

The College News

Vol. L No. 9

BRYN MAWR, PA.

November 20, 1964

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25 Cents

Change in Driving Privileges Will Be Sought by Legislature

Legislature will discuss sweeping changes in the driving rule at its opening session November 30. According to Self-Gov President Emily Bardack, the projected revisions would permit all students to drive in the college area.

The difficulty lies in finding space for keeping cars. Since very little room is available both on campus or in the neighborhood, limits on the students allowed to keep cars would be necessary.

If possible, a limit outside of which anyone could park a car might be established. Students returning to school late at night might receive special permission in advance to park on campus. This permission would carry the stipulation that the car be removed by 8:30 a.m. the next morning.

Girls with cars would register with Executive Board and receive stickers for their cars. It would be necessary for students to register cars before bringing them to school. When registering, students would have to inform the Board where they plan to keep their cars.

If these revisions are passed by legislature, they would demand a great deal of planning and arrangement. The measures probably could not go into effect until at least second semester.

Although other colleges use class or grades as standards of allotting

Bessinger to Read Old English Poetry

Jess B. Bessinger, Jr., Professor of English at N.Y.U., will chant Anglo-Saxon poetry to his own harp accompaniment as part of his lecture, "The Sutton Hoo Harp: Old English Poetry and Music," Tuesday, December 1 in the Common Room at 8:30.

Mr. Bessinger will show the use of the harp in various kinds of Old English poetry. As in Greek poetry, the harp brings out the lyric, elegiac or heroic qualities of the chanted poem.

Modern English translations of the poems will be provided for those attending the lecture since "spoken Anglo-Saxon is difficult to follow."

The Sutton Hoo harp used by Mr. Bessinger is modeled on one found in an Anglo-Saxon burial ship at Sutton Hoo, England. It has six strings.

Mr. Bessinger has made records of his poetry reading to Sutton Hoo harp accompaniment and is probably as close as anyone in the twentieth century to an Anglo-Saxon minstrel.

"Mr. Bessinger's lecture should be entertaining for anyone who enjoys poetry," says Robert Burlin, professor of Old English here. "It is not, by any means, strictly for the student of Anglo-Saxon."

The lecture is sponsored by the Class of 1902.

Hockey Match

Sunday, November 22, there will be a hockey game between Bryn Mawr and the Haverford soccer team at 2 at Bryn Mawr. All spectator sport fans are urged to come.

Hindemith's Requiem Will Mark Kennedy Commemoration Sunday

By Nanette Holben

Paul Hindemith moves with striking cadences; John Kennedy was stricken with a moving cadence.

Walt Whitman idealized a growing America; John Kennedy grew into an ideal American.

Let the commemoration commence.

"When Lilacs Last in the Door-yard Bloom'd," Hindemith's Requiem "For Those We Love" patterned on the Whitman poem, will be dedicated to the late President's memory November 22, the first anniversary of his death.

Professor Robert L. Goodale will conduct the program at 8 p.m. in Goodhart Hall, where the Bryn Mawr Chorus, the Haverford Glee Club and the joint Orchestra will perform. Mezzo-soprano Ethelwyn Whitmore and baritone Mac Morgan will be soloists.

Having studied with Hindemith at Yale, Mr. Goodale interpreted the composer's technique at a workshop Tuesday. "Hindemith is neither Bach, nor Beethoven, nor Brahms," he began. "He can't even be called contemporary anymore, but his work should be taken at face value as when composers of other eras are studied."

Hindemith approaches the sound spectrum by revolving his music around a particular note, rather than a chord, Mr. Goodale explained. "The way in which he uses traditional music is distinctive; otherwise he wouldn't be fulfilling his destiny as a great composer."

Whitman wrote his poem as a tribute to Lincoln; Hindemith wrote his Requiem as a tribute to Franklin Roosevelt. Mr. Goodale explained the composer's flight from Nazi Germany as his reason for adulation of the President of America, and he stressed the combination of Whitman and Hindemith sincerity in the concert.

