

The College News

VOL. XLIV, NO. 3

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PRICE 20 CENTS

Arts Night To Rise In Fall; Council Announces Try-outs

Arts Council has scheduled Arts Night on November 8 this year, instead of in the spring. This change was in favor of a Faculty Show, of greater senior participation, and of a less-hurried-more-fun-time for all.

Although the Deans' Office ruling which does not permit freshmen to act in College Theatre productions in the first semester, must apply to the one-act play in Arts Night, freshmen are encouraged to try out their individual talents. The existence of a Dance Club depends on the interest of freshmen, for example.

Tryouts Scheduled

The one-act play, to be directed by Sue Gold (Merion), will probably be one written last year by a student of the play-writing class. The play will be announced before its tryouts in Skinner, these to be on Monday, October 20.

The tryouts for the rest of the program—for those who sing arias or unusual folksongs, who play instruments, who dance the Golliwogs' Cake Walk or the Rock 'n' Roll—will be in the Roost on Friday afternoon, October 17. Those interested in trying out, but unable to do so at that time, should contact Anne Farlow, director of Arts Night, in Pem West. All tryouts are open to Haverford as well as to Bryn Mawr.

Hall Representatives

Instead of appointing members when time and circumstances dictate, Arts Council has found itself embarking on projects ambitious enough, and of general enough interest, to warrant a representative from each hall. The reasons for and the duties of such representatives will be explained here and at hall meetings.

Arts Council in its second year finds itself enthusiastically supported less by the already existing, independent organizations on campus, devoted to acting, writing, singing, than by those individuals at Bryn Mawr and at Haverford interested in furthering the availability of the arts to the individual student.

Haverford To Cooperate

The Haverford interest in our Arts Council is a new one, and at a meeting here last week, they suggested that much mutual benefit to each college could be produced by our working together. Haverford referred to the art exhibits held at Haverford and at Bryn Mawr last spring—each virtually unknown to the other, and neither well attended. They referred to talent on their campus, unused because unsponsored.

Varied Sunday Afternoons

Haverfordians will take part in Arts Night and help produce it. They will help us negotiate for tickets at the Academy, and Bryn Mawr and Haverford students will attend concerts and plays in Philadelphia and the vicinity together. The playreading group on Sunday afternoons last year dwindled perceptibly; Haverford this year will be invited too. Our immediate project is a varied program for Sunday afternoons—folksinging, playreading, Chamber Music concerts—to be publicized on both campuses.

Haverford is enthusiastic. They have enough interested students wanting to work with us that many of these ideas may be real-

ized soon. Publicity on both campuses is most important. The advantage to Bryn Mawr is obvious. Bryn Mawrters may meet Haverfordians on a basis of mutual interest. Each campus may benefit from a mutual awareness of activities, and from the sharing of them.

Reps To Choose Projects

All this is beyond the exertions of the present Arts Council, consisting of seniors busy heading independent organizations. The Ticket Agency, the decorating of the Roost with student art, the procuring of movies, and so on, must remain "projects" until there are enough girls to achieve them.

Each representative will choose her particular "project". She need not have a specific creative talent, but must enjoy responsibility and be adventurous enough to explore new and ever-expanding ideas.

Juniors To Present Show Inside Out

Escape the horrors of the Reserve Room and the incarceration of the lab! Enjoy the diversions of Junior Weekend (at least until the hopelessness of Monday morning!) Friday evening at 8:30 the class of 1960 presents (appropriately) *Inside Out!* Following the play Pembroke East and West are holding a joint Open House, to which stags as well as those claimed for the evening are invited.

Dance In Gym

Following the play on Saturday evening, also beginning at 8:30, a formal dance will be held in the gym from 10 P.M. until 2 A.M.; music by Ray Carr and his orchestra. After the dance the Roost will be open until 3:30 A.M.

For Rhoads only, there will be a coffee hour on Sunday afternoon, in Rhoads.

Sloane To Deliver Talk for Interfaith

Next Tuesday evening in the Art Lecture Room, Dr. Joseph C. Sloane will deliver a lecture on "The Visual Form of Divinity."

The lecture, to be held October 21, will be sponsored by the Bryn Mawr Interfaith Association.

Dr. Sloane, for many years chairman of the Department of History of Art, will no longer be at Bryn Mawr after this semester. He has accepted a position at the University of North Carolina. While here he has conducted courses in Italian Art, Modern Art, and American Art.

Notice

On Wednesday, November 12, a bus will leave Pem Arch at 7:00 p.m. for a trip to the Health Museum. Two films: *Endocrine Glands, How They Affect You*—and *Human Heredity* will be shown.

Following this, there will be a tour of the museum. While this is primarily for the hygiene class, any others are welcome, students or faculty. Cost of the bus will be divided among those using it and should be well under \$1.00.

All persons wishing to make the trip must sign up in the dispensary by Thursday, October 30.

Pem East Effort By W. B. Yeats Most Outstanding

by Jana Varvleys

Honors for the most outstanding Freshman Hall play this year went to Pem East for its presentation of W. B. Yeats' *The Land of Heart's Desire*, directed by Agnes Moncy. An unusual and difficult play to perform, it was effectively staged, transporting the audience into Yeats' world of the mystic and supernatural.

Sara Schlesinger caught the wistful, dreamy quality of the young bride Maire, who longs to escape the drudgery and dullness of the Irish peasant's life, and is "weary of the four tongues" of parents-in-law, husband, and parish priest who dominate her home. Sara's diction was excellent, but her interpretation was perhaps too narrow, lacking something of the lightness and frivolity demanded by the role.

