

The College News

VOL. XLIV—NO. 8

ARDMORE and BRYN MAWR, PA., WEDNESDAY, NOVEMBER 19, 1958

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Edward II Called "Story Of People," Power, Suffering

"If a man had no power over other men, there could be no suffering such as Edward knew." "Marlowe's *Edward II: Drama of Power and Suffering*," was the title which Professor Clifford Leech of Durham University gave to the Ann Elizabeth Sheble memorial lecture, which he delivered in Goodhart Auditorium at 8:30, November 17.

To understand a play such as *Edward II*, Professor Leech pointed out, it is necessary to keep in mind the author's "neutrality." Modern directors tend to pick out one major point in a play and to eliminate everything which conflicts with their opinion of what the author meant; thus, audiences go to the theatre to see "not Shakespeare's *Hamlet*, but the *Hamlet* that a certain actor or director has decided to give them." While an Elizabethan dramatist probably was attracted to a subject in the first place by its affinity with his own outlook on life, in the process of composition his interest was held by the story itself, and he might introduce other ideas, even those contradictory to what scholars would consider his theme. *Edward II* is "a story of people, not a demonstration of the Tudor Myth," and belongs to its characters as much as to its dramatists.

Foreshadowings of Marlowe's treatment of power and suffering may be found in his earlier play *Tamburlaine*. The quality of opinion to the character of its hero—for some, the personification of Marlowe's own aspirations and therefore a sympathetic figure; for others, a monster, at whose downfall one should rejoice—is bound up with Marlowe's conception of the nature of power. At times Marlowe does come close to identifying with his hero, and Professor Leech believes that the play subject first appealed to him as an opportunity to dramatize his ambitious dreams. But the play also shows a great fascination with man's ability to inflict and endure suffering. Insofar as *Tamburlaine*

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Added Understanding Of Turkish City Result Of Past Season's Excavation

by Diane Taylor

The University Museum's current exhibit of Phrygian art from Gordion, Turkey, and a further clarification of Gordion's place in history are the latest results of the past season's excavations at "the capital of King Midas." Miss Machteld J. Mellink, Associate Professor of Classical Archaeology, continued her excavation of the Lydian mound and fortification walls—undaunted by the necessity of digging "underwater" with a pump—in an effort to fill in Gordion's history between about 700 and 550 B.C.

After the Cimmerian attack at the beginning of the seventh century, resulting in the overthrow of Midas' Phrygian kingdom, the main city mound was left deserted. In the course of the seventh century the smaller Lydian mound to the east was settled and fortified with a mudbrick wall, set on stone foundations and strengthened by towers, which was rebuilt three times. Excavation of the

Wednesday, November 19: Final Marriage Lecture, Hygiene Lecture.

Thursday, November 20: Miss Elizabeth Hoppin of Mademoiselle Magazine will meet persons interested in the College Board, Art, and Fiction Contests at tea in the Deanery.

Friday, November 20: Bryn Mawr College Theatre and Haverford Drama Club present "King John", directed by Robert Butma.

Saturday, November 22: Second performance of Shakespeare's "King John."

Sunday, November 23: 7:30, Music Room, chapel, Rev. Robert

Calendar

James of Temple University will speak, chorus.

Monday, November 24: 7:30, self-government exam for freshmen.

Monday, November 24: 8:30 p.m., Ely Room, Wyndham. Kurt Latte of the University of Gottingen will present the Lily Ross Taylor Lecture on "The Development of the Roman Legend."

Tuesday, November 25: Mr. Ferrater Mora will present the last in his series of lectures, "What Happens In Philosophy."

Wednesday, November 26: Thanksgiving holiday begins after the last class.

Ferrater-Mora: Philosophy Requires More Publicizing, Less Vulgarizing

Having discussed philosophy from the inside and outside, Mr. Ferrater Mora in his third lecture undertook to treat what happens to philosophy or the state of philosophy in contemporary society. To describe his conception of this society, Mr. Mora imagined three huge figures on a canvas which differed among themselves but possessed in common a background and a frame. These, he said, were analogous to contemporary society, considering his three previous divisions.

No matter which society we

choose today we find certain basic characteristics which all have in common, and Mr. Mora believes these will be enforced in the future. Three divisions are useful: Unification, Massification and Technification. All three are closely related; each one is supported

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Common Treasury Reports On Dues

by Sue C. Jones
Common Treasurer

For what may possibly be the last year, the Common Treasury dues for 1958-59 will again be \$6.50 per student. Half of this amount will be charged to each person on the next payday and the remainder on March 11. This money represents the students' contribution to the financial support of the major organizations on campus. A detailed breakdown of the total budget, which amounts to over \$4350, has been posted on the bulletin boards in each hall.

Of the \$6.50 per student, \$2.49 will go to Undergrad, to pay for such various items as the salaries of the hall announcers and payday mistresses, Parade Night, May Day, Curriculum Committee, Open Houses, and many others. Another \$1.44 will go to A.A. to pay for food and transportation for the teams, Awards Night, and club support. Self-Gov will get \$.79 and League \$.62. The Alliance will receive \$.97, most of which will be spent on speakers and a major conference to be held in the spring. The remaining \$.19 will go to Arts Council for concerts and poetry readings.

The total budget figure of \$4350
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Lafuente To Give Spanish Art Talk

Dr. Enrique Lafuente Ferrari, Director of the Museum of Modern Art in Madrid, and Professor of History of Art at the Escuela Superior Central de Bellas Artes de San Fernando, will lecture in Spanish on Spanish art in the Art Lecture Room in the Library on Thursday, November 20th at 8:30 p.m.

Dr. Lafuente is a participant in the Foreign Leader Program of the International Educational Exchange Service of the United States Department of State.

College Theater to Present 'King John' This Weekend

by Alison Baker

The Bryn Mawr-Haverford coalition has put a great deal of thought, work, and inspiration into the production of Shakespeare's *King John*, slated for this weekend. The curtain rises at 8:30 Friday night, and 7:30 Saturday night in Goodhart Auditorium. Jinty Myles, president of College Theatre, says that as far as she knows this will be the first time that *King John* has ever been done without cuts by amateurs.

King John is usually conceived of as an historical play, but the basic intention of College Theatre's interpretation is not to so restrict it, but rather to emphasize its universal truth by removing the definite period setting in favor of one more symbolic. Thus interpreted, *King John* becomes a morality play, transcending the limitations of any fixed time.

The posters advertising *King John* are a preview of the playing-card motif which is used on a larger scale in the set, to underline the basic currents of symbolism in the play. Two thrones are the only furniture, one on each side of the stage, with a playing-card in back of each. These cards distinguish the French and English kings by a fleur de lis and a lion. The English royalty will fit the pattern in robes of red, black, gold and white; their French counterparts will wear blue, black, gold and white. Of the other characters, the landmen in beige show their kinship with the earth, and characters such as Constance, who represent neither the French nor the English, will wear black and white.

