

# The College News

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ARDMORE and BRYN MAWR, PA., WEDNESDAY, NOVEMBER 9, 1960

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## Did Something Happen Last Night?

The College News refused to take an editorial stand on candidates on the recent national elections. Now that the elections are over, it seems only fitting and just that we should continue to promote the principles of that policy; and, in pursuance of such an aim, maintain staunch aloofness from and uncompromising ignorance of the outcome of any such elections.

We of the News refuse to acknowledge that there has been an outcome. We are considering, for some subsequent edition, a similar refusal to acknowledge the next president: that is, to deny him the valuable press coverage in the News to which campus figures and their proteges from the outside world are normally entitled.

The logic behind all this is clear. We, like *The New York Times*, must be selective in our choice of news, both as to its fittingness, and, in our case, as to its fit. It was our carefully considered judgment that an election only national (or, even worse, international) in its implications should under no circumstances be permitted to ruffle the calm of the Bryn Mawr campus. We, therefore, have undertaken to view all related events, most particularly the outcome, through closed eyes.

It should be borne in mind, however, by all our devoted readers, that this ignorance is not passive. On the contrary, it has taken the News's most active attention to remain aloof from the elections. We crown this long standing service to the community by our present stand—a careful ban of any information as to election results from the campus press.

If the Bryn Mawr campus allows its sphere of perception to spread, to thin and diffuse, to encompass the idle fringes of life, if it unresistingly accepts the existence of a foreign election, what then will become of our concentration, our academic integrity? Certainly there are issues and occurrences worthy of our attention. A leaf pile discovered (or at least the need for one), a new interpretation of the Visigothic mentality as related to climate sprung upon the world—in any occasion such as this the News will rush to the spot and emerge from the scene with complete coverage and strong opinions.

The News, however, has a function beyond this; one which we might term the occasional exercise of a "considered and determined ignorance". We are confident that campus opinion will give us its unswerving support in our present fulfillment of that function. We stand solidly on this firmly assumed mandate of our people. We will carry out the trust which they have put in us as their printed voice, and courageously ignore what is so demonstrably extraneous to the tightly knit tangle of student existence.

You may have heard in an unprotected moment that something has happened in America recently, like, say, for instance, last night. Forget it; join the News in its daring stand—integrity in ignorance—unite!

## Concert Critic Praises Elegie, Notes Musicians' Detachment

by Alison Baker

The Friends of Music were very fortunate in having Mr. Lorne Munroe to replace Mr. Kincaid at the last moment. There was only one trio on the program, perhaps because of the lack of time for preparation. However, this comment is not intended to imply disappointment, since to my mind the most exciting piece of the evening was Faure's *Elegie*, with which the program opened, played by Mr. Munroe on the cello and Mr. Sokoloff on the piano.

### Bow Control and Subtlety

The music, in long contemplative themes—capitalizes on the cello's richness and sonority of tone. Mr. Munroe had the expert bow control and subtlety of attack to carry out such expression in the music.

Mr. Sokoloff, at the piano, had a part largely secondary to that of the cello in importance, and performed it as such, only coming definitely into the foreground when he had an important theme. Even in the phrases which could be characterized as accompaniment, however, he played with careful expression, shaping the music, and succeeding with Mr. Munroe in expert ensemble playing, particularly evident in the transition passages and cadences, where they took liberties with the tempo.

The Weber *Adagio and Rondo*, which followed, is very lushly romantic, to my mind somewhat objectionably so in the first movement. Mr. Munroe and Mr. Sokoloff brought the same command to it as to the Faure, but perhaps somewhat less absorption in the music.

### Acrobatic Passages

The *Rondo*, however, was delightful, with a springy yet powerful touch in the piano, and apparent effortlessness in the cello's very acrobatic passages. In the statements and answers between cello and piano, the two instruments seemed to be enjoying each other.

Continued on Page 4, Col. 1

## Grants for Juniors

THE COLLEGE NEWS for October 12th described the 1960 program of Ford Foundation Summer Grants for Public Affairs Research. This program will be repeated in the summer of 1961. Juniors who have been invited by their respective departments to do honors work and who have appropriate projects are eligible to apply for the \$600 grants. For further information, see Roger H. Wells, Chairman of the Interdepartmental Faculty Committee.

