and explained how love could be cozy "In the Intellectual Way". Both songs were from last year's Freshman Show, The Last Resort.

For the Freshmen present, the memories of songs were still very fresh—in fact they were not as yet a day old. They sang many melodies from their show As You Swipe It—among which were the "Treasure Song," "The Merry Men," and "The Chase." Ann Witman thoroughly entertained everyone with her exclusive presentation of "The Spice of Life." Patsy Price followed suit with the "Nassau Lament."

The voices joined in unison to sing many other show favorites, after which the assemblage climaxed the enjoyable hour with a college cheer for the Freshmen.

One Minute from Campus
● Inexpensive, large 2nd floor room.
● Also 2 room suit with private bath.
Kitchen privileges.
Bryn Mawr 3182 or 0360

EL GRECO RESTAURANT
Bryn Mawr Confectionery
810 Lancaster Ave.
Bryn Mawr
At the Most Beautiful Store in Bryn Mawr
Breakfast - Lunch - Dinner

JEWELRY AND WATCHES FOR EVERY DAY OR SHOW
WALTER COOK'S IS THE PLACE TO GO

Make your Mark in Business
BECOME AN EXECUTIVE SECRETARY
Step into an attractive, well-paid position soon after college! Learn secretarial skills at Berkeley School in a few months' time. Special Executive Secretarial Course for College Women.
Group instruction. Personalized placement service. Write today for Catalog. Address Director.
420 Lexington Ave., New York 17, N. Y.
80 Grand Street, White Plains, N. Y.
22 Prospect Street, East Orange, N. J.
BERKELLY SCHOOL

Segregation, Equality Not Compatible In U. S.

Continued from Page 1

liorate the situation." This he denied as being less than the truth, because although human feelings may not be legally controllable, human behavior is subject to change by legislation whereby discriminatory practices may be prevented.

Another fallacious argument against governmental promotion of civil rights contends that we are actually making adequate progress without law. This contention is contradicted by fact; legislative and executive pressure has been influential in gaining what progress has been made, and judicial pressure through recent Supreme Court decisions has been the most important factor in opening the vote. These signs of progress are not enough, however. Lynching and restricted voting, employment, housing, and education still exist.

Mr. Carr next challenged the argument that government action should proceed only through state and city levels, thereby letting sections handle their own peculiar problems. Mr. Carr claimed that while local actions are valuable, federal actions are needed today because (1) the Civil Rights problem is national, not local; (2) state and local officers are more likely to encroach against civil rights than federal officers; (3) the high moral tone of a whole society should be used to deal with one unhealthy part; (4) we cannot successfully compete for the favor of the people of the world, of whom

Continued on Page 8, Col. 1

Williams 'Rose Tattoo' Offers Comedy And Sex

Continued from Page 5

characteristic of her father and with his same headstrong defiance of social mores. At the same time that Rose's romance is at its peak, a truck driver takes refuge from a brawl in Serafina's house. This man, Alvarro—played gustily by Eli Wallach with a feeling both for the comic and sordid—has as handsome a body as Serafina's dead husband, but the face of a clown. The latter he explains simply: "Could I help it that my grandmother slipped on a rock and the village idiot caught her?" However, Alvarro's box of candy, freshly-acquired rose tattoo and rose hair oil, plus the discovery of her husband's infidelity, induce Serafina to take him as her lover—without which climax no Williams play seems to be complete, as he sees it. Rose, made strangely Juliet-like by Phillis Love's portrayal of her youthful, yet determined and convincing carnal passions, is aware of what has happened to her mother and goes off to enact the same scene with her lover.