At the back of the stage, between the two thrones, there stands a series of five Tarot cards. These are fortune-telling cards of Egyptian origin, and have a powerful symbolism in relation to *King John*. The first is death, one of the strongest currents in each character's thoughts and speech. The second card, depicting a woman holding open a lion's mouth, is representative of force. The lion reminds us of Richard Coeur de Lion, whose influence is felt throughout the play. The third is the House of God, and the fourth the Pope. Pandulph amply displays this power by his two-facedness and angry threats of excommuni-

ication. The Wheel of Fortune, which is the fifth of the Tarot cards, with a beggar on the bottom of the wheel and a prosperous man on top, is referred to most specifically in the Bastard's speech on Commodity. In painting these cards for use in the set, Jinty and her helpers made a special effort to reproduce the older-looking color.

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Ormandy To Lead Tri-College Chorus

The Three College Chorus of Bryn Mawr, Haverford and Swarthmore will sing with the Philadelphia Orchestra on December 5 and 6 at the Academy of Music in Philadelphia. Mr. Eugene Ormandy will conduct the student chorus in the "Magnificat" by Johann Sebastian Bach. Approximately 300 students will take part in the concert. Times are 3:00 p.m. Friday, December 5, and 8:30 p.m. Saturday, December 6.

This is the second year in a row the Tri-College Chorus has sung with the Philadelphia Orchestra. The chorus has had two rehearsals with Mr. Smith, Ormandy's assistant, and will have three with Mr. Ormandy, two of these in the Academy with the orchestra.

The program is all Bach. The first piece will be the "Chaconne" transcribed by Louis Gesenway, and performed by the orchestra. This is the first time this selection has been presented with this arrangement. Second will be the "Magnificat." Soloists will be Patti Jean Thompson, Soprano; Ethelwyn Whitmore, Soprano; Anne Stackhouse, Contralto; Wayne Conner, Tenor; and Barry Hanner, Baritone. The third selection will be the "Brandenburg Concerto No. 2." Soloists from the orchestra will be William Kinkaid, Flute; John de Lanci, Oboe; Gilbert Johnson, Trumpet; and David Madison, Violin. For its fourth number the orchestra will play a Suite from "The French Suites" transcribed by Arthur Honegger. The program will conclude with the "Tocatta, Intermezzo and Fugue in C Major" transcribed by Eugene Ormandy.

Tickets can still be had by writing to the Academy.

Friends Of Music Schedule Concerts, Weekend Workshops At Bryn Mawr

The Bryn Mawr College Friends of Music will present the Philadelphia Brass Ensemble in a weekend of workshops and concerts at the college on December 8 and 9. Members of the ensemble participating are Samuel Krauss, trumpet; Seymour Rosenfeld, trumpet; Mason Jones, horn; Henry C. Smith III, trombone and Abe Torchinsky, tuba.

The first of the two workshops will be held in the Music Room on the 8th from 12:10-1:00 p.m. and concerns the techniques and mechanics of brass instruments. The second workshop, a survey of the literature and the history of brass instruments and a demonstration rehearsal will take place in the Music Room on the 9th between

4:00 and 5:30 p.m.

On the evening of December 9 the ensemble will give a concert in Goodhart Auditorium at 8:30 p.m. Tickets for this event and the others will be available in the office of public information on the second floor of Taylor during the week of December 1.

Finding Lists Now on Sale

Office of Public Information

Charge \$1.00

May be put on Payday

THE COLLEGE NEWS



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Ars Longa

Before discussing specifically the common interest that the News and Arts Council share in the state of criticism on the student level, we would like to commend Arts Council on its organization and presentation of the recent Arts Night. A diverse, representative selection of performances which were for the most part polished could only be greeted with enthusiasm, and certainly made it clear that Arts Council is a vital organization, proceeding in the most serious and efficient manner to the fulfillment of its objectives.

Accurate and creative handling of such an event in a constructive critical review is actually more to the interest of the News than to that of Arts Council. This task, if assigned to one person would demand a wide range of interests and a great body of specific knowledge. An omni-competent critic would be as unusual as a performer who could participate in dance, drama and music and also contribute to the display of plastic arts. Thus we have in the past split the Arts Night review into four cumbersome parts, hoping to bring to the task four interested and qualified persons.

If members of the staff cannot fill these roles, it has been our custom to invite qualified non-staff members. The quality of review which we hope to gain may be exemplified by another review, that of the Curtis musicians, printed on the first page of the issue in question. Unfortunately one person so capable, while she is a regular staff member, is not universally available.

Since the terms of Arts Council's criticisms were only suggestively specific, we have been presuming that they referred to only one review and rightly so. We would like to defend the other three, drama, reviewed by a capable staff member; dance, reviewed by a non-staff member with personal experience in the field, and the art exhibit review, which by an unfortunate printing slip lacked the initials which would have acknowledged its authorship. We presume all three authors subscribed seriously to the opinions which they expressed.

This then brings us to the discussion of the musical section of the program, undoubtedly the most important, and the weak point which Arts Council has indicated may be seen to extend to the campus as a whole. Our policy, as stated above, has been to invite qualified non-staff members to undertake such reviews, and in this particular case ten such persons were approached, and for various reasons all felt themselves unable to contribute.

Despite our interest in criticism, we have no power to create a similar concern among persons not regularly associated with us, and we are then left with another function of journalism—to acknowledge the actual occurrence of the musical numbers. We can only suggest that a standard of critical responsibility might be stimulated in some quarter of the campus by those who consider themselves responsible for the state of music, although we realize all too sadly that the number of the qualified is limited.

In contrast to our present policy of encouraging the expression of student opinion, the News might well attempt to provide for each performance a critic whose own performance would strike a level higher than that of the artist he was considering—in other words a faculty reviewer. Our file will reveal previous efforts in this direction, but we feel that except in occasional cases this practice is to be discouraged, and that the campus should not expect it. Such criticism can always be given privately, and then is apt to be more analytical and helpful to individuals because of its specific nature. We hesitate to offer to a faculty member a routine task and the problem of a comprehensive survey of any artistic production, since this activity can provide a student with a valuable opportunity for developing something new in her perception and ability to articulate.

Because we place reviewing on this level, and we think this is the logical one here, we regard student reviews as we do artistic performances—amateur, an opportunity for personal development and a chance to make public a personal ability and interest. A review is a creative undertaking, just as creative as an artistic performance. This is our ideal, and the standard we should like to demand. If there is deviation, there may be more to it than meets the eye, even as there may be a false note or misstep in any performance. But if anything will stimulate an interest in good reviewing, it is good performance, and this, we repeat, Arts Council is providing.

Tale Told By . . .

by Lois Potter

Professor Cauchemar, the distinguished dream expert, visited the Bryn Mawr campus recently and delivered a short lecture on sleep, followed by a discussion period in which he interpreted students' dreams, followed by refreshments, consisting of warm milk and sleeping pills. Despite the large number of yawns observed during the course of the lecture, Professor Cauchemar said that he found his audience unusually alert, and commented favorably on the high quality of Bryn Mawr dreams.

