

# The College News

Vol. L No. 10

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## Self Gov. Revises Driving Rule, Emphasizes 'Discredit Clause'

Legislature met November 30, to discuss proposed changes in the driving rule and the application of the "discredit clause" to the extended men-in-the-rooms hours. The new driving rule, subject to approval of the Trustees, will read as follows:

"Every student with a legal state license may drive while at college. Students wishing to keep cars must park them outside the specified areas, and must register with the Executive Board before bringing the car to school. At the time of registration, a student must provide the following information:

1. Written approval from parent or guardian.
2. Complete insurance for car and driver.
3. A precise location of a permanent parking space.

Stickers must be displayed on the rear window of the car. No cars may be parked on campus. If returning late in the evening, a girl may leave her car on the campus, but must remove it by 8:30 the following morning. Requests for special permission to keep a car within the designated area must come before the Executive Board. The Board reserves the right to refuse permission if information is incomplete or to revoke the privilege if the rule is not being respected."

After a unanimous vote, President Emily Bardack announced that this ruling would become effective second semester. All requests will be heard two weeks before the end of first semester. They may be submitted now.

Emily said, during the discussion on the "discredit clause,"

## Asst. Atty. General Will Lecture Here About Civil Rights

This Monday evening, December 14, Burke Marshall, Assistant Attorney General in charge of civil rights, will speak at Bryn Mawr.

He plans to speak "as informally as possible" about the development and future of the Civil Rights Act of 1964. Because of his position, Mr. Marshall is possibly the one man most responsible for how the Civil Rights Act will be enforced. He is also responsible for enforcing civil rights measures which became law years ago. Mr. Marshall's department in the Justice Department has brought several court suits to remove discriminatory barriers to Negro voting in the South, and is preparing other cases.

Mr. Marshall is the author of a recently published book, *FEDERALISM AND CIVIL RIGHTS*, in which he attempts to explain what the government can and can not do in enforcing civil rights.

Mr. Marshall was appointed to his present position in 1961. He is a graduate of Phillips Exeter Academy and Yale, and received a law degree from Yale in 1951. The lecture will be at 7:30 in the Common Room.

that the direct line between the clause and the liberalization of the men-in-the-rooms ruling should be emphasized. Instead of making additional note of it in the Self-Gov rules, delegates decided to allow the individual halls to make the point clear. The "discredit clause" states:

"Any action which brings unfavorable notice to a student and thus lowers the prestige of the College, which damages its reputation in the public's eye, or which results in the demoralization of the Self-Government system, is considered as discreditable to the College."

It was pointed out that the responsibility for reporting infringements is the same here as for any other part of the honor system.

## Undergrad Encourages Berkeley To Continue Protest Against Ban

By Erica Hahn

Monday, December 7, Undergrad tackled the problem of taking a stand on the recent political ban and ensuing demonstrations at the Berkeley campus of the University of California.

The most important problem facing the meeting was an untangling of the issues at stake. The only clear issue is a lack of student-administration communications. At Bryn Mawr it has frequently been complained by students that there is no way to reach the administration with complaints.

At Berkeley the problem is multiplied many times by the size of the campus, the fact the administration is the same for all of the University of California campuses, and the lack of a student organi-

zation which can meet with the administration.

The most immediate question is that of the correctness of the administration's behavior in the present situation. There has been until November 20, a University ban against "illegal" political activity. In October the campus began enforcing this rule.

The resulting demonstrations were against the rule's enforcement. The student body questions the right of the administration to declare any political activity illegal, especially since the California court system has not decided this question.

Furthermore, Governor Brown of California sent in the state police to end the sit-in, a matter for campus police. And since these students have been arrested by state police, they claim they should not be tried by campus authorities, as is happening, but

in state courts.

A majority of Undergrad doubted the administration's right to define legal and illegal political activity. More important is to establish some sort of permanent student-faculty-administration body to prevent future collapses of communication. Along these guidelines, the above statement was written.

The Social Action Committee here moved even more quickly. On Sunday, they sent the following telegram to the Free Speech Movement, the organization leading the fight. "We offer our support to the Berkeley Free Speech Movement in your action for Academic Freedom."

Editor's Note: More detailed descriptions of the events themselves are on page 3.

## Telegram to Berkeley

A night letter from the Undergrad Association of Bryn Mawr College to: The Free Speech Movement, Berkeley, California; Clark Kerr, President of the University of California; Edmund G. Brown, Governor of California; and Charles Powell, President of the Student Body:

We urge that all university students have complete freedom of political expression and activity. We contend that the University administration should not adjudicate legality of students' political action. Such determination is the province of the civil courts.

We suggest the formation of a representative legislative body, composed of students, faculty members and administrative officials. The consensus of this body would form the basis for future disciplinary policy on student political activities.

## Bryn Mawr Haverford Choristers Prepare Annual Christmas Concert

By Nanette Holben

Bryn Mawr and Haverford choral groups will join voices for their traditional Christmas Concert at 8 p.m., December 13 and 14 in Goodhart and Roberts Hall respectively.

Supplemented by Jude Mollenhauer on the harp, the Bryn Mawr Chorus' highlight will be Paul Csonka's "Concierto de Navidad," conducted by Dr. Goodale. Patrice Pastore, a freshman, is soprano soloist.

Dr. David Watermulder of the Bryn Mawr Presbyterian Church will read the Christmas Story from the Bible during Sunday night's program, a religious service, while Monday evening will be purely a musical performance.

To conduct a special Bryn Mawr group in "A Lovely One Is He" (Carl Parrish), "Angelus ad Pastores Ait" and "Hodie Christus Natus Est" (Claudio Monteverdi) plus "Angelus ad Virginem" and "Qui Creavit Coelum" (Medieval Carols) is Gill Bunshaft.

The Bryn Mawr Chorus program also includes Bach chorales, and in addition, a brass choir will contribute to the concert.

"For God So Loved the World," "A Child to Us is Given" and a selection from Bach's "Christmas Oratorio" with oboe and English horn will be the offerings of the Schutz group, choristers



Tree-trimming - traditional opener of the Christmas season.

from Bryn Mawr and Haverford led by Lyle York and Gerry Schwerteger. Haverford's Dr. Reese will conduct.

The Haverford Glee Club will sing "Gloria in Excelsis Deo" from the Mass "Magnae Deus Potentiae," a plainsong.

"Now Is the Time of Christy-mas," written by Arnold Bax for a men's chorus, will include a flute solo by Vernon Haskell.

Also in tune with the Christmas season are various language houses and clubs planning festivities significant of the countries they represent.

Earlier this evening a German House party, organized by Helga Pillwein, sponsored a Christmas celebration in the Deanery. The program included instrumental presentations with flutist Rebecca Millard, a poetry recitation by Cynthia Walk, a choral fest with international carols, a reading of original poetry by Dr. Schweitzer and group caroling.

Monday evening at 7:30 after its Christmas dinner the Spanish House will sponsor a coffee with caroling, open to anyone on campus interested in Spain or the language.

## Experimental Group to Present Claudin's St. Matthew Passion

December 13's performance of Claudin de Sermisy's "Passion According to St. Matthew" will perhaps be out of season, but its conductor Gill Bunshaft expects it to sound celestial nonetheless.

Nearly a dozen choristers and instrumentalists will collaborate to present "Turba," the polyphonic section of the Passion, at 12:15 p.m. in the Main Reading Room of Passion presented here last year.

the Library. "Evangelist" and "Christ," the plain chant sections, will not be included.

The French Renaissance composer (c. 1490-1562) originally wrote "Turba" for a four-part male chorus, portraying primarily the crowd before Pilate. Sunday's performers, who will sing an octave above the intended, are Sarah Matthews, Pat Ohl, Laurel Haag and Patsy Grogan.