## College Orchestra Lifts 3-Yr. Bushel, Shines in Concert

by Kristine Gilmartin

The Bryn Mawr-Haverford College Orchestra, under the direction of William Reese gave its first concert in three years Friday evening, November 4, in Goodhart and left its pleased audience wondering why it had hidden its light under a bushel for so long. The performance was very fine.

The program began with J. C. Bach's *Sinfonia in B Flat Major*. The first movement with its "singing-allegro" revealed the excellent quality of the orchestra's string section. The oboe solo work in the second movement was generally very good, and the composition concluded with a rousing country-dance-like *Presto*.

### Solo Opportunities

Bartok's *Rumanian Folk Dances* provided an opportunity for some fine solos and proved the orchestra capable of handling unusual and difficult rhythms. Nina Greenberg's clarinet passage was clear and fine in tone and phrasing. Arthur Wood's piccolo solo was delightful. A haunting melody and superb tone made Barbara Dancis' violin solo memorable. Passionate stops and starts and a final frenzy of sound concluded the dances in fine style.

The *Andantino* from John Davison's *Symphony Number One* brought forth enthusiastic applause for both composer and performers. The orchestra's horn section here proved itself a worthy part of this traditionally string-dominated group. Over a grumbling background they clearly sounded their firm statement. The smooth melody and modern harmonies and feeling were sensitively realized, and the sustaining quality of the orchestra was remarkably good.

### Tutti-ful Movement

Piccinni's *Overture to the Opera "Didone"* is a seldom heard work which is, as Mr. Reese commented in the Program Notes, "music well worthy of performance." Good tone and phrasing were evident in the first movement, more tutti than otherwise but with a delicate passage here and there. A quiet, sustained melody with an expressive oboe solo by William Webster comprised the second movement. A dotted rhythm and plenty of high spirits concluded the overture.

Katherine Hoover in *Concerto for Flute and Strings* by Antonio Vivaldi was excellent. The opening *Allegro* revealed her superb phrasing and the delightful, bright melodies in the exquisite combination of flute and violin. Mr. Frederic Cunningham, Jr. at the harpsichord was especially fine in the serene second movement in which Miss Hoover's work was pure listening pleasure as always. Fine flute trilling with suitably restrained orchestral accompaniment polished the final facet of this jewel.

The concert finished with *Suite from The Water Music* by Handel. The *Allegro*, in which the horns were again quite good, showed that the orchestra has an amazingly rich, full sound for a relatively small group. The *Air* was smoothly well done; the *Bourree*, a slow dance, had good tone and phrasing. Then came the *Horn* *Continued on Page 3, Col. 5*

## Three Professors Debate 'Gynecological Peculiarity'

Mrs. McCaffrey, Mr. Gilbert and Mr. Mitchell met Monday evening in the Common Room to discuss *The Special Problem of the Renaissance*. Mrs. McCaffrey discussed Elizabethan Literature; Mr. Gilbert, the Renaissance as a historical phenomenon; while Mr. Mitchell's query regarded current interest in this art rebirth, or 'gynecological peculiarity.'

"There is no problem of the Renaissance," began Mrs. McCaffrey. She posed three questions: Have the various literary productions anything in common? Are these similarities due to the fact that they go on at the same time? How does literature relate to life? "The Renaissance," she said, "is an age of the first person singular." Shakespeare, for instance, posed a question asked again and again: "Who is it that can tell me who I am?" It was an age when men were attached to ideas, yet just as attached to the people who embodied them. It was an age of contradictions and balance—an age of

models, norms, and examples, but contact with the individual was never lost. It was an age of cataloguing; people loved to make lists of things, but didn't get lost in them. It was an age of twice-told tales rather than of invention of novelties. The language was "solid and sublime."