The position in which one sleeps, declared Professor Cauchemar, largely determines the type of dream one will have. If you sleep on the left side, where the heart is, you will dream of love; on the right side, if you are right-handed, your dreams will take a literary turn; sleeping on the back results in noisy dreams, and also in being awakened by the neighbors and ordered to stop snoring; while, if you sleep on your stomach, you may awaken in the middle of the night and find that you have bitten a chunk of feathers out of your pillow.

Professor Cauchemar went on to suggest ways of calming one's mind before going to bed. "Think about some restful, pleasant topic—for instance, the influence of the Tholos tombs of the Mesara on the Philippeion." Exercises of a gentle sort help too. An extremely pleasant one, the "Weeping Willow Pose," is as follows: stand on one foot with knee bent and hands clasped behind your head. Carefully lift the other foot and place it behind your ear. Now try to touch the floor with your tongue.

A still quicker result may be obtained by the T-Square exercise: stand about 1½ yards from the wall, with your body bent at the waist so that the lower half is parallel and the upper half perpendicular to the wall. Take several deep breaths in this position. Now bring the upper part of your

body rapidly forward and try to make your head go through the wall.

Below are recorded some of the more interesting questions and answers from the discussion period.

Question: I seemed to be struggling to get out of an enormous sweater. Just as I was about to choke to death, I said "Excelsior! The square root of three!" and jumped out the window. Then I found myself dancing with an old coat hanger on top of Taylor Tower. Just as I was about to ask it who wrote Hudibras, I woke up.

Professor Cauchemar: There's a lot of symbolism in this dream, young lady. The coat hanger, of course, is a professor or other authority figure. Hudibras and the square root of three must be your personal symbols for the meaning of life, a meaning which you pursue even in the face of death, represented by Taylor Tower. That sweater puzzles me, though. You must have been knitting before you went to bed. Next time, make the neck bigger.

Question: First, everything was sort of a purple color, and then some funny people with iron hats came running after me, but somebody—I think it was Julius Caesar—rescued me. I was going to thank him, but he turned into the venerable Bede. An army of cavemen went by, singing "The treaty of Verdun was signed in 843!" and church bells started ringing, but they turned out to be the alarm.

Professor Cauchemar: Pizza and history cramming don't go very well together, do they?

Question: I was sitting at a long table and there was a plate of snakes in front of me. At least, I think they were snakes, but everybody else was eating them, so I did too. They tasted like paste, but they didn't move.

Professor Cauchemar: I hate to tell you, my dear, but that was no dream.

Bryn Mawr In The 20's

by Carolyn Kern

The Bryn Mawr girl's attitude toward men and marriage is best expressed by a report, drawn up by a course in Applied Sociology, as to the change in the relations between the sexes since their mothers' generation. (College News, 1928). They believed that freedom and independence had put women on an equal footing with men and that getting married was no longer her sole mission in life.

This effected an inevitable change in male-female relations, which meant that the old supercilious flirtations, based on little but beauty and the ability to please, had given way to a real comradeship based on mutual experiences.

Furthermore, instead of brooding secretly and being ashamed of perfectly normal impulses, men and women were learning the value of facing the sex question together. Though they realized that, where the new freedom was used constructively, it resulted in a definite enrichment of the individual life and of society. However, the most acute problem faced by the Bryn Mawrter in her relationship with men is illustrated by a joke from the 1925 classbook:

Suitor: What! They don't let you motor at night unchaperoned?

Suited: Well, they do, if you're engaged.

Suitor: I call that putting the cart before the horse.

In answer to the accusation that all college women are "sexless", the News offered this bit of cheery

reassurance: "The maternal instinct has really not been thwarted by the intellectual life, but merely transferred to towers." They were kept aware of the nature of the changing ideal by the neighboring Princetonians who labeled Bryn Mawr Day as an "obsolete anomaly . . . for the worship of the May Queen pertains to a status of womanhood which has vanished

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Letter to the Editor

To the Editor:

Being seriously interested and, for the most part, intimately involved in artistic performances and the organizations which promote them on campus, we have been disappointed in the quality of reviewing in the News.

We expect:

1. that the reviewer shall attend the performances she reviews;
2. that she be qualified to write a review, possessing both knowledge of that which she is reviewing, and the ability to express her views specifically and consistently;
3. that the reviewer be by-lined and that all evaluations be attributed to the correct source;
4. that facts and quotes be accurate and complete.

The function of criticism is both to provide an accurate record of events and to encourage and maintain as high a standard of performance as possible. Criticism demands an exceptional level of responsibility, integrity and interest. We ask that the reviewer respect and fulfill these demands.

Yours sincerely,

Cathya Wing,

Chairman, Arts Council

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Chamber Music

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Pres., Chorus

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Interfaith

by Helen Ullrich

Robert James, the Protestant minister to Temple University, will speak at chapel this Sunday. Mr. James is an ordained minister of the United Church of Christ, and a Quaker.

At present Mr. James is chairman of the Advisory Committee and co-ordinator of religious activities at Temple.

A sociology major, Mr. James claims Dartmouth as his Alma Mater. Preparation for work in the ministry was obtained from Yale University Divinity School.

Interest in college groups is shown by the fact that Mr. James was the regional secretary to the middle Atlantic region of the Student Christian Movement. He was also the advisor to the overseas students of Yale.

Mr. James has also had experience in intergroup relations. He has led several Quaker work-

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"Injured Heroes Of a Campus Cruel"
Seen By C. Kern As History Majors

Of books I sing and the worth of the majors in history
Injured heroes of a campus cruel, most grievously maligned:
To defend the sullied valour of those who,
Stalwart even against the lure of meat and drink,
Renounce the world of men by whom they are not understood.

Buttressed strong by pillows firm,
They crouch 'neath green lights blazing brave.
Naught moves 'cept flashing penpoints proud.
They forsook their knitting in the days of yore.
At ten o'clock they moan and stir but,
Grafted to their chairs, must wrench
And weakly flail the fungus formed.
They watch the others run into the cold night wind.
What of the frail librarian's finch?
Or those who brand Book Battles base?
Ephemeral, transient, fleeting forms,
They need not spread their pallets 'neath a vaultless roof
til Comps.

Of books I sing and the worth of the majors in history:
Of the remorseless Reading Room which eternally encompasses
them,
Foetal beings rattling in a chill and dusty womb.
O do not quell the customs fierce of those who deem their desks
their home;
'Tis they who must endure, not be endured!

C. K.

Critic Praises Antics Of Mr. Magoo, Dramatic Filming Effects of Othello

by Alison Baker

Mr. Magoo and Othello have hit Philadelphia—a fantastic combination! True, actors are not proclaiming Shakespeare and Magooisms simultaneously. The mingling, except on posters advertising the event, is purely sequential; nevertheless, Orson Welles' production of Othello, preceded by an all new Mr. Magoo festival, is one of Philadelphia's most irresistible attractions.

