

The College News

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ARDMORE and BRYN MAWR, PA., WEDNESDAY, FEBRUARY 14, 1951

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PRICE 15 CENTS

H. S. Commager Discusses Civil Liberties in U.S.

Exemplifies Argument For Pragmatic Necessity

The first of a series of lectures on "National Security and Civil Liberties," provided for by the Cooper Foundation, was given by Henry Steele Commager at the Friends' Meeting House, Swarthmore College, Sunday evening, February 11.

Mr. Commager discussed "The Pragmatic Necessity of Freedom," and emphasized that although the basic freedoms have been guaranteed in American federal and state constitutions for a hundred and fifty years, "each generation has to indicate these freedoms anew for itself." There are risks in taking things for granted. Only those people who have been required to indicate and justify freedom fully understand it.

The question of vindicating the necessity of freedom of dissent may be approached in two ways. One is the legalistic approach: the Constitutional issue has always been a bit obscure, although "those who enacted it (the Constitution) thought it was constitutional;" it is not enough, however, for freedom to be legally vindicated by the courts.

The other, "natural rights," approach, asserts that the basic rights are not conferred by gov-

Continued on Page 4, Col. 2

After the Undergrad Dance, Merion Hall will sponsor an open house from two until three a. m. Food and music will brighten the morning hours.

Theatre Releases 'Tom Thumb' Cast

Tom Thumb the Great; or the Tragedy of Tragedies by Henry Fielding will be presented on Friday and Saturday, March 16 and 17, as the first Bryn Mawr Theatre production of 1951. The following cast will enact this Restoration drama on the Goodhart stage:

King Arthur Robert Chase
Queen Dollalolla Patricia Richardson

Tom Thumb Suzanne Kramer
Princess Huncamunca Katherine Torrence

Ghost of Gaffer Thumb Charles D. Griffiths

Lord Grizzle F. Jackson Piotrow

Merlin Robert Kunkel

Noodle James Ranck

Doodle William Matlack

Poodle J. Howard Shoemaker

Parson Howard O'Neill

Glumdalca John Kittredge

Cleora Mary Lee Culver

Mustacha Elsie Kemp

Lee Haring, Haverford, '51, is directing the play, which Mr. Arthur Colby Sprague of the Bryn Mawr English department is supervising. Ann Blaisdell is stage manager.

Wootton Thinks Britain and U.S. Still Closely Tied

Miss Barbara Wootton, noted British author, lecturer, and radio commentator, spoke on Britain in the World Crisis at the third Alliance Assembly on Current Affairs for 1950-51 on January 19 in Goodhart Auditorium. Miss Wootton stated: "The ties between Britain and the United States are still very strong and important. The part which Britain can play in the international situation is closely connected with her internal strength." British policy seems "slightly crazy on this side of the Atlantic." Americans want an explanation as to what happened to the British.

The United States thought the British ungrateful and their politics absurd when they listened to Churchill and voted against him in 1945. The victory of the Labor Party was not a sudden event, but the culmination of a process. Labor had gained strength in Britain before World War II. The workers had become stronger through unions, and there were thinking people in all classes. In 1945, "the British thought the war was over." They turned back to cherished ideals which had been turned aside for expediency. They wanted to experiment with mild socialism, and for that reason ousted Mr. Churchill. The British acted not with ingratitude, but with maturity. "We do and did admire Mr. Churchill as a war leader, but we decide our policy on private issues," said Miss Wootton. Mr. Churchill has two personalities: leader in war and leader of the Conservative Party. The British did not want to deify any political figure.

"In the first place, the Socialist Party is like ourselves," and therefore, appeals to many people. Ernest Bevin "came up the hard way." The Minister of Education

Are you another Marguerite Higgins? Do you visualize yourself writing coolly and undistractedly as the shells crash in passing overhead? Then join the NEWS for preliminary training. It is true that Soda Fountain chairs and stage crews are all that crash above us, but nothing ever passes over our heads. Come to the NEWS Room in Goodhart at 5:30 p. m. on Thursday, February 22, and get your tryout assignments.

obtained his schooling at night. Since Britain now has different types of people in power, everyone can say, "Some representative in government has had experience like mine."

Five years of domestic legislation, however, were too much for the British. The legislation followed two general trends: 1) Conversion of basic industries to public ownership. Labor had wanted to do this for fifty years. Some of the converted industries were coal, railroads, electricity, and gas. 2) Provision of social services and complete social security for all.

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Music and Dialogue As You Like It When '54 Takes Stage To 'Swipe It'

by Margie Cohn, '52

What do you suppose all those glittering, glamorous posters are leading up to? Why did you struggle through that difficult acoustic? How do you think the song ends that you heard those freshmen whistling? Where will you find the answer to these questions? Nowhere but in *As You Swipe It*, the Freshman Show to be splendidly given in Goodhart on Saturday, February 17 at 8:30 p. m.

Ladies, leave your honesty behind, and enter into thieves' paradise with such shady and charming notables as Moll Flanders, Robin Hood, and Eve—of Genesis fame. Listen to these reincarnated villains (?) pour out their lament that things here "just ain't right". Then, to bring the idea close to you, enter Princetonian (who stole the clapper from the college bell) bewailing his separation from a Bryn Mawr beauty who has, curiously, landed in hell. But don't worry, this show has more than plot; it has music for you also—lyrics ranging from "that weekend excursion to Nassau" to "My Gawd, boys, it's Jesse James!" will roll melodiously forth through the auditorium.

"Tart, are you ready?" you might hear sotto voce as a demure streetwalker steps out to inform us that "hardly a day went by without a pass - - - ing cloud." Philosophically, Eve will expound to you the doctrine that "to the man comes all the credit, to the

woman the blame." All this will take place before an awninged flat and rooftop adorned with emerald-green stardust, mysteriously poised in the background.

"Danny, can we just ooze out?" is a rehearsal query you will not hear but witness as you get a glimpse of lithe harem girls. Then, after a sprightly chorus song extolling the adventurous fun of "the chase", you will be entertained by a kick chorus of thieving squirrels, attired in long ears and tails, and semi-squirrel-like white leotards.

Soon the shorts and stocking-caps of today's cast will yield to the dazzling costumes of Saturday's full-fledged actresses—as Danny Luzzatto, directress, touches her wand to freshman Cinderellas. The raucous cry of "Look out for the rope!" will change into singing, and disconnected stage directions will convert to hilarious dialogue. You can't miss this transformation from diamond-in-the-rough to Girls' Best Friend. Get your jewel of entertainment as '54 swipes it!

McBride Speaks On Civil Defense In Present Crisis

On Tuesday, February 6, at the opening assembly of the semester, Miss McBride spoke on civilian defense, and also the responsibility that must be taken by college women in this time of crisis.

Concerning civilian defense, a faculty and staff committee has now been appointed, and graduate and undergraduate representatives will also be appointed to serve. There will be drills in the halls, and each hall will have designated safety areas in case of atomic attack. Although odds may be a thousand to one against bombing, knowledge of proper procedure in case of atomic attack is most essential. Miss McBride, speaking of the responsibility of college women, said that short of extreme emergency not now anticipated, there will be no draft of the feminine element in the country's defense. All women's services, however, will be expanded with increased facilities for officers' candidate schools. The chief difference in the utilization of woman power in this emergency as distinguished from the last world war, will be that rather than taking men's jobs, women will be called upon to do jobs particularly suited to them. They will act in the capacity of specialized jobs and services.