In addition to flutists Rebecca Millard, Nora Clearman and Sandra Blevins, a recorder-, French horn- or bassoon-player will contribute to doubling the voice parts.

Gill points out that the program will be "terrifically casual after only two rehearsals," since its purpose is for the enjoyment of the performers and for testing the library's acoustics. And since just the polyphonic section is involved, it will not be a true impression of the whole work.

Claudin, a specialty of the music department's Miss Isabelle Cazeaux, who introduced the Passion to Gill, concentrates on the music more than the words, in comparison to Bach's St. John.

## Antony-Cleopatra Penn Production Now in February

Anyone who missed this year's College Theater Shakespearian production will have another chance next semester.

Members of Bryn Mawr and Haverford College Theater will repeat their performance for the University of Pennsylvania in Irvine Auditorium the weekend of February 13.

The play, originally planned for presentation at the University last weekend, has been rescheduled due to a confusion in dates by the Penn drama group.

There will be two performances, one Saturday evening, February 13, and another either Friday evening or Saturday afternoon.

## THE COLLEGE NEWS

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## A Dearth

Consider these facts:

1. Last year the Review published term papers in order to represent the best writing of Bryn Mawr students and also to fill its pages. Although the situation is slightly better this year, the editors have no more than an "adequate" supply of material from which to compile their magazine.
2. The incipient student art show is having a hard time getting started because of a dearth of contributions.
3. It is a frequent complaint here that students don't talk enough in class, even in small discussion groups.

The implication is obvious and disturbing: there is a lack of original contribution on the part of Bryn Mawr students. Explaining the lack is not so easy -- it would be convenient to call it apathy, but not really very accurate.

The problem appears, rather, to be rooted in two misconceptions common to a fair majority of Bryn Mawr students. The first places too great a premium on assimilating knowledge, the right knowledge, the important concepts -- all at the expense of original thought. Many students seem to feel that most class discussion is a waste of time, since the professor knows more about the subject anyway and can say it faster. The second, and perhaps more important, assumption is that if you can't be great, or deep, or brilliant, don't bother. This is a stifling and pretentious idea, and fosters silence. A student is reluctant to offer original ideas in class, for fear that they may be inaccurate and expose some ignorance or lack of perception. In the same way, a student may be reluctant to contribute original work to an art show or a literary magazine.

Does it really matter if such work is not brilliant or deep or great? After all, it just might be interesting, or enjoyable, or rather good. Like the independent, original idea in the classroom, it has a value in its existence as the product of true mental activity and the only possible beginning of the development toward "greatness." It's time that more of us put aside pretension and diffidence. We ourselves are not "finished products;" why then should we expect our creative efforts to be?

## So Where Is it

The Exam Schedule

No, Virginia, it doesn't come after the turkey any more. We know it used to. But many things once were that are no more. May Day used to come with oxen, for instance, and now comes with fewer and fewer maypoles. Don't you even believe in progress?

No, we don't know what happened to it. Blank bulletin boards are singularly uncommunicative; we don't know computerese and won't until there's some decent poetry in it -- and it seems, even to us, in poor taste to ask, exam period after exam period, "Where is the exam schedule? How can we study efficiently over Christmas vacation without an exam schedule? We mean, if we have exams in Twentieth Century history and Medieval Art on the first Tuesday of exams and three papers due on the last day of classes ... granted it doesn't seem at all traumatic on paper, but it's different when you somehow have to get all that done..." and end, as usual with a plea for a posted exam schedule. Pleas and arguments grow tedious, perhaps humorous, with repetition. What after all is this exam schedule that six hundred of us (a conservative estimate allowing for our celebrated individualism) wait so eagerly and curse if it comes too late or if the almost meaningless lists of words are in the wrong order?

Writing the paper and preparation for the exam are often the two most valuable -- and difficult -- parts of a course. A tight exam schedule and five or more papers in a semester require organization of time from the beginning of December until the last exam. This organization is difficult without the exam schedule, and we plead, once again, for early posting.

## Freedom For and Against

Freedom of expression has had a bad time of it this month. First it was the University of California's curtailing of student political activity, definitely a bad thing. This limitation of speech and action has drawn cries of protest from most national student organizations and press agencies. To their protests THE NEWS, along with Undergrad and Social Action Club, adds its endorsement of student academic and political freedom.

And now it's poor Mr. Rudnytsky. Just as the Berkeley students are presently the focus of our generation's desire for freedom of speech, so is Mr. Rudnytsky the focus of the older generation's quiet prayers for freedom from "boogie-woogie music." Both deserve our notice and sympathy.

# Complaints About Library Meeting: 'Not Forceful Enough,' 'Indecisive'

By Robin Johnson

The required all-College meeting on the library situation stimulated a number of ideas about the library problem and about the way the student organizations are handling it, according to Undergrad Vice-President Gill Bunshaft.

Opinions seemed to range, into three categories: unfavorable, characterizing the meeting as a "ridiculous waste of time," explaining nothing new and aimed at the wrong people; favorable to the idea of the meeting but pessimistic about its results; and completely favorable, seeing the all-College meeting as the only thing the student organizations could have done under the circumstances.

Obviously the meeting has had some impact in making more people aware of misuse of the library. Such a meeting of all Bryn Mawr students has not been held in recent years, and those who attended the meeting -- or were fined \$1.00 -- must have been aware of the importance of the library problem.

Probably the most frequent complaint about the meeting, however, was that it was not conducted forcefully enough, so as to present a much stronger picture of the extent of the problem and to communicate its seriousness to the actual offenders. Also it did not seem to be decisive: no action was taken, and many abuses of

the library -- like eating over a book, and then scattering books all over the reading rooms so that librarians can hardly find time to shelve them all -- were not mentioned.

In other years the Reserve Room has been locked up to make students change their inconsiderate attitudes; the meeting seems to have been an attempt at changing attitudes less drastically and more seriously.

People with different opinions of the meeting itself emphasize that only the individual students acting on their own responsibilities can improve conditions in the library. An obvious point is the fact that an academic institution like Bryn Mawr cannot survive without some kind of system whereby books can

be made available to those who need them. Gill Bunshaft said that abusing this system is in effect "denying the whole point of your being here." She also mentioned that Bryn Mawr's open-stack system is a rare privilege which might be taken away. Arts Council President Diana Hamilton called the present library rules "perfectly adequate. It is the students who are inadequate" in following them. The library meeting was aimed at changing these attitudes; and when enough respect is developed toward the library and enough interest in its maintenance so that freshmen on library tours will see something other than a disorganized, sloppy place populated by careless people, the meeting will have fulfilled its purpose.

## BMC Visitor Registers Complaint For Library Peace and Quiet

By H. Richard Howland

We entered the main reading room of the library by subterfuge. I became, for the occasion, an instructor from Haverford; the guard, who until my assumed identity was announced, had regarded me with a cocked eye, said "Sir" upon our departure.

Having soothed Cerebus, we passed through the portals to the Hades that might have been at one

time an eighth century Italian church. The walls rise vertically, interrupted by windows that appear early Gothic. The ceiling is in keeping with the tradition of a slightly slanted roof with visible cross-bracing. In some misguided effort to dispel the gloominess, or perhaps to reflect supplicants' thoughts back down upon them, someone had painted intricate figures, in gold on the bracing, and in red on the underside of the roof. It being past 10 p.m., the transept had been blocked off leaving the nave only. The supplicants of learning have, instead of kneeling pads, individual cubicles open on three sides; there is, of course, no altar.