Mr. Magoo's antics confirm his wide reputation; it suffices to say that they range from an explosive escapade in a newspaper office to a projected cruise in which he amazes German spy agents by the force of his fraternity grip.

Orson Welles' production of Othello is not a mere reproduction of the stage version but is rather an attempt to use film techniques to convey Shakespeare's underlying thoughts and character construction, as well as plot and setting. The photography is very conscious of effects; it imparts an aura of grandeur one associates with Greek tragedy to the film as a whole. This is intensified by carefully worked out visual patterns in architecture, design and nature. The setting, although composed of very realistic period shots of Venice and Cyprus, is essentially symbolic, for it makes extensive use of large echoing castle halls, wild scenes of nature, and occasional noisy street revelry. Departing silhouettes, shots taken through the bars of windows, and from all conceivable angles add a purely cinematic interest which contributes to Orson Welles' interpretation of the play. Texture is used for emotional effect, and the characters' reactions are often paralleled and thus intensified by shots of nature or patterns of architecture. The churning sea emphasizes Othello's anger and confusion at Iago's insinuations; his later raging agony of certainty is symbolized by jagged patterns of woodwork; unconsciousness is followed by a sky of mournfully crying gulls; finally, having strangled Desdemona and then realized her innocence, Othello wanders madly through castle halls, gazing upwards at a maze of spinning vaulted ceilings.

Although the action takes place in one castle, the setting is impersonal in that we are never given a clear idea of the general layout, and feel no familiarity with any aspect of the castle except perhaps the bed chamber. The character portrayals are magnificently convincing, and it is on this aspect of the play that Orson Welles places the most emphasis. The predominantly close-up photography achieves a sub-

tlety of expression and intimacy which is practically impossible on the stage. A tendency to cut off the tops of heads on the screen was the only disturbing factor in otherwise very dramatic photography. In climactic soliloquies the ramparts were useful in providing the opportunity of silhouetting faces against the sky, and in creating the unforgettable picture of Iago's lank stringy hair blowing in the wind.

Physically, all the characters were admirably cast; Othello's blunt, strong, stormy features, cropped hair and massive white robe formed a vivid contrast to Iago's loose square features and almost shoddy clothing. Rodrigo's repulsively idiotic face is tempered to pitiablebleness by the introduction of an appealingly furry little dog.

There is great use of darkness throughout the film, with luminous face and helmet surfaces catching a single source of light. In two of the most climactic scenes Othello and Desdemona are seen only by their shadows on the wall, and later we hear only Othello's voice, with no image at all on the screen. The action becomes progressively symbolic throughout the film, until in Othello's final soliloquy his face is reduced to a complete mask.

A strong continuity and unity are achieved in the film by the introduction of the final funeral scene at the opening, and also by a ballad-like lute at the beginning, telling the love tale leading up to the marriage of Desdemona and the Moor, and of Iago's hate. This lute reappears at appropriate intervals to create the impression of telling a continuous tale. Music and sound effects are used very powerfully as tension builders.

Altogether I think that Orson Welles, in his sensitive reinterpretation of Shakespeare through film techniques, has created a very exciting production.

Dr. C. Frankel Gives Address At Bryn Mawr

"The professional school associated with a university has a special opportunity and a peculiar obligation to keep a profession liberated from its own provincialism and prejudices." This statement was made by Dr. Charles Frankel during his address, **Professional Education as University Education**, at the opening of the Graduate Department of Social Work and Social Research last Friday afternoon.

Dr. Frankel warned against the "imperious pressure of vocationalism" which is the "besetting problem of American education at all levels." This pressure is concerned with "making universities justify themselves on practical grounds." The other influence which is prevalent in America today, according to Dr. Frankel, is the "tradition which has associated 'culture' with uselessness, and a liberal interest in learning with an unmotivated and unspecialized and leisurely interest in learning." As a result, Dr. Frankel maintained that on many campuses "the professional school is the only place where something clear, precise and difficult is demanded of students."

In an attempt to "explain the special character of higher education," Dr. Frankel cited the "high degree of abstractions and specialization," its "interlocking and independent character" and finally the "necessity constantly to revise and add" to it. These considerations, according to Dr. Frankel, "impose imperatives on higher education which give it its special shape."

"Professional service," as defined by Dr. Frankel, "involves the ability to make complex practical judgments and to weigh conflicting interests and values." Although much of the ability to make judgments comes from practical experience, Dr. Frankel warned that

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Ensemble Group to Perform Sunday; Members Discuss Program, Practice

by E. Anne Eberle

On Sunday, November 23, at 3:00, there will be a student recital in the Music Room, Goodhart. This recital is planned as the first of a series of student concerts to be given during the year. As to the origin of this performance, as one of the participants said, "It sort of grew out of Ensemble rehearsals—what seemed to click we kept."

Ensemble in its present state started last year when Mme. Jambor came. Since then her regular Monday-evening sessions with interested players of an enormous variety of instruments has produced the music which will be heard next Sunday and at performances later in the year.

The program will be entirely classical and entirely non-contemporary—Beethoven, Brahms, Handel, Schubert, and Mozart. Members of the group claim that no particular plotting was the cause of the uniform program. Ellen Greenberg, the bassoonist, suggested that, since this program consists of those things which the Ensemble has played best at its regular meetings, one reason for the lack of more modern pieces might be the fact that it is often easier to perform one of "the masters' pieces" with pleasant results, after running through it a few times, than it would be to do a more modern number whose newer rhythms and harmonies "take a little getting used to."

The program which will be presented is as follows:

Beethoven's Trio No. 1, Opus 1, played by David Hemmingway, Marcia Leigh, and Steve Flanders; Brahms' Cello Sonata in E Minor, first movement, played by Steve Flanders and accompanied by Jane Hess;

Handel's "O thou that tellest good tidings", from *The Messiah*, sung by Marian Willner, contralto,

the only singer on the program, accompanied by Jane Hess;

Schubert's Octet, Opus 166, the first movement, played by Marcia Leigh, Laura Pearson, Alison Baker, Steve Flanders, Dayle Benson, William Fullard, Ellen Greenberg, and Monica McGaffey;

Mozart's Sonata for Four Hands, played by Marita Viglione and Jane Hess;

Handel's Trio Sonata for two cello and piano; played by David Hemmingway, Robert Martin, and Steve Flanders.

The variety of the program suggested that the participants themselves might have varied comments, and this proved to be true. Jane Hess, the busy pianist involved in three different numbers, helped clarify ideas of just what this Ensemble was all about. Though one might suspect that such an informal "class" without required attendance might find problems in a different group of people and instruments turning up each week, Jane said, "Actually, we're getting a pretty steady group. And good combinations too—violins, violas, basses, clarinets, bassoon . . . Of course we practice the music on Monday nights, and then we do it on our own, too, in practice rooms.

"Sure, there are differences, though. With this for instance—well, with orchestras you have a conductor who makes the beat and makes the decisions. In this you're not so much accompanying, you help work things out. That's the fun, trying different things, and if it doesn't work you try something else till it does, that's all."