The poem incorporates three main symbols: lilacs, or love; the



Robert L. Goodale readies Chorus for Sunday concert in honor of John F. Kennedy.

bird, or the poet; and a star, or Lincoln. These occur separately throughout the poem until the end, when they converge to complete the "sonata-like" pattern of ideas.

Hindemith's work has 11 sections, each a separate musical entity, including a double fugue, marches and arias. The one symbol he particularly dwells upon is the bird, identified by a recurring "cuckoo-like" chord.

His marches are unique in that they occasionally introduce triple-time, to effect an actual "unmarchable" rhythm. In addition, he interpolates a hymn, "For Those We Love," a brief orchestral whose notes also recur.

The emotional high point of the Requiem is contained in the ninth section, "A Death Carol," wherein death is equated with joy, and somberness is eliminated.

Near the end Hindemith employs a backstage Army bugle to play taps, a "theatrical device," according to Mr. Goodale, which "belongs here." Finally the conclusion, more appropriately termed a benediction, portrays the three symbols simultaneously.

The concert, to be performed in the Bryn Mawr area for the first time, is open free to the public. Mr. Goodale urges, however, that the prospective audience attend an open rehearsal Sunday afternoon; as chorus president, Mako Yamanouchi comments, "The 'feel' of the piece is important, and the concert will be more impressive to those who are familiar with Hindemith." She also suggests listening to Mac Morgan's recording of the Requiem, available in Goodhart's listening room.

the privilege, Self-Gov considers need the fairest criterion.

The proposal suggests that special consideration be given first to such people as heads of organizations who need cars for group purposes and students who require transportation for work on honors papers.

Students Consider Formal Affiliation With National SDS

The formation of a local chapter of the Students for a Democratic Society was discussed by interested students on Wednesday, November 17. These students are involved with both Swarthmore and Haverford in working to organize blocks and housing projects in South Philadelphia. Both Swarthmore and Haverford are legally affiliated with the national SDS. The Bryn Mawr contingent largely as a result of Jeanne Trubeck's leadership, now feels that it too is accomplishing enough to join SDS on a formal basis.

A regular constitution was decided against in favor of a more flexible statement of purpose. This is now being written and will be presented at a meeting in the Common Room, Tuesday December 1, at 8:30. Primarily it will concern the two project interests of SDS: education and action. Since Haverford already has a chapter, the two will probably hold joint meetings next semester, to coordinate the education and action in the Philadelphia vicinity.

To facilitate publicity about SDS activities, announcements of general interest will be posted on the Alliance bulletin board in Taylor.

'Prometheus Bound' Shadow Drama Re-Scheduled for Second Semester

Have you wondered where all those paper chains in Taylor and the dorms came from? Well, start wondering where they went.

The chains, which were part of the publicity for a production of Aeschylus' PROMETHEUS BOUND have been put in storage for a few weeks, due to the postpone-

ment of the play.

According to Director Connie Maravell, a senior in Rhoads, the production has been moved from its November 21 slot in Skinner Workshop to a date "sometime in the second semester."