Because there will probably be a two year draft of men in professional and scientific fields, the whole range of professional and scientific work will become open to women—indeed, they will be in great demand. We will be living, at best, in an atmosphere of prolonged tension, and most important of all, it is up to each individual to decide for herself the essential questions; not, "What can I do" but rather "Am I doing what is most necessary, and am I doing

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Shaw Lecturer Dr. Reischauer Discusses Asia

Reischauer Sees Japan As Short-Range Problem

Edwin O. Reischauer, Associate Professor of Far Eastern Languages at Harvard University, was the first speaker in the Anna Howard Shaw lecture series on *Conflict and Change in Asia*. He spoke last Monday at 8:30 p. m. in Goodhart on the subject of "Japan." He stated that a basic dichotomy has been the cause of our present ideological warfare. A push towards centralization makes the few men who are leaders more powerful, while on the other hand, the tendency towards universal education promotes a desire in the "Little" people, the many, to run the government; in short, education promotes a desire for democracy. "The whole of Japanese history swings back and forth between these two possibilities." Japanese history contains a moral for the other nations of Asia: as they westernize, industry brings technical skills, which entail the expansion of education. The dichotomy is inevitable. "It is not possible for the rest of Asia to remain in its present state. The future of democracy is important in Asia," for she will either turn to democracy or totalitarianism.

"Change is in Asia; change is producing conflict." The impact of the western world has only been felt in Asia during the last century and a half. The first reactions to

Continued on Page 3, Col. 4

Unescorted animal hunters may sign out until 1:30 a. m. on Friday. They may not leave the campus while searching.

'As You Swipe It' Cast Given by '54

Jesse James—E. Glayser
Robin Hood—M. Plunkett
Ali Baba—H. Kneeland
Moll Flanders—Grey Struthers
Don Juan—M. Kennedy
Knave of Hearts—S. Roosevelt
His Tart—A. Witman
Eve—E. Kemp
Brinks Robber I—P. Hitchcock
Brinks Robber II—E. Woodruff
Scot I—G. Von Hebel
Scot II—L. Miller
Peter—P. Price
Julie—A. Phipps
Policeman—P. Albert
Jesse's Friend—A. Hartman

Merry men—Gwen Davis, A. Miller, P. Harvey, L. Simpson, D. Forbes, G. Davis, E. Taylor, P. Oliver, M. Jones, L. Batten, J. Myer.

Ali Baba's men—B. Merrick, C. Keyes, J. Grimminger, B. Floyd, C. Wyeth, M. McGrath, M. Holmes, A. Merz, M. Rorison, L. Bonsal.

Pirates—A. Eristoff, E. Jones, C. Richmond, L. Pearre, P. Auch, Continued on Page 5, Col. 2

CALENDAR

Wednesday, February 14, 1951

7:15 p. m. Permission Givers' meeting, Mayday Room.

7:30-9:30 p. m. Freshman Hygiene lecture for Radnor and Merion Halls, Common Room.

Thursday, February 15, 1951.

4:00 - 6:00 p. m. Freshman Show tickets on sale in the foyer of Goodhart Hall.

4:00 p. m. Tea for the Senior Class. The Deanery.

Friday, February 16, 1951.

3:00 p. m. Dr. Lucy T. Shoe of the Institute for Advanced Studies speaking on "The American Excavations at Cosa in Etruria", the Art Lecture Room.

7:30 p. m. Animal hunting officially begins.

8:30 p. m. "As You Swipe It", Freshman Show, presented by the Class of 1954 for the benefit of polio victims.

8:30 p. m. Open House with refreshments in Radnor for animal hunters.

Saturday, February 17, 1951.

8:30 p. m. "As You Swipe It", presented by the Class of 1954, Goodhart Hall.

11:00 p. m. - 2:00 a. m. Undergraduate Dance in the gymnasium. Formal: 3:30 a. m. signout for all those attending.

Sunday, February 18, 1951.

3:00 p. m. Sunday Sing, Mayday Room, featuring soloists from the past class shows.

5:00 p. m. Bryn Mawr Music Club Concert by Jacqueline Eppinoff, cellist, and Marion Zarzeczna, pianist, Wyndham.

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THE COLLEGE NEWS

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Help for Subfreshmen

You have now started a new semester of your struggles to graduate from Bryn Mawr. Presumably you have chosen this goal because you feel that this college has as high an academic standing as any in the country. But you also want a well-rounded reputation for Bryn Mawr. Down with the myth of myopia and library pallor—we want intelligent and attractive graduates to show the world the "Bryn Mawr type". If you want assurance that future classes will meet the superlative standards of past ones, you must help to perpetuate a student body of high calibre.

How? you say, and the answer is, be a campus guide.

This reply may surprise you, but campus guides are one of the strongest links between present students and prospective ones. Each guide is sole personal representative of the college to a sub-freshman's family. In that moment you alone embody all Bryn Mawr. Our rooms are not always neat, exam-exhausted students are not always considerate; you must prevent visitors from receiving superficial impressions only. You must reveal to them the deep friendship which pervades the dormitories, the sincerity of intellectual effort which gives meaning to lab and library—that is the true Bryn Mawr.

You may protest that campus activities fill your spare time. But you particularly show that Bryn Mawr presents a balance between the academic and extra-curricular aspects of college life. We now need, therefore, many students to donate very little time for this important and honorable service. A college cannot be much better than its students, present and to come.

Hell for Freshmen

The inevitable, but enjoyable Freshman Week is here again. Much hard work is being put into the show, and rehearsals have been sapping Freshman energy. An appalling number of the cast is in the infirmary, and many of this group are almost indispensable to the play. Still, the show goes on. The general attitude has been one of complete cooperation with the director, and the other members of the cast. A united spirit reigns that will hold the class together, as well as the show.

At this time of year also comes Hell Week. However, its title does not signify that the Freshmen should be made

Current Events

Common Room, February 12, 7:15 p. m. Miss Mildred Northrop spoke on "The Present Declared Emergency in Domestic Affairs." The present inflation, she said, is immediate and desperate, but controllable. Both economic and political issues are involved. In the last analysis the monetary issue is a simple one. When there are scarce goods and services and a great deal of money in circulation, the money must play on the goods and the prices must go up.

The reason for the present crisis is that because we are preparing for defense we are drawing from the normal supply of goods. If we are to pay for defense as we go, through taxation, it would mean a tax increase of sixteen billion dollars in the next three months, making the total taxation for the fiscal year seventy-one billion dollars. At present the government has only been able to find means of raising fifty-five billion, from 1) individual taxes; 2) corporation taxes; and 3) trade and commerce.

The treasury now sustains one-third of the national debt; it wants to keep the interest rate low so it can pay off the debt. If the general market interest rates go up, the treasury will have to ask Congress to raise taxes so it can continue to pay the national debt. The Federal Reserve Board suggests raising the interest rate to stop inflation. This would raise the general market interest rate and affect the Treasury adversely.