Serafina's last revelation or "sign" concludes the play on a curious note. She sees the second rose tattoo on her breast which means that she has again conceived. The ending is true to Williams' form in that it does not tie off ends but points toward an irrevocable epilogue of dreary repetition by the next generation of sordid conditions and life. However, the effect, because of the lighter tone of this play, compared to previous ones by the same playwright, is

Undergraduate Dance Creates Second Heaven

Continued from Page 1

One sweet freshman's date seemed to have been even more dazzling than all the pink spotlights and silver trimming put together when she exclaimed, "The punch was lousy. I got hives. Tinsel was hanging from the ceiling. Lester Lanin's music was terrible, but my little honey was so sweet!" A near-sighted junior who had sacrificed a clearer picture of what was going on for beauty's sake, felt that the silver effect was like seeing everything through a cloud. "From above," she said, "the Charleston is most peculiar. The dancers are like colorful spinning tops with arms and legs." The most universal comment was that the Nassoons were the most tremendous things ever to hit Bryn Mawr, being described by all the "divines, excellents, and tremendouses" Sunday's exhausted mind could dig up.

The Princeton vocal group chose for its intermission program distinctive renditions of numbers such as "I am a Mess-mess-mess-not as striking or as depressing as the others. Taken altogether, The Rose Tattoo is a pleasant evening's entertainment. It presents and meets the problem—even if it is the same old problem—in a satisfying way. It does not answer the question, but rather leaves one with a greater understanding and appreciation of particular people who apply it to themselves in their own peculiar fashion.

Fund Must Be Raised To Buy Scull Acreage

Continued from Page 1

Show plans were announced. The remainder of the \$55,000 must be paid by September 1, 1951. The College is in the process of appointing a committee to raise that sum of \$49,500. Announcement of the committee members will be made later.

For many years it has been the dream of Bryn Mawr College to own this land, which completes the campus area between Yarrow and Faculty Row. With the purchase of the Scull property, a long wished-for ambition has been fulfilled.

enger of Love," "Tiger Town Blues," "Sweet Georgia Brown," and "Good Night Little Girl." Bryn Mawr's own Octangle, now reduced to a sextet, charmingly gave out with old favorites like "Dancing in the Dark." Carolyn Price and crew were exceptionally good, and it is a pity they didn't sing more.

The final touch of finesse to the evening was when, during the last dance, the decorations, as they traditionally seem to do, began falling down, encircling the dancers' feet, catching on their clothes, in their hair, transforming them into silvery snowmen whirling in a winter paradise. With the strains of "Treasure, let everybody cheer, for we have our pleasure here" still ringing in their hearts, 1951's first Undergrad Dance ended in a final successful whirl.

BRYN MAWR JEWELERS
Gifts for Every Occasion
"FINE" WATCH, CLOCK, AND JEWELRY REPAIRED
814 Lancaster Avenue Bryn Mawr 4597



Brooks Student Store
Oklahoma A & M College
Stillwater, Oklahoma

THE DAILY O' COLLEGIAN
Home Economics Department
Meeting the gang to discuss a quiz—a date with the campus queen—or just killing time between classes—Brooks Student Store at Stillwater, Oklahoma is one of the favorite gathering spots for students at Oklahoma A & M College. At Brooks Student Store, as in college campus haunts everywhere, a frosty bottle of Coca-Cola is always on hand for the pause that refreshes—Coke belongs.
Ask for it either way... both trade-marks mean the same thing.
BOTTLED UNDER AUTHORITY OF THE COCA-COLA COMPANY BY
THE PHILADELPHIA COCA-COLA BOTTLING COMPANY

How to have a wonderful wedding!
1 catch your man
2 come in for your tickets to Gimbels Auditorium
Bridal Festival Fashion Shows
Wednesday, Feb. 28, 2:30 and 7 p.m.
Saturday, March 3rd, 1:30 and 4 p.m.
Tickets may be obtained from Miss Eleanor Bradley, Gimbels Bride's Shop (Third Floor, Market), or by writing or phoning her (Walnut 2-3300, ext. 3258). Even Gimbels Auditorium seating capacity is limited, so get tickets early!
GIMBELS



**Job Weekend To Bring Vocational Information**

Continued from Page 1

editor of Consumers Union of the United States plans to discuss market research, concentrating mainly on the field of consumer testing laboratories. Before joining the staff of Consumers Union in 1946, Mrs. Whitehill worked with various organizations including the Community Health Center, Maternal Health Centers, Consumer Committee of Civilian Defense, the information office of the O. P. A. all in Philadelphia, and the research department of Elmo Roper in New York City. Since graduation from Bryn Mawr in 1926, Mrs. Whitehill has studied at the University of Pennsylvania, Temple University, Pennsylvania School of Social Work, New York University, and the New School for Social Work.