Jane added that the music the Ensemble plays comes partly from the Music Department and partly from the students themselves, who bring music they may have for various combinations of instruments.

Marian Willner is the one person involved who could produce her music sans the use of fingers. Commenting on how one chooses music to do at any performance, she said simply that she had always wanted to do this and had never had the opportunity.

Marian said the usual method for getting used to each other musically was to practice the music individually and then keep going over it together—"and if you hit rough spots—and you do—you go back and go over it again."

On the subject of the recital in general, Marian said this series of student presentations was supposed to have started last year, but only one had resulted. She explained the better early results this year simply: "Same people, more organization."

The one bassoonist in the crowd is Ellen Greenberg, who says she loves rehearsals, but, being the only bassoon-player, "it's rather obvious if I don't come." Speaking of her instrument, she quoted someone, she wasn't quite sure who, saying "the devil made the fingering for the bassoon." Playing it is a real challenge—I mean it's like trying to pat your head and rub your stomach at the same time . . . But it is not the clown of the orchestra," she said with such force that it was not hard to tell she'd been fighting a long battle over that one.

Ellen said that bassoons often get very melodious parts in orchestra music—"but very often, too, we get parts like the string bass—I mean I don't complain, but who really likes the oomps the oomp-p-pas?"

D. Riesman Discusses Future Of Women's Education As Sixteen Colleges Converge At Sarah Lawrence

by Sally Davis

Last Saturday, November 15, I had the pleasure of representing Bryn Mawr at a conference on "The Future of Women's Education at Sarah Lawrence College." David Riesman, prominent sociologist and author of *The Lonely Crowd*, was chairman of the conference at which sixteen colleges and universities were represented.

At the opening panel discussion Linda Clark of Vassar pointed out that the woman of today is expected to play a double role—that of mother and career woman (Sociologists predict that by 1965 one-half the housewives will be working outside their homes). Three suggestions were offered for making college work more applicable to the job one may hold. Students might be urged to choose their major at the end of their freshman year. Professors might be made aware that the practical job advice they can give is often obtainable nowhere else. Lastly it was suggested that colleges invite their alumnae back for panel discussions that might benefit certain undergraduates.

Christopher Jencks of Harvard, former editor of the Harvard *Crimson*, attacked the basic principles of women's education as it is today. For a man, almost all education is vocational now; it is his college which gives him the knowledge and values he needs to be a leader in business or government, to become a leader of the "elite." This social-elevator system is the main function of the college today.

Since women are not meant to be this type of leader—the great majority have no such desire—why do they insist on having the same type of education as men?

He noted the two main types of woman scholars. The first spends four years absorbing a leisure time education, taking culture courses, "conversational fodder for cocktail parties." The second type spends great time and effort becoming an expert at Anglo-Saxon or Icelandic sagas—most of these never use what they learn afterwards. Mr. Jencks noted as have many others, that considering the lack of teachers and the great expense involved the whole thing is quite impractical. He did not oppose all woman's education, but rather the patterning of woman's education on men's.

Janet Sanfilippo of Sarah Lawrence stated in her speech that the main point of women's education is to help the student find ways to develop her own abilities. Thus she suggested creative arts courses in addition to academic courses.

Later several interesting points were made at a panel meeting on "Reform of the College Curriculum." Freshmen get brighter every year. Research has proved that the average verbal aptitude of this year's "class was higher than that of the faculty." Yet the same percentage undertake honors every year, and grades as a whole do not improve. A means to draw the best work from each

student must be devised through the curriculum.

There was much discussion of a reading period—one or two weeks of extra reading, either free or reported, before exams. Wellesley and Goucher also reported systems by which one day each week was also free for reading and independent work. Independent work was reported to be the most important and valuable part of the whole college education, and careful preparation for it was considered in many cases from freshman year on.

Problems of expansion were discussed; early choice of majors was again suggested. It was mentioned that there is general feeling that exams are a very poor way of testing what one learns or should learn in college. Too often results depend on cramming capacity, twenty-four hour memories and the ability to write beautiful prose on the spot. Many felt that papers were a much better test, or anything rather than examinations.

Mr. Riesman stated that in his opinion the best women's colleges were slightly better than the best men's institutions. As a reason he suggests that women's colleges have reached a point where they the beginning to question themselves and to take steps towards adopting themselves to the present. In conclusion he pointed to the growing amount of mechanism and leisure time. He stated that "in twenty or thirty years the world will be so drastically different that no education as I know it will be nearly sufficient."

Notice

All persons wishing polio vaccine must sign up in the dispensary not later than Friday, November 21st. This offer is open to students, Faculty, staff and spouses, employees.

Cost: \$1.00 per dose, whether first, second or third dose. All undergraduates and resident graduate students may charge on pay day; other please bring correct change at time of each dose.

Dates of inoculations: 1st dose—Wednesday, December 3rd; 8:30 to 10:30 a.m. 2nd dose—Wednesday, January 7th; 8:30 to 10:30 a.m. Those whose third dose is due may come at either date.

Students under 21 years of age, who have never received any polio vaccine, must have written permission from parent or guardian before first dose is given.

G. Freund Supports Compromise Disengagement Policy In Europe

"Germany as the Center of European Conflict" was the official title of Mr. Gerald Freund's Current Events talk on Monday night, but, in fact, Mr. Freund discussed the whole problem of disengagement in Europe. Disengagement in its fullest sense would mean the withdrawal of NATO and Soviet military forces from Europe on a reciprocal basis, bringing about a change in the status quo of continent divisions.

All of the various disengagement proposals run counter to the established U. S. policy. Disengagement is not an absolute or perfect solution, but by very definition involves compromise. Americans have never been willing to compromise on their ideals. U. S. foreign policy has combined a towering moralism, renouncing force, with the apparently contradictory attitude of conceiving of national power entirely in terms of military force.

There have been several disengagement proposals, varying as to particular provisions, but all based on a compromise solution of compromise. To the question as to whether American interest would be served by disengagement both Dulles and Acheson would answer "no," and Dulles would probably add an emphatic "never." Dulles, said Mr. Freund, epitomizes the moral arm of American policy, and adheres as well to its military standpoint. Acheson has referred in one of his speeches to disengagement as the "new isolationism," and insists on the success of the present policy. In this speech, made in April, 1958, Acheson foresaw peace, prosperity and the downfall of the Communist world. Mr. Freund pointed out the absolute factual opposition to this optimistic outlook.

A much smaller group of Americans would answer the question of possible disengagement in the affirmative. The most prominent of this group is George Kennen, former ambassador to Russia. Another adherent is Mr. Freund himself. The West cannot afford to ignore the Soviet military threat but, according to Mr. Freund, the imminence of a possible attack has been exaggerated; Russia's main

Ferrater-Mora

Continued from Page 1, Col. 3 by others.