The FRB is therefore seeking Congressional sanction for this measure, although they have the power to take it without sanction. Congress is trying to avoid decision in the issue. If inflation continues it will get out of hand and render us incapable of fulfilling our international commitments and of meeting the state of emergency on its broader basis.

The administration is not now taking a firm stand on wages and price control. The Wage and Price Stabilization Board consists of labor and industry members. Industry members say that wages should not increase more than eight percent over the general increase since June 1950, before they start increasing in proportion to living costs. Labor members say wages should increase sixteen percent. The public opinion, favouring a ten percent increase, will probably prevail.

The main effort to control prices is now directed at control at the raw material stage. The problem remains of how the end-product cost can be regulated when effective control exists only over raw materials. The WPSB may operate upon agricultural prices only when they are over the parity price. The legislature, which annually fixes parity, has kept prices under parity. Opponents of this agricultural price raise policy argue that it will lead to uncontrollable inflation.

Counterpoint takes great pleasure in announcing the following elections:

Editor-in-chief, Marcelle Wegier, '52.

Business manager, Virginia Holbeck, '52.

Members of the Board, Diana Forbes, '54; Anne Phipps, '54.

Associates, Naomi Ellenbogen, '54, Helen Katz, '53, Bobbyann Roesen, '54.

to suffer the tortures of the damned. Orders and weird apparel are fun when administered in the proper spirit; there is no need to include reminiscences of high school hazing.

The Freshmen are to be complimented on their cooperative, cheerful attitude. The whole student body should harbor such a feeling during this hectic week.

Volunteers Give Work Camps Aid

At the weekly assembly this morning, Doris Hamburger spoke on Weekend Work Camps. Sponsored by the Philadelphia Yearly Meeting, the two camps run in downtown Philadelphia consist of about fifteen students each. They are held in an old mansion, and a church basement, and both high school and college students participate. After getting acquainted with each other and the neighborhood, they start out on Saturday to paint and repair the local North Market Street area. Co-operating with the families they aid, the students split into groups of two or three, work all day, and then meet in the evening for singing, relaxation, and discussion. The work is done in a spirit of working with the people, not with any feeling of "charity."

The Katherine Fullerton Gerould Prize Committee of the Alumnae Association will award a prize of \$50.00 to an undergraduate for her entry of one or more articles in the following categories: narrative; informal essay (excluding critical papers and formal essays); verse; or drama. Any student may submit one or more entries, unsigned, to the Alumnae Office, second floor of the Deanery, not later than 4 p. m. April 4. Entries should consist of work completed since Commencement, 1950, although class assignments are not excluded, and previous appearance in a student publication is not a barrier.

Be The Class Hit, Take A Baby Sit!

Was your course card ornamented by a string of summa cum laude grades? For the few who were not so fortunate, here is a unique solution.

How can you make sure your politics professor thinks well of you? Pour propaganda in his children's ears by . . . swell idea, you interrupt, but when will I get a chance to tell the kids a "slanted" fairytale? — d'ya think I'm James Thurber or somebody, maybe?

We're coming to that in just a minute. For a Greek professor's obviously erudite youngster, you can recite an original Greek ode in the form of Pindar's tenth Pythian. For a French professor's child, you can render with dramatic inflection *Le Chanson de Roland* . . . o.k., o.k., you mutter, I should put my hair in pigtailed and creep down to Low Buildings on my hands and knees—but I still don't get it.

Please, you'll understand in a minute. For the Dean's baby, it's a cinch; just rattle some course cards and coo "cut-pro, cut-pro, cut-pro" at him, and . . . Nicholas and I aren't on speaking terms! you shriek. Keep cool: here's what we're driving at. How can there be a Faculty Show if nobody takes care of the faculty children during rehearsal? Anybody and everybody who is willing to baby-sit for free is desperately needed off and on until the tenth of March. Please, do your part just so the faculty can do theirs. Leave your name with Mrs. Sullivan in Room H, in Taylor, now!

Opinion

Purpose of BMC Stage, Duty of Critic Analyzed

Letter To The Editor

To the editor of the Bryn Mawr College News:

There has been much discussion about Bryn Mawr College's theatre critics. For the benefit of future reviewers, those whose judgments are published in the News and those whose opinions are reserved for their friends, it would be well to point out several factors which should be kept in mind when considering student productions, and to clarify several important points in the review of *Le Miracle de Theophile* (*The College News*: December 20, 1950).

There is much less rehearsal time for college productions than for professional ones. What time there is, is not worth as much as in the professional theatre because the energies of all the members of the production are divided between college work and the play at hand.

The actors and the workers behind the scenes are amateurs. They are interested in the theatre and may know a lot about it, but they are not professionals. Their work represents an attempt to produce art. In many cases they have difficulty in expressing their feelings and their understanding. But they are willing, and they have the courage, to share their attempt with the college and its friends.

For these reasons it is unreasonable to review college productions as Howard Barnes reviews Broadway plays.

The goal, the effort, and the results produced are essential questions in an amateur undertaking. Therefore in all fairness and genuine interest, the NEWS reviewer should go to a half-way point rehearsal. If she sees only one presentation of the play, she cannot know the progress made during rehearsals; nor can she fairly judge the final realization of the end in the minds of the group.