The library is intended to be a quiet oasis of contemplation. We tiptoed as softly as possible on the hard wooden floor to find two adjacent cubicles. After settling ourselves into niches, we wondered what shrine of concentration was being guarded. The fellow to my right began to rock in his chair with an amplitude of less than one inch; the small squeal emitted sped the length of the corridor, rebounded from the end walls, and returned at precisely the same time as the reflection from the slanted sides of the roof focused upon a point not far from my left ear. The originally small squeal sounded like a truckload of pigs being driven at high speed over a bumpy country road. And as the repeated rocking motion built into a periodic function of rising and falling bombardments of squealing, I imagined whole fleets of hog-carriers converging in one continuous wreck near my left ear. I tried to ignore it and concentrate on the superfluous assignment staring up at me.

Then someone finished studying and arose, first turning the light-switch, which reverberated like a pistol-shot, next gathering up her books, not forgetting to drop one. Local seismographs quivered. A girl near the *élevée*, evidently caught in the cloud of dust blown up by the fallen book, began to cough. The rest of the people swiveled their chairs about to see what had caused the disturbance, and in doing so generated a mass screech that would have done justice to flocks of owls perched on the edge of my cell. This pandemonium caused five others to arise and leave; on the hardwooden floors one might have thought a buffalo stampede in process.

In their successive order the girl stopped coughing, the swiveling ceased, the stampede passed away, and now while the long-fading echoes of those bang back and forth from wall to wall and ceiling and floor, I contemplate murder most foul on the man to my right whose amplitude has increased to one inch.

## LETTERS TO THE EDITOR

### Hear Here?

Dear Editor:

Miss Penny Milbouer, '67, has commented on the poor acoustics in Goodhart Hall. She is entirely justified.

My husband and I came to visit our Bryn Mawr daughter, and saw "Antony and Cleopatra." I had not seen a college production since my own days at Smith, and I had forgotten how good they can be. In this one, the enthusiasm and intellectual insight of the student was combined with a large measure of professional skill. It should have been an unusually satisfying evening. It wasn't.

How can you enjoy Shakespeare when you cannot understand the lines? The actors' words seemed

### applebee

I have always thought of myself as more romantic than heroic, one cannot, however, throw the anglo-saxons, so to speak, out the window simply because of a difference in temperament, and I found myself last week listening to the surprisingly jirikisha-like strains of the sutton hoo harp plucked by a tall man with glasses and a straight nose who talked about archaeology and polyphony and sang about spear danes and secrets bound in silent hearts.

At the end of his lecture he passed the harp to the inner circle of his curious but reluctant audience, they fingered the thing gingerly -- mead halls are so far removed from goodhart -- except for two or three who lost themselves in it and forgot the world and, unknown to the rest of the room joined the stream of minstrels who once had played the harp ... only they and the string-sand light brown wood and I who watched existed and then they passed the harp on, to remember, but never to explain the few moments of being one with it, unless to say, "oh, yes, I held a copy of an anglo-saxon harp once ..." I watched the expressions change as the harp passed until it went back to its case and then I flew out the window, into the dark.

to be caught between the ribs of that beautiful ceiling and bounced back in unrecognizable form. After the intermission we moved forward from the middle of the room to about the fifth row, on the side. From there we could understand fairly well, but some of the scenes on left stage we could not see. Miss Milbouer suggests a P.A. system. This would be fine for lectures; in fact, I think it would be indispensable. However, when a microphone is interposed between an actor and his audience, something is lost. It isn't quite the same.

She also said that the staging was careless. I disagree. A director can produce telling effects by turning his actors' backs to the audience. If they must face down stage at all times in order to make themselves understood, the production will be rigid, even crude. What is more, if all the important scenes must be played near the center of the stage because of poor sight lines, the action will be seriously cramped.

Goodhart Hall, a magnificent building, does not seem to me suitable for dramatic productions in any event. A play that was less than monumental would be dwarfed in that auditorium. Heaven help a light comedy! (I hope the talented students of Bryn Mawr and Haverford do produce light comedies occasionally).

We were told that there is an auditorium at Haverford, but that it is not very big. This might not be a disadvantage. A small, packed house is better than a huge, half-filled hall, particularly when everyone in the small house can see and hear. If an extra performance were necessary, this would probably be a delightful kind of nuisance to those involved.

Maybe that isn't the answer. I am a new Bryn Mawr mother and I don't know very much. However, I do know that if another production of "Antony and Cleopatra" 's caliber should be half-wasted because of technical difficulties, it would be a crying shame.

Sincerely yours,  
Mary B. Dillard



# Politicking On Berkeley Campus Erupts Into Free Speech Fight

The festering political activity controversy at the University of California's Berkeley campus reached a new level of intensity last week as California police arrested hundreds of students for staging a sit-in in the university's administration building.

Near chaos reigned on the 83,710 student campus as state and Berkeley police, acting on orders from California Governor Edmund G. (Pat) Brown, hauled away 801 student demonstrators who had "seized" Sproul Hall in a protest growing out of the university's decision to ban student political activity from the campus.

Most of those arrested have been released on bond totaling over \$72,000, which had been raised for the most part by the faculty.

The students, who were joined by some professors, said they were setting up "The Free University of California" in the building, and for twelve hours before Brown ordered some 600 policemen to disperse the demonstration, they sang freedom songs and listened to lectures by student leaders and professors.

The arrests began shortly after 3 a.m., Thursday, December 3, after Strong urged students to get out of the building of their own accord. When only a few got up to leave, the police moved in and started arresting demonstrators.

As part of the protest, universities graduate teaching assistants and the Free Speech Movement (FSM) the organization of student groups protesting the ban, called

for a teaching strike and class boycott on the campus for Friday, December 4.

An FSM spokesman said he thought the strike and boycott was "about 85 percent effective." Labor organizations in the Bay Area seemed to be honoring FSM picket lines at the university, as food deliveries to university cafeterias and construction on university buildings was suspended.

In Sacramento, Governor Brown rejected a plea for amnesty for the 800, saying, "We're not going to have anarchy in the state of California, and that's (demonstration) anarchy."

The resolution calling for the implementation of the new regent's policies referred to a regent's ruling that granted students the right to engage in any sort of "legal" activity on campus, but permitting the university administration to take disciplinary action against students engaged in activity that would result in violation of the law -- presumably sit-ins and other forms of civil disobedience.

The Free Speech Movement termed the ruling unacceptable.

Kerr criticized the FSM for "distortion," "irrationality," and "ill will," and said the issue had nothing to do with free speech, but rather concerned political action.

In past years, students had used the plaza at the Sather Gate entrance to the campus as a "Hyde Park" area for debates, rallies and political speeches.

This fall, long after the Republican National Convention, pro-Goldwater students complained to school officials about the manner in which supporters of Governor William Scranton had used the area to recruit backers for the Pennsylvania Governor.

This eventually led the dean of students, Katherine Towle, to invoke a long-ignored regulation prohibiting the use of the area for off-campus political purposes. Students defied the ban and began the protests.



Whitney Young, Executive Director of the National Urban League and Author of TO BE EQUAL

## To be Equal Outlines Reform, New Approach to Race Issue

By Edna Perkins

(TO BE EQUAL, by Whitney Young, McGraw-Hill Company, 254 pages.)

Books on the racial problem run the gamut from James Baldwin's personal and emotional essays to sociological studies with no proposed solutions. Now, in TO BE EQUAL, Whitney Young, Executive Director of the National Urban League, has written what could well serve as a handbook for reform.

The Urban League has sometimes had an image as a rather slow-moving organization, too easily satisfied with token gains. This book goes a long way toward dispelling that image.

Mr. Young proposes a "domestic Marshall Plan," a program of "special effort," to compensate for centuries of poverty and degradation for Negroes. He argues that it is not enough to simply "open doors" to Negroes, since the great majority of them are too far behind to benefit from new opportunities unless a special effort is made to recruit them for jobs and to improve their health, housing, and education.

Most of Mr. Young's proposals

seem directed at the problems of the urban and suburban North. Although he has a regrettable tendency to use statistics on Southern conditions to support these Northern solutions, he still paints a grim picture of the Northern ghettos, a picture that underlines the need for haste in making reforms. For example, he points to a Civil Rights Commission report which claims that if all of New York city were as crowded as parts of Harlem, the entire population of the United States would live in three of New York's five boroughs.