Moyra Byrne was an excellent choice for Maire's husband Shawn, the "kind tongue too full of drowsy love / Of drowsy love and (Maire's) captivity." Shawn's parents, Bridget (Cecily Martin) and Maurteen (Stephanie Tashjian), formed a good contrast to one another, the former with the "tongue that is more bitter than the tide", the latter with the "tongue that is too crafty and too wise".

Father Hart, the "tongue that is too godly and too grave," was played by Abbie Brill. Her portrayal was sufficiently "godly" and "grave," but lacked warmth and force.

The lithe figure, pyxie features, and melodious voice of Allison Baker suited the role of the Fairy Child perfectly. She cast a spell of enchantment over both stage and audience, capturing the spirit of vitality and the lyricism of Yeats' verse.

The offstage fairy voices contributed a great deal to the mood of the play. Fortunately, no attempt was made to imitate an Irish accent, as it probably would have detracted, rather than added to the beauty of the poetry, which was for the greater part well spoken.

Seven Women's Colleges To Adopt Early Decision Plan As Of Next Fall

The class which enters Bryn Mawr next fall will be the first to enjoy a lessening of the uncertainties and tension with regard to college admissions which have seriously disrupted the equanimity of many high school seniors. The change is owing to the Early Decision Plan soon to be employed by Bryn Mawr, Barnard, Mount Holyoke, Radcliff Smith, Vassar and Wellesley.

Briefly, the plan provides for the organization of college admissions machinery in such a way that each college participating in it will be able to notify, early in their senior year, scholastically promising students who have chosen a particular college whether or not they are assured of a place in the particular college. Salient points of the plan provide that:

1. Students wishing to attend a particular college should take in March of the junior year the Scholastic Aptitude Test of the CEEB.

"Demands of Modern Biology" Will Be Convocation's Theme

A Convocation preceding the formal opening of the recently completed Biology Building in the Science Center will be held in Goodhart Hall on Saturday, October 18, at 2:30.

The program, the theme of which is "Demands of Modern Bi-

ology," will include addresses by Dr. Katharine E. McBride; by Dr. James A. Shannon, Director of the National Institutes of Health, Department of Health, Education, and Welfare; Dr. Wallace O. Fenn, Professor at the School of Medicine and Dentistry of the University of Rochester, and President of the American Institute of Biological Sciences.

Research and Perspectives

Dr. Shannon will take as his topic "Medical Research—1958." "Perspectives in the Biological Sciences" will be the subject of Dr. Fenn's address.

Following the Convocation, there will be a reception at the Biology Building, at which Miss McBride and members of the biology department will meet guests. Biology students will act as guides through the Building, and tea will be served by the Bryn Mawr Club of Philadelphia.

College Encourages Science

The opening of the Biology Building marks another step in Bryn Mawr College's long history of devotion to and encouragement of the sciences and mathematics. Bryn Mawr is one of the few colleges which from its inception has taught these subjects on both the graduate and the undergraduate level. Its first faculty, in 1885, included professors in three natural sciences and mathematics, whose teaching extended from the freshman year to the doctorate.

Labs In Taylor

In the beginnings, laboratories were in Taylor Hall, the college's only academic building, until the construction, in 1893, of Dalton Hall, a then modern building for scientific teaching and research. In 1938 came the inauguration of the program of coordination in the sciences, with the building of the nucleus of a new science center, Marion Edwards Park Hall.

Physics and Math Unit

At present, plans are being drawn up for a physics and mathematics unit, the construction of which will fulfill the objective of establishing under one roof all of Bryn Mawr's scientific and mathematical studies, both graduate and undergraduate.

League Sponsors Workcamp Movie

League, together with its Work Camp Committee, brought a movie and speaker to the Common Room Monday night. Troy Chapman, leader of one of the Friends' weekend workcamps in Philadelphia, supplemented the movie, "This Way Out," with comment and explanation.

The film was conceived, directed, and produced by Haverford and Swarthmore students, who also did all the acting. A Swarthmore boy composed music especially for the film.

"This Way Out" dealt with the progress of the usual week end camp: the students arrive in a low-rent district where the camp is located (usually in a church); they cook their own meals, clean up, mend clothing for relief. The next day pairs take paint, ladders, plaster, perhaps wall-paper to a home where the family is ready to

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Calendar

Wednesday, October 15:

7:30—Common Room, Marriage Lecture.

7:30—Biology Building, Hygiene Lecture.

Thursday, October 16:

4:30—Common Room, Interclub Tea given by Undergrad for freshmen and sophomores.

Friday, October 17:

8:30—Goodhart, Junior Show, "Inside Out."

Friday, October 17:

Open House Pembroke East and West.

Saturday, October 18:

2:30—Goodhart Auditorium, Convocation preceding the opening of the new Biology Building. Speakers, President McBride, Dr. James A. Shannon, Director of the National Institutes of Health and Dr. Wallace O. Fenn, President of the American Institute of Biological Sciences.

After the convocation the Philadelphia Alumnae will be hostesses at a tea in the Biology Building and student majors in Biology will be available to conduct tours of the building.

Saturday, October 18:

8:30—Goodhart, the junior class presents "Inside Out."

Saturday, October 18:

10:00—Gym, Undergrad Dance Shangri-La, following the show. Sunday, October 19:

4:30—Common Room, Arts Council sponsors Folk-Singing.

Sunday, October 19:

7:30—Music Room, Chapel, Dr. Edward Brubaker of the Tabernacle Presbyterian Church, Philadelphia.

Monday, October 20:

7:15—Common Room, Arts Forum.