Mr. Walter M. Raiguel, a Harvard graduate and Senior Staff Aide in the Public Relations Department of the Bell Telephone Company, will speak on "Writing in Industry." He will discuss what types of writing are needed in industry and cover the various fields where there is writing to be done. This field of journalism may not be as well known to aspiring authors as some others, and the talk, therefore, should prove interesting.

Mrs. Marguerite W. Zapoleon, chief of the Employment Opportunities Branch of the Women's Bureau in the U. S. Department of Labor, will talk about the openings for social science majors in government service. A graduate of the University of Cincinnati in 1928, Mrs. Zapoleon has studied at the Geneva School of International Studies, New York School of Social Work, London School of Economics and American University where she received her M. A. in economics in 1938. Prior to her present position as Labor Economist in the Department of Labor, Mrs. Zapoleon has held many specialized jobs in the field of personnel and vocational guidance work. She is also the author of a number of articles about employment opportunities for women.

The moderator of the discussion will be one of Bryn Mawr's most successful graduates, Miss Alice Palache, '28. At present Miss Palache is Vice-President of the Fiduciary Trust Company of New York.

Preceding the discussion, each of the members of the panel will have

**Peffer Decries Support Of Chinese Nationalists**

Continued from Page 1

became a pawn or token in the present conflict between America and Russia; turmoil in the East continually reflects the conflict in the West.

When China revolted discreetly after World War I, to retrieve from foreign exploitation its utilities and trade, its demands were not met by the United States. Discretion and discussion failing, China had to resort to harsher measures. We gave in reluctantly and too late. In those last two words lies the secret of our failures in the Far East: too late. China, its internal problems still unsolved, challenged Russia and Japan; resulting in its defeat by Russia in 1929, and later, its invasion by Japan. The United States, finally apprehensive of Japan's designs on China, told Japan to "desist". whereupon Pear Harbor occurred.

During the Second World War, the Nationalists and the Communists in China united to drive out the Japanese, but after the war, dissension between the two factions flared up in civil war. So that we would not be involved in turmoil resulting from a weakening internal strife, the United States sent Marshall in an attempt to prevent that strife. The United States backed the Nationalists under Chiang; continued to support Chiang after the Chinese people had lost faith in his government. The nationalist regime Dr. Peffer described as "vulturous." It was indifferent to human welfare, and the natural outcome of Chiang's refusal to alleviate conditions in

Continued on Page 8, Col. 3

dinner in one of the halls. Saturday, February 23, from 9:30 to 12:30 in the morning the speakers will be available in the reception rooms of Rhoads Hall for individual or group interviews. Appointments for interviews may be made by signing on the slips posted outside of Room F in Taylor Hall.

**Merion Aids After-Hour Activities with Singing**

Continued from Page 5

native hula-hula, straight from the islands of the palm trees and the coconuts.

Perhaps Merion Hall has started a new tradition in open houses for, after all, what better entertainment could be offered than was offered at Merion Hall last Saturday night?

**Work by Women Artists On Display in Goodhart**

Continued from Page 4

observer remarked that it could have been the interpretation of a musical theme. **Into Thy Hands** portrays a theme which has been done and done again, and often in the most maudlin and overly-pathetic fashion. Here it is subtly handled; the dark streaks of blood running awry across the picture say all that needs to be said.