His specific proposals are reforms rather than radical new ideas, for he seems to want to work within existing agencies as much as possible. For example, he wants the Health Education and Welfare Department to make a much greater effort to insure integration in federally supported hospitals; he wants a change in wage scales to encourage the best teachers and social workers to work in the slums; and he wants more Negroes appointed to city planning and redevelopment agencies, which all too often end by worsening Negro's living conditions instead of improving them.

The novelty of Mr. Young's approach is not mainly in his specific suggestions, but in the general idea of a "special effort" for Negroes. He uses official government statistics to prove that last year's tax cut can not be expected to create full employment, but only to stabilize current unemployment rates. Some writers have suggested more governmental action such as greater public works expenditures to stimulate the economy. Mr. Young makes no such specific suggestions, but thinks that the civil rights movement may lead eventually to "major social reforms in the whole society," reforms which would benefit poor whites as well as Negroes. For the time being, however, Mr. Young argues for giving Negroes a greater share of whatever jobs are available. Although this may seem only just, it also appears to be where his program runs into practical difficulty, simply because of the opposition of white workers who see their jobs threatened by equality.

Actually, Mr. Young's book seems directed first at the "white power structure." By appealing over the heads of the poorer whites, he may bring parts of his program closer to reality, for the Northern white power structure has always kept up its liberal image and has often made real efforts for racial justice. But in addressing himself to the white power structure and the Negro middle class, he also appeals over the heads of the majority of Negroes, the ones his reforms are supposed to help the most. It remains a question whether or not all progress can, or will, come from the middle class in such a way as to be really effective in the slums.

## Letters From Berkeley

The following letters are by graduate students (one of whom graduated from Bryn Mawr in 1963) at the University of California concerning the Berkeley campus' Free Speech Movement. The problem over free speech and assembly first arose in September and has continued with rioting and demonstrations ever since. The solution does not yet appear in sight.

### Help Wanted

I am now sitting along with more than 3 thousand other students of the University of California, at Berkeley, who have demonstrated silently before a meeting of the State Regents. You are aware, I'm sure, of the free speech movement initiated here on September 30th. Since that time, there have been demonstrations, a period of negotiation, and dispute over what regulations the Administration of this university should and could rightfully impose on the political life and activities of its students.

Today, on the date of Decision by the Regents, hopes were high. Joan Baez came at noon and led a two hour rally, after which we walked quietly, six abreast, to the place of the meeting. We have just been informed (at about 3:30) that the Regents, upon President Clark Kerr's recommendation, voted that certain Hyde Park areas within the campus be set up which university students and staff could utilize to advocate lawful political and social action; to ask for contributions, and to solicit membership for lawful activity.

Although this is one step forward (during the past six weeks it has been unlawful to do any of the above three things at all), we object to the idea that the on-campus action must be "lawful," for it implies that the administration will determine what is lawful, and that adds up to a form of prior restraint.

Thousands of students here, under the banner of the Free Speech Movement, have urged that the Regents realize that only the courts can determine whether a political

action or activity is lawful or unlawful. They have proclaimed, furthermore, that political and social action should be encouraged, and not restrained, on a university campus. Free speech and the right to assemble cannot stop at the classroom. Nor can just and fair limits be placed on these rights by the administration of a state-supported and therefore politically pressured institution.

I write to inform you of what is happening, in hopes that you will tell others about it as well. And, of course, any and all expressions of support from individuals, from organizations, or from the Bryn Mawr community (excluding administration and faculty) will be appreciated. They will have most impact if directed either to: The Board of Regents of the State of California, c/o Mr. Clark Kerr, President of the University of California, Berkeley, or to The Free Speech Movement, c/o Mario Savio, Box 809, Berkeley, Calif.

I do hope you will take action on this. It is important not just to the U. Cal. students, not just to all students, but to all citizens.

Sue Gumpert ('63)

### Incoherent?

If I be a bit incoherent, please forgive. I have been up 48 hours over the rioting here.

November 14, the Regents instituted a new rule which was clearly contrary to the First Amendment. December 2, the students demonstrated and 800 were arrested by state cops ordered in by Governor Brown.

Then hell broke out. 18,000 students (or so) are refusing to attend classes. 75% of all Teaching Assistants and more than half the faculty are refusing to teach. The American Association of University Professors has asked for the Chancellor's resignation. The faculty is threatening to close the school.

I am going to bed now for the first time in days.

James J. Burton

## The Movement Portrays Emotion of Rights Battle

By Marcia Young

The latest commentary on the Civil Rights front is THE MOVEMENT by Lorraine Hansberry, published by Simon and Schuster in cooperation with SNCC.

This is perhaps the most moving, dramatic and concise pictorial documentary yet printed. The photographs alone tell the emotional story of the civil rights battle in a way far more impressive than words. The faces of frustration, misery, dedication and hatred tell their own tale. And, as seeing is believing, there can be no question but that this is reality.

The book gives the story of the rights movement with a greater frame of reference and depth than has yet been done. It begins its

story in the South and shows the southern environment: black and white. It shows the despair that has been beaten into the faces of the older generation of Negroes and the anger in the young. Then there is the hope brought by our generation in that first Carolina sit-in. The story then moves North to the urban ghettos under the leadership of CORE, the Northern Student Movement, and other groups.

Lorraine Hansberry increases her frame of reference by augmenting her own commentary with quotations from leading authorities in many fields. She includes John F. Kennedy, Howard Zinn and James Baldwin. She does not limit herself to today's leaders, but includes voices from the past, thus showing that the elements for the race crisis have been in existence for decades. She does not limit herself to the positive side of the Negro leadership, but shows the negatives—the whys and wherefores of the Black Muslim movement.

An important emphasis is placed on youth. The movement is by today's youth for those of tomorrow—black and white. Beside the picture of a tired but determined young Negro boy there is the quote:

"They stand in the hose fire at Birmingham; they stand in the rain at Hattiesburgh. They are young, they are determined. It is for us to create, now, an America that deserves them."



Scenes from the civil right battle front taken from Lorraine Hansberry's THE MOVEMENT, published by Simon and Schuster in cooperation with SNCC. Photos by Danny Lyon and Bob Adelman.



## "Merry Widow" Waltzes in For Two Weeks in Phila.

The Music Theatre of New York's Lincoln Center will offer a two-week engagement of Franz Lehar's "The Merry Widow" beginning Monday, December 14 at the Forrest Theatre in Philadelphia.

Patrice Munsel and Bob Wright will perform the starring roles of Sonia and Prince Danilo in the production.

During its five-week run in New York, the Music Theatre broke every existing Broadway box-office record. Its highest weekly gross reached the sum of \$98,400.

Now in its first season, the Music Theatre is formed on a non-profit basis. Richard Rodgers serves as president and producing

director of the group.

The company plans to present in the future both new and established musical plays.

First produced in 1907, "The Merry Widow" is famous for its Merry Widow Waltz, its "Villa," and its cancan.

Supporting members of the cast include Mischa Auer, Sig Arno, Frank Porretta, John Weldon, Joseph Leon, Wood Romoff, and Robert Goss.

## Circle-in-the-Square To Give Production Of O'Neill's Desire

DESIRE UNDER THE ELMS, Eugene O'Neill's dramatic masterpiece, will be presented by the Circle-in-the-Square theater company Saturday, December 12, at 8:30 p.m. in Roberts Hall, Haverford College.

Circle-in-the-Square productions have presented over 30 plays in New York and in communities throughout the United States. TROJAN WOMEN, its latest production, received the Drama Critic Circle's Award, the first time an off-Broadway play has been given this prize. Its production of DESIRE UNDER THE ELMS received high praise from New York critics: "Granite power!" according to Taubman of the New York Times. "I do recommend it," said Walter Kerr of the New York Herald Tribune.