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THE COLLEGE NEWS



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Allons

THE RAILROAD FARES ROSE THIS SUMMER — AGAIN, but, still, Bryn Mawr is fortunate, say the handbooks, the Freshman Week Committee and our parents in being located only a few miles from a major American city. Theoretically this proximity offers students easy access to all advantages of urban culture. One of our Junior Year in Paris survivors, nonetheless, when asked to compare her experience abroad with her life here, instantly declared that the chief advantage of Paris in contrast to Philadelphia was its almost unlimited opportunity for theatre, ballet and concert attendance provided by reduced rates for students. For example, the price of a ticket to the Comedie Francaise was, in American equivalent, about twenty-five cents—one could go to the Comedie three nights a week.

Here, although we are aware of all the advantages of urban culture, the big city providing all of these advantages, with the exception of the Philadelphia Orchestra, seems to be oblivious to us—a potential audience of 670, only twelve miles away. Bryn Mawr, in fact, is but one of numerous schools in the area which would conceivably accept and profit from any offer of reduced student tickets, similar to that made by the symphony. Despite the many comments we raise about our own lethargy, many of us do take joyous advantage of the Orchestra reduction, even with the sometimes difficult condition of having to subscribe to an entire series of Monday concerts. Many of us might attend a few concerts if we were able to purchase single tickets at the same rates. In addition to this, we have noted many comments to the effect that students would like to see more plays, if only the price of tickets weren't prohibitive.

Arts' Council's announcement last week of a ticket agency service on campus is the best news that has yet drifted from the more rarified world of "culture"—and should definitely serve as a needed link. Single students, quiz-and-paper-bound who are faced with the type of long-range planning necessary to take them to such an affair as the limited engagement of the Old Vic Company find themselves totally hindered by practical problems—problems which Arts Council will overcome. Now we wonder, perhaps only because we like our cake with frosting, whether in addition some financial arrangement might be perhaps made between Arts Council and the Academy of Music box office as well as other Philadelphia theatres. The local flicks consider us a good investment, two for the price of one—any night.

Considering railroad fares which must be reckoned in the cost of any theatre evening, while unchaperoned students, as most of us are, most of the time, are unable to provide themselves with any other transportation, and that opportunities do not pass unnoticed here, viz. the Orchestra, investigation might be worth its time to Arts Council, Undergrad, or some other portion of the college able to speak for the whole student body.

Events In Philadelphia

MUSIC:
Chicago Symphony Orchestra, Fritz Reiner—Academy of Music, Thursday evening.
Philadelphia Orchestra, Eugene Ormandy—Academy of Music, Friday afternoon and Saturday evening.

THEATRE:
"The Man in the Dog Suit"—Comedy co-starring Jessica Tandy and Hume Cronyn; opened at the Walnut Monday for a two-week stay.
"The Marriage-Go-Round"—Will be at the Locust for ten days beginning this Wednesday; with Claudette Colbert, Charles Boyer, Julie Newmar—a comedy by Leslie Stevens.
"Garden District"—First performance in Philadelphia of Tennessee Williams' two "off-Broadway" one-act dramas; by the Actors' League, in the Academy of Music Foyer for two weeks beginning Tuesday, October 14.
"Comes A Day"—Continues with Judith Anderson at the Forrest.

MOVIES:
"Houseboat"—At the Arcadia from Wednesday (preview Tuesday); a comedy with Cary Grant and Sophia Loren on the banks of the Potomac.
"The Blob" and "I Married a Monster from Outer Space"—Science fiction thrillers, at the Goldman beginning Wednesday.

Reporter Finds Author Golden "Kaleidoscopic" As His Book

by Betsy Levering

I am uncertain as to what may be considered a proper interview, and what, with the same strictness, a book review; the entangling argument arises—which the art, which the author, and so forth. Happily, circumstances here permit me to muddle the distinctions, for I both read Harry Golden's *Only In America*, and, by pre-arrangement, talked for some time with its author. For the accomplishing of the latter, the News provided not its blessing, but an excuse.

In dealing with Mr. Golden, I discovered that salient facts could be presumed totally irrelevant. In fact, in a bad moment, I asked him with an interviewer's love of the wherefore, why he had set out to write, edit and publish a tiny Jewish sheet; why, most of all, in the overwhelmingly Protestant South; and why he had forsaken news, Jewish or otherwise, to fill *The Carolina Israelite* with editorials, anecdotes and highly personalized history and biography. In reply he quoted the Old Testament's frequent injunction to "return to the land."

"Interview" Non-factual

Thus the substance of my "interview" had nothing to do with the fact (a triumphant newspaper exposé two weeks later) that Mr. Golden had once spent 5 years in jail for mail fraud, or that he was rotund and jovial. But it was composed of little brilliants of thought or story, jumbled almost anagrammatically.

So it was that he told me what Alexander had been doing in the Gaza Strip in 331 B.C. (conquering Tyre), and suggested that the general had neglected to raze Jerusalem because 1) it wasn't worth it and 2) Plato had perhaps instilled in him some respect for holy places if not for this holy city.

Tribal God Makes Good

Pieced to this was a causerie on Judaism. One small semetic tribe thought up a god named (after a while) Yahweh, or translated into Greek, Jehovah. This tribe, that of Judea, was nomadic and poor; its necessity and ambition for land gave to its military endeavors an importance and fervor, and consequently success over the worshippers of the prosperous and peace-loving Baal. Victory in war was then considered an acceptable evidence of the strength of a god, and so Judea's god was accepted by some other tribes voluntarily; or perhaps the Judeans insisted. In any case, Mr. Golden said, what a wonderful invention that local god was—look where he is today.