These prints are the products of women artists, and as such they are not overly feminine. On the other hand, one would scarcely think they were done by men. There is no wildness in them, and very little vigor; the media used also account for the delicacy and intellectuality of interpretation. Many of the subjects are domestic; house interiors, farm houses,

**Regulations Outlined For Students' Security**

Continued from Page 1

as needed. If you have questions, ask a member of the College Defense Committee.

**Defense Committee**

Katharine E. McBride, Dorothy N. Marshall, Elizabeth Humeston, M. D., L. Joe Berry, T. Robert S. Broughton, Mabel Louise Lang, Edward H. Watson, Charlotte Brandon Howe, Horace T. Smedley, Margaret T. Paul (Graduate and Undergraduate representatives to be appointed).

workers in the fields, household objects. Most of the pictures are restrained and patterned — conservative in approach. From the viewpoint of what artists are doing in America today — especially women artists — it is an exceedingly rewarding exhibit.

**Bard's Eye View**

by Julie Ann Johnson, '52

Has Bryn Mawr moved  
To London town,  
Or does the local  
Rain come down  
In misty droplets from above,  
Staining a treatise on 'Odes of Love'?

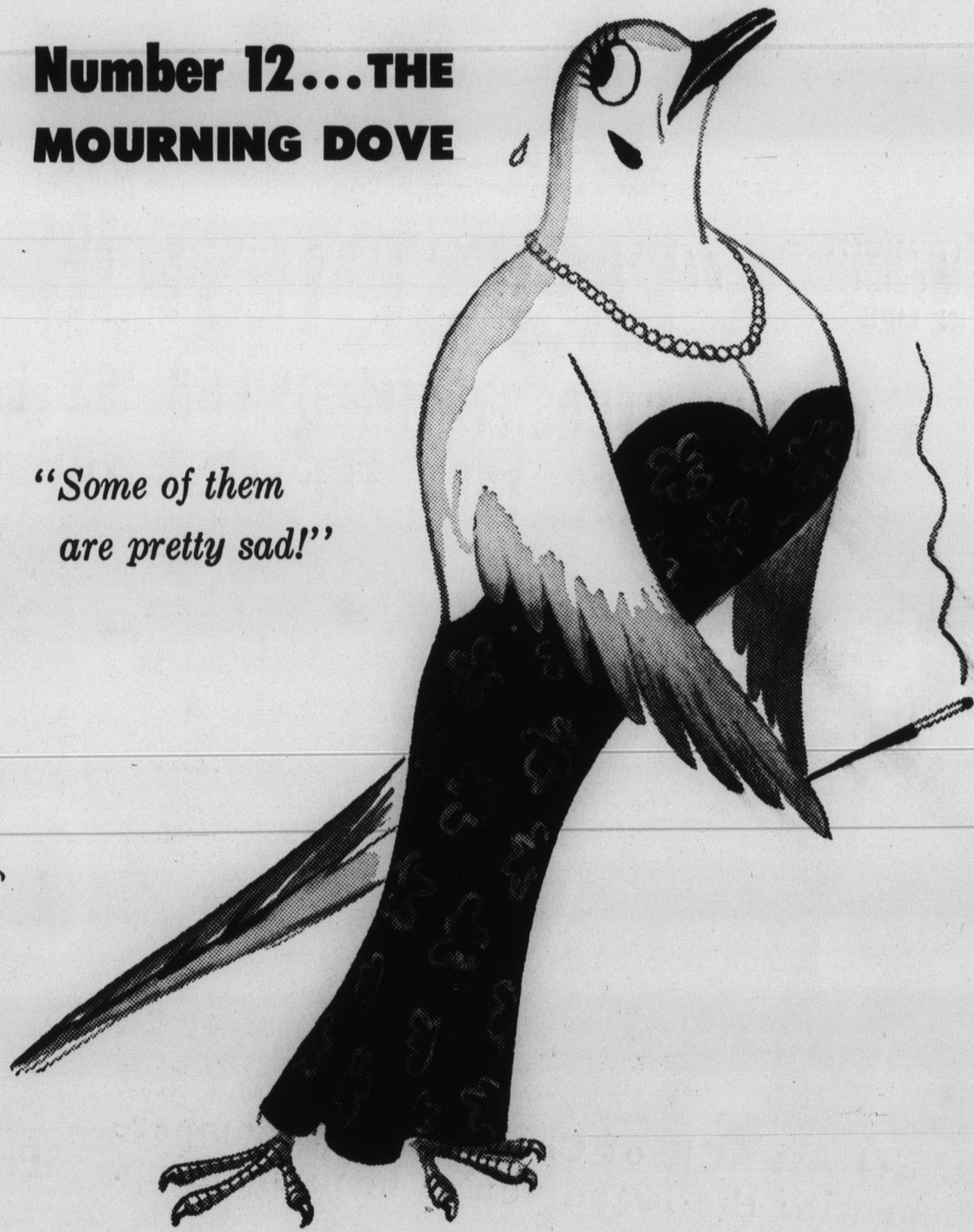
(A Library copy, long and hard,  
That I took without signing the usual card.)