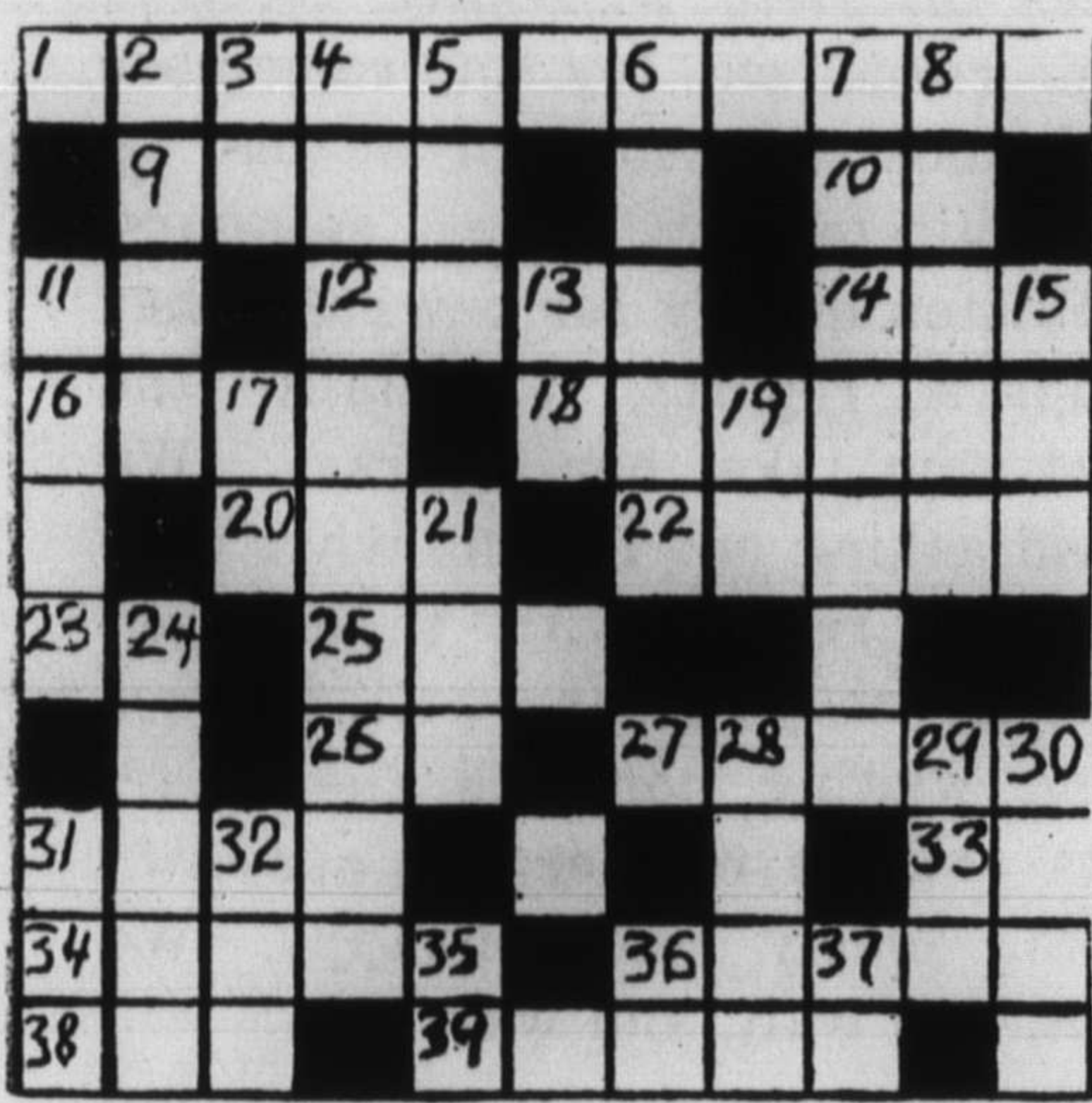
The review of *Le Miracle de Theophile* illustrates some of the shortcomings of student reviewers. When she wrote the article the reviewer was unaware of the tremendous effort, of the many extra hours of work given by Marianne Schwob to her role. Attendance at one of the rehearsals would have indicated this effort.

Nor did the reviewer make sufficiently clear its superior results. Marianne Schwob made striking use of movement in portraying the role of Theophile, the thirteenth century cleric with a tortured soul. Her expression would have been impressive in a professional theatre. Inadequate praise can be a harmful mistake in the criticism of professional artists. Their self-confidence is easily shattered.

One of the problems in student productions, where a professor directs, is to break down the student-professor barrier. The members of a theatrical production must work together as one. The *Theophile* reviewer did not crystalize her discussion of this aspect of the French Club production, where the barrier was non-existent. There was cooperation on all sides. Peter Parkhurst and Mr. Janschka who worked on lighting and scenery are neither students nor professors. Much of the originality of the interpretation came from Mr. Morris; but the choreography of Nancy Burdick and Sherry Cowgill and the rich contributions of Marianne Schwob and Elaine Marx in their acting gave full representation to the student element in the unquestionable success of the production.

Very truly yours,
Winifred Sexton, '51

Tired and Cross? Try Crosswords!



by Helen Katz, '53

ACROSS

1. Hall with longest name.
 9. First word of Columbia's football song.
 10. Negative expression.
 11. On arrival (abbr.).
 12. Used in bear hunting.
 14. Part of horse's gear.
 16. How one feels the morning after.
 18. Local eating place.
 20. Syrup from trees.
 22. Rent.
 23. Epistle (abbr.).
 25. Tear (Verb).
 26. Preposition.
 27. Weekends.
 31. A favor.
 33. Elevated train (abbr.).
 34. Having more years.
 36. _____ Claus.
 38. Two spades.
 39. Dateless amusement.
- DOWN:
2. Language exams.
 3. Army rating for Quakers.
 4. First name of college's President.
 5. Make a mistake.
 6. To reject.
 7. Campus aid to ophthalmologists.
 8. Leaves (Verb).
 11. Wind instrument.
 13. Exclamation.
 15. Article.
 17. Like.
 19. Diphthong.
 21. Used in sewing.
 24. Considered a local conveyance.
 28. Part of a telephone.
 29. Allow.
 30. Unusual occurrence in bridge.
 31. Robert.
 32. 1951 and 1953.
 35. Revised Version (Abbr.).
 36. Sergeant at Law (Abbr.).
 37. Northeast (Abbr.).

MARRIAGES

Sarah Helen Dempwolf, '50, to Michael Pulitzer.
Joan Kocovar, '53, to William Spooner.
Helen-Louise Simpson, '52, to Kenneth M. Seggerman.

Bard's Eye View

by Julie Ann Johnson, '52

Dear Valentine, the evening mail
Has lately come and gone;
My hopes have now begun to fail,
And still I linger on.

It has been quite a while, I fear,
Since last time that you wrote;
You thanked me for the Prom last year . . .
It was a charming note.

The strike slowed mail, as I presumed,
And this aroused my ire;
Last week the service was resumed . . .
Perhaps you'd rather wire?

Some girl just called her fiance,
Phone's busy, and I moan;
I know you've had a busy day,
And now you'll telephone.

I asked you up for Freshman Show
Two years ago last June;
O Valentine, how could I know
That you'd forget so soon?

Brass Ensemble Excels in Performing Program of Early and Modern Music

by Frances Shirley, '53

The Gotham Brass Ensemble, directed by David Simon, furnished an unusual concert on January 21 in the Deanery, under the auspices of the Bryn Mawr Music Club.

The concert was a complete success from the point of view of the audience. The move from Wyndham to the Dorothy Vernon Room eliminated the acoustical problem created by more than a dozen brass instruments. Even more to be commended are the musicians themselves, who played without the benefit of a rehearsal in this location, for this lack of a chance to become acquainted with the acoustical properties of the room was not evident.

The first half of the concert was devoted to sixteenth and seventeenth century music when the brass groups were at the height of their popularity. First were three pieces by Adriano Banchieri, an Italian of the late sixteenth century. They were in canzona style, and the *Fantasy in Echo*, with its marked contrasts in volume, was particularly effective, but the entire group started the performance

Observer

Snow falls silently on the spired rooftops. Everything soon loses identity in this stirring white world. Night comes; the air clears, and the stars shine brightly, solemnly admonishing the sky for becoming prey to the raging but transitory storm. The snow once king becomes a prostrate slave to the busy, hurried figures which tramp over it. Are these figures aware of the beauty of the night around them, or of the fury of the storm that has passed? These gifts of nature might never have been, for the passers-by are concerned with one thought only, which is not of the great white world, but, alas, of the small white card—a course card.

The power of the card is greater, during the first week of the second semester, than any other pull on those who walk the paths between the buildings. The dread and the hope it commands is stronger than love or hate, hunger or thirst. The reign of the demon begins in a modest way at first. We come back to college joyously to start the new semester. We buy our new books, we go to our new classes from the opening assembly with fresh heart and mind. But our confidence in our new life soon dissolves. At the first mail delivery we see dozens of regular white envelopes on the table, and we know that they contain the Dread Message. Our heart jumps sickeningly, and we rush over to see if ours has come. It is not there, and our burst of courage leaves us shattered and shaking. We look at the

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Young Musicians Give 2nd Concert

Jacqueline Eppinoff, violoncellist, and Marion Zarzeczna, pianist, will be the soloists in the second of the Bryn Mawr Music Club's Young Musicians concerts this year. The concert will take place next Sunday, February 18, at five o'clock in the Ely Music Room of Wyndham. The following program has been released:

Prelude and fugue in F minor—Bach; Rondo capriccioso, Mendelssohn, Marion Zarzeczna.