I was prepared not to be surprised when Mr. Golden said in an aside to this enthusiasm, that he personally would have chosen Baal, who kept things running

smoothly and didn't demand wholesale oustings and slaughters. Jupiter ranked second in his estimation, tired, pestered by his associates, managing benevolence.

Then he spoke of his friendship with Carl Sandburg, who also lives in North Carolina, and of the complaints of some of the young writers (whom he called "imitators of Dostoyevsky") that Sandburg had lost his laborite robustness, and was no longer calling workers to the cause. There is no labor "cause" anymore, Harry Golden said. At meetings they still sing the International, but their wives have fur coats, and they send their sons to Groton.

Other Tales Told

His conversation turned kaleidoscopically to a story of his boyhood's Jewish ghetto of the Lower East Side, a world in which "everybody knew what he was"; the letters he received—"they're lonely out there"; Wilson and Bryn Mawr; the concept of the virgin-mother; a biography of Sandburg he plans to write, modeled on Dreiser's *Thoreau*.

To recount the interview is almost to describe the book, for it is a compilation (from the *Israelite*) of just such whims and mental artifacts. The pieces are both timely and reminiscent; they revel in factual details and generalize with humor and without pretension; they are, in fact, the composite mind of a man who has read voraciously, constructs ideas from what he has learned, tempers them with what used to be called "wisdom," and presents them dramatically out of context.

Mosaic Successful

If it is surprising that an interview should be so constituted, it is the more that a successful book could be made of these self-contained little essays strung together. One would think the effect would be rather like viewing a great and indiscriminate collection of objets d'art, each interesting in its own right, but the whole blurred and stultifying. Mr. Golden's book avoids this to some extent by rough categorization of his articles: i.e., one division of the book contains mostly stories about Tammany Hall. But most of all these bits cohere because they are the work of a definite and pervading personality.

His subjects are interesting almost without exception; his technical skill is impeccable, and rather resembles the way one would expect O. Henry to handle today's baseball game; and Mr. Golden himself, whether he be met in a ramshackley house on the outskirts of Charlotte, N. C., or by courtesy of the World Press is a man who quickens the mind with a sense of the multitude of things we may understand, and the great delight to be obtained in the trying.

Bearded At Bryn Mawr! Agog Poet Urges Less Individuality—Less Hair

BEARDED - - AT BRYN MAWR

by Martie Resnikov

I heave a sigh, both groanal, gruntal
Upon viewing new appendage frontal
His masculinity annoined
Man sports a beard oblong or pointed.
I do not utter comments callous
About the beard of Mr. Wallous
But do detect students' chagrin
Red, hairy growth upon his chin
And one that's come to full grown glory
Can be witnessed in P-Chem laboratory
Summer's whim and recreation
Winter's awe or condemnation
(Perhaps to some—point parenthetic
Beard augments appearances aesthetic)
Mysterious, compelling, individualistic
Unquestionably unusual, undeniably artistic
Its only weak point that I can see
Is that it gets dampened and sweetened at four o'clock tea

Letter to the Editor

To the Editor:

The campus-wide United Service Fund Drive will be held in November. We would like to take this opportunity to explain that this is the one charity drive held during the year. Every student will be asked to contribute. At a combined meeting of the League and Alliance boards, representatives of the charities, that are appealing for a share of the proceeds will present their cases. Invitations to the meeting will be sent to those charities from which the Fund has received appeals. Any student interested in a cause not at present on the Fund's invitation list is urged to drop a note in campus mail to us.

Mary Lydon
Margaret Hall, co-chairmen
Pem East

Quaker Is Subject Of 'Friend Of Life'

Rufus M. Jones, a prominent Quaker before his death in 1948, is the subject of a biography by Elizabeth Gray Vining, trustee of Bryn Mawr College. *Friend of Life, The Biography of Rufus M. Jones* is published by J. B. Lippincott Company, Philadelphia. Mrs. Vining is well known for another book, *Windows For The Crown Prince*.

The New York Times, in its October 5 book section reviewed the book. Elizabeth Vining "has produced a solid, sympathetic and comprehensive biography. . . . Perhaps a philosopher or theologian would have been more critical in examining Jones' ideas, but Mrs. Vining's sympathy, which springs from her own Quaker background, is not a fault."

Workcamp Meeting

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help. All day Saturday is spent cleaning, whitewashing, painting. On Sunday campers attend magistrates court and a neighborhood church. The camp ends with an attempt to analyze problems and responsibilities.

Troy Chapman answered questions and filled in data, while giving some idea of what the workcamps were consciously trying to achieve.

Jeanett's
Bryn Mawr Flower Shop
823 Lancaster Avenue
We Wire Flowers
Lawrence 5-0570

Richard Dyer-Bennet
FOLK SINGER
Saturday
October 18, 8:30 p. m.
University Museum
34 & Spruce Sts., Phila. Pa.
Admission \$1.75
Sponsored by the American Youth Hostels 1520 Race St., Phila. 2, Pa., RI 6-9926
Mail orders filled. Please enclose stamped self-addressed envelope.

We Have
Them
"NEBBISHES"
DINAH FROST
Bryn Mawr Ville
also
Cards - Yarns - Stationery

Pem East Frosh Take Plaque with Yeats Production; Others Evoke Sobs, Hilarity, Suspense and Passion

Rockefeller Freshmen Hall Players Manage To Face Coward Unafraid

by Ellie Winsor

"Englishmen have been accused of taking their pleasures sadly," suggests Noel Coward as a preface to his sketch "Fete Gallant," and he illustrates the premise with a medley of characters and incidents from a vicarage garden party. The sketch is a mere fragment, a combination of witty commonplaces tangential to the theme, and there is no dramatic continuity or order except for the surprise of clever phrasing.