Tickets are \$3.00 each. Tickets and information may be obtained by writing Box Office, Haverford College, Haverford, Pa. A check or money order and a stamped self-addressed envelope should be enclosed.



Cartoonist Al Hirschfeld gives his impression of Patricia Munsel, Bob Wright (left) and Sig Arno, who appear in "The Merry Widow."

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## "Americanization of Emily" Plot Looks Beyond Traditional Wartime Romance

"The Americanization of Emily," beginning an indeterminate run at Philadelphia's Fox Theater, cannot be classed as the standard "wartime romance" that a superficial review of the plot might indicate.

The American Naval officers it deals with are not fighting men, but those who vacillate between various capers in their desk jobs to amours in London's Westchester Hotel. These men often exhibit only dubious devotion to the military duty the screen tends to glorify excessively. The hero, in fact, played by James Garner, an expert "dog robber," or supplier of luxuries for his commanding officers, is an avowed coward,

and seems an especially unlikely subject for romance, especially where Julie Andrews, a "prigish" war widow and driver for the American forces, is concerned.

It appears, however, that this anti-glorification of war and wartime romance succeeds in producing one of the truer and subtler pictures of war seen on the screen in quite a while; eventually, the upstanding Miss Andrews sees in Garner's cowardice a more constructive and positive attitude towards war and peace, than might be found in the greatest show of valor.

Besides these truths which "Emily" reveals, and because of them, it is often an extremely funny movie, as well as an honest

one. It would be tedious to detail the many absurdities in the plot which also concerns American intra-service rivalries and the impending arrival of D-Day. The same could be said for the movie's frankness, although this always remains within the bounds of good taste. Miss Andrews, making an expert transition from the slightly saccharine "Mary Poppins," is able to exclaim, "God! I hope I don't get pregnant!" - and get away with it in the course of her liaison with Garner. In many lesser movies, a mere innuendo would be inexcusable.

An excellent supporting cast, including Melvyn Douglas, Joyce Grenfell, and James Coburn, does justice to Martin Ransohoff's direction and Paddy Chayesky's screenplay, which may be overly replete with references to Hershey bars, but is always warm, witty and above all, human. P. W.

"Powerful and ugly and beautiful... a moving story of a man who deeply wants a world without malice and hate and is doing something about it."—N. Y. Times

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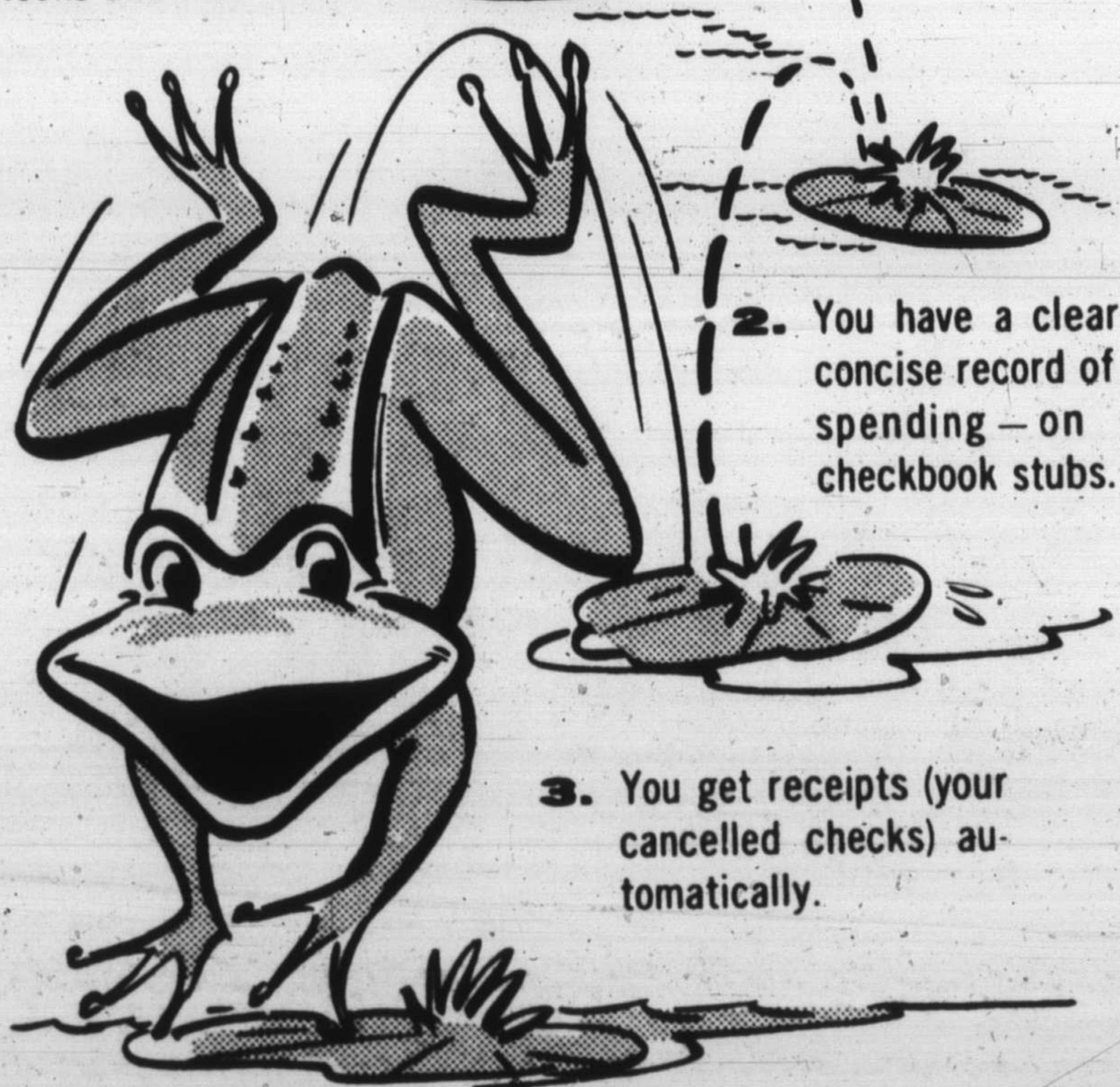
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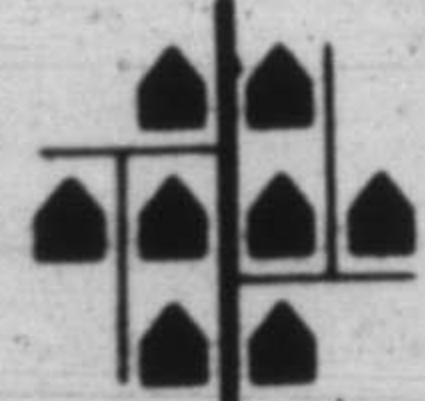