Sonata, Opus 40, Shostakovich Jacqueline Eppinoff.

Three intermezzi, Opus 119 Brahms; Rhapsody, Brahms, Marion Zarzeczna.

at a high artistic level.

Henry Purcell's *Funeral Music* for Queen Mary, with its dignified and chorale-like opening and canzona-form close was next, and following it, a sonata written about 1684 by an unknown composer. The performance was superb, with purity of tone and lively grace throughout. For the scheduled Garbrielli *Sonata* the musicians substituted two pieces by Antony Holborne, *Honeysuckle* and *Night Walk*. Two *Airs* by John Adson and Benedictus Grep's *Paduana* were the last of the early pieces.

The Ensemble turned to contemporary British music with Richard Arnel's *Ceremonial and Flourish*, which was notable for change of effect and sharpness of attack, especially in the martial passages. The modern music continued after the intermission with Willson Osborne's *Prelude*. It was the second time that Mr. Osborne's music has been included in the Music Club's programs and the composer himself was present. Needless to say, it was excellently played, as was *Tall Tale*, a piece based on folk idioms, by Henry Cowell, in which the effect of the muted trumpets, varied rhythms, and lyric quality of the instruments was striking. *Music for a Brass Ensemble*, by Myer Kupferman, who has written especially for the Gotham Ensemble, and Maurice Whitney's *Music for Brasses* were next, and the *Overture to Gilbert and Sullivan's*

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On Wednesday, February 7 five Bryn Mawr badminton doubles pairs took up their paddles against the Merion Cricket Club ladies at the club. Bryn Mawr won all five games with the following impressive scores: 1st—McCormick and Dawes, 15-8, 15-12; 2nd—Leeds and McCulloch, 15-3, 15-9; 3rd—Iglehart and Townsend, 15-7, 15-7; 4th—Blackwood and Wallace, 10-15, 15-6, 15-12; 5th—Davis and Muir, 15-8, 15-8.

The Varsity, 2nd, and 3rd basketball teams played the three Penn State teams here on Saturday morning, February 10. The Varsity was unhappily defeated; the final score was 21-61. The 2nd and 3rd teams, however, came out on top with scores of 49-35 and 38-31 respectively. An unusual note was added when the first team game was televised for later broadcasting. The machine was operated from the balcony just above the door and did not seem to bother the players at all. Although the first game was excellent to watch, Bryn Mawr just couldn't seem to get started. Most of their passes did not connect, their dodges did not work out, and their shots were on the whole too low. During the second quarter, however, they picked up considerably, and Tuck Howell made three baskets. Penn had a very fine team, but one forward, Cynthia Johnson, was responsible for 33 of the 61 points. The following is the Bryn Mawr 1st team line-up:

Forwards	Guards
Merrick, B.	Perkins, A. L.
Kimball, L.	Eristoff, A.
Howell, A. T.	Warren, M. G.
Sub: Wadsworth	Subs: Leopold Gurewich

The 2nd team played a beautiful game, winning 49-35. During the first half their shots clicked consistently and the teamwork was good. They tired a little during the second half, as was natural, but

Continued on Page 4, Col. 4

LAST NIGHTERS

Versatility of Acting, King Richard II Loses Depth and Skill Mark 'Lear'

by Helen Katz, '53

Perhaps one of the most delightful things about the last performance of the past run of *King Lear*, at the National Theatre, was that it was the last performance. Every actor, without exception, was absorbed in a kinetic performance. Louis Calhern, as Lear, delivered his portrayal carefully, slowly, and with tremendous vigor. Nowhere did he outshine or seek to outshine the thoroughly excellent players acting with him. From the moment the curtain went up, there was an intense interest on the part of the audience, and a feeling of "this-is-the-production-of-the-year". As the disillusioned father, the kingdomless king, and the beloved master, Mr. Calhern's delineations were even, and in each capacity, he rose superbly to the full height of the lines.

The single set, with its raised center platform served convincingly as a throne room, a stormy heath, a lean-to, and the entrance to Cornwell's castle. The overhanging blocks of painted stone were lowered during the storm scene, and steam projected around them transformed them from the ceiling of a castle to ominous clouds. Lighting was also well exploited, used to full advantage to show bursts of lightning, and characters' expressions; and during the blinding of Gloucester (onstage), they fluttered and dimmed.

The amazing casting of the play paid dividends in the beautifully integrated performance. Joseph Wiseman, as Edmund, was excellent. The only criticism one has of the entire performance was his entrance at the beginning of the play, and that one, purely subjective. There seems to be too much sympathy for Gloucester's bastard son, after his "Wherefore base?" soliloquy than was due the play's villain. Coupled with his desires and absolute self-interest, was a too-playful villainy which he dropped as the play progressed. If Shakespeare sought to get Edmund sympathy from the audience

Continued on Page 4, Col. 3

by Helen Katz, '53

A blizzard in New York, a curtain that was not held for those detained by the weather, and the enormous seating capacity of the City Center Theatre, all contributed toward a choppy, hard-to-hear opening act of *King Richard II*. The latecomers made an unusual amount of noise as they got seated to hear and see Maurice Evans as the pathetic, poetic Richard. Unlike the production of *King Lear*, more than one actual setting was utilized, a practice which, while varying the scenery, renders some of Shakespeare's descriptive passages almost redundant. The opening scene at Richard's court is one of pageantry and splendor, especially enhanced by imaginative costumes, done by David Ffolkes, who also designed the sets.

This is the first time in many years that *King Richard II* has been produced in New York. The last time it appeared, with Mr. Evans in the same role, was in 1937. He gives a flawless portrayal of a weak, ill counselled, frivolous ruler, full of nobility, but not kingship. With the exception of Kent Smith as Bolingbroke, Mr. Evans has unfortunately surrounded himself with players of a magnitude so far inferior to himself, that he stands out, to the loss of the play's reality. Neither Betsy Blair, as his Queen, nor Bruce Gordon as Norfolk give performances of any vitality; and Frederic Worlock as John of Gaunt fails to extract emotion and movement from his lines, especially from his dying speech at the beginning of Act II, "this blessed plot, this earth, this realm, this England . . ." The story of the plot to place Bolingbroke on the throne in place of Richard who is in Ireland, is developed competently, albeit not subtly, because of great amounts of peculiar cutting. The scenes with the Duchess of Gloucester are so cut that the part she actually plays is befuddled; the sentencing of Carlisle in the last act is also cut. Instead of simplifying a plot that the acting

Continued on Page 7, Col. 2

Real Problem Of The Japanese Situation Involves The Country's Economic Aspect

Continued from Page 1

that impact are rebounding; westernized Japan forced us into one great war, and now the war in Korea demonstrates another result of western cultures intrusion upon Asia. "Asia is basically a long-range problem," with the exception of Japan where we must, said Mr. Reischauer, "reverse the field." Japan is a short-range problem because she rapidly adjusted to the west. She is "what the rest of the Far East might possibly be." Japan has led Asia in the process of westernization because she had many aspects of Occidental culture before its impact. She had a national consciousness, she was militaristic, and she had early capitalists; other Asiatic countries did not. She "became a power like the powers of Europe and America decades ago." Consequently, Japan is "a crucial area in the way no other part of Asia is," militarily, economically, and, most important, ideologically.