A wealth of colorful Edwardian feminine costumes achieved the atmosphere which is in itself a witty type setting—and the grouping of ladies, maidens (to be distinguished by whiteness of apparel) and choir boys, multiplied the impression into one of flocks of fluttering ladies. The blocking, however, was to be seconded by choral speaking which moves the skit along on the pure impetus of its humor, but unfortunately the blending of shrieks and shrills did not achieve enough precision for the subject or substance of the dialogue to disintegrate itself from the harmony. Choral speaking is one of the most difficult feats for a director to accomplish, and choral speaking with humor almost impossible within so limited a rehearsal time—as knowledge of the lines is only secondary here.

The choir boys, Phyllis Andler, Judy Jacobs, Rosie Conn, were better by virtue of their being only four, and by having had an opportunity to introduce themselves by roguish actions before they came to the front of the

stage. The solo parts, on the other hand were able to take full advantage of their lines, and carry themselves by virtue of the humor already in the dialogue and be
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Non-Res Students Enact 'Roommates'

by Barbara Broome

Roommates, an adaptation of the play Sorority Sisters presented by the non-resident students, proved to be one of the bright spots of Friday evening. The dormitory scene came complete with a bridge player looking for a fourth and much of the success of the play was due to the fact that the members of the audience could see themselves and their friends portrayed on the stage.

Nancy Rhea, as the new roommate with PROBLEMS, gave an excellent performance, and Marlene Bronstein, Sandy Goldberg, Norma Cohen and Joan D'Arcy as her very much concerned friends did admirable jobs. Sue Adams handled well the only real character part in the play, that of Mrs. Reinhart, the well meaning but rather dizzy house mother.

All the characters were convincing and realistic. They treated their roles not only with a sense of the comic but also with the necessary understanding and sympathy. Good acting, good directing (on the part of Sandy Goldberg) and good humor made the play a fun experience!

Bear, Rabbits Star In Rhoads' Drama

by E. Anne Eberle

The more it shows, tiddley-pom, it comes from Rhoads, tiddley-pom—oh bother. That won't do at all considering we have that eleven-o'clockish feeling and would like to get on to Rabbit's House for a little something, but we did want to say something about how terribly Christopher Robbinish Louise Sobler was on Friday night in Rhoads' delightful presentation of Winnie the Pooh.

Pooh himself would probably say that A. A. Milne had already provided some wonderful dialogue with which to go on Expo-what-ever-it-wases, and all Rabbit's Friends and Relations would have agreed out of sheer force of habit. And Owl, Bonnie Kevles, complete in academic cap and gown, would have said something much too lengthy to print, except perhaps that he for one had at least tried to maintain some dignity in the affair, which Roo and Kanga, complete with clothespin bag, definitely had not.

Piglet was quite as pink and as meek as ever; possibly overcome by the brave musical offering of Barbara Weinstein as Pooh, which opened the performance. Eyore (Louise Weingarten), we must admit, was a bit smirkier than usual, but it must be quite difficult to get one's tail thanklessly-numbed in a gallant life-saving attempt without a bit of a smirk here and there.

It is difficult for any of us Pooh-type Bears with Very Little Brain to imagine Christopher Robin & Co. as anything other than the entrancing sketches created by A. A. Milne, but the Rhoads production is to be commended for its wise adherence to simplicity in allowing dreamy viewers to be transported back to their youth last year, or maybe last week, when they most recently read the Pooh classics. Ho-hum—bother—no one home at Rabbit's—wonder if his honey jar...

Denbigh's "Farce" Fulfills Own Title

by Lois Potter

Denbigh's play, *Let There Be Farce*, deserves bouquets all around: for Stephanie Condon, stage manager, whose simple and clever sets established an atmosphere and captured audience attention as soon as the curtain went up; for Katherine Yablonsky, director, and Mimi Gisolfi, advisor, who were responsible for a remarkably unified production and whose skillful blocking kept the play from getting tangled up in its own clothesline; above all, for the actors, whose unquenchable vitality carried them even through moments where every other line came from the prompter.

Among the actors, Frankie Guthrie as Gertrude showed an outstanding gift for comedy, not merely in speaking her lines, but in a constantly changing facial expression and sense of timing which made even the draping of a stocking over the clothesline seem eloquent with meaning. Helped by a well-padded cosme, Gail Shindell played the old hag Luella with shrewdness and vulgarity. Dayle Benson whined and wheedled appealingly as the thief, and the fight between Gertrude and him did not seem synthetic.

The other characters, Mrs. An-
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Pembroke West Enjoys Enacting 'Hyperbolic Farce'

by Eleanor Winsor

The Pembroke West Freshmen enjoyed their play; this was unmistakably obvious, and this kind of humour from within can accomplish much by itself even over and above the play chosen. "The Dear Departed" is a farce and a hyperbole, and was approached and acted in just that spirit, especially by Nina Southerland and Abbey Trafford, the principal characters.

While grandfather, the dear departed, lies stiff and cold upstairs his daughter Amelia and her husband Henry await the arrival of sister Elizabeth and her family, Amelia betraying that there is no little animosity among the survivors. She persuades her husband to assist her in appropriating some of grandfather's possessions, to the candid and priggish horror of Child Vickie, in an astounding flaxen wig. The possessions include a remarkable kimona clad statue, Yvonne Chan.

Grandad isn't dead, as we might guess, but, after some heated family discussion, comes in very alive,
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Merion Exclaims To Hell With You

by Frederica Koller

To Hell With You, a comedy-farce by Frederic Witney, was the offering of the Merion Freshmen. This play dealt with a woman's dream of her descent into hell, her meeting with Beelzebub, and her subsequent return to reality.