The tendency toward unification is demonstrated by the fact that although all societies today are in frequent conflict none is independent of others. The most significant examples can be placed beside the greatest, and emphasized by the fact that men feel this influence as never before and are kept in a constant state of awareness of interdependence.

Massification, which Mr. Mora denotes an ugly word still summarizes the incorporation of masses of people into fields which were once the province of minorities. This process, which began in highly developed countries, gained momentum in so-called backward countries. Revolutions have testified to the vigor with which the masses have emerged as a strong element in public life and assumed places of responsibility. Public opinion has the power to make and obtain demands as never before even in totalitarian countries.

Technification in the third place is so obvious that it is often called the sole characterizing feature of our times. Invention has been always among man's outstanding activities and in the last three decades has not been confined to industry or communication but extends to social organization.

That these statements might be a false, trivial or deplorable definition Mr. Mora countered by in-

Continued on Page 5, Col. 1

threat is political and economic. However, the very real military danger precludes the question of whether we should exercise military power, and poses that of how and where we should exercise it, and with what sort of weapons and weapons distribution. In the preparation of the European nations for their own defense, Germany is forced to take the lead, since the English are short on supplies, and the French busy in North Africa.

There is very little hope at the moment that the Soviets will agree to any disengagement at all, but the West would gain by putting forward the proposal, if only by demonstrating Russia's responsibility in the present stalemate. The West Germans would interpret the move as a proof of our support of reunification of Germany, which would improve our standing even if the actual reunification were blocked by Russia.

In order to make the reunification of Germany a practical possibility there would, according to Mr. Freund, have to be two major changes in U. S. policy: doing away with the insistence on free elections, and reconciling ourselves to a unified Germany which would be militarily neutral.

Bureau of Recommendations

MADEMOISELLE

cordially invites all who are interested to tea in the Deanery, Thursday, November 20th, at 4:30. Miss Hoppin will talk about the College Board, the Fiction, and Art Contests, and will answer any questions you may wish to ask.

Reminder:

Applications close November 29th for the Professional Qualifications Test for positions with the National Security Agency at Fort Meade, Maryland. The recruiter, who will be coming later in the year, will interview only students who have taken and passed this test.

Booklets and further information at the Bureau of Recommendations.

THANKSGIVING BABY-SITTERS

Please leave your name at the Bureau of Recommendations if you expect to be in the neighborhood for any part of the Thanksgiving vacation and are willing to baby-sit. There will be many calls.

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Jobs for Next Year: Please see Mrs. Crenshaw.

Teaching positions in the public schools of Plainfield, New Jersey. Full Education requirements for New Jersey are desirable but provisional certificates may be given in some cases.

Kern: Bryn Mawr In The 20's

Continued from Page 2, Col. 4 utterly from the face of this broad land."

But, on the serious side, the Bryn Mawr girl was faced with a new and startling problem; according to the News, college was training them to marry college men, but a young man just graduated from college would not be able to offer the girl a salary that would provide for their college standard of living. Furthermore, marriage would mean an abandonment of all their theories on Tolstoi and Beethoven and the beginning of a struggle with the material principles of kitchen chemistry, a struggle which they were not trained to meet.

The Bryn Mawr girl took a perfectly normal interest in the styles of the times, but then, as now (with the important exception of dressing up "stylishly" for the evening meal), she only dressed up "stylishly" when she went off campus. For classrooms a "modification of the Oxford Bachelor's gown . . . preferably stained with candle grease" was all the rage during the spring of 1925, and even in 1919 the "battle-scarred middie blouse" was considered the campus favorite, though "seriously rivalled by the T-shirt for evening wear." The aura of good sense was always present, however, in the Bryn Mawr girl's approach to the shifting world of higher fashion, and it expressed itself in editorial form through such slogans as "Cogitate Before You Cut", or "Let us realize the good round price we pay for the new slim figure!" (in terms of sallow cheeks and brittle tempers).

The Bryn Mawr girl's contact with the outside world as established by the medium of advertising underwent a steady change throughout the period. At first she found advertising space completely monopolized by flower shops, riding academies, and jewelry stores, with a dash of variety furnished by a new Whitman's sundae or an educational General Electric ad, (e.g., "What Is Air?"). But as time progressed, such down-to-earthly items as Ladies' Safety Razors began to creep in, and by the middle of the decade beauty

aids, such as Colgate's Compact Powder, "Flowers from the Orient" perfume, pasteurized facial cream, and open pore paste took up a large percentage of the space. The revolution was complete, however, when Coca-Cola, Erskine Six, and the Cigarette ads took over around the end of the decade. The College News had jumped on the "Prosperity Bandwagon!"

The "Bryn Mawr culture" is not something timeless and immutable; it is not the same today as it was in the 1920's; and it is never completely isolated from the surrounding culture. It is not the same today because it takes people to make up a culture, and people are different now than they were in the 1920's. It can never be completely isolated because the people who contribute to the college culture are also participants in and representatives of the larger culture. But all who have been a part of the college community have been deeply influenced by its unique emphasis on the primary importance of "things of the mind."

Frankel Address

Continued from Page 3, Col. 3

'being practical' frequently seems to me to mean simply a willingness to over-simplify a problem in the interests of personal convenience or administrative efficiency."

Dr. Frankel stressed the importance of the "liberal character" in a professional education. The professional school, Dr. Frankel held, should give a student "the habit of keeping in touch with significant developments in theoretical research bearing upon his field, and some ability to appraise its usefulness and validity. A professional school should not, he maintained, "teach anything which a student can reasonably be expected to learn on the job."

"If the non-professional arts and sciences are the heart of a university," he concluded, "the professional schools are its eyes on the world . . . no professional schools are better fitted to serve this function than the schools of social work."

Events In Philadelphia

THEATRE:

Walnut: *The Disenchanted*, a new drama starring Jason Robards Jr. and Rosemary Harris.

New Locust: *The Gazebo*. Walter Slezak and Jayne Meadows in a pre-Broadway mystery-comedy.

Forrest: *Cue for Passion*, a new play written and directed by Elmer Rice.

Shubert: *Whoop-up*. Fuer and Martin's new musical comedy.

Abbey Playhouse: *The Boyfriend*, a hit musical a la mode roaring twenties.

Abbey Stagedoor: *The Great Sebastians*, with Jane Kuran and Parke McClellan.

MOVIES:

Midtown: *South Pacific*

Stanton: *The Defiant Ones*

Arcadia: *House Boat*

Viking: *In Love and War*

Goldman: *The Old Man and the Sea*

Randolph: *The Last Hurrah*

Stanley: *Cat on a Hot Tin Roof*

Studio: *The Case of Dr. Laurent*

Boyd: *Windjammer*

World: *Mitsou*

Lane: *The Red and the Black*

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Rara Avis

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Ferrater-Mora: Philosophy Lecture

Continued from Page 1, Col. 3

sistence that they were the most general definition; that historical tradition, religious thought, political and psychological conceptions were the distinguishing, not the uniting characteristics of modern society, and while these and other factors of the human condition, as the will to power or thirst for the absolute are all-pervasive, his three divisions are peculiar to this age.