Japan has experimented with democracy more than any other Asiatic country because she is the only country with a high enough literacy rate to permit universal suffrage. There has been a specific democratic experiment backed by us since World War II. Asiatics do not have much faith in democracy; they consider it a luxurious

and peculiar political form, and accept a benevolent dictatorship as a necessity. Democracy has little chance in Asia for several decades to come.

The occupation of Japan has been greatly successful because we are riding "a swing of the pendulum in Japan." The former totalitarianism now produces the natural reaction of a swing to democracy; we take the credit. The Japanese like our occupation because of 1) the naivete of the average man, 2) the absence of a war guilt complex, 3) the basic wisdom of our politics in handling the occupation. Our aim has been "to prevent anything like we have had in the past," for example, the Japanese War. To do this we must make Japan more democratic than she was before World War II. That "a democratic country does not want to go to war" is a basically sound principle. To help achieve democracy in Japan, we have perfected the mechanisms of democracy on paper, we have helped her to attack social problems through these mechanisms, and we have tried to place men on a more equal footing through the breaking-up of big industrial combines and the strengthening of labor unions.

The economic aspect of the Japanese situation presents the real

Continued on Page 5, Col. 2

Labour, Inflation Give Britain Budget Trouble

Continued from Page 1

"In the new social services, what is provided for one person is provided for everybody." This is a change from the former way of thinking, which believed that social services need only be provided for the poor.

The swing back towards the Conservative Party in February, 1950, was not so big as the American newspapers would have us believe. Some of the party's victories were due to accidents of constituency boundaries. It is significant that the Communist Party put up a hundred candidates, all of whom were defeated. As a result of the election, Labor Party members have a less secure tenure of power. They are bound to resign if they are defeated on a major constitutional issue.

"In our economic situation, we have been aided very much by subsidies. As the political situation is not secure, the present economic stability is not secure," Miss Wootton continued. The economic situation, however, is healthier than it has been for a long time. There is practically no unemployment; the dollar gap is virtually closed. Even though the social services are expensive, the budget is balanced almost every year. The two main difficulties are manpower and inflation. The British have not completely solved the problem of placing workers where they are needed. Wages were frozen for five years by gentlemen's agreement, but labor decided that the money could be found somewhere. Bevin's recent appointment to the Ministry of Labor may be an explanation for recent changes. He is in the best position to bring about such changes, especially regarding manpower and wages.

Miss Wootton continued by saying that British international policy is bi-partisan. Whatever that policy is, it is of all Britain and not of any party. All future success of Britain and of the United States is embodied in the United Nations. Our goal is worldwide peace; we are befuddled as to the means to help attain this end. If there is a difference between British and American policy, it is partly due to geographical location. Britain belongs to three worlds: Europe, the British Commonwealth, and the world of North Atlantic communities. North Atlantic perversions are often the result of the other two worlds. For defense, the British have had military conscription at the age of eighteen for the past twelve years. They have also mobilized a fair proportion of economic resources for defense purposes.

"Britain is still, with all the Labor Government, a rather nice place to be," Miss Wootton noted in conclusion. The British enjoy freedom to vote, freedom of the press, and freedom of association which is the basis of industrial rights and freedoms. What is appropriate for Britain, however, is not always appropriate for the United States. Miss Wootton ended her speech by saying that she did not advocate English Socialism for the United States.

Group Shows Variety With Dirges and Airs

Continued from Page 3

Mikado completed a remarkable concert. The Mikado Overture, transcribed by Robert King, was perhaps most enthusiastically received by the audience, and it certainly showed what brasses alone can do with a piece of music. The tone was beautiful, the rhythm firm and strong, and the control of volume excellent, as they had been throughout the afternoon.

Adding greatly to the total success of the program were Mr. Simon's comments between pieces. He told about the particular compositions, about brass groups in general, and about the Gotham ensemble, which in three years has grown from a few men playing with groups like the Pathetic Brass Choir to an organization playing over the radio and concerts. This reviewer, for one hopes that they will be again engaged to play at Bryn Mawr and acquaint us with more of the brass ensemble music which is all too seldom heard.

Historian Says Freedom Necessary For Security

Continued from Page 1

Mr. Commager stated that there is an argument for the pragmatic necessity of freedom. The natural rights theory of transcendentalism is a philosophy of absolutes; pragmatism disregards absolutes. To say that freedom is an absolute right and an absolute good is all right, but you cannot go further. Americans have used both philosophies, but we have lately abandoned the pragmatic to adopt doctrinaire standards. We set up standards, accept conformity to these standards, and judge the results by the degree of conformity which is displayed. We think that if we can use labels, we have clarified the situation; therefore we fling terms around loosely.

As Tocqueville pointed out, the most effective censorship is not legal censorship; it is public opinion. The danger today is not of orthodox or heretodox thinking, but of no thinking. The promotion of purges of college faculties and government employees will lead to the development of the kind of society in which the freedoms of inquiry and criticism, along with other freedoms, will not function. We must encourage dissent because we can not live without it. Freedom of thought can only be lost voluntarily. It is impossible to calculate the overwhelming advantage of this freedom as contrasted to totalitarian systems which are based on absolute conformity.

If we start hacking away at our freedoms through insistence on conformity we are lost; we will forfeit security as well. Mr. Commager emphasized that we must learn to take risks in the realm of ideas. The fate of Western civilization and Christendom rests with us; it is a tremendous responsibility.

'Lear' Cast Works Well; Presentation A Success

Continued from Page 3

and them have them withdraw it, Edmund's later treatment of his brother; and of Goneril and Regan achieved this effect. His brother, Edgar, played by Wesley Addy, was also exceptional, especially when he posed as Poor Tom, the mad beggar. His half-nude rages across the entire stage held everyone spellbound. The same quality of holding the interest of the audience was seen in the versatile acting of Norman Lloyd, as Lear's fool. He was wistful, heartbroken, sarcastic, entertaining, and always convincing, a good "point of rest" for the audience between scenes of very high tension. Guy Arbury as the Earl of Gloucester, one of Lear's retainers, and foil to him in the parallel story of treason against a father, gave an enlightening performance, full of dignity and pathos. Edith Atwater and Jo Van Fleet, as Goneril and Regan respectively, again were well-cast and understood their roles. Together with Nina Foch (Cordelia), as the three daughters, they evoked full meaning from their lines, although Miss Foch could have spoken louder at times. The direction of John Houseman also gave meaning to the personalities of Albany (Richard Malek) and Cornwall (Jack Bittner), placing them at subtly significant points to foreshadow their future actions, such as Albany's repentance, or Cornwall's later evil. Mention of Kurt Richards as Oswald, steward to Goneril, must also be made. His sharply directed mannerisms, low sweeping bows and haughty replies, added roundness to the tragedy, and directed attention toward the all-over atmosphere of evil of the two sisters' houses.

Another fine performance was rendered by Martin Gabel, as Kent, the faithful exile in disguise, a performance by an actor-turned-producer, and one of scope and determined evenness.

The most stirring of the scenes were the blinding of Gloucester, the storm on the heath, and the final moment in which Lear enters with the dead Cordelia in his arms, when his laments climaxed an exhaustive dramatic scene.

Adding greatly to the presentation of King Lear were the gorgeous costumes (as well as the rags for Edgar, Lear, and Kent) designed by Dorothy Jeakins, who received an Academy Award for her "costumes in color".

If one thought that the performance was outstanding because it was the last night of a successful and acclaimed run, at least the illusion was not shattered until the end of the play, when, to thunderous applause, Mr. Calhern stepped forward and announced to an elated house that the play was to have another four-week run in New York, as well as a tour of the country next season. One feels this play deserves it.

Engagements

Pat Donoho, '51, to Harry Roe Hughes.
Anne Tucker Howell, '53, to Robert Tucker.
Sally Gibson, '54, to William Flanders.
Joan Gilbert, '54, to Charles Borie.
Anne Scott, '52, to Zigmund Gonglevski.
Addy Lou Wahlert, '52, to Victor Mauck.
Molly Winsor, '54, to Gordon Byer.

Choirs Will Sing Motet by Bach

On Saturday, February 24, the Haverford Glee Club and the Bryn Mawr College Chorus will present a concert at 8:30 p.m. in Roberts Hall. Alone, Haverford will sing two Symphonies Sacre by Heinrich Schütz: "Fili mi Absalon" and "Jubilate Dei." They will also sing a mass for male voices a capella, by Gerald Keenan.

The Bryn Mawr College Chorus will sing Palestrina's "Magnificat in the Fourth Mode," with Pamela Field, '51, singing the soprano solo.

The two choruses will then join to sing Bach's Motet Number Three—"Jesu Meine Freude," and Gabrieli's "Jubilate Deo."

Penn's Skill Overcomes First Basketball Team

Continued from Page 3

the play was much slower. Parker and Gurewich both played a good game throughout. The 2nd team line-up was:

Forwards	Guards
Wadsworth	Olsen
Tilghman	Shoemaker
Parker	Gurewich

The 3rd team did not, by a score of 38-31. In the first half, Bryn Mawr played an even, steady game, with Adele Fox succeeding in almost every attempted shot. Although the second half was faster, it also looked sloppier than the former precise playing. The line-up was:

Forwards	Guards
Fox, A.	Lindow
Cohen	West
McIlroy	Voorhis
Subs: Osma,	Woodruff, Ewer
Gardner	

Sport-cast of coming athletic events:

Fri., Feb. 16: 1st and 2nd swimming teams vs. Drexel here, 4:00.
Wed., Feb. 21: 1st and 2nd bad-

Course Card Cometh, Quiet Courage Counts

Continued from Page 3

faces of those who have received their cards, we try to remember their look of unconcern so that we can imitate it when we see ours. We listen quietly for news of other people's reports, especially the ones who take our courses. We avoid asking our friends what they got, but rejoice with them when we hear they've done well. We see them writing home to their parents and we wander to our own room, lonely and unhappy. We wait, and wait, and wait . . .

When it seems that we will never know, we pass the mail boxes and see that our course card has come. It is lunch time, so we leave it there where it lies, and hurry in to eat. But its presence haunts us, and we find we are not hungry. We mumble "Excuse me", to our friends, and leave the dining-hall. We gather up our clothes and books, and carefully carrying the white envelope, we rush to our room. We close the door behind us, put down our books and coat, and clutching the white card in its envelope, we cross the room and sit on our window seat. We are suddenly very calm. We realize that we have passed our courses, and we know that our mother is the only one who will care that we don't get "90's". We open the envelope slowly, and pull out the card. All the grades hit our eyes at once—we see that we have more than passed, and gaze dumbly at the report, thankful and weak. We think of what we will do this semester, and know that we can do better than last. We put the card back, we suddenly become conscious of the white world outside, of the glistening ice and snow on the roof and on the walls. We think of when we were children, we remember the sled in the hall, and we make plans to go sledding in the afternoon.

minton teams vs. Chestnut Hill, away, 4:30.

Wed., Feb. 21: 1st and 2nd basketball teams vs. Rosemont, here, 4:15.



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CALENDAR

Continued from Page 1

7:30 p.m. Sunday Evening Chapel Service, conducted by the students. Anthem: "Jesu meine Freude"—the College Chorus.

8:15 p.m. Friends' Meeting House, Swarthmore: the second lecture in a series on National Security and Civil Liberties. Robert K. Carr will speak on "Progress in Civil Rights".

Monday, February 19, 1951.

7:15 p.m. Current Events.
8:30 p.m. IRC discussion.

Tuesday, February 20, 1951.

4:00 p.m. Debate Club meeting, Room E.

8:30 p.m. Second Shaw lecture in the series entitled Conflict and Change in Asia, Goodhart Hall. Nathaniel Peffer, Professor of International Relations at Columbia University, will speak on "America and the Current Situation in the Far East".

Wednesday, February 21, 1951.

8:45 a.m. Morning Assembly. Dr. Caroline Robbins, Professor of History, will speak on "The Clever Woman".

7:30-9:30 p.m. Freshman Hygiene lecture for Pembroke and Denbigh Halls in the Common Room.

Change In Asia Results In Conflict: Reischauer

Continued from Page 3

problem, Mr. Reischauer continued. "The whole future of Japan depends on the solution of this problem." Although the country produces a high yield per acre, there is a 15-20% food deficiency, and the population is continually increasing. Farmers have given up growing fiber for clothes to produce food. Copper is the only mineral of which Japan has sufficiency. The Japanese have nothing to export in exchange for the necessary imports but energy. They utilize their coal and water power to produce products for export. Machinery also constitutes a large portion of their out-put. To meet the economic problem, there are two

Continued on Page 6, Col. 2

The Business Board and Staff of the NEWS are happy to announce the election of Tama Schenk, '52, and Susie Press, '53 as Business Managers for the year 1951.

TOP COATS AND SUITS AT JOYCE LEWIS

Cast of 'Richard II' Fails To Equal High Calibre Of Maurice Evans' Performance In Title Role

Continued from Page 3

could explain, the tragedy has been manhandled into a series of seemingly unconnected events because the explanatory details have been deleted. Reynolds Evans, as York, uncle of the King, regent in his absence, gives an adequate performance, but his acting is prone to fall into his actual position in the play—somewhat helpless, and wavering. Particularly exemplary of the haphazard direction, surprising for Margaret Webster, was the action in the parting scene between Richard and the Queen, before he is sent to prison and she to France. As the King leaves, the Queen moves toward him, but is blocked by young Hotspur (John Glennon)

with crossed arms and a scowl. Certainly this is an odd interpretation of the gallant of the later play Henry IV, Part I.