Connie expressed regret at the postponement but described it as

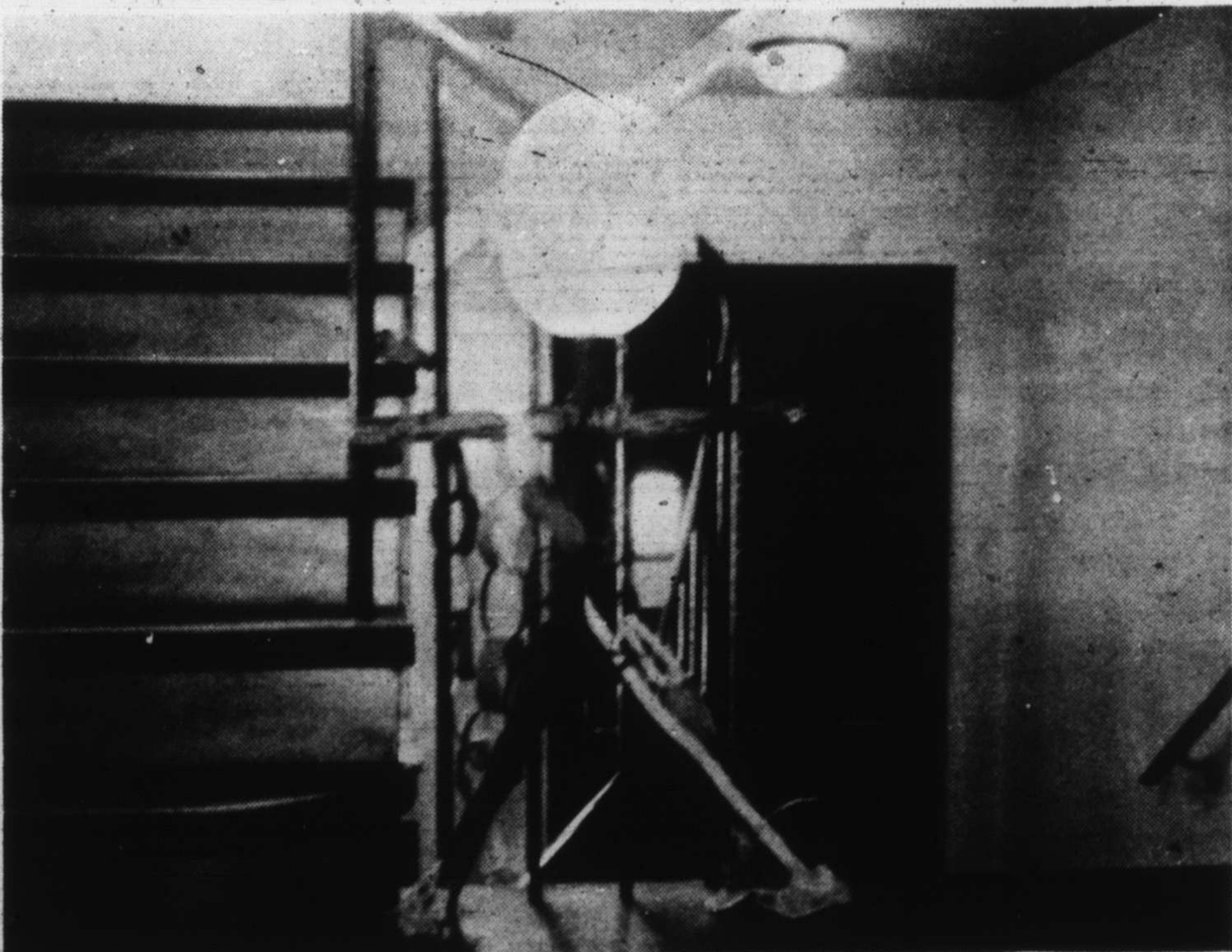
owing to an unexpected lack of production time. She explained that several cast members from Bryn Mawr and Haverford were involved in ANTONY AND CLEOPATRA rehearsals and unable to begin work on the PROMETHEUS until after last weekend.

Connie said that she and the cast decided to postpone the production during a rehearsal in Goodhart last night, when they discovered unexpected difficulties.

The production was to be in the form of a shadow play, with action taking place behind a screen. The speaking was to be recorded in advance and the recording coordinated with the action of the play.

Connie explained that in order to produce a smooth performance with exact co-ordination of the tape and the action, more time than anticipated is needed.

"We felt that postponing the production, however embarrassing, was a matter of artistic integrity," she said. "We didn't want to present a sloppy performance which would bore both us and our audience."



Destination: Back to the broom closet

THE COLLEGE NEWS

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November 22, 1963

A year ago today this country had relatively little cause to mourn. Less than a week later, we were plunged into a nightmare by events which seemed anachronistic in their savagery. The collapse of orderly democratic processes left a nation in horror and shock. Most terrifying was the brutal succession of murders committed while representatives of our system of law and order stood by impotent.