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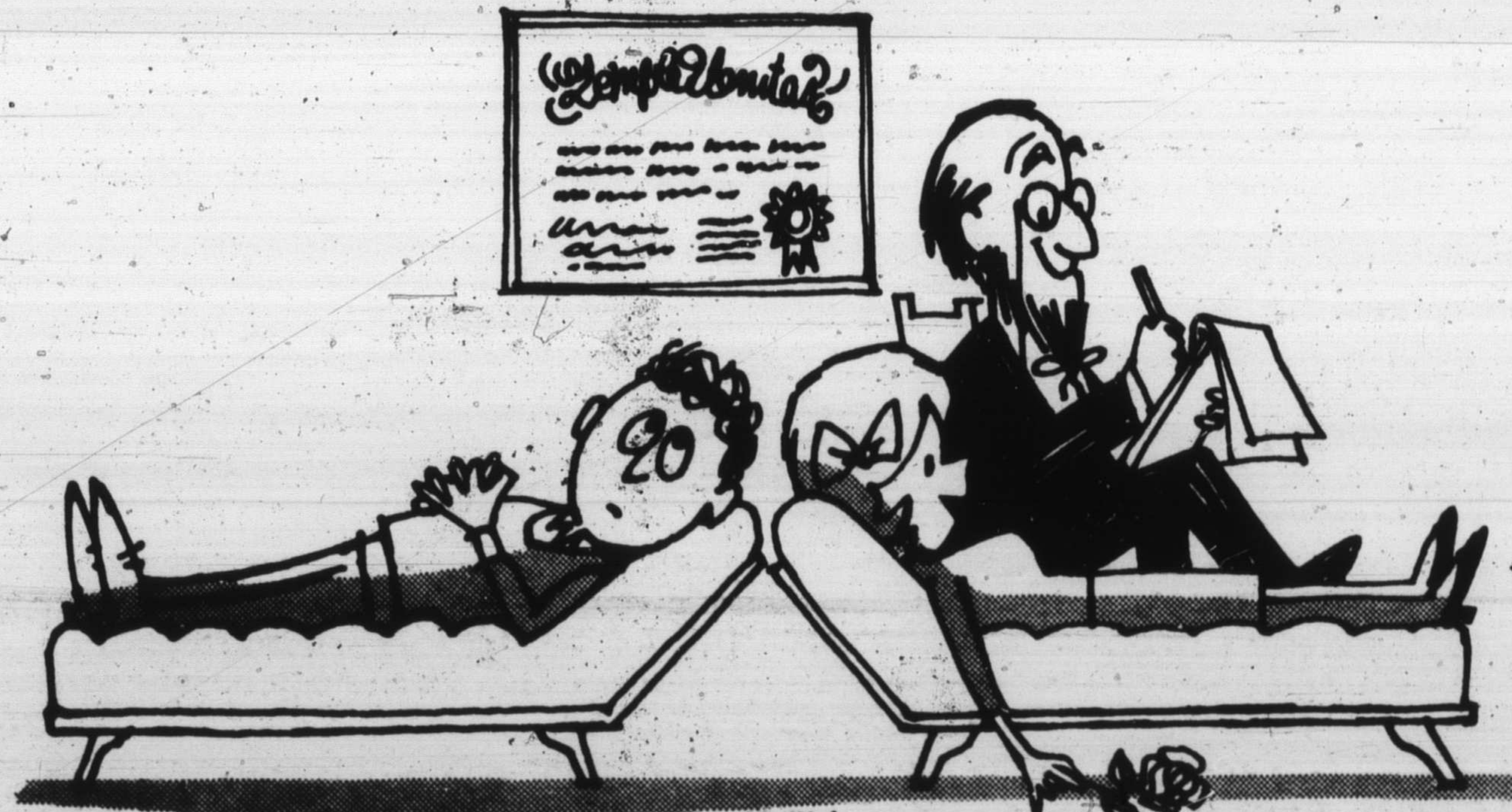
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# Janson Relates Chance and Genius To the History of Artistic Creativity

By Laura Krugman

H.W. Janson, Professor of Fine Arts at New York University, considered the relation of accident to genius in his lecture on "The Role of Chance in Artistic Creativity" at Goodhart, December 2.

As his first example of chance in art, Professor Janson showed slides of leaf masks in classical sculpture. Gradually the similarity

## SCUSA

(Continued from page 5)

of the conflicting interests of individual nations; the need to correct causes of problems as well as the problems themselves. It was also decided that we had no strong interest in maintaining CENTO.

Another example of the results of the round tables is the conclusions of Latin America I led by Dr. Charles Griffin, professor of history at Vassar and advised by Dr. Frank Tannenbaum of Columbia.

The fundamental objective of the U.S. in Latin America is to insure the security of the United States and the Western Hemisphere: short run: limiting Communist subversion, supporting programs for the alleviation of human suffering; long run: promotion of modernization in Latin America as enunciated in the PUNTA DEL ESTE Charter; encouragement of the establishment of stable non-hostile political systems.

After outlining the goals of U.S. policy, the roundtable formulated basic policy measures. Among the more controversial subjects considered were, how to deal with expropriation without compensation; the question of selective aid; the strategic necessity of the Panama Canal; forms of U.S. opposition towards authoritarian governments; U.S. recognition policy and the use of multilateral agreements in dealing with Communism.

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## WHAT'S NEW IN THE DECEMBER ATLANTIC?

"Why Europe Fears Us" by Raymond Aron: Misunderstandings regarding the use of nuclear weapons have led Western Europe and Russia to fear the United States and to doubt its sincerity.

"Are Movies Going to Pieces?" by Pauline Kael: A lively criticism of the New American Cinema where there is no plot, no sensible meaning, and no recognizable form.

"The New Sportswriter" by C. Michael Curtis: How sportswriters now use the scholarly approach with a touch of Freud and emphasize the motivation of players instead of straight reporting.

PLUS AN ATLANTIC EXTRA: Edwin O'Connor: "One Spring Morning": An 11,000 word preview of the author's new novel on which he is now at work.

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of the... to human faces and... was recognized, and leaf-like faces topped Greek burial pillars.

The influence of chance extended into painting as well as sculpture. For Leonardo, stains were capable of giving artists suggestions, but not details, of landscapes.

Later, trees and clouds appeared as definite images in paintings. They were minute and unrelated to the main subject. The artists responsible probably discovered the images in the process of painting and followed them.

From 1460 to 1500, the use of clouds switched from a chance detail to a standard representation of a painting's theme.

An anonymous painting of 1440 contained an unintentional mountain. Later, ink blots were used deliberately to find new landscapes. This technique freed the artist by allowing him to relinquish complete control of his subject matter.

This sort of selective tracing in which the artist used only suggestions in accidental designs that interested him, had an influence on Constable, Turner, and other early 19th century Romantic landscape painters.

The critical reaction to this new concept in art was not always favorable. Whistler brought suit against Ruskin, who had accused him of "throwing a pot of paint in the public's face" after seeing the artist's "Nocturne in Black

Ruskin resented not the pictures but the basic attitude behind them. Whistler considered the subject of a painting of no importance in itself. It was merely a method for representing forms.

It was this reduction of painting to form and color that Ruskin resented. Although Whistler eventually won his case, he was awarded only one farthing in damages.

At this point in the history of art came the alliance of chance and intention. The transition from representational to brushstroke art raised the question, "Is it too accident prone?"

In 1957 the Baltimore Zoo allowed Betsy, one of its chimps, to paint. One of her canvases was compared to a painting by a prominent modern artist. When the public was asked its preference, many chose Betsy's creation.

According to Professor Janson, Betsy's work is not art. The designs of apes and infants are pre-figurative. When a child is ready, he will discover that a design resembles a face. He is not yet, however, an artist.

The child does not yet depend on outside approval. He is more interested in the process than in the result. Once the public is introduced, the interaction of artist and society begins. This interaction is impossible in pure chance creation, which therefore is not true art.



Leaving College for Christmas 1828

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# Receptive Audience Greet Performance of Zoo Story

Interfaith's new series, Religion in Contemporary Art Forms, began with a coup de grace in the December 2 presentation of Edward Albee's play THE ZOO STORY, by the Union Theological Seminary Players.

The Players gave their performance in a packed Common Room without benefit of proper stage or lighting, and the enthusiastic response of the audience attested to their success.

The actors were faced with unusual obstacles in the play they selected. The 55-minute ZOO STORY has only two characters, who remain on stage throughout, and physical action is at a minimum until the dramatically violent end.

The characters are Peter (George Hiltner), a superficial, complacently proper junior executive, and Jerry (Thomas Stribling), a hypersensitive "angry young man," frustrated to the point of insanity by his inability to communicate with other beings.