While the sets were of the simplest nature, they served the production well. The step ladder, fire extinguisher, and gray backdrop created a hellish atmosphere. The costuming was effective; numerous sets of red underwear made their appearance on the other devils. Beelzebub looked particularly realistic in black pants, red Sox, and a red and black blazer.

Although the entire cast did a commendable job, special mention should be made of Betsy Jones' portrayal of Beelzebub and Diane Campuzano's Linda—the woman of whom Beelzebub remarked, "Hell is your spiritual home."

The play itself was an interesting and highly amusing piece with most of the humor being derived from the comments of an off-stage voice. And, on the whole, the Merion Freshmen did a creditable job, despite the usual prompting difficulties causing the action to lag somewhat.

The freshmen, their advisor, and director showed wisdom in the selection of such a piece which was easily adaptable to the short rehearsal schedule allotted for the production of these plays. All factors considered, *To Hell With You* was thoroughly enjoyable.

Radnorites Contribute 'Stark Realism' With Production Of 'The Hard Heart'

Radnor's contribution to the evening's entertainment consisted of stark realism which sometimes verged on the melodramatic. Entitled *The Hard Heart*, the play dealt with an industrial town in the throes of new conflicts between labor and management, a deplorable situation which at once established an explanation for the denouement of the play.

East House, Inn Stage Barrie Play

by Lois Potter

Barrie's *Shall We Join the Ladies?* was a good choice for East House and the College Inn, as it calls for a large cast of characters, only one of whom has any great number of lines to learn. On the other hand, however, the play is a difficult one to do, precisely because of the size of its cast and the need for creating an atmosphere from the reaction of the characters to each other.

To the actors' credit must go many fine individual performances in minor parts; for the atmosphere, one can only regret that ten hours of rehearsal were not quite enough time to combine these many separate talents into a unified whole.

Barrie was right to leave his mystery unsolved. When there are twelve suspects, practically indistinguishable from one another, the audience does not, in the space of a one-act play, get interested enough in any of them to care greatly which one is guilty.

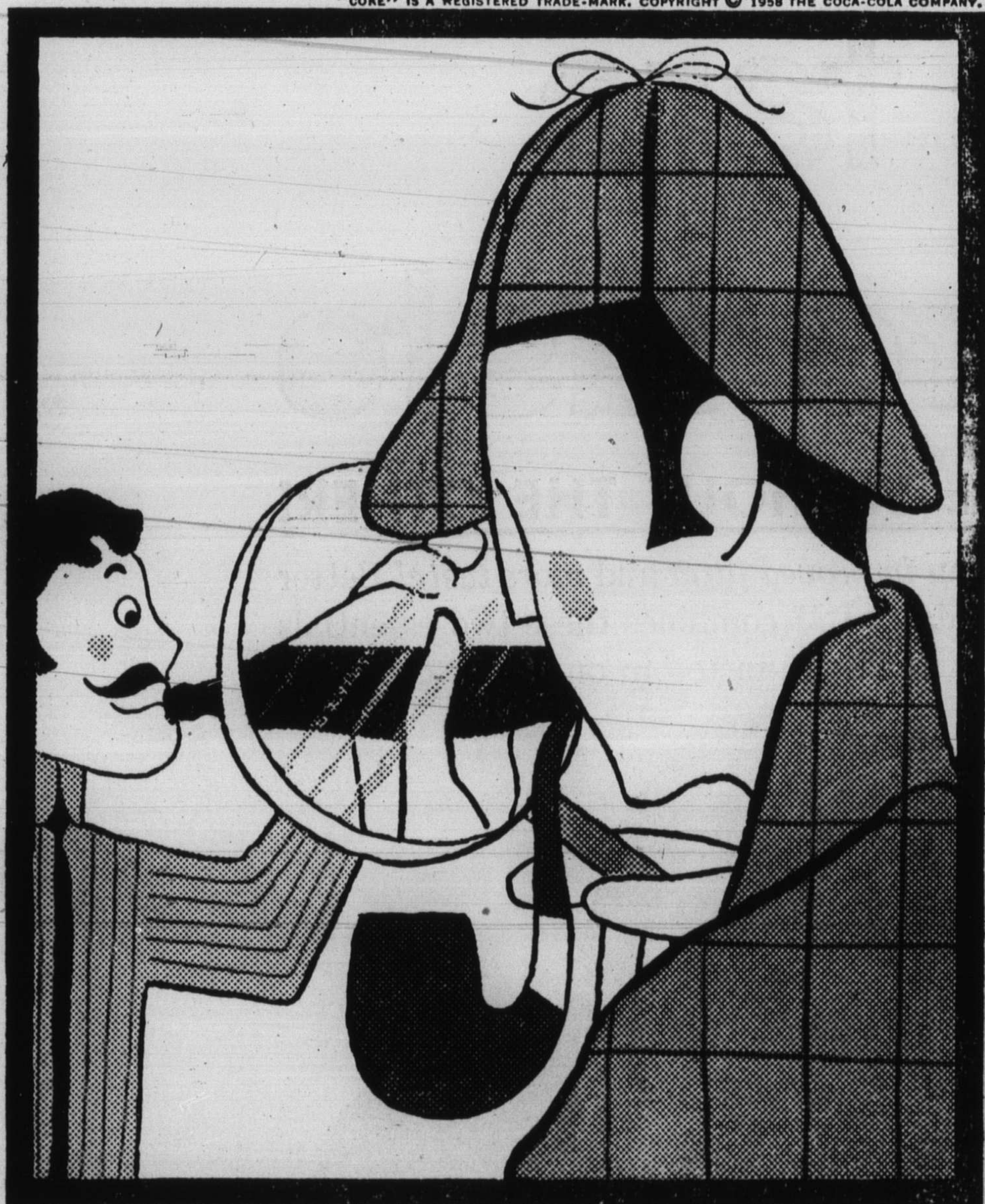
The only objection one can offer to the way the ending was handled in this particular performance is that the scream was perhaps not the right kind of scream for the occasion. There are so many screams, squeals, and assorted signs of fright during the dinner scene that the final one must be extra-horrible to produce its effect: perhaps a weird crescendo ending in gasps and a gurgle.