In such a society philosophy might seem to have only a modest role, and the mournful thinkers might compare their prestige in the past with their present confinement to one specific department of university education. Certain qualifications might be affixed to this view of the relation between philosophy and the social structure. First that philosophic thought has always been considered a prerogative of small groups and secondly that in the past this group was the intellectual ruling minority.

Now that this minority has lost confidence, and the whole body social has impinged on its province it is the business of the philosopher to communicate thought to the public and on his success depends the whole place of his profession. Never before have so many studied philosophy as a discipline valuable in itself, and never before has it been so unimportant.

One basic change in the position of this branch of learning is that now it is considered able to subsist by itself not merely to serve as a means to some other end. The products of this philosophical thinking when communicated should not be merely an academic discipline, however, but should encompass fundamental human

attitudes. Philosophy, Mr. Mora emphasized, need neither be based by popularization nor stifled in an ivory tower, but like any other creative work should be understood on varying levels of comprehension in varying degrees. Thus this communication is a desirable enterprise in which many people can participate, a shared treasure, shared in varied proportion.

Philosophers as participants in this activity must abandon preoccupation with unimportant issues, either small technical details or questions so general they are no more than ideological weapons.

Movies

Anthony Wayne Theatre
Wednesday - Tuesday The Ten Commandments - Charleton Heston, Yul Brynner, Anne Baxter, Edward G. Robinson, Yvonne De Carlo, Judith Anderson. Every evening 8:30 and Saturday Matinee 1:10.

Bryn Mawr Theatre
Wednesday - Saturday Big Country - Gregory Peck, Charleton Heston, Jean Simmons, Carroll Baker.

Sunday - Tuesday - The Vikings - Kirk Douglas, Tony Curtis, Ernest Borgnine.

Wednesday - Monday - Dangerous Exile - Louis Jordan, Belinda Lee.

Tuesday - Lucky Jim - from the prize-winning novel by Kingsley Amis. With Ian Charnichael, Terry Thomas, Hugh Griffith, Boadicea.

Suburban Theatre
Wednesday - Saturday - Indiscreet - Cary Grant, Ingrid Bergman.

Saturday - Monday - I Married a Monster from Outer Space, The Blob.

Tuesday only - The Seven Hills of Rome - Marion Lanza.

Engagements

Meredith Morris '59 to Edwin Anthony Newton.
Marcia Levy '60 to David Fram.

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King John

Continued from Page 1, Col. 5

ors of the original medieval playing-cards.

In order not to violate Shakespeare's intentions of continuity, there will be no scene changes in the play. This eliminates the usual imposition of breaks on a text which derives much of its power from overall effect and conception as a whole. There will, however, be an intermission, and an exceedingly intricate lighting system will clarify the usual act and scene divisions.

Common Treasury

Continued from Page 1, Col. 3

was achieved only by means of reductions from the amounts originally requested by the organizations, and by the removal of some funds from the surpluses in the Alliance and A.A. bank accounts. Unless these surpluses are reduced still further, it is difficult to see how the dues can be maintained at \$6.50 for the year following this, in the face of steadily rising expenses for speakers, food, Awards Night, and other items. Even if the surpluses, which could be perhaps better utilized for long-term projects, are used up, the problem will still have to be faced sooner or later; either the dues must be raised or activities must be curtailed. Luckily there was no need to decide one way or the other this year, but serious consideration will have to be given to the issue at some point, perhaps including a reevaluation of the principles behind ipso facto membership.

Interfaith

Continued from Page 2, Col. 5

campus. At present he is a member of an experimental interracial cooperative homestead community and of the Inter-campus Committee of the National Conference for Christians and Jews.

Mr. James and his wife will have Sunday supper at Rhoads Hall. All those interested in having supper with them should sign up on the Interfaith bulletin board. There will be discussion after the service.

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John Demos Of 'Harvard Crimson' Notes 'Sense of uniqueness' at BM

by E. Anne Eberle

A serious case of lowering the proverbial thick academic glasses and peering over them to analyze "the others" seems to have hit a number of eastern schools lately, vis. Swarthmore's article by a former Bryn Mawrtr, articles on Sarah Lawrence in both the Bryn Mawr and Smith papers; case in point: article on Bryn Mawr in the Harvard Crimson and an article on that article in the Smith Sophian!

BMC People generally seem a bit touchy about the differences between their school as "outsiders" see it and as they "know" it—not only touchy but also a bit gloating perhaps. The article in the Crimson is fairly typical of the former view.

Mr. Demos carefully introduces the college in an atmosphere of historic background, including highlights of M. Carey's personal career, early Bryn Mawr "radical steps," and a "persistent crusade to prove women the 'equals' of men, and to broaden the range of activity in which respectable ladies might be allowed to indulge." (A photograph of a BMC folksinging fest, which accompanied the article, suggested that the range had been successful broadened.)

The Harvard article goes on to state, "One thing that Bryn Mawr definitely does retain from its early days is a sense of its own uniqueness." Although Mr. Demos doesn't explain this statement further, it's not unlikely that a lot of BMC people would agree with him, though perhaps not always in the respects he had in mind!

Judging from the article, the Cambridge visitor had the usual tour of the mill—stroll around campus, meal in a dorm, flash description of traditions and organizations, and a handbook deposited in his hand. The stroll must have happened on a chill rather than damp day (there being only two varieties of fall weather), for he observed, "The girls there wear camel's-hair coats instead of rain-coats" (inferring that our camels are not water-proof, or what?) "and they will set their hair in a permanent wave, rather than wear it long and stringy, as is the fashion around Harvard Square." Maybe we should just leave good impressions alone and smirk through our locks of "long and stringy" hair.

The flash descriptions of the organizations must have left Mr. Demos a bit aghast, as he felt moved to write, "Athletics, religious affairs, social work, and political activities all are managed by separate groups of students; and there is even one organization "to handle everything that isn't taken care of by the others." . . . (Self-government) is administered by not one but six powerful organizations of undergraduates, arranged in a hierarchy too complicated for an outsider to fathom." Come to think of it, strictly as an insider, what is the difference between College Council and Coordinating Council?

The Harvard reporter, in searching for an over-all adjective for Bryn Mawr, chooses "quaint": "Most striking of all to a visitor from Cambridge would undoubtedly

edly be the great number of traditional rites and customs which Bryn Mawr celebrates faithfully each year. It is worth mentioning some of these, since herein lies (at least to foreign eyes) the most tangible evidence of that quaintness which seems so characteristic of the place." With this introduction he goes on to describe Lantern Night and May Day in some detail (being immensely fair in quoting the Handbook when it would be so tempting to give a humorous if inexperienced aura to our "quaintnesses") and mentioning Senior Tree Planting, Parade Night, Sophomore Carnival, and, most elegantly, the Lantern Man (perhaps being afforded more respect if not more fondness in being capitalized than he often receives here). In respect to the Lantern Man, Mr. Demos "quaintly" states what seems to be a truism for BMC: "This last is a time-honored Bryn Mawr institution in himself, and is living evidence of the College's propensity for making even the most mundane task into a bit of a pageant."

Early in the article, the Cambridge visitor paints the usual dry picture of Bryn Mawr: "It sticks to its simple aim of providing a superior education for women—when girls at other colleges have attempted to move beyond this, feeling uncertainty for such things as greater independence from the accepted social custom in the areas of dress, speech, travel, sex-life and so forth." But later he seems to mellow a bit, and his typical Bryn Mawrtr can't be quite as stodgy as all that when he says, "It's girls practice hula-hoop, go out with Haverford and Princeton men and young Philadelphia business executives, and they don't have to be in before 2 a.m. either. And of course they study a great deal."

Then, as though fearing he had frightened readers who had just begun to like BMC in spite of themselves, he adds, "Once you get a little bit acclimated, you're liable to find them quite pleasant." So there!

The Smith paper, The Sophian, duly notes the attention paid by Mr. Demos to student government, the honor system, "teas 'held from time to time'," the dear old gracious living again, and concludes: "This atmosphere of social culture seems to have dominated the attentions of Mr. Demos quite thoroughly. As a matter of fact, so thoroughly that he overlooks Bryn Mawr's academic culture completely. No mention is made of faculty, courses, intellectualism, or lack of it, he only tells us it is good. Why or how, we never know."

Hmmmmmm. Can anyone think of a good all-round adjective for Harvard? - - quaint—no . . .

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SPARKLING



Hello again . . .

Thanks for the long chatty letter—it was almost as good as a visit! Daddy says you've vastly improved; it's such a pleasure to get something besides weather reports and complaints about your allowance! I, knew you'd love your Cellini Bronze lipstick . . . but honestly, dear, I don't see how you can let every girl in the house try it on! If you think I'm going to buy you another one, you're wasting your blossoming epistolary talents.

Yes, of course Juliette Marglen has a Nail Glacé to match—in fact, I've just had the most gorgeous manicure you ever saw! And who do you think suggested it? Your father! Soon as he finished reading your letter telling about the sensation your Cellini Bronze Oval Lipstick was, he asked me if I was wearing it to the Country Club dance this evening and wasn't I going to do my nails to match? This from the man who doesn't even know what colour my eyes are!

Now my nails look like sparkling jewels—and with my new champagne chiffon and that metallic Cellini Bronze lipstick, I'll be a dreamboat, as my darling daughter says.

Please give me credit for a motherly instinct or two; I did want to send you some Cellini Bronze Nail Glacé to match your lipstick—but thought better of it. Your nails are such a disgrace—when are you going to do something about them?

I feel a lecture coming on, so I'll stop while I still have you. Everyone sends love, in spite of your unglamorous nails, especially me . . .

Mother

Leech: Marlowe's Edward II

Continued from Page 1, Col. 1
is cruel to others he is a monster; insofar as he himself suffers he wins our sympathy.

Shakespeare's Henry VI, parts II and III, also shows a certain resemblance to Edward II. Both plays are concerned with a weak king who is deposed and finally murdered; the interest is diffused among several characters, who become sympathetic figures at the moment of their deaths. But Edward is more important to the plot of the play than Henry, and Edward II is "a more personal play." The action is spread over a wide territory, but, instead of creating an impression of the woe-ful state of the country as a whole, the rapidity of movement in the latter part of Edward II emphasizes the fact that the king is being driven from one place to another, then from one prison to another, "until even that motion is stopped, and he is still at last." England and her sufferings, which take such an important place in Shakespeare's play, were of little interest to Marlowe.

"In Tamburlaine, Marlowe contemplated power and found that it was bound up with suffering." In Edward II, it is suffering itself which dominates.

None of the characters make a very favorable impression at first sight. By the end of the first act it is apparent that Edward is doomed, for he cannot control those around him, or his own passions. Yet he suddenly and unexpectedly arouses sympathy when,

asked why he so dotes upon his favorite, Gaveston, he replies, "Because he loves me more than all the world." For a moment he becomes a symbol of the human need for love.

In the revolt of the courtiers which begins the second movement of the play, Isabella, Edward's wife, finds herself on the side of Mortimer against the king. Isabella is Marlowe's first attempt to probe a woman's character, and some critics find the transition from a wronged but loving wife to an accomplice in her husband's murder too rapid, and a blot on the play. Professor Leech pointed out, however, that "woman's love, rejected, can turn rancid," and that the change in her character has already been foreshadowed in Isabella's awareness of her power over Mortimer and in Edward's taunts and reproaches — at the time, unwarranted—of infidelity.

Even when fortune has gone against him and he is defeated and deposed, Edward cannot believe that it is "the gentle heavens" which are punishing him. Professor Leech sees in this a denial of divine intervention which is constant throughout the play: "The conflict is on a purely human level. . . . The heavens, whether angry or gentle, have it seems, nothing

to do with this."

Although no stress is laid in the abdication scene upon the sacred character of the monarchy, Edward seems to find in the possession of the crown a sort of protection, and indeed, it is after he has resigned the crown that he is forced to begin his "long journey to death" which leads him finally to the cell where he is murdered.

The particularly brutal manner of Edward's murder, which Professor Leech calls "nearly the ultimate humiliation "for a tragic hero, was in his opinion what fascinated Marlowe in the story, for it is in the depicting of Edward's sufferings and death that he rose to his greatest powers, and it is Edward's suffering which is the final impression of the play.

Marlowe does not ask his audience to like Edward; there is "barely a redeeming element in the long presentation of his conduct." What we feel for this foolish king is sympathy, but it is sympathy for a fellow-sufferer who happens to be a king.

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Continued from Page 1, Col. 1

water table involves constant pumping, but is considerably aided by the fact that the mudbricks have turned baby blue. Inside the wall, houses dated 550-40 B.C. by Black-Figure miniaturist cups were abandoned as the inhabitants of Gordion moved to the newly laid-out city on the main mound, and these dwellings, together with the tomb beneath the Lydian tumulus, should help to clarify the Lydian period when they are further excavated next season.

The exhibit at the University Museum includes not only Phrygian art from "Gordius' tomb," opened last year by Dr. Young, but also objects from the Hittite cemetery excavated previously by Miss Mellink, and Phrygian graffiti soon to be published by Miss

Lang. Bronzes from Gordius' tomb include one of his three great cauldrons, two and one-half figures on the handles, omphalos bowls, fibulae, and the spectacular lion-headed situla with inlaid eyes—the first of its kind actually to be found.

A model of Gordius' tomb, vases in the shape of animals from "the little prince's tomb," a painstakingly-done reconstruction of one of the earliest mosaic floors known (from a large building on the main city mound), and Piet de Jong's reconstructions of East Greek wall paintings—the only ones known from about 500 B.C. besides Etruscan tomb painting—are just a few among the many important objects found at Gordion. On loan from the Turkish government, the exhibit will tour other museums after November.

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