During the Renaissance and Reformation, according to Mr. Gilbert, men asked the questions, what is the modern world? What is modern man? Now, we have given up this progressive line from medieval to modern man, and instead consider the potentialities of man in general. "From the historian's point of view," he continued, "when speaking of the Renaissance we are concerned with Italy from the 14th to the 16th century; all other countries are discussed in relation to Italy." In the Renaissance, "something originated which had an intellectual influence on all of Europe, which transformed the outlook of the times—Hu-

Continued on Page 4, Col. 3

## Events In Prospect

### Archaeological Pecuniary Matters

On Thursday, November 10, at 5 P.M., the Archaeology and Latin Departments will present Aline Abaecherli Boyce, Ph.D., who will speak on *The Ancient Coin as a Document*, in the Art Lecture Room in the library.

Mrs. Boyce, who has until recently been Curator of Ancient Coins at the Numismatic Society in New York City, has written several books and articles in the fields of ancient history and numismatics, and is now working in Ann Arbor, Michigan, preparing the publication of the set of coins which she presented to Bryn Mawr in honor of Miss Lily Ross Taylor.

These coins, as well as an outstanding collection of Greek coins, are on display in the Ella Riegel Museum, on the third floor of the west wing of the library. The lecture will be illustrated, and there will be a visit to the Museum to view the collection with Mrs. Boyce as guide.

### Bawdy, Buffoon of a Brendan Behan

Raucous and bawdy buffoonery, gay and uninhibited insolence, a chuckle which "can take the sting out of vulgarity," as Howard Taubman of the *New York Times* phrased it, are promised by Arts Council's speaker, Brendan Behan, November 11 in Goodhart. Behan, Irish playwright and author, has been called "a rousing, laughing boy," "an expansive, rebellious, imaginative Irishman." An avowed enemy of hypocrisy, Behan is always ready with a sardonic comment on the human comedy. "When I'm speaking to ignorant people I will use any and every means to needle them as best I can according to their particular brand of insolence." This talk and this man promise "a grab bag of wonderful and dreadful prizes," topped by unconfined originality and "irreverent hilarity." Mr. Behan has written, "It's a lonely thing to be a stranger in a strange land," but he will bring to Bryn Mawr the hope of open-minded examination, an attempt at "dancing to (the) Irish jig," an open-hearted human communication. "I have a sense of humor," he has said, "that would nearly cause me to burst out laughing at a funeral, providing it was not my own."

### Art in the Round

Arts Night will be presented by students from Bryn Mawr and Haverford on Saturday, November 12, at 8:30, in Skinner Workshop. This year's presentation will be different from that of last year's. The stage will not be used, the acts done in the round in the middle of the floor. Produced by Annette Eustis and Tony Seymour, the production will include an art show, a dialogue from T. S. Eliot's *Murder in the Cathedral*, various dance and musical selections, and one of four symbolic plays written for lovers of poetry by William Butler Yeats, *The Singing of the Bones*.

### Miscellany

Madame Agi Jambor, Professor of Music, will direct the Student Ensemble Group in chamber music at 3:00 p.m., Sunday, in the Music Room in Goodhart Hall.

Dr. Hans Gaffron of the Department of Biological Science, Florida State University, will give a lecture on "Current Problems in Photosynthesis" at 4:30 p.m., Monday, November 14, in the Biology Lecture Room.

Paul Ramsey, Chairman of the Department of Religion, Princeton University, will give a lecture under the auspices of the Interfaith Association, on "The Religious Aspects of the Marxist Theory" at 8:30 p.m., November 15, in the Common Room, Goodhart Hall.

At the Theater:

Drama Shallow Imitation Of Novel, Critic Contends

by Isa Brannon

It is hard to imagine what my reaction to the play, Advise and Consent would have been, had I not read the book. Probably I would have been even more aware of the shallowness of the adaptation.