Has sunshine ceased  
To work at all,  
Or did the sun god  
Have the gall  
To hold a grudge against Athena,  
And chain us in this dark arena?  
(Lights are bad at night, one might well say,  
But we'd like the main switch turned on for the day.)

**Campus Interviews on Cigarette Tests**

**Number 12...THE MOURNING DOVE**

"Some of them are pretty sad!"



Melancholy and dejected, this gloomy miss found little to titillate her in the recent deluge of quick-trick cigarette tests! She was not enthralled by the idea of judging cigarette mildness with just a fast puff or a single sniff. But, joy of joys! . . . happiness came to her when she discovered one test that left no doubt in her mind.

It was the sensible test! . . . the 30-Day Camel Mildness Test, which simply asks you to try Camels as a 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!**



**Majoring in PSYCHOLOGY?**



When you wear Judy Bonds, there's nothing to be "a-Freud of"! Designed to delight egos, their fine styling, fabric and workmanship stimulate exciting response in any analysis.

**Judy Bond BLOUSES**  
AT BETTER STORES EVERYWHERE

See them in Philadelphia at LIT BROS. • WANAMAKER'S  
Judy Bond, Inc., Dept. A, 1375 Broadway, New York 18, N. Y.



### Carr Speaks On Civil Rights At Swarthmore; Advocates Federal Action And Non-segregation

Continued from Page 6

"colored people" comprise two-thirds of the population, when in our own country we offer them only "second class citizenship".

The next argument Mr. Carr attempted to disprove was that "Negroes are satisfied with segregation; indeed they prefer it". This argument, Mr. Carr said, is heard only from some Southern Negro leaders who may be "tools of the white man". Reliable Negro leaders in the North face the problem of segregation with seriousness of purpose and a sense of frustration and desperation. Mr. Carr argued further against segregation by saying that it contradicts the highest ideals of American democracy and especially the principle of individualism, by judging a man in a light other than that of his own personal qualities. Segregation is immoral because it keeps people apart and prevents their learning that color and religion are not important factors in human evaluation. Mr. Carr said we must narrow the gap between ideals and practices; in this connection, he quoted the words of Booker T Washington: "The white man can not keep the Negro in the gutter without getting there himself."

The idea of keeping the Negroes "separate but equal" has not been successful, said Mr. Carr. In the 17 states and the District of Columbia, where schools are segregated, each white child represents an average of \$250 in school equipment; each Negro child, only \$48. Recently, the Supreme Court has ruled against the "separate but equal" principle in three cases concerned with education of Negroes in interstate transportation.

A vast number of people claim that we must not try to move too fast in making changes; we must educate minority groups for their new status. Mr. Carr, however, contended that in the present world crisis, the problem is not how fast we can move, but how fast we must move. If we cannot by effective action, convince other nations that we do not endorse discrimination, we make the enemy's task easier, and our own virtuous proposals for world order ridiculous.

In concluding, the speaker quoted the words of India's Prime Minister Nehru, saying that the West has forgotten that nearly all the great freedoms, all the great religions grew up in the East, before America and most of the West

### Peffer Denounces as 'Morally Wrong' Support Of Chiang; Advises Negotiations with Red China

Continued from Page 7

China was a swing in the opposite direction toward the Communists. America, in its support of Chiang supports a morally rotten side. Not only have we given too little aid to Chiang's government to do any good but we have now also incurred the resentment of the Chinese by not recognizing the government they currently have faith in, and by not admitting it to the United Nations.

The fact that China went Communist is not as important as that it turned to a Communist country which we have reason to fear. This was largely our fault, because we ostracized the present Chinese government from the United Nations, and put Russia in the position of being China's only benefactor. Also, we threatened the Chinese in Formosa by sending the U. S. Seventh Fleet to protect Formosa. By such threats the United States invited China to enter the battle in Korea.

Dr. Peffer suggested concrete

were known. Now that Asia and Africa are arousing themselves, there may come a conflagration of which no man can have any conception.

plans to help remove the danger of Chinese collaboration with Russia. First, America should stand firmly at the 38th parallel, to let China know that they can no longer be quite so jaunty. It was good in the long run that we went into Korea, for without that entrance, the U.N. would have weakened in moral strength, and Russia might have been tempted to move elsewhere, as in Yugoslavia. Third, the United States should withdraw from Formosa now, as it will make no difference if Formosa goes Communist. Fourth, we should leave Korea, and insist that the Chinese also leave. Fifth, China should be admitted to the U.N. This would do nothing dangerous except give Russia another veto, and, as Dr. Peffer pointed out, one veto does as much damage as twenty under the present system.

Intellectually and morally, in Chiang's case, we are wrong. If our conflict with Russia grows into a world war over this matter, we can no longer point with pride to a history of moral justification for our acts. It is necessary for the United States to pay a heavy price in humiliation to avoid a war which we stand a good chance of losing, and more especially, to avoid a war on the Far East issue.

### Kind-Hearted Thespians Emote For Good Cause

Continued from Page 1

When direct questioning proved unavailing, we stooped to indirect methods, and in our frantic rummaging through Library wastebaskets to see if we might find some scraps of clues to the contents of the show, we came upon a list of what were obviously alternate titles, which might in toto give some possible inkling of the mood of the Show. If you think that a mellow Mr. Chipsian tone has been set by the final choice **Kind Hearts And Martinets**, we may say that other candidates in the title field were **Call Me Professor** (representative no doubt of the younger revue habitues), **Not For Learning** (for the literary set), **Duodecimo** (for the bibliophiles?), and **Caps And Clowns** for those with a more vigorous visual imagination. Other choices were **The Third Degree** and **Monster Rally** (Rilly?), which just might be a description of what will take place on Saturday, March 10. Those wishing to add to the coy confusion can address letters to the NEWS indicating their choice of a title. Please send your comments on foolscap, we insist on foolscap, and we guarantee that all missives received will be delivered to the steering committee for "filing".

AS IT MIGHT BE SEEN IN LIFE

## "EASIEST TEST IN THE BOOK"

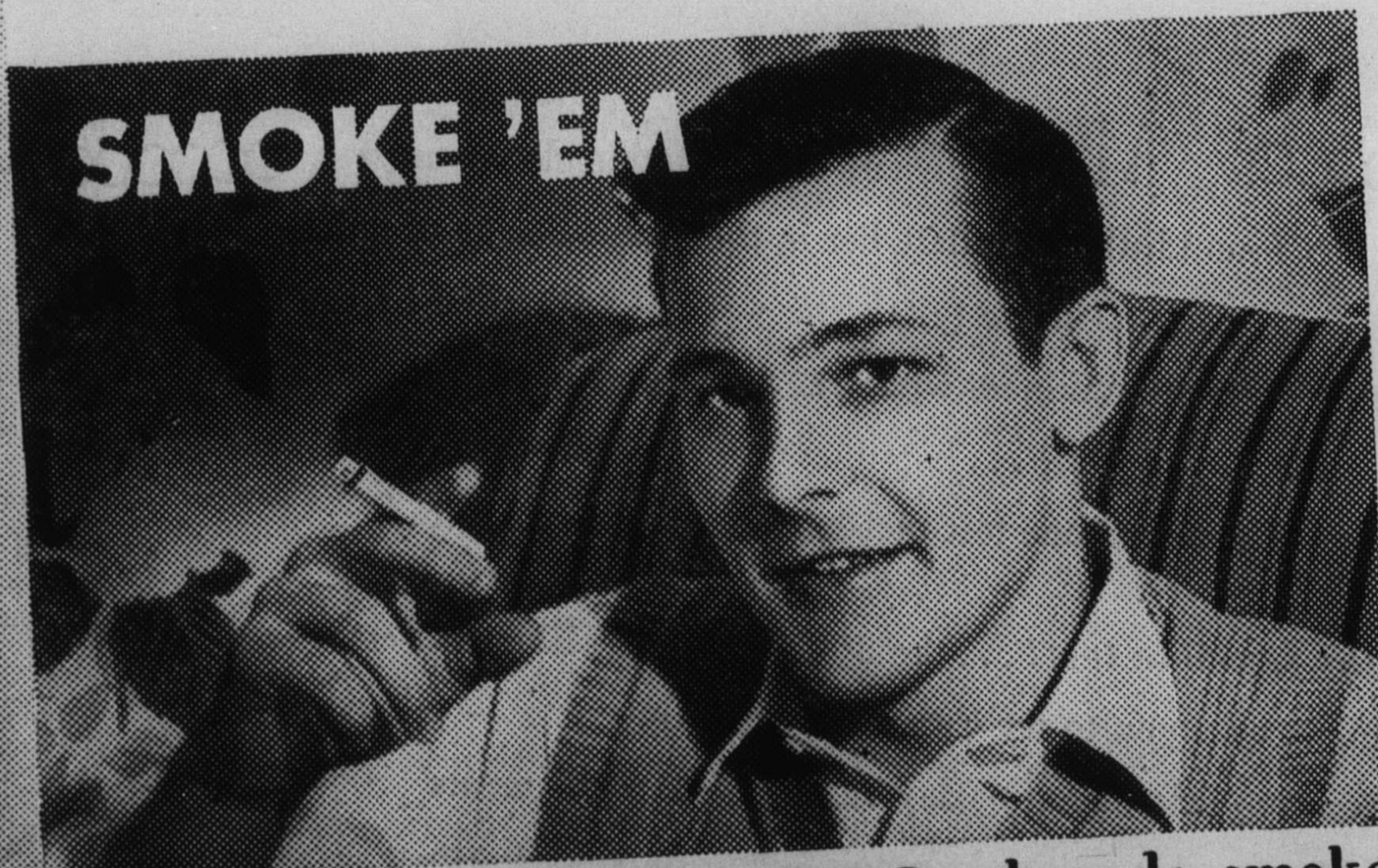
### TULANE STUDENT JIM OWENS '52 MAKES TOBACCO GROWERS MILDNESS TEST, THE TEST YOU CAN MAKE YOURSELF



**OPEN A PACK of Chesterfields. Compare them with the brand you've been smoking.**



**SMELL CHESTERFIELD'S milder aroma. Prove—tobaccos that smell milder, smoke milder.**



**SMOKE CHESTERFIELDS—they do smoke milder, and they leave NO UNPLEASANT AFTER-TASTE.**

# CHESTERFIELD



LEADING SELLER IN AMERICA'S COLLEGES

PHOTOGRAPHS TAKEN ON CAMPUS