As Smith, Marilyn Rubel was chiefly responsible for keeping the play moving, and, handling the part very well, played with dead seriousness and a suggestion of menace beneath a suave exterior.

Not surprisingly, the ladies were able to do more with their roles than the men, who had to devote so much of their acting ability to playing men that there was little room left for playing individuals. Two dashing exceptions were Alice Hooker as Captain Jennings and Marianna Pinchot as Sir Joseph; as Mr. Preen, Helen Rodnite was agreeably fatuous in a fatuous part. Among the ladies, Diana Myer, Carol Lemon, Marilyn Kilburn, and Rob Colby were particularly effective.

Others in the cast were Mimi Armstrong (Mrs. Castro), Susan Zebley (Mr. Gourlay), Mary Beebe (Mr. Vaile), Laning Pepper (Mrs. Preen), Betsy Barber (Mrs. Bland), Sasha Siemel (policeman), and Sue Johnson and Lynn McCarthy, who deserve especial praise for excellent performances in the silent parts of Dolphin and the maid.

East House and College Inn, and their director Kitsy Cushman, advisor Tony Killip, and stage manager Carol Levenson, are to be commended for the choice of a play giving many people the opportunity of acting, for some fine individual talents, and for some delightful moments of high comedy.



Elementary...

my dear Watson! From the happy look on your physiog, from the cheerful lift you seem to be enjoying, I deduce you are imbibing Coca-Cola. No mystery about why Coke is the world's favorite... such taste, such sparkle! Yes, my favorite case is always a case of Coke!



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Continued on Page 4, Col. 1

MORE HALL PLAYS

RADNOR

Continued from Page 3, Col. 5

the window of the Big Business Villain who is of course the fault of it all.

He does not stop here, however, but proceeds to the man's garden to contemplate the green apples—either because of the symbolism or because he was hungry; the motivation for this act remained somewhat obscure. Suffice it to say that he was shot during his botanical stroll; and his remains were brought to his mother, who refused to cry because it would not have been in accordance with the Son's philosophy.

Others involved in this slice of the cold, cruel world were the Father (Zino Pisarko) who was a good-natured if not too bright "immigrant" type; some workers who added to the confusion (Betsy Anagostikas and Sue Nelson); the inevitable Girl Friend (Evy Gutman) who bore the inevitable name of Lucille and who seemed too innocent and ingenuous to be mixed up with such a wicked, wicked group of "Beats"; the Brother (Nancy Rotenburg) and the Little Boy Victor (Barbara Mounterey).

The Mother (Martha Webb) was the only character who was not entirely stereotyped; as a matter of fact, the movement of the play revolved largely around her. The interpretation was a satisfactory one, for it was underplayed—happily, else any attempt at realism would have been lost in a maze of melodrama.

In conclusion, let it be said that the cast did its best to make the play palatable and to clarify the obscurities by their restrained delivery; however, one might wonder whether the choice of a lighter vehicle might not have been more advisable.

ROCK

Continued from Page 3, Col. 2

carried by comic momentum created for them. All the solos handled their parts consistently in that they refrained from attempt at augmenting Mr. Coward by British accent—which of course would have been desirable, but in the rehearsal time almost impossible to achieve evenly throughout the cast.

The portly vicar, Heddy Fairbank, and his curate, Ellen Zetzel, carried their delightfully moribund humor off with a relish, with the newly affianced curale taking a slight edge, perhaps by the situation.

Anna Kimbrough, as the vicar's wife, came nearest to catching the sophisticated statement and tone that one associates with Coward. To begin she had an advantage in that her "Church Parade" speech contained the telling and climactic lines of the skit.

Ten hours is constantly before all of us when we see Hall Plays, and they are really more enjoyable by virtue of this imposed consistency than anything more labored could be. This time limit, however, is perhaps not enough considered in the selection of plays, though when anything particularly ambitious succeeds it is also the more successful. This play was, considering all, a good choice by virtue of its contrast to the other selections and its opportunity for several members of the class to appear on stage. The only improvement might have been in the assigning of choral parts to single members of the cast, keeping the chorus of voices for refrains. The characters were enjoyable in direct proportion to their lines which speak well for all their performances. The director, Kate Niles, seemed to be quite

PEM WEST

Continued from Page 3, Col. 4

though perhaps alcoholically hazy, and reveals an engagement to a near-by bar maid who thereafter becomes his heir. The first climax is far funnier than the second.

By far the best line in the play was "Shall we go see the body, or shall we have tea?" The rest of the humor was paler, but in the same vein. Mainly it was created and sustained by the acting. Amelia kept a brassy accent, but displayed some remarkable grief upon occasion. Mr. Jordan, less aggressive, had the delightful quality of a rather sleepy rag doll.

The secondary characters, Cissy Rattigan as Elizabeth and Marian Coen as Mr. Jordan, were rather more stereotyped, but quite enjoyable. Unfortunately grandfather failed to conceive a definite notion of his part—the more noticeable because he had a nice place of decadent senility suggested for him to drop into and he failed to accept the suggestion; his red night attire still made up for much.