The play is dominated by Jerry, who verbally accosts Peter in Central Park and forces him out of his smug shell with a lurid and painfully witty account of his un-

successful attempts at love or understanding with others.

Jerry calculatedly taunts Peter into fighting with him. In the struggle, Jerry produces a knife, induces Peter to take it and then impales himself on it. The play ends as Jerry dies in bitter triumph, having brought to the horrified Peter his first completely involving emotional experience.

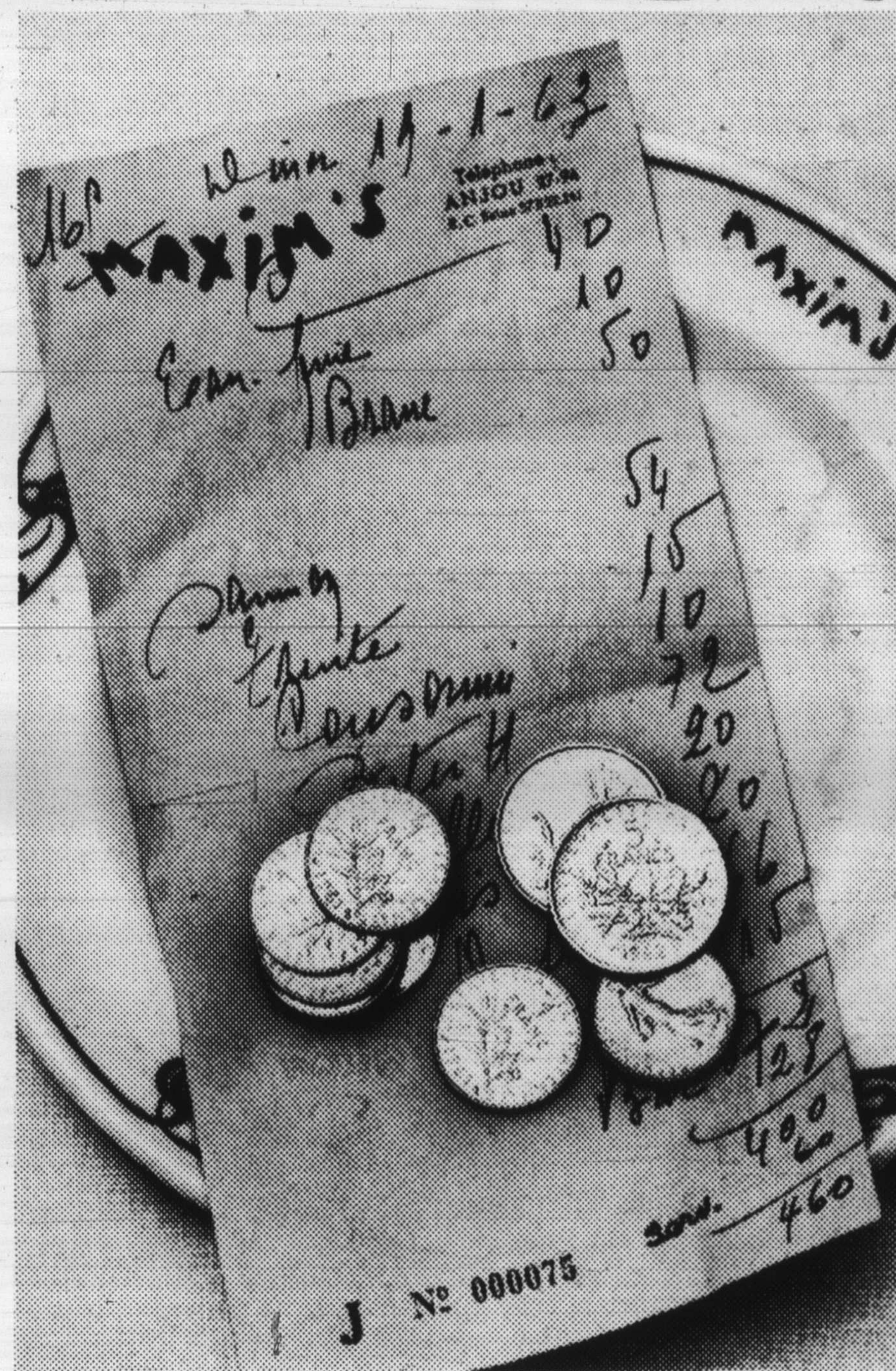
Despite occasional poor handling of the more subtle dynamics of the dialogue, the actors succeeded not only in conveying the power of Albee's provocative comment on the isolation of man, but also in relating it to the aims of organized Christianity in the 20th century.

G. G. K. D.

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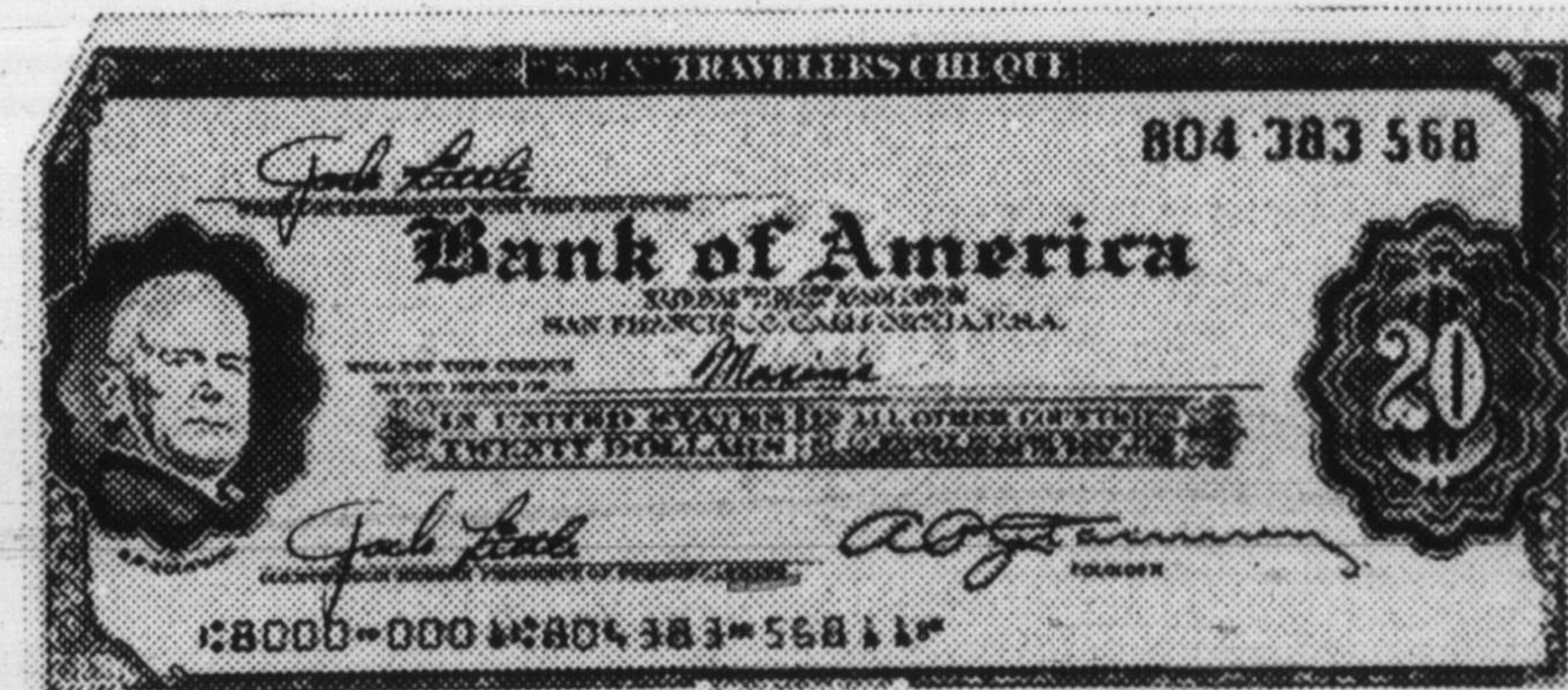
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## Outing Club Entertains Guests With Square Dance, Song-Fest

Bryn Mawr was host for Outing Club members from various Eastern colleges during its Outing Club Week-end, December 4, 5, and 6. Over 100 students from other schools attended, and the week-end was a great success, according to Mary Turnquist.