We mourn the death of John F. Kennedy, not only as a United States President, but also as a great and vital man. We also mourn the deaths of Dallas Policeman Tippets and of Lee Harvey Oswald. This last murder evokes in us the greatest shame. In this act lay the blatant mockery of American justice, and from it arose the mystery which still shrouds the assassination of the President.

This miscarriage of justice is the tragedy we mourn today. We feel that this point has been missed by the greater part of the nation's press in their near defecation of the late President and their tasteless spotlighting of his widow. If we are to grieve for one widow we are to grieve for three.

A year has passed and it is time to place the events of those four days in perspective. A year is time enough for us to forget, and time enough to remember.

What, Me Drive?

Self-Gov has taken a major step in proposing revision of the driving rule, to be discussed in Legislature November 30. If the proposed changes are made, the driving area will be abolished. Restrictions on undergraduate cars will arise only from the problem of this area's greatly inadequate parking facilities.

Under the proposed plan, students with cars will be required to keep them at least a mile from school. All cars must be registered and must show they have

ure. Some day soon the administrative campus parking problem. Even woefully inadequate for faculty. In the foreseeable future they rking spaces must be provided. hub of the college. Only when consider the logical culmination mpus parking to students with

X-Ups

disorderly conduct at a hall over the effectiveness of our xers to the entire college has life; this fine idea, however, of hall mixer organization. esidents attended their recent yn Mawr students attended that disorderly conduct cannot be r social chairmen. It was the ixer, whatever her residence, age rules.

asures that greater numbers of attend. Obviously, in a large behavior. It might be realistic caution of increasing the num, cannot always handle rowdy might be asked to serve as ired to attend the mixer, or a ght be hired to quash distur- ecautions are necessary. To prevent unfortunate incidents.

Campus Events

Thursday, Nov. 19
Frank Brommer, Professor of Archaeology, University of Mainz, will speak on "The Choice Moment in Greek Art." The lecture will be illustrated. 8:30 p.m. Art Lecture Room, the Library.

Sunday, November 22
Concert in Memory of President Kennedy. The choral groups and orchestra of Bryn Mawr and Haverford Colleges, under the direction of Robert L. Goodale, will perform "When Lilaes Last in the Dooryard Bloomed." 8 p.m. Goodhart Hall.

Tuesday, November 24
Juan Bautista Avale-Arce, Professor of Spanish, Smith College, will speak on "Cervantes y Lope de Vega" under the auspices of the Department of Spanish. The lecture will be given in Spanish. 8:30 p.m. Common Room, Goodhart Hall.

Monday, November 30
Boris Unbegaun, Professor of Comparative Slavonic Philology, Oxford University, will speak on "Problems of Research in Russian Vocabulary" 8:30 p.m. Ely Room, Wyndham.

Tuesday, December 1
Jess B. Bessinger, Jr., Professor of English, New York University, will give a Class of 1902 Lecture on the "Sutton Hoo Hoop: Old English Poetry and Music." 8:30 p.m. Common Room, Goodhart Hall.

Wednesday, December 2
THE ZOO STORY, by Edward Albee, will be performed by the Religious Drama Group of Union Theological Seminary, under the auspices of the Interfaith Association. 7:30 p.m. Common Room.

J. W. Janson, Professor of Fine Arts, New York University, will speak on "The Role of Chance in Artistic Creativity." 8:30 p.m. Goodhart Hall.

Thursday, December 3
Richard M. Titmuss, Professor of Social Administration, London School of Economics, will give a Class of 1902 Lecture on issues of social policy. 8:30 p.m. Goodhart Hall.

Defense of Sartre Extols The "Engaged Philosopher"

By Robert Jung
THE DAILY ILLINI

(CPS) Jean-Paul Sartre rightly refused the Nobel Prize. