

# The College News

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## Red-Haired Marshall Heir Arrives Sunday, April 23rd

### Morrison Says Land Influenced Soviet Growth

#### Soviet "Achilles' Heel" Is Rail Transport Prof. Claims

Music Room, April 24, 8:15 P.M. In the sixth and last of the series of Russian lectures, Dr. John A. Morrison, Chairman of the Department of Geography at the University of Maryland spoke on the "Influence of Geography on Soviet Internal and Foreign Policy."

In discussing the foreign policy aspect, Dr. Morrison pointed out and illustrated the fallacy of the popular theory that Russian expansion is to be explained in terms of an "urge to the sea" and the need of a land-locked country for warm-water ports.

This fallacy becomes dangerous when it leads to policies allowing Soviet expansion, such as the peace conference decision to grant Dairen to Russia. This Manchurian base has given the Communists direct access to China, and has been instrumental in their success in their war of aggression. This thesis is a fallacious and dangerous over-simplification of the problem. Dr. Morrison went on to show that the expansion during the past centuries, to the north, across the Caucasus, to the Indian Ocean, and across Siberia to the Pacific were all motivated by interests of aggression or trade rather than the need for a warm-water port.

A second, geo-political theory which has been accepted uncritically is that Russia's central position in Eurasia gives her the best strategic location. This has been as much of a liability as an asset, owing to the possibilities of attack from two sides at once, and the vast distances and transportation difficulties.

In discussing the internal economic geography of the Soviet Union, Dr. Morrison demonstrated the problems of a diminishing food supply. This is because of the short growing season, small

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### Victor Reuther To Speak May 9

Victor G. Reuther of the United Auto Workers, C.I.O., will be the speaker at the fifth Alliance Assembly, to be held on May ninth. Mr. Reuther, thirty-eight years old and a native of Wheeling, West Virginia, has chosen for his topic "Labor's Role in an Industrial and Political Democracy". A noted anti-Communist who comes from a family of labor organizers, Reuther is a top policy maker of the UAW, which is in turn a pacesetter among labor unions. Last June, at the time of a fourth round wage increase battle, Reuther was shot from ambush near his home in Detroit as part of a plot against him and his brother Walter, president of the UAW.

### Colleges To Show Varied Interests At '50 Arts Night

The most notable thing about this year's Arts Night is that there are going to be so many new features. For one thing, it is going to be held in Goodhart for the first time. It will be on Friday, April 28th at eight o'clock p. m., and there will be a dance in Rhoads Hall following it.

In the foyer of Goodhart there will be an exhibit of art and photography work, done in or outside of the art classes. The first item on the program is to be a one-act play by Robert DeP. Brown, entitled *The Changing of the Guard*. It is a military play, and Leila Kirpalani will direct it. After that there will be a guitar interlude, at which Bess Foulke, Eula Harmon, and Laura Knipe will play.

The portion of the program devoted to the Bryn Mawr dance club is divided into three parts. The first of these is an interpretation of T. S. Eliot's *Rhapsody on a Windy Hill*, with original incidental music by Sperry Lea. The entire dance club will participate in this ambitious work, which is for the most part an idea of Eritha Von Der Goltz's. The second number, to be danced by Seta Mahakian and Irina Nelidow, is about marionettes; it will be done to Gounod's *Death of a Marionette*. The last dance, by Addie Lou Wahlert and Marcelle Wegier, is to be an interpretation of Tchaikowski's *Marche Slav*.

After the intermission, the second of the one-act plays will be

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### Curriculum Comm. Chooses Officers

The newly-elected members of the Curriculum Committee for 1950-51 met recently and chose Barbara Grant as their chairman, with Marjorie Mullikin as vice-chairman. It was emphasized during the meeting that the Committee can be useful in clarifying many problems which arise concerning the nature of the different courses offered and the work covered in them. Each member has a copy of the Committee's supplement of the college catalogue, which describes the courses more fully, and students are urged to make use of these descriptive outlines in planning their programs for next year. Members of the committee are:

Anthropology, S. Brame, Rock Archaeology, E. Smith, Denbigh Biology, H. Smith, Pem East Chemistry, B. Grant, Denbigh Economics, D. Putnam, Non-res English, K. Torrence, Rhoads South French, M. Mullikin, Wyndham Geology, D. McKenney, Rock German, M. Kreis, Denbigh Greek and

Latin, S. L. Esterline, Non-res History, F. Wagoner, Non-res History of Art,

J. Woodworth, Rhoads North Mathematics,

J. Richmond, Pem West Music, L. Biddle, Rhoads North

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Honi Soit Qui Mal Y Pense

### Quick Contrasts and Pantomime Make French Club Play Success

by Patricia Murray, '52

The French Club made a good show of Moliere's *Monsieur de Pourceaugnac*; the audience forgot itself quickly and easily in laughter and excitement. The directors, Mr. Morris and Mr. Guichardaud, and the actors supplied the requirements of the script and the

needs of the audience by making the piece largely a pantomime. It was a study in quick contrasts, not only of gesture and movement, but also of effect and idea; and these contrasts were generally stimulating as well as merely funny.

The story of *Monsieur de Pourceaugnac* concerns two lovers, Julie and Eraste, who are foiled in their love by the plans of Julie's father Oronte. Julie is to marry Pourceaugnac, a rich provincial. Sbrigani, a gentleman of intrigue, invents and executes a complex plan by which Pourceaugnac is separated from Julie, and the lovers united. He is aided by Nerine, who also lives by her wits, and Eraste. Pourceaugnac, new to Paris and civilization, is tormented by a greedy medical profession, by accusing wives whom he doesn't recall having married, and by supposed officers of a capricious Paris law.

The piece was a study in contrasts of movement; further, each player reflected in his movements the character of the person he played, so that characters were contrasted in contrasting movements. Both the general situations and the details of the story were told in action. The formal miming which introduced the story was in fact inexpressive by comparison with that of the play itself. The contribution which each player made to the whole can only be suggested by describing flashes of action.

In the first tableau, Nerine (Kathy Harper), with a force and positiveness resulting from the fact that it is to her interest to support the lovers, orates on her disgust with *Pour-ceau-gnac* and all he connotes. But an instant earlier she has shown her stripes: having separated the whispering pair with an exclamation of warning, she reassures them again with a look of pious complacency. After Sbrigani's entrance, the two compliment each other on their feats of profitable intrigue. Sbrigani stands behind Nerine, his pointed, greenish-white face above her round, red one, bending from one side of her to the other with each compliment he turns. Her latest accomplishment has caused the hanging of two men, as he shows

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### Marshall, Junior Steals Spotlight From Shakespeare

The long-awaited arrival of the heir to the J. Nathaniel Marshall fortune occurred at three o'clock p.m. on Sunday, April 23, at the Women's Medical Hospital in Philadelphia. He weighed six and one-half pounds at birth, and is resplendent with red hair. Although he is as yet nameless, there have been circulated rumors from reliable sources to the effect that he will be christened either J. Nathaniel, Jr. or Nicholas. The child is assured of abundant good fortune for two reasons: first, because he is the son of such fine parents; and second, because he was born on the same day as Shirley Temple and William Shakespeare.

### Enthusiasm Adds Interest, Effect To Lessing's Play

by Jane Augustine, '52

Last Monday night in Roberts Hall, Haverford College, the German Clubs of Bryn Mawr and Haverford presented Gotthold Lessing's *Minna von Barnhelm*. The eight members of the cast handled the language very well on the whole. Only two of them were native-born Germans, but the rest spoke with speed and variety of inflection equal to theirs, and seemed only occasionally to be uneasy in a tongue not their own.

Roberts' small stage was for once not crowded with setting and properties to trip up the actors. The austere set with its brown and salmon-colored walls and two white-curtained windows was appropriate to Lessing's play. Indeed whatever fault could be found with this production of *Minna von Barnhelm* lay not with actors but with the play itself. The characters were therefore necessarily one-dimensional and the action, what precious little there was of it, was

If you want to see some excellent Tennis come down to the Bryn Mawr Courts on this Thursday, April 27, at 3 o'clock, and see the exhibition match between Mrs. Margaret Osborn DuPont and Mrs. Vosters, who are both nationally ranked tennis players. It ought to be a wonderful match, so don't miss it.

forced and unnatural. If the actors seemed to pace the floor rather more than necessary, it was partly because Prussian officers always pace the floor if they are true to type, and partly because Lessing was not a good enough playwright to figure out what else he could make them do.

Tom Forsythe made a good-looking Major von Tellheim in a braid-covered red-and-blue uniform. Anneliese Sitarz was a charming Minna, appropriately bewigged and costumed in a greenish-gold gown that matched the set. Anneliese's German was faultless,

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### CALENDAR

Wednesday, April 26  
Philosophy Club Lecture, Dr. Paul Schrecker, "Descartes Today," Common Room, 8:00 p. m.  
Friday, April 28  
Arts Night, Goodhart, 8:30 p. m.  
Rhoads Hall Dance, 10:30 p. m.  
Saturday, April 29  
NSA Conference, Goodhart.  
Sunday, April 30  
Evening Chapel, the Reverend A. Grant Noble, D. D., St. John's Church, Williamstown, Massachusetts, Music Room, 7:30 p. m.  
Monday, May 1  
MAY DAY.

# THE COLLEGE NEWS

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## Library Negligence

As exams approach, the negligence of students toward the library increases, or at least becomes more obvious. Books disappear from the reserve room, seminaries and offices, and smoking in the library is more prevalent.

Although a new system of signing out books has been instituted, facilitating the reservation of volumes for specific hours, it cannot prevent students from taking them out without signing for them at all. Before a recent mid-semester, several girls were seen leaving the library carrying books with the reserve cards still in them. At almost every meal an announcement from a professor is read, listing the books that are missing from his reserve, office, or sem. The counterfeiting or disguising beyond recognition of library signatures is also practiced; thereby causing the permanent disappearance of much-needed or valuable volumes from the stacks.

Only last week, a fire was started in the cotton-batting lining the book-box outside the Quita Woodward Room. If the books had not been collected, as is often the case, and if an observant student had not spotted the blaze immediately, serious damage could have resulted. The fire could have been caused only by someone dropping a lighted match or cigarette into the box.

The library rules, as they stand at present, provide the fairest possible means for all students to use the books. If the rising thoughtlessness does not cease, those who take advantage of library privileges correctly will have to be deprived of some of those privileges, or the rules may have to be made more severe.

## Junior Show

With the election of next year's Junior Show director, the inevitable questions concerning the show have once again arisen. Because Junior Show is such a new tradition, its variations and possibilities are unlimited. Foremost, of course, is whether or not to have a show. Because of the crowded fall schedule, there is never sufficient time for rehearsals; and eleven-day wonders are not easy to produce. However, if the spirit of the junior class is enthusiastic and energetic, there is no reason why the show should not be successful. Once this spirit is achieved, the other problems become incidental. It is up to the juniors, and to any campus opinion, to decide whether to have an original show, whether to have Haverford play the men's parts, and other such questions.

This show is a flexible tradition; it should not be undertaken unless it is earnestly supported. This would make the difference between a success and a failure, from the standpoint of both the participants and the audience.

## Current Events

Common Room, Goodhart, April 24: Dr. Roger Wells described several aspects of the Point Four program which President Truman first set forth in his inaugural address of January, 1949. Point Four aims at American support in the improvement and growth of underdeveloped areas through technical assistance and the encouragement of capital investment.

In one respect Point Four is not entirely original—it has precedents in both private and government organizations. Missionaries have for years been endeavoring to raise the standard of living in underdeveloped countries, and have tried by starting at the base, with the problem of illiteracy. And the Christian churches are not alone, for organizations like the Rockefeller Foundation established in 1913, with its foreign program in agriculture and public health, and the Near East Foundation, started in 1930, are also anticipators of Point Four. Nor is governmental implementation an innovation: the United States and other countries have stressed international cooperation for many years. The British Colonial Development Act of 1940 and our Good Neighbor Policy with Latin America are but two examples.

### Global Approach

"In one sense, however, Point Four is new because it adopts a more global approach, a more comprehensive view of things." Suggestions have been made that the government appropriate ten billion dollars for Point Four activities but as yet we are not in the billion stage. Since the inaugural address some advances have been made: executive agencies were examined to see what exact implementation would be necessary; then, in June, 1949, the president made the specific recommendation that 45 million dollars be the initial appropriation to start the wheels rolling in this program. Bills were introduced into the eighty-first congress, but when it adjourned in October, 1949, nothing had been accomplished. Again in 1950, Point Four is up for congressional consideration. The House of Representatives, "in a moment of economy", said that the specified amount was over-large, desires that it be cut to 25 million; the Senate on the other hand wishes to adhere to the original figure.

A large part of the money we spend under Point Four will go to the United Nations, well-equipped to handle development work, so there is no objection of our short-circuiting the U. N.

### Avoid Imperialism

However, warned Dr. Wells, we must remember nineteenth century imperialism. "If the net effect of Point Four is to create hostility in the minds of recipient countries, that is not the idea of the program." It must be acceptable to the countries it will benefit. Then, too, if not accompanied by considerations of social welfare, Point Four might lead to more trouble than already exists. There is a need to balance economic development with social values, to consider "improvement" in social and cultural terms as well as economic. There must be work in education, in public health. To a certain extent, we are already engaged in this work. In 1948 there were thousands of Americans working abroad, and about 50,000 foreign students studying in this country. Point Four "is a program which relies on exchange . . ."

"When so much of our energy is consumed in negative measures (combating communism, etc.) Point Four is positive, and will, in the long run, remove the conditions under which communism breeds."

## Phila. Proclaims World Gov't Week

Bernard Samuel, Mayor of the City of Philadelphia, has proclaimed the period of April 23rd through April 30th, 1950, as World Government Week in Philadelphia. Mr. Samuel has done this with the hope that people will give prayerful consideration to this matter and familiarize themselves with the workings and the principles of a world government, so that they can decide for themselves whether it is the means of achieving a just and durable peace or just a beautiful dream.

To help people learn more about world government many libraries are setting aside books dealing with this subject. Meetings will also be held in the auditorium of the Free Library at 19th Street and the Parkway, and elsewhere.

The Bryn Mawr Chapter of the World Federalists have been active in publicizing World Government Week. Together with the World Federalist Chapters of Haverford, Swarthmore, and Temple, they spent last Saturday afternoon taking "floats" through the streets of Philadelphia. Bryn Mawr was able to secure a truck for the purpose.

Wednesday evening, April 26, at 8:00 P. M., the Curtis String Quartet will perform at the Free Library with an intermission talk by Andrew R. Klein, Esq. Friday evening, April 28, at 8:00 P. M. a movie, *Things to Come*, will be shown there with another talk by Andrew R. Klein, Esq. The Free Library will also exhibit original federalist papers all week.

At the present time, there is a resolution before Congress which recommends the strengthening of the United Nations toward an eventual world federation of defined and limited powers, open to all nations, with the purpose of preserving peace and preventing aggression. This resolution is supported by one hundred and five Congressmen, six of whom are from Pennsylvania.

## Students Invited To Labor School

This summer the Hudson Shore Labor School, which began on this campus in 1921 as the Bryn Mawr Summer School for Workers, will continue its educational activities. The purpose of the school has been to provide instruction in leadership for persons interested in workers' education. In past years, maids and porters from Bryn Mawr have attended the school. Students qualified by their vocational objectives have in the past served as staff and faculty assistants. This year for the first time, students who have the endorsement of the professors under whom they have been studying may apply as regular students of the school. This provides an unusual opportunity for students to meet with leaders of the labor movement and with workers from industry, as well as to learn about the workers' educational movement of this and other countries.

The curriculum of the school is planned to meet the needs of persons wishing to teach workers' classes or planning to work in educational situations other than classrooms. Courses will include instruction in economic principles in collective bargaining, human relations, leadership methods, and "the Union".

The Hudson Shore Labor School is located at West Point, New York, near Poughkeepsie. Minimum attendance of two weeks is planned. Tuition and board total \$50 a week. For further information, see Mrs. Paul or Nancy Blackwood.

## Prof. Discusses USSR In Geo-political Terms

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amount of rainfall, and poor soil in most of the territory. Only eight to ten per cent of the land is able to be cultivated. For this reason, any increase of produce can only come from more highly developed intensive cultivation.

In discussing the coal situation, Dr. Morrison showed how the recent concentration of the coal among a heavy industry in the East proved of strategic value in World War Two. This rapid shift of location from South to East was only gained at the expense of extreme forced savings and forced labor, however. Similarly the relocation of oil centers from the Caucasian region to the zone between the Urals and the Arctic makes it more accessible to consuming centers and better for defense.

In concluding, Dr. Morrison demonstrated the need for improved railway and waterway facilities, the growth of which has not kept pace with the growth of the country. The "Soviet Achilles' Heel" is its rail transport.

## Thon Will Speak At Vassar Conf.

Associate Professor of the Drama Frederick Thon has been asked by Vassar College to conduct the Saturday evening session of the Theatre Today conference to be held at Vassar from April 28 through 30 at which over sixty Eastern men's and women's colleges will be represented. Among the subjects to be considered will be summer theatre theory and practice, on which Mr. Thon will speak, circulation of student-written plays, exchange of college productions, the extent of professional collaboration advisable, and means whereby college-trained students can continue in theatre after graduation. The program will include talks by Arthur Miller, Jose Ferrer, Donald Oenslager, Kermit Bloomgarten, Rosamond Gilder of the American National Theatre and Academy, and Robert Edmond Jones.

## Arts Night Boasts Goodhart, Princeton

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presented. It is Carter Bledsoe's *Words, Like Dust on the Road*. This play, with Lee Haring as the director, takes place in a farmer's shack in the south, in 1934. It is a drama concerning a drought, and how the farmers react to it. After this the Haverford Octet will sing a few numbers; the regular part of the program will be concluded by an ensemble from the Bryn Mawr and Haverford orchestra. They will play original compositions by Ted Handy, Larry Gushee, John Davidson, Al Clayton, and Donald Loveblenz.

As a very special feature, the Arts Night program will present, by invitation, a group from Princeton's Theatre Intime. They will perform a fifteen-minute sketch, written by one of the Princetonians, and of a highly experimental nature. It will take place in some Limbo of the future, and is said to be a combination of Salvador Dali, e. e. cummings, and T. S. Eliot. As this is something that is so completely new, amazing, and excitingly executed, it is important not to miss it.

The Arts Night committee feels that because of its expanding interests and many new features, its 1950 program will have an even greater appeal than those of past years.

## Seminars Reveal Intimate Traits Of the Studentiensis Graduatatis

by Jane Augustine, '52

Around this institution the more learned creeps have their own variety of wormwood. Have you ever wondered about the habitat—mainly nocturnal—of the rarely-observed genus Studentiensis Graduatatis? If you maintain complete silence and, camouflaged by a fire extinguisher, lurk behind a doorway or under a staircase until about nine-thirty at night, you may spot one of these creatures. But never, never will you be able to violate the sanctity of their abodes, technically known as seminars. For the information of plebians who are neither of the genus Studentiensis Graduatatis or Studentiensis Honoris, this dissertation is written.

The psychology seminar conceals the true personality of its inhabitants. Except for a neutral-colored cushion on one chair, there is nothing the least bit unusual, odd, or indicative about it. The psychologists are on to themselves: this seminar looks so normal!

Upstairs the history seminar has a few items of interest. A colorful collection of volumes distinguishes it. In one corner are piled enormous books genteelly bound between mottled pink-and-green covers. The contents: *Journal of the House of Lords*—the date on one volume: 1675-1681. In another corner volumes are entitled *Patent Rolls, Calendar Rolls, and Pipe Rolls*—what, no breakfast rolls? Titles to look at twice: *Rymeri Foedera, Rotuli Hundredorum. The Bloody Assizes* was appropriately bound in the bloodiest scarlet possible, and then there was somebody's diary, bound (one can only guess how appropriately) in purple. . . . All the window shades lie on the top of the bookshelves. By the door is hung the Temperance clip-sheet, bearing a vituperous quotation from General Evangeline Booth. This is the only seminar which displays this peculiar periodical. From history to social economy is only a few steps.

The social economists are in somewhat the same category as the psychologists; their seminar is not too revealing. More interesting book titles under the heading of *Beginning Social Casework*, however—e.g. *Anthony Adverse, The Good Earth, and Life With Father*. Also, *Some Aspects of Relief*. . . . Human notes are few: a package of Luckies, a small comb, a squelched paperbag, and the very

faint and forbidden odor of food. The door marked "Please Keep This Door Closed" was standing open. Letters to the department sounded a dismal note for job futures: "We realize that our standards are higher than our salary scale. . . ." and "A speaking knowledge of Yiddish is essential. . . ." This is the only seminar displaying a railroad schedule for trains to Atlantic City.

The Greek seminar is positively luxurious. It has a round table with a tiny vase of blue and yellow flowers in the center, and a fireplace whose mantel boasts ivy in a gilt-edged pitcher. T. S. Eliot's discreetly erotic lines beginning "April is the cruellest month. . ." decorate the blackboard. Tacked on a shelf is a paper entitled *How to Study*, and under it a deck of cards. On another shelf there is an orange plastic chicken with a marble inside to make it cluck. . . .

Greek's companion Latin occupies a nearby room. There the white marble bust under the windows looks as if it might be Dr. Lattimore with hair in his eyes. The blackboard is filled with a doubtlessly ephemeral mural depicting snakes, bits of architecture, gyrating figures, tribute lists, and "pius Aeneas" reclining on Twelve Tables (nested). Exclamations of "Io, vivat" and "Tri-

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## Bard's Eye View

by Barbara Joelson, '52

Never trust a dogfish,  
He's slippery and sly;  
He'll perversely lose his cornea  
As you dissect his eye.

Likewise for a lobster,  
His arteries are queer,  
And his veins and capillaries  
Always seem to disappear.

A rat is no help either,  
His caecum makes you "seek";  
The sheep with head and kidney  
Will scent you for a week.

No, never trust an animal  
When he's pickled for dissection;  
For his trioks will only bring you  
Biological dejection!!!

Miss Robbins would appreciate the return of the following books: *Marriott, "The Eastern Question"; Seltau, "French Political Thought etc."*

## LAST NIGHTERS

### 'Liar' Proves Unoriginal, Lacks Showman's Touch

by Paula Strawhecker, '52

Last Friday, April 21, the *Philadelphia Inquirer* offered students tickets to a dress rehearsal of a "Musical Version of *The Liar* by Carlo Goldoni." The *Liar's* official premiere is April 24; its technical and mechanical difficulties can thus be dismissed, but it is to be feared that no amount of rehearsal could redeem the present production from its appalling mediocrity.

This version of *The Liar* tells the story of one Lelio, a chronic prevaricator, and the difficulties, especially amorous, to which his inventions lead him—all in 16th century Venice.

It is apparently the intent of the director Norris Houghton, and Edward Eager and Alfred Drake, who are responsible for the book, to satirize the saccharine operetta—and an excellent idea indeed. Direct contact with the audience is immediately established (over an imaginary canal, i.e. the orchestra pit) by an old doctor—in much the manner of a Venetian counterpart of the stage manager in *Our Town*. This prologue is far too long and proves worthless since after the action begins, the doctor is one of the few characters who does not continue to play to the audience. (It is possible this opening will be cut). Supposedly the play is a grand joke that the audience is in on from the beginning. As long as the satire continues it is moderately witty. There are several good characterizations: the painfully shy lover, the timid swordsman, the valet who looks and talks like a Dead End kid. Sincerity soon rears its ugly head however and all is lost.

### Dull and Incoherent

The book is dull and incoherent; the authors apparently exhausted themselves thinking up innumerable puns on "lying". The songs by John Mundy and Mr. Eager run the gamut from Gilbert and Sullivan to Cole Porter. Not one is distinguished or even memorable. Patter songs are directly followed by love songs in a most disturbing way; the comedy characters suddenly disappear and without explanation we have the young lovers. The chorus marches in and out only when needed.

Alfred Drake obviously wrote the part of Lelio for himself; it is the personality given him in *Kiss Me, Kate*; brash, impudent, and charming. Dennis Harrison plays Mr. Drake excellently. He is a comedian, however, instead of a singer and his songs cannot be heard beyond the first few rows of the orchestra.

Paula Laurence, who is usually an able comedienne, is subordinated to an extremely minor role.

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## N.S.A. Will Debate Students' Issues

The Bryn Mawr NSA Committee will act as hostess for a conference to be held in Goodhart on April 29th. Various local colleges are sending representatives to discuss student rights and responsibilities. There will be several guest student speakers, and Ralph Scott, NSA national public relations director, will deliver the keynote address.

The topics chosen for separate discussion touch on almost every aspect of student life and will include freedom of the college press, political activities of students, student say in the curriculum, and rights and responsibilities under student government.

## Choruses Present Technically Good, Curiously Chosen Program

by Frances Shirley, '53

Goodhart was the scene of more music-making last Saturday evening, when the Bryn Mawr College Chorus and the Williams Glee Club joined to present a spring concert. Both groups were well-trained and sang the oddly-chosen program competently and usually with spirit.

Mr. Goodale conducted the first half of the program which opened with the combined choruses singing a cappella the "Cantate Domino" of Schutz and Tallis' "Blessed Are Those." In both pieces the tone and attack were good, and the tempo was kept up throughout. The latter selection was marked also by excellent volume control.

The Bryn Mawr Chorus sang next, and their selections ranged from the Dutch carol "Awake, Thou Wintry Earth" and a Renaissance group to two pieces composed by Mr. Goodale, one to a poem by Robert Frost. The carol was light and enthusiastically sung. The pieces by Byrd, Weelkes, and John Bennet were well-balanced and spirited, and the high notes of Bennet's "All Creatures Now Are

Merry Minded" were especially full-toned. Perhaps most indicative of the chorus' skill was the singing of "High Flight" and "The Last Word of a Bluebird," both written by Mr. Goodale. The voices were perfectly controlled and negotiated the key changes and chromaticisms easily. Here, too the singing was spirited and brought Bryn Mawr's part to a successful close.

After the intermission, the Williams Glee Club, under Robert Barrow's direction, presented a group of Renaissance pieces by Antonio Lotti, Thomas Weelkes, and Orlandus Lassus; Handel's "How Beautiful Are The Feet," from *The Messiah*; "Song of the Blacksmith," a Hampshire folk song; and "Warm Babies," which Mr. Barrow had written to a poem by Keith Preston about Shadrach, Meschak, and Abednego. Lotti's "Crucifixus," sung by a part of the glee club, was pure in tone. The Handel was marked by sharp, clear attacks, good balance, and spirit. Of the two madrigals that followed, the last, Lassus' "Echo Song," was the high point of the program. The offstage echo was particularly effective, and the entire piece was light and clear. The "Song of the Blacksmith" was rhythmic, and "Warm Babies" was clearly enunciated, though Mr. Barrow's reading of the poem beforehand helped in understanding the words, which were really the most important part of the piece. (Let it suffice to say that the music was reminiscent of other pieces on the same order, and merely served as a pleasant vehicle for the Preston poem.) Nathan Rudnick gave the Handel and "Warm Babies" the benefit of a clear, cleanly played accompaniment, and on the whole the Williams group was well-done.

The two choruses then joined in what proved to be a very anti-climactical group of three more modern pieces. The first, Gibbs' "Tears," was not bad; it was quiet and balanced, and the tone was good. Kodaly's "Evening" was not as successful, and the "Prelude" of William Schuman was even less effective. The music is hard to sing, and the Bryn Mawr Chorus was not used to Mr. Barrow's direction, which might have explained some of the roughness. At one time in the Schuman the singers lost the beat, and in places the work skidded out of balance. Elizabeth Connor's solo work in the last two pieces was a good attempt, but

Continued on Page 4

## Council Discusses Our Foreign Plan

On Friday, April 21, the World Affairs Council of Philadelphia sponsored a symposium on "United States Foreign Policy: Its Objectives and Problems," held in Goodhart Hall. Paul Smith, Chairman of the Student Council of Haverford College, presided over the meeting and introduced Mr. Porter McKeever, the Director of Information of the United States Mission to the United Nations. In his keynote address, Mr. McKeever spoke on American foreign policy and the United Nations.

The meeting later divided into four roundtable groups, each of which discussed a prepared topic: American policy toward the Far East, Eastern Europe and the Soviet Union, Western Europe, and Latin America.

Present at the meeting were representatives from Bryn Mawr, Haverford, Swarthmore, the University of Pennsylvania, St. Joseph's, Villanova, Chestnut Hill, Drexel, Ursinus, Temple, the International House, La Salle, Muhlenberg, Lehigh, and Rosemont. Eve Glassberg, President of IRC, was chairman of the Bryn Mawr Hostess Committee.

## Lattimore to Teach Lyric Poetry In Summer Course at Columbia U.

by Barbara Joelson, '52

Among the Bryn Mawr professors who will be teaching at summer schools this summer is Dr. Richmond Lattimore, professor of Greek. He is going to give a course, for Columbia University's summer session, on *Comparative Literature: Greek and Roman Lyric Poetry in Modern Literature*. Although Columbia gives a course along these lines every session, this is the first time that it will be taught by Dr. Lattimore, so it will in a sense be an innovation. The Columbia catalogue says in its commentary on the course: "The history and form of Greek and Latin lyric poetry are studied in various translations, as intensively as circumstances allow; and the forms and ideas established for the Classical lyric are then traced out through the course of subsequent literature down to our own time."

Dr. Lattimore has not worked out his plan for this course in any great detail as yet; however, he intends to use several published

English translations of Greek and Roman works, which he will supplement with a mimeographed sheet. The particular classifications on which he will concentrate include the ode, the lyric, the folk lyric, choral, lyrics in tragedy, the epigram, the anthology, and the Idyll. The English poets to whom Dr. Lattimore will give special attention are *Campion, Milton, Hopkins, Bridges, and Swinburne*. It is interesting to note that these men represent different ages from Elizabethan times up to the present day.

On May 11th and 12th, Dr. Lattimore will be appearing at Dartmouth for their annual poetry lectures. He and one other poet will be reading poetry, talking on it, and holding individual conferences with undergraduate poets. This program will deal with poetry from the creative standpoint, that is, from the aspect of the poet, himself. It will not take verse in its capacity as literary history, or from a critical standpoint, as the course on *Comparative Literature* will.

## Hymns to Son, Dancing Highlight Program for Gay May Morning

The schedule for Monday morning, May 1, is both confusing and complicated. Every moment of *May Day* is so specifically planned that it is important to have a clear picture of what is going on at what time. The schedule is as follows:

The Sophomore representatives in each hall get up at 5:15 a. m. and prepare coffee and doughnuts for the Seniors. At 5:30 they sing their *Waking Song*, and the designated Sophomore wakes each senior by leaving a *May Day* basket in her room. Coffee and doughnuts are served at 6:00.

The Seniors then go to Goodhart where they leave their hoops and baskets. Led by the senior president and song mistress, they go to Miss McBride's at 6:40, and present her with a *May Day* basket.

Taylor bell rings from 6:50 to 7:00. By 7:00 the Seniors should be at Rock Tower to sing "Magdalen Hymn." Everyone then goes inside of Rock and the Seniors, led by their president and songmistress, come downstairs singing "The Hunt Is Up". After that the Senior class president is crowned *Queen* by the Sophomore president

and the college cheer is given. Breakfast is served at 7:15 in the designated halls. The Senior class officers and members of the old college council eat with Miss McBride.

Everybody but the Seniors lines up at Pem arch by 8:00. The Seniors line up at Rock arch carrying their baskets. At 8:00 the procession starts in the following order: Undergrad President, the Band, Senior president, Senior song mistress, Senior dancers, rest of Senior class, Junior dancers, Sophomore dancers, Freshman dancers, Grad dancers, Junior class, Sophomore class, Freshman class, Grad students. The Seniors skip to Merion Green; the Senior dancers leave their baskets under the pole and the rest of the class leaves them on Merion steps. The Senior president meets Miss McBride and escorts her under the maypole. The dancing then starts with the band playing and everyone in the outside circle singing. After the band stops, the *May Queen* and Miss McBride give their speeches. Everyone should wear a white dress, and either a blazer or sweater of her class color.

**Mr. Piglet Comes to Paris 'mid Applause For Morris, Guicharnaud, Comedie Francaise**

Continued from Page 1

us with an electric movement of his white hands.

Pourceaugnac enters, tormented by an invisible Paris mob as by a swarm of flies. The great hulking fellow exchanges bows with the slim Sbrigani; and as Eraste proceeds to introduce himself as an old friend, Sbrigani, with every twist and turn of hand and body, directs the doubting Pourceaugnac away from himself and toward Eraste.

Miriam Bernheim's slimmness and height made it easy for her to play a young man's part gracefully. Her Eraste was a suave and knowing accomplice of Sbrigani; she was clever at the shrug-shoulders type of comedy, the kind which shares the joke with the audience. She suggested nothing of a romantic and courtly young lover. Mr. Morris filled out and almost exceeded the demands of his part. He performed great lumbering charges across the stage, and constantly vociferated against his persecutors in a voice of honest, stupid indignation. He played his part with the relaxed enthusiasm it required. Mr. Guicharnaud portrayed Sbrigani with controlled energy. While on the stage he was never for one moment at rest; when he was not taking the main action himself, he was expediting the progress of the situation by means of smooth gestures, or miming the actions of the other players. With his harlequin costume, pointed, expressionless face, and lithe movements, he was par excellence the villain who is not the less romantic for being greedy of lucre, not the less charming for being completely malicious.

**Pourceaugnac in Pantaloons**

Costume, makeup, and stage properties were almost as important as the gesture in putting over the story and in producing funny and surprising effects. Pourceaugnac was provided with billowy pantaloons and an enormously broad-brimmed hat. Sbrigani's costume included a pointed cap with a beaklike brim in front. The especially effective makeup of Sbrigani and Neriine has been noted. Among the stage properties, the apothecary's shop and the mysterious three chairs of the second tableau were surrealistic in character, matching the set. The shop was nothing but a table, which had been so draped and painted as to seem like a dusty den stocked with deadly poisons.

The second tableau was remarkable because it combined burlesque with a faint suggestion of the sinister and mysterious. The apothecary, played by Beatrice Freedman, appears first. She made him a stooped and nearsighted little fellow, who seemed faintly poisonous, like his wares, in all his poverty and humbleness. Eraste leaves Pourceaugnac in the hands of two doctors who are to convince him that he is mad. Each is dressed to resemble a sorcerer of the Middle Ages, with tall pointed cap, and long black robe, twined round with a yellow serpent. Three distorted, dreamlike chairs are brought forward, and poor Pourceaugnac is placed between the bright-eyed men of science. The first, played by Elaine Marks, is stalking and majestic. One feels that his slight air of madness has resulted from much inquiry into

the lore of evil. The second doctor (Ellen Shure) is unbelievably stiff, old, and pompous. The first doctor harangues his victim, showing Pourceaugnac the state of his insides by means of a gory mechanical chart. At the same time Pourceaugnac, bored to distraction, gets into a game of slap with the dignified old doctor. More doctors are called in to convince him of his illness. Dressed alike in black tights and white aprons, each armed with a medical instrument that strongly resembles a spray gun, they dance around him, chanting. They would seem nightmarish in their persecution if they were not so completely ridiculous.

**Alcala Plays Oronte**

The part of Oronte, the father of Julie, was taken by Mr. Alcala. This gentleman, with his short steps and bobbing movements, displays a complaisant, diplomatic personality. In a most amusing moment, he and Pourceaugnac meet and bow, not at, but over each other, first the large figure over the small, then the small over the large. A moment later Julie appears. Nevine Halim portrays her as a young lady who is a little too worldly-wise to be completely demure. In an ironic scene, the delicate and elegant creature literally throws herself at the large and red-faced Pourceaugnac who, having been convinced that she is not virtuous, recoils.

Many are the effects and contrasts which must go unmentioned. Even the two supposed wives of Pourceaugnac, who rush in to accuse him of neglect and bigamy, provide a contrast with one another: for the tirade of one is hysterical in tone, that of the other, pathetic.

If anything struck one as unpolished, it was the movements of the dancers, who must not have rehearsed for long. Their awkwardness was easy to overlook, however, because their persecution of Pourceaugnac, spray guns and executioner's knives, was so amusing.

**Surrealistic Set**

Mr. Janschka's set was a valuable addition to the production. Its brilliant color and strangeness helped take the audience out of the Skinner-Workshop into a more fascinating and romantic world. Its variety made more than one set unnecessary. It gave an effect of distance, restful to eyes gazing upon so active and bright a spectacle.

The music and the singing, like the set, were valuable in producing an atmosphere of relaxation and romance. The singing of Roger Goode and Pamela Field was especially pleasing.

The members of the faculty and the students who produced *Mon-sieur de Pourceaugnac* chose a play which was well within their capabilities. The play demands merely clever and competent acting, which they were able to provide. The rest of their attention went into inventing and putting

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**Spring!**

*Is on the wing!  
Take a fling!*

**BRYN MAWR COLLEGE INN**

**Goldoni's "Liar" Proves Incoherent as Operetta**

Continued from Page 3

given no material and one unfortunate song. She plays her part with the apathy it deserves. Melville Cooper is amusing as Lelio's father, but again he is restrained by inferior material. Barbara Ashley's magnificent voice and satirical bravura are outstanding in the finale, which momentarily recaptures the gleeful spirit of parody with a particularly operatic death scene. Unfortunately, Miss Ashley appears only a few minutes before the final curtain.

One bright moment is provided by Joshua Shelley, when, as the valet, he sings about "Stomachs and Stomachs". The song is not nearly as vulgar as it sounds and his delivery is delightful. It is a relief to find someone who can project after the ineptitude of most of the cast.

Donald Oenslager's mobile set is interesting but sloppily executed. Since there is no dancing, Hanya Holm has staged only the "musical sequences" or songs, relying almost exclusively upon formations she used in *Kiss Me, Kate*.

And more things than these are reminiscent of *Kiss Me, Kate*. Among those items present are Petruccio's whip, the costumes by Motley, a song called "Out of Sight Out of Mind", and one of the principals who, in a role similar to that of Bianca, bears an uncanny resemblance to Lisa Kirk.

*The Liar* suffers from a lack of the showman's touch. At no point does it approach the deft satire of Cole Porter's "Wunderbar" sequence. One wonders why all concerned were in such an obvious hurry to get the play into production. It is reminiscent of a dozen successful plays, containing nothing of itself and wallowing in mediocrity. Perhaps the most unfortunate thing about *The Liar* is that in its present form it has been produced at all.

**Graduates Ghosts Jar In Each Empty Seminar**

Continued from Page 3

umphe!" surmount the drawing. Underneath is a verse which will serve very well as the last word on the attitude of the inhabitants towards their seminar-habitants:

The glory that was Greece and the grandeur that was Rome  
Have led the classicists to pen many a worthy tome  
And so you will agree that there's no need to write a pome (sic)  
On the grandeur that was Greece and the glory that was Rome.

into effect the many details of a complicated production. They set out to produce, not a masterpiece, but a good comedy. In what they attempted to do, they succeeded.

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**League Actresses Join in VA Show**

On Thursday, April 27, volunteers from Bryn Mawr are participating in the fourth and last play to be given this year with the patients at Coatesville Veterans Hospital and Mental Institution. The Little Theatre Group there is made up of Bryn Mawr girls and patients who are well enough to leave the hospital soon. The plays, which are written by patients, require about three weeks work with students going out once or twice each week. This week's play is a minstrel show with an Army-Navy theme.

The Red Cross provides transportation out to Coatesville. Supper is served to Bryn Mawr girls in the Nurses' Home.

This year the Coatesville group has been admitted to the Bryn Mawr League. It is now under the direction of Anne Ritter of Merion.

**Magazine Names Three to Board**

Counterpoint is happy to announce, albeit tardily, the election of Helen-Louise Simpson, '52 as business manager, and Annie Lawrie Fabens '51, and Virginia Holbeck '52 to the editorial board.

Also you are reminded that the deadline for Counterpoint tryouts (a two-page criticism of an old Title, available in the Self-Gov room, a sample of creative work if you have not previously contributed something to Counterpoint, and a notation of suggestions for improving the magazine,) is this Friday, April 28. All entries, with your name in a separate envelope should be placed in the tryout box in the Self-Gov room.

**Incidentally**

Department of Utter Confusion and Psychic Traumatic Experience:

E. Goldblatt recently received the following notice from the library: "Please sign your name to

**Sports**

by Emmy Cadwalader, '52

The Spring athletic season started last Wednesday, April 19 with the first Varsity Baseball game. Bryn Mawr was decisively victorious by the score of 14-2 over Drexel. It was an excellent game as far as Bryn Mawr was concerned, the team was extremely well-coordinated and each member showed a good understanding of the game. The starting line-up

was as follows:

- Catcher—Blankarn
- Pitcher—Leeds
- First Base—Sloan
- Second Base—Raskind
- Third Base—Tilghman
- Short Stop—Hayes
- L. F.—Wells
- C. F.—Cohen
- R. F.—Austin
- Subs.: Foulke, Jackson.

The Tennis Varsity also played its first match on Wednesday, April 19, against Ursinus on the Ursinus courts. The final total score of the match was 4-1 in favor of Bryn Mawr. Everyone played an extremely good game, especially since it is so early in the season. The Bryn Mawr tennis varsity was undefeated last year, and we hope it will continue to have such good luck. The line-up of the match was as follows:

- First Singles—Groves
- Second Singles—Kimball
- Third Singles—Shaw
- First Doubles—Price and Blackwood
- Second Doubles—Trippe and Cooper

**Technical Skill Shown By BM in Joint Concert**

Continued from Page 3

the sustained music was not suited to her voice. In short, it would have been much better if this last uninspired and musically unrewarding group had been left out of the program. However, the lack of success could best be blamed on the music, and not on the choruses, and one can hope for a better choice of pieces next time.

the card for the following book, since we do not know to whom to charge it."

Neither snow nor sleet nor dead of night . . .

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## Students Discuss Germany's Youth

In the Common Room at 8:30 p. m. on Thursday, April 20, IRC met for a discussion of the topic, "Is German Youth Learning Political Maturity?" The participants in this discussion were five of the ten German students who are studying under the German Exchange Project at Bryn Mawr this year. The aim of these girls, who have been very active in college life here, was to give a picture of the role of German youth in national and world affairs in their own country, and in this way perhaps to help the American college student to gain full realization of her own role in these and other fields.

One of the main points of the discussion was the question of Nazism, and whether it is as prevalent in Germany today as has been rumored. Annemarie Duelp, who gave the opening speech, said that there was not the great danger of Nazism in Germany at present which has been publicized in the American newspapers. Ursula Schmidt discussed the refugee problem, which is still a vital concern in Germany, while Regina Rompel outlined the youth organizations, including those in the religious field. Marianne Plinke spoke about juvenile delinquency, which is an important problem in post-war readjustment, and Liesel Wolfslast discussed educational problems in present-day Germany.

The discussion combined both optimistic and pessimistic points of view, the most optimistic being Gene Rompel. All agreed that through the youth the German people were learning, voting, and beginning again to be curious about political affairs. For the listeners this problem of re-education emphasized the fact that young Germans of college age at the present time were brought up through their childhood and early youth under the Nazi regime.

A question period followed the meeting, in which the statement that Nazism was not strong in Germany now was challenged. This controversy was not formally resolved, but continued after the meeting adjourned. At the close of the formal discussion, announcement was made of the next IRC meeting, to be held at Haverford on the subject of "International Living." The participants will be students who have been abroad and who will outline the advantages of spending a summer there.

The classes will be distributed for breakfast on May Day morning in the following manner: The Seniors will eat in Rock, the Juniors in Rhoads, and the Freshmen in Pembroke; the Sophomores from Rockefeller and Radnor will have breakfast in Radnor, those from Merion, Denbigh, and Wyndham in Merion, and those from Pembroke will eat in Denbigh.

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LUNCHES — DINNER

## Curriculum Committee Makes Grant Chairman

Continued from Page 1

Philosophy, L. Kirpalani, Merion Psychology, P. Bennett, Rock Physics, J. Richmond, Pem West Politics, B. Repenning, Denbigh Russian, J. Martin, Radnor Sociology, C. Comly, Denbigh Spanish, J. Silman, Denbigh

The Class of 1952 takes great pleasure in announcing the election of Pat Onderdonk as director of next fall's Junior Show.

## Schrecker Named To Penn Faculty

Dr. Paul Schrecker, at present professor of philosophy on joint appointment at Swarthmore and Bryn Mawr, has been named professor of philosophy at the University of Pennsylvania, President Harold E. Stassen announced recently.

Dr. Schrecker will assume his new position upon the opening of the university's fall term, but will continue to teach his advanced courses in German Idealism and the Philosophy of History at Bryn Mawr.

Born in Austria, Dr. Schrecker received the degree of Doctor of Laws from the University of Vienna, and in 1928, the degree of Doctor of Philosophy from the University of Berlin. During the last ten years Dr. Schrecker has been a professor of philosophy successively at the New School for Social Research, the Ecole Libre des Hautes Etudes, Columbia University, and now Swarthmore and Bryn Mawr.

An authority on Leibniz and Malebranche, Dr. Schrecker has written extensively on the lives and works of both. He has also written many other books on the philosophy of civilization and history.

## Awards Offered For N.S.A. Conf.

Five scholarships have been made available to the United States NSA by the Summer Institute for Social Progress. They cover all expenses for tuition, room, and board for a conference to be held on the Wellesley College campus from July first to fifteenth. Awards are made upon recommendation, and if enough interest is shown, more scholarships will be made available. Application blanks are on the NSA bulletin board in Taylor.

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## Gaiety of Cast Makes German Play a Success

Continued from Page 1

and, delivered in a clear and pleasant voice, was completely understandable.

Ruth McVey, as Franziska, Minna's sprightly handmaiden, enthusiastically entered into her part, and with the greatest of vigor kicked intruders out of Minna's drawing-room. Franziska's pursuit of Paul, "Wachtmeister des Major" was just coy and just bold enough; Larry Gusheer as Paul was stalwart, mustached, and thoroughly "der Soldat." Just was portrayed by Peter Kohler with lightly farcical touches; Kohler's German came out more clearly than that of the other male members of the cast. Dan Oppenheim as the innkeeper spoke and acted well. Tom Thornton's appearance in the last act wearing a black chesterfield with a fur collar and his pants tucked up produced much hilarity in the audience. Will Hanson correctly and inconspicuously played two bit parts.

Special mention should be given to Traudl Gerstner for the prompting and for taking care of all sorts of backstage details. Ellie Lou Atherton and Milly Kreis deserve praise for the costuming. Last but not least Susanna Jungbauer's direction certainly was outstanding considering the difficulties of the play itself, and of coping with a cast largely non-German, which, for that reason, had more trouble speaking and memorizing their parts.

All in all, Minna von Barnhelm, in spite of factors working against it, was a success because of the enthusiasm and gaiety with which the two German Clubs collaborated. It is not ultimate dramatic perfection that is important in language club plays, but the experience in speaking an unfamiliar tongue and the enjoyment of cooperation which determines its success.

The contribution of the Dance Club to Arts Night will be an interpretation of T. S. Eliot's Rhapsody on a Windy Night. The poem will be spoken by Ellen McIroy.

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## Joyce and Gibbon Reconditioned; They Turn Up As Daffynitioned

from an English major

by Jane Augustine, '52

Dactyl: primitive bird, of course. (or is it a horse?)

Pope: How should I know? I never studied the Bible.

Bunyan: something that on your foot if you wear tight shoes to get you're liable.

Elizabethans: a group of female sonneteers imitating Elizabeth Barrett Browning.

Anapest: boyfriend's kid sister Ann (candidate No. 1 for drowning).

"Saki": a liquid which doesn't exactly resemble tea.

Pastoral: Preacher? Shepherd-ess? Rhapsody!

Sestet: a song from Lucia di Lammermoor.

Scott: something dour.

Gibbon: take? No, it must be something eruditer . . . Oh yes, a Roman ape with a typewriter.

Chaucer: . . . um. A chipped saucer.

Novel: something with a bosomy girl on the cover.

Pease-blossom: Porridge-blossom's lover.

Paradise Lost: bad news at roulette.

Romeo: in a play (story maybe) by somebody whose name I forget.

Daisy Mae: sexy blonde heroine of the comic strip "L'il Abner" by Al Capp.

Joyce: a snarquel whose diminwhpt khjag xfisrc bd qkchmw-yehj and xi roadmap.

Lamb: quickest and truest answer to the question "Who's rejected, frustrated, suffering from overwork and indigestion?"

## Bard's Eye View

by Julie Ann Johnson, '52

by Jane Augustine, '52

Rain, rain, more rain;  
The drops come down . . .  
Fine mist, thick sheets,  
And medium-grade rain,  
Plain rain, April rain  
At Bryn Mawr . . .  
Puddles come, puddles stay,  
Puddles become lakes,  
Lakes become seas.  
To traverse seas one needs boats,  
But there are no boats,  
Only boots, leaking sneakers,  
Ventilated loafers, to contest  
The April rains . . .  
April showers brought the flowers,  
April showers send the flowers  
To their inundated fate  
Together with the sneakers,  
Loafers, boots; Rain has conquered,  
Rain is king,  
Plain rain, April rain,  
At Bryn Mawr.