Friday night was occupied with people arriving and getting settled. Later that night there was a song-fest. A number of activi-

ties were scheduled for Saturday: there were hiking trips at Frenchman's Creek--a state park in the area--and Valley Forge; a caving expedition; swimming in the Batten House pool, and rock climbing. All Outing Club members were invited to dinner at Applebee Barn, and sailing movies were shown. Saturday night there was a square dance held in the gym, open to all students. The caller, Bill Blake from Temple, called circle dances in addition to standard square dances. After the square dance was a highly successful song-fest. Sunday morning students were served breakfast before they left.

Among the guest Outing Club members were boys from Yale, Syracuse, Princeton, University of Pennsylvania, Lafayette, Lehigh RPI, and other schools. They were housed in the Graduate Center gym. The girls who came were from nearby schools and didn't have to spend the night at Bryn Mawr.

## Witty Editor of The Hudson Review Enlightens Literary Bryn Mawrters

By Laurie S. Deutsch

Frederick Morgan, a founder and editor of The Hudson Review, expressed pleasure in being at Bryn Mawr for the first time since his "undergraduate days at Princeton." He smiled; "In those days I derived a different kind of pleasure here."

The organization of The Hudson Review sprang from a creative writing class at Princeton. By their senior year, the students from the class were the editing body of The Nassau Literary Magazine, which "we made into a showcase for our own writing, in the best tradition of small magazines." The enterprising young editors called in dance hall girls from New York to help with circulation. The girls were picked up for breaking the college regulation against peddling.

Two of the three present editors, including Mr. Morgan, were in that college class. The third editor

is the Review's former business manager.

When the Review was incorporated in 1948, its purpose was "to cover literary development in a systematic way." At the beginning, the editors wrote to writers whom they wanted to appear in the magazine. They (the editors) were under the influence of Alan Tate, their former Princeton professor, and the New Criticism. Their new aim is to discover and encourage new writers. A balance is maintained between works printed by new writers and those of already established authors. There is also an equal distribution among the three types of writing: poetry, fiction, and non-fiction (essays.)

Mr. Morgan told other anecdotes, such as how the Review got its name. One of the other

founders looked out the window and said "What about the Hudson Review?"

Apologizing for "departing from the subject, which (he saw as) 'Problems Of Editing a Literary Review,'" Mr. Morgan explained that "Everything to do with a literary review is a problem." More specifically, he cited the problems of money ("our main problem"), selecting material, and coordinating with the printers.

### Campus Events

Sunday, December 13, CHRISTMAS SERVICE. Scripture reading by the Reverend David B. Watermulder, Minister of the Bryn Mawr Presbyterian Church. Christmas music, including the "Concierto de Navidad" by Paul Csonka, will be sung by the Bryn Mawr College Chorus. Goodhart Hall, 8 p.m.

PASSION ACCORDING TO SAINT MATTHEW, by Claudin de Sermisy. Main Reading Room, Library, 12:15 p.m.

CHRISTMAS HOLIDAY. Wednesday, December 16 to Monday, January 4.

Monday, December 14, BURKE MARSHALL. A representative of the Civil Rights division of the Justice Department will speak on the 1964 civil rights legislation. Common Room, 7:30 p.m.

Wednesday, January 6, INTER-FAITH SERIES. Robert L. Goodale, Professor of Music, will speak on "Contemporary Religious Music." Common Room, 7:30 p.m.

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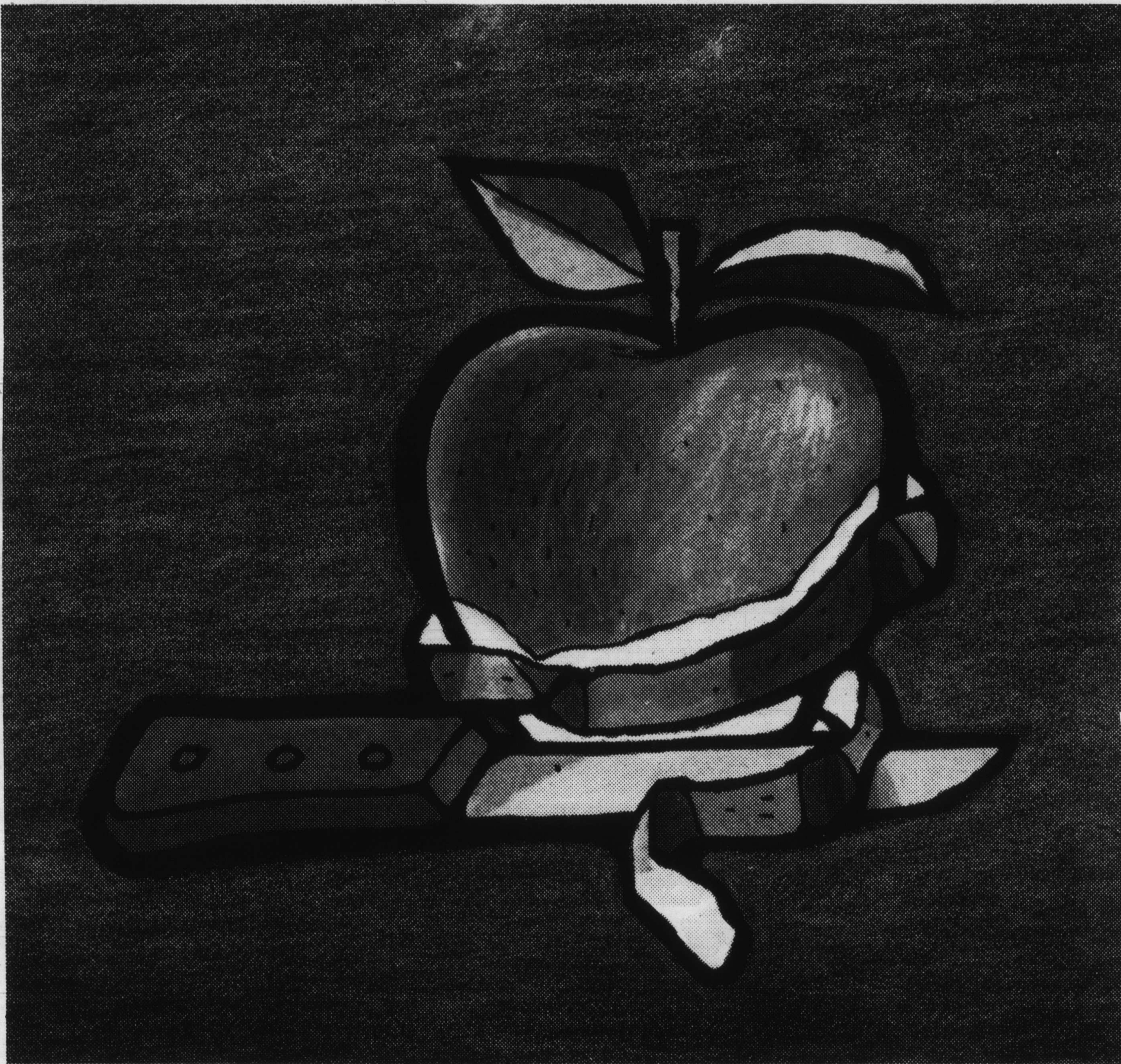
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