By far the most memorable of the scenes is that before Flint Castle, when Maurice Evans, on a tower constructed on stage, replies to Northumberland: "What must the king do now?" The scene, a night one, is full of the poetry of Shakespeare, rich in his interpretation of a repentent, beaten man and the climax of the play. It was the only time that the theatre was completely quiet. The murder of Richard was also a stirring scene, but rather melodramatic, as he stood on a table, a la Tarzan, and fought off his assassins. Despite the superior acting of Mr. Evans,

President McBride Cites Defense Responsibilities

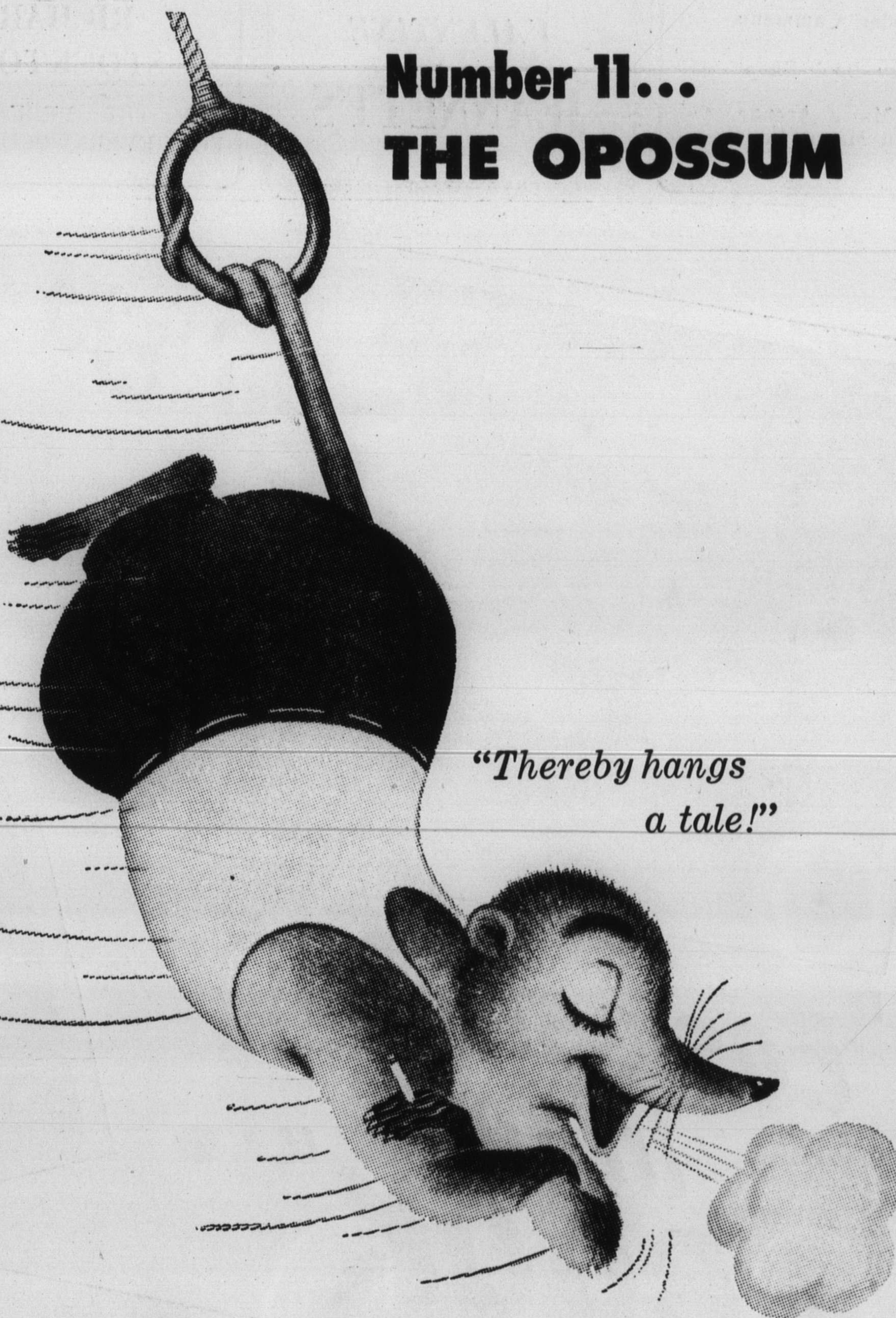
Continued from Page 1

the best job possible?" Because democracy is a way of life, and in these days an uncertain way of life, women must, without glory, and possibly without peace, voluntarily shoulder more responsibility than ever before. For any way of life is only as strong as those who live it. This is, after all, the ultimate test of democracy.

the wonderful costumes, and the changes of scenery, one wishes that more time could have been spent by the characters on their parts, that they could have risen to their lines more fully, and that the production, obviously an expensive one, could have been one to reach the level intended.

Campus Interviews on Cigarette Tests

Number 11...
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Continued from Page 1

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 Kick Chorus—Leader: D. Dewan; —M. McCabe, D. Dunning, M. Warren, R. Olsen, J. Thompson, L. Maioglio, N. Clarke, J. Bogley, W. Trimble, D. Hess.
Managers
 Director—D. Luzzatto
 Stage—C. Morgan
 Business—K. Brinkman
 Song—A. Shocket
 Ass't Song—E. Woodruff
 Dance—N. Franke
 Costumes—M. Barmon
 Publicity—P. Harvey
 Lights—C. Ozanne

United States Must Win Ideologically Over Militarists & Communists, Dr. Reischauer Says, In Order To Establish Democracy Securely In Japan

Continued from Page 5

courses open to them: to conquer an empire or to "trade internationally in a free society." The first alternative has proven impossible, so the Japanese must trade. Therefore, the pendulum today swings toward the international viewpoint, when a few years ago the outlook was definitely nationalistic.

The inevitable flaw in the peace treaty with Japan is that one can start to build up a nation under a benevolent dictatorship, but it cannot continue indefinitely with that form of government. The occupation should have ended some time ago; it could not, and cannot, because of the Cold War. Russia will

Make-up—F. Kolker
 Posters—B. Floyd

not agree to a peace treaty for defense, and such a treaty needs her consent. A "separate peace" is the only alternative—a compromise involving Japanese land troops and the navy and air force of the United States to defend Japan.

In conclusion, Mr. Reischauer declared his belief that democracy has a chance in Japan if the economy can be straightened out. On the political side of the picture, there is a definite trend towards a two-party system. The challenge that democracy faces is that of the Rightists, or the old militarists, and the Communists. Both groups are authoritarian and could compromise to unite on common grounds to oppose democracy. Japanese economy is attracted to Com-

munism because it seems that Japan must trade with China, now Communist-dominated, in order to prosper. The greatest appeal of the Communists, notwithstanding, is ideological. They are the only organization which has dared to defy the United States. "If there is any one place we have failed, it is on the ideological level," Mr. Reischauer pointed out. Japan needs a political philosophy; we have given her military and economic aid, but no ideas to explain the basis and means of our assistance. "I doubt very much," the speaker emphasized in conclusion, "If we will win this war in Asia without fighting it on the ideological level beside the military and economic levels."

NOTICES

The Princeton Tiger is sponsoring a contest in various girls' colleges for articles to be published in the Tiger. Submit all copies to Linda Bowden, campus representative, Pem East. Dubious first prize will be a date to Houseparties with the Editor. . . .

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