For review purposes the play can be divided into two aspects: technique, and the content. The playwright very ingeniously narrows down the cast of characters, letting them perform some of the essential tasks of those omitted. For example, Fred van Ackerman discover the picture of Brig Anderson, instead of the Justice. However, although some technical omissions are necessary, those which impair the sense of the entire picture are not. The censuring of van Ackerman is omitted, along with the President's death, and the appointment of Orrin Knox. These omissions are serious because they weaken Mr. Drury's idea. However, this is not as serious as the absence of any real continuity. In the novel we get a deep feeling of purpose in each character and we realize that events are being drawn to a conclusion which is inevitable. This is lost in the play. The prospective Secretary of State is bad only because he lies, and virtuous Americans aren't supposed to lie. We are not confronted enough with international affairs, and with the weakness in his proposal to "Crawl to Moscow." Also, we do not feel Brig's great need for his wife's support in his time of distress nor are we really aware of the ruthlessness of the President. It can be argued that this sense of urgency must be lost somewhat in such a shortened version of the book. However, it would have been far better for Mr. Mandel, the playwright, to include these facts, than others not touched on in the book. This is especially true of

his over-emphasis of Brig's Hawaiian experience.

The weaknesses in the plot are offset somewhat by the actors. The major characters are played with a consideration of what they were initially supposed to be. Henry Jones as Slab Cooley gives a magnificent performance. Richard Kiley is a very dynamic and attractive Brigham Anderson. Other Senators are also well-cast; however, some of the supporting parts do not live up to this lead. Sally Kemp as Mabel Anderson is something of a robot. Joan Wetmore is not able to do much as Bob Munson's wife, a character who wasn't even in the book. There was a chance that the actors could compensate for the depth omitted by the playwright; however, with a few exceptions, they are unable to do so.

This play appears to be quickly thrown together to fill demand. It does not do justice to the original. Most of its audience will probably have read the original and will go simply to see it come alive. Reading in the necessary material where there have been omissions, they will come out amateur critics, feeling that they have understood more of Advise and Consent than did the playwright; in this case they will probably be right.

Letter to the Editor

Re: Riot of Rats

I mean, like, I like the News, at least better than Woman's Wear Daily or Tom and Jerry comics (there was a time when I liked the latter) and I like the United States, I really do, in spite of what happened recently (see page one). But, I also read The Plague and the November 2 News, and when I read that 150,000,000 Americans live in rat-infested houses, I got nervous. Unless Mr. Schneider is a great equalizer I think I ought to leave the country. Don't forward the News; it depresses me. Do you realize that when there are about 180 million Americans five out of six of us have rats staying for dinner.

What if Pravda gets hold of that fact? This could do something for our prestige, (if there is such a thing.) But there are such things as rats. So many of them that there will soon be an aristocracy of exterminators.

But it could have been . . . No, I have too much faith in the News to suspect a typographical error.

Philosophy Club's Program Promises Panels, Speeches

The Bryn Mawr Philosophy Club, currently remodeling its plans and methods, is evolving a general program for the year. The emphasis will be upon organized panel discussions and speeches by people working in philosophy.

"The chief function of the club last year," explained Jane Franzblau, who serves as co-president with Bea Kipp, "was to hold informal student discussions. These were quite enjoyable, but they never led anywhere in particular."

The organization hopes to make one specific problem the subject of each meeting and to have papers read on the topic. Its officers added that they are trying to arrange to join forces with the Haverford philosophy group in these sessions.

"Unlike most clubs on campus," said Ann Levy, recording secretary, "the Philosophy Club has a floating membership. Anyone who is interested can attend our meetings."

The first of the club's activities will take place November 10 at 8:30 P.M. in the Common Room, when the group will sponsor a panel discussion on the philosophy of art. Messrs. Berthoff, Nahm, Loerke and Davidson will serve as panelists.

In and Around Philadelphia

PLAYS

Wildcat with Lucille Ball and Keith Andes, is at the Erlanger. Advise and Consent will be at the Walnut through Saturday, with a matinee that afternoon. Review on page 2 of this issue. Send Me No Flowers with David Wayne and Nancy Olson, opens at the Walnut on Nov. 15 for a two week run here. Critic's Choice, a new comedy by Ira Levin, starring Henry Fonda, opens Monday for two weeks at the Forrest Theatre. Little Moon of Alban starring Julie Harris will be at the Forrest through Saturday, also with a Saturday matinee. Do-Re-Mi, a new musical starring Phil Silvers and Nancy Walker, opened this week at the Shubert. The Great Sebastians by Howard Lindsay and Russel Crouse will be presented by the Germantown Theatre Guild on November 11, 12, 18, 19, 25, 26, and December 2 and 3. Archy and Mehitabel by George Klieksinger will be given by the Co-Opera Company. This back alley opera will be November 11, 12, 13, 18, 19, and 20 at the Society Hill Playhouse in Philadelphia. Six Characters in Search of an Author by Luigi Pirandello will be the Neighborhood Players' first production of the 1960 season. The comedy-tragedy will be given every Friday, Saturday and Sunday nights at the 22nd Street and Walnut Theatre.