The costuming was appropriate, and the varieties of black humorous; although the children's proper attire was perhaps the most ingenious.

This type of play is needed in every freshman selection, and although it has less chance of a victory than some, those who provide it deserve the rousing applause and laughter they invariably gain.

aware of the importance of good stage blocking and made some effort to keep the action stylized and continuous.

DENBIGH

Continued from Page 3, Col. 3

gus (Judy Samuelson), Mrs. Henderson (Barbara Paul), and an anonymous voice (Robin Berman), blended well into the general mood of the play. Good makeup and costumes (the work of Dabney Gardner, Charlotte Brodkey, and Martie Birnbaum) completed the sloppy appearance of all the characters.

There was remarkably little wrong with the Denbigh production, and most of what there was belongs as much to the play as to the players. Let There Be Farce is leisurely at best; at its worst it tends to drag, and this dragging was of course accentuated by the frequent pauses for prompting. Also, the spectator does not really get involved in the double-crosses practiced by the rather unappetizing characters. But these reproaches may apply equally well to any farce presented, and forgetfulness is a common malady of hastily-rehearsed performances.

Whether the play was worthy of their talents is not important, since the Denbigh actors suited their talents so well to the play.

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Early Decision Plan

Continued from Page 1, Col. 4

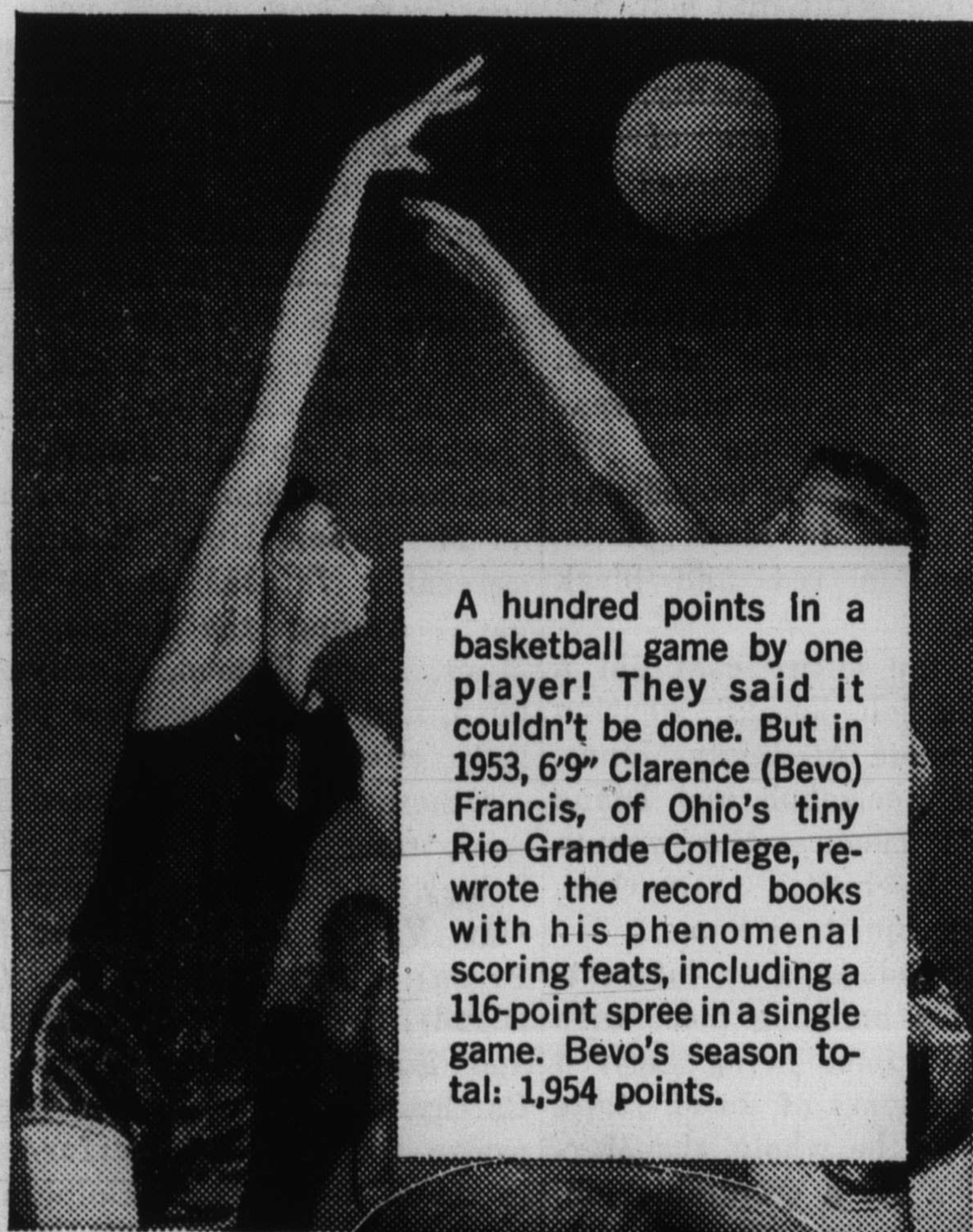
Thus, the Early Decision Plan has advantages for both the student and the college. For the student, not only does it relieve uncertainty about a particular college at a relatively early date, but it allows ample time to shop around for another school if admission to one college is doubtful. For the college, this plan allows admissions work to be spread more evenly throughout the year than previously, and it also removes some of the uncertainties as to the number of students in an entering class which has of late plagued admissions personnel.

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