Spring, ah spring—new buds are seen;  
Bare branches change for blossoms pink.  
The lawn has gone from mud to green,  
And you've forgotten how to think . . .  
You've changed from jeans to tennis shorts,  
You've changed your desk for grass,  
You're almost glad you're taking sports—  
You'll change your mind and change your heart,  
(Your spring behavior's strange)  
But don't you think you'll have to start  
To make that one long-dreaded change—?  
After you've changed hall, clothes, men, haircut, program and where class meets,  
Shouldn't you strain yourself to the breaking point and change last November's sheets?



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College of the Holy Cross  
(Worcester)

In Worcester, Massachusetts, one of the favorite spots of students at the College of the Holy Cross is the Day Room on the campus. They like the Day Room because it's a cheerful place—full of friendly collegiate atmosphere. And when the gang gathers around, ice-cold Coca-Cola gets the call. For here, as in college haunts everywhere—Coke belongs.

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### Garden Hours

As black branches begin to show a fringe of palest green, the season comes again for the Garden, the Estate, realm of the initiated. During the daylight sessions, one can dream, while buried in the carrels, deep in a tilting Reading Room chair whose reclining angle induces dizziness, or nodding drowsily in the too-comfortable modernity of Park Library. One can dream during the midnight to dawn seige under a mountain of dead and dying cigarettes in a smoker, silent smoker, showcase, front hall. Despite term papers, year papers, imminent exams, dreams will come, dreams of Paradise.

Paradise lies beyond a meadow, a high iron fence, a stream. Above the stream, the barrier has long since been rusted by the forces of nature and crumpled by the succession of suppliants who have passed therein. Within the Realm there lies the Enchanted Garden; unused road leads on to winding brook, and rustic bridge points out the way to colonnade, carpeted in velvet. Large blossoms, waxy-white, sway gracefully above the heads of saints and satyrs; the path leads from Christian martyr enshrined in niche to broken-nosed pagan, hiding on his marble pedestal just beyond a straggling shrub.

Even the one-time pilgrim has her visions and her memories of Paradise. She sees the Enchanted Garden, surrounding the dimly-lighted house of mystery on the hill, she hears the birds singing at dusk, she feels the wavering wind. In early spring the dungeoned suppliant can escape into Enchantment.

### NOTICES

#### Chapel Meeting

There will be an open meeting concerning chapel this evening at ten o'clock in the Non-Res room of Goodhart — everyone is urged to come and join in the discussion.

#### State Department Program

Students wishing further details on the four programs recently announced by the Department of State concerning student summer internships with the department and with the U.N., and the professor-student seminar on foreign affairs, should contact Miss duBose in the Dean's office.

#### Chesterfield Contest

Joyce Lustgarten is the winner of the fish bowl contest sponsored by the Chesterfield campus representative. The prize is a carton of Chesterfields.

There will be no charging in Taylor and hall bookshops after Friday, April 28. After that all sales will be on a cash basis.

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### The Observer

There are many ways to do it; we've considered almost all. One could fling one's self headlong on the Goodhart door or jump into the mysterious pit in the catacombs of the library. Innumerable ways . . .

Or one could turn in one's paper. But this is the coward's way out. Our paper is not illustrated; it contains no meticulous diagrams; it consists mainly of typographical errors. We are sorry; we have done our best. We spent at least 50 hours reading for our paper and at least ten years writing it. We are old and worn and haggard. Our professor believes we have dropped the course. He is mistaken. It has fallen on us.

The Library detests us. We are being followed by a private investigator. We admit we inadvertently crushed an aspirin between the leaves of one book, but we swear that we did not cut out the front-piece. We repeat, our paper has no illustrations.

Then today we saw them, both of them. One is sturdy and grey and hangs from the big tree in front of the library. The other is delicate and white and sways seductively in the wind. It hangs from the cherry tree at the side of the library. They are nooses.

We were happy when we saw them. No, we do not mean to be morbid. We feel they represent a kindred spirit. Somewhere there is someone who understands. Possibly, oh possibly, there is someone else who has not passed in her paper. Please.

It sits on the floor of our room and we loathe it. It is like a hoagy — it permeates the atmosphere and the longer it stays, the more we hate it. We should pass it in . . .

There are so many ways to do it. One could fling one's self headlong on the Goodhart door or jump into the mysterious pit in the catacombs of the library. Innumerable ways . . .

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**Anniversary**  
**Sale !**  
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### 'Nation' Sponsors Conference in NY

The Nation Associates and the Nation magazine are sponsoring a conference on "The Atomic Era—Can It Produce Peace and Abundance?", this coming weekend, April 29 and 30th at the Waldorf Astoria in New York. Among the outstanding speakers scheduled for the different sessions are Gardner Murphy, psychologist, Hans Morgenthau, professor of political science at the University of Chicago, and Dr. Edward U. Condon, director of the U. S. Bureau of Standards. William L. Shirer will preside at one of the sessions. Further details on particular topics to be dealt with, and additional speakers are posted on the Alliance Bulletin Board, Taylor.

### Summer Theatre Applications Due

This is a last reminder that applications to the Bryn Mawr Summer Theatre must be mailed to Director Frederick Thon before May first. The summer theatre, which lasts from June 20 to August 14, is an acting and producing company entirely of students, co-educational, and includes lecturers from the New York theatre. Total cost for the period, including tuition, college residence room and board is \$375.

### Loquacious Philosopher Comments Upon Slash in U.S. Mail Service

by Barbara Joelson, '52

Inflation, it seems, has finally hit the government's pocketbook. It has affected everyone, and I guess it was inevitable that Uncle Sam should suffer from the High Cost of Living, too. As a result of this pecuniary pressure, the powers-that-be in Washington have very sensibly decided to cut their budget. This all appears quite logical and intelligent, I thought; and then the knife fell! The first step in this "tightening-up" process, turned out to be in the department of the U.S. Mail. Millions of postmen, is seemed, were delivering mail, unaware that they were entirely superfluous. At little inconvenience to themselves, and with the greatest economy, the Government could lay off these postal appendages, and cut everybody's mail delivery down by one. (Forgive them, for they know not what they do.)

Ah, Harry, there are certain matters in which the best advisors are not Senators and Elder Statesmen, but your own and beloved daughter Margaret. She perhaps could have told you that, although a Congressman may not look forward to his letters at all, a young, social-minded woman feels quite differently.

Never would I depart for my nine o'clock class without a frantic search through the morning

mail. This would either result in a morale-boosting epistle, or a void, which would at least assuage my curiosity. Similarly, a hopeful look cast at the postman's meagre collection would always fill the few empty moments before lunch; and what was the purpose of tea, except to pass time until the evening delivery? The times between these three important events, were always subdivided by the less exciting, but nevertheless intriguing, advents of campus mail.

No more can this systematized scheme be applied to my waking hours. The regular deliveries have been cut to two: one arriving at some nebulous time between 9:30 and 11:00 A. M., and the other appearing inconspicuously between 4:30 and 5:00 in the afternoon. Campus mail, as a result, has achieved a most academic quality. Not only do letters, magazines, and packages come much less frequently, but it also has become impossible to figure out which is the really interesting delivery of the day. Result? Chaos!!!

Please, Mr. Truman, think of a potential voter in the 1952 elections, and revoke this well-meaning, but sabotagical gesture. After all, nothing could stop the Pony Express, so never let it be said that a little thing like rising prices impeded the progress of the Democratic donkey's mail service.

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