MUSIC

The Departments of Music and Music Clubs of Cedar Crest College and Haverford present a concert of choral and instrumental music by Alessandro Scarlatti, with introductory remarks by Professor Filippo Donini, Director Italian Cultural Institute of New York. Roberts Hall, Haverford College, Saturday, November 12, at 8:30.

MOVIES

Spartacus, with an array of stars such as Lawrence Olivier, Jean Simmons, and Charles Laughton, is at the Goldman. Butterfield 8 with Elizabeth Taylor, Lawrence Harvey, and Eddie Fisher, is at the Randolph starting tonight. Midnight Lace with Doris Day, John Gavin, and Rex Harrison, is at the Arcadia. Four Bags Full, a French comedy starring Jean Gabin and the clown Bourvil, will share interest with the Italian film classic Shoe Shine, at the Exceptional Films Society program Thursday, Friday, and Saturday evenings, November 17, 18, and 19, at the Franklin Institute. Memberships and guest admissions to programs of the Film Society may be procured at Gimbel Ticket Office or directly from Exceptional Films, 34 S. 17th St., Phila. Reduced prices are available for students and teachers.

The Foster Child Sequel

In response to the News editorial re: foster child, the League has adopted a foster child of its own. They plan to finance this endeavor with contributions from the entire campus and proceeds from their films. The News has also received a \$25.00 contribution from a parent in support of this project.

THE COLLEGE NEWS



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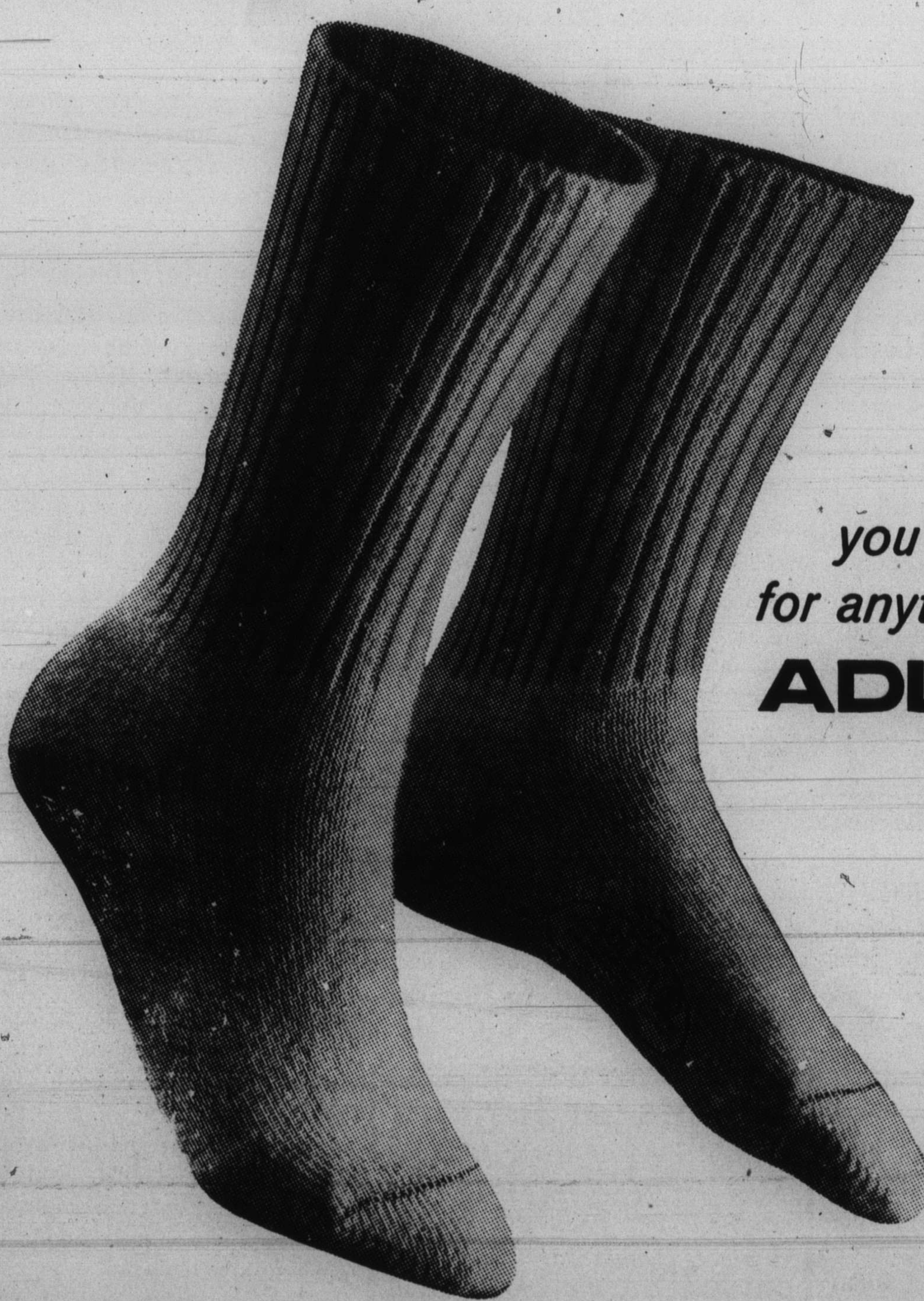
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## Student's Program Works To Set Up Trained UN Corps

In response to Senator Kennedy's plea for talent contributions from the academic community for building up under-developed nations, and Representative Chester Bowles' appeal for expansion of the International Civil Service of the United Nations, a group of students at the University of Michigan has started a movement which they call **Americans Committed to World Responsibility**.

Believing that trained Americans are often denied the opportunity to work in overseas development programs, the **Americans Committed to World Responsibility** urge expansion of the United States Government's Foreign Service and the International Civil Service of the United Nations in order to send young, capable teachers, doctors, and engineers to developing countries that ask for our assistance.

As a part of this program they are sending letters to colleges urging students to write Senator Kennedy, Representative Bowles, and Vice-President Nixon either pledging their participation in such programs, expressing their support, or asking Senator Kennedy and Representative Bowles to elaborate on their proposals and explain how they would modify or replace existing programs.

## Hockey Varsity And JV Win Victories Versus Chestnut Hill As Season Ends

by Jo Rosenthal and Fran Cassebaum

Dr. Arthur Sprague, BMC's staunchest hockey fan, sighed with happy disbelief: the Varsity and JV crushed Chestnut Hill. Impossible as it may sound the varsity won 4-3 and the JV 5-0. Miss Schmidt, particularly stunned by the varsity victory, complimented Captain Edie Murphy and the other forwards in their drive and teamwork. The tie-breaking goal scored in the last thirty seconds brought the varsity its only win of the season.

While the varsity won only one game, the JV, victorious in 3 out

of 4 games, had its best season in recent years. Not content with its slim 1-0 lead the end of the first half, the JV piled up 4 additional goals in the second half.

Commenting on the season as a whole, Miss Schmidt noted steady improvement in both skills and tactics. The "blind slashing at the ball" which marred the first part of the season gave way to shrewd passing and faking.

Next year's captain, Amy Chapin, has sparked the entire defense all during the season. The new manager, Molly Jenkins, repelled the enemy's attacks as this year's JV goalie.

## A Notre Pallas

The *TIMES* (Book Review Section, 'Literary Queries,' 11/6/60) credits the following ditty to Thomas Hood. We're convinced it's the 2 A. M. creation of some early Bryn Mawrter and hereby nominate it as an alternative to "O Gracious Inspiration . . ."

My temples throb, my pulses boil,  
I'm sick of Song and Ode and Ballad—

So Thyrsis, take the midnight oil,  
And pour it on a lobster salad.

My brain is dull, my sight is foul,  
I cannot write a verse, or read—  
Then Pallas, take away thine Owl  
And let us have a Lark instead.

## Student Concert

Continued from Page 1, Col. 3  
Pipe. The audience loved it, and so did the orchestra which gave it a vivacious, resounding performance.

The orchestra, with Mr. Reese as its fine conductor, although suffering from a few of the ills afflicting any amateur group—hesitant entrances, a few rhythm problems, a slight weakness in the horn section—presented a truly enjoyable and musically first-rate evening.

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### Reviewer 'Inexplicable Disappointed'

Continued from Page 1, Col. 2

other and the music, something which I found partly lacking in the Adagio.

Next on the program was Mozart's Sonata in E minor for violin and piano. The piano is very important in this sonata, and Mr. Sokoloff rounded off the delicately lyrical phrases even on the most minute level. Mr. Brusilow, on the violin, played with great precision. The tone was well covered, never raw, and the clearly differentiated varieties of bowing technique contributed to making Mozart extremely interesting in a delightful but simple and repetitious piece. It seemed to me, however, that the performance lacked warmth.

#### Storm and Calm

Mendelssohn's Trio In D Minor, which followed the intermission, opens in a moody tone, with rippling piano and low 'cello. The string instruments, throughout the trio, attacked their phrases with great authority and the alternating storm and calm of the music stood in strong contrast.

In the Andante, the violin showed a beautifully smooth and tenuous "piano" tone. The string instruments were most demonstrably impressive in their playing as accompaniment to a piano theme, where they turned rather uninteresting diddle-daddles into exciting, and certainly not overemphasized music. The movement drifts off in a breathlessly quiet cadence, to which all three instruments contributed perfect control.

#### Rhythmic Tension

The Scherzo abounds in rhyth-

mic subtlety and accents on the off-beat. This rhythmic tension emerged particularly well in the piano.

Throughout the trio, the players managed to achieve a very flexible ensemble of expression. They seemed confident enough of each other to concentrate on making the music interesting.

In spite of this, and of the general technical and even musical perfection in the evening's performance, I found myself rather inexplicably disappointed. With the very definite exception of the Faure Elegie, much of the playing seemed to me rather detached and the players occasionally even uninterested. Thus, while all the ingredients of a very exciting concert were present, the final experience, for me at least, came short of what might be expected from three such superb musicians.

### Renaissance Talk

Continued from Page 1, Col. 5

manism." The Renaissance, then, is historically interesting because it is the origin of the movement of Humanism, and a period of cultural achievement, and because these two achievements are connected. "The Renaissance," concluded Mr. Gilbert, "also marks a 'rebirth,' but a rebirth of what is the question!" Most people mean by the term that the relation to classical heritage was re-established. "Now we ask: What is European man rather than "What is modern man?"

#### Mr. Mitchell Queries

Mr. Mitchell dated the Renaissance as "the period when people respected the authorities, the Greeks and Romans." For the art historian, the "rebirth of art" was a return to Antiquity, the all perfect. In terms of Vasari's four ages of art, birth, adolescence, maturity, and death, the Renaissance is a rebirth of the "Golden Age." "People go for the Renaissance," he concluded, "because it fulfills their unexpressed desires. Why are we interested in the Renaissance? Isn't it a sense of going back to a time when people respected authority and the "all-perfect", in our insecure age of push-button atomic bombs? Or are we just children of cultural history?"

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### Interfaith Preview: Mr. Will Herberg

Mr. Will Herberg, speaking on "The Self and History; Development of Individual Perspective" Sunday evening, November 20 at 8:00 p.m., will be the second monthly speaker presented by the Interfaith Association.

Well-known for his interest in Existentialist thought, Mr. Herberg has edited *The Writings of Martin Buber* (1956) and *Four Existentialist Theologians* (1958).

Tickets for the lecture will be available in Taylor Hall from 1:30 to 2:00 Wednesday, Nov. 16, Thursday, Nov. 17, and Friday, Nov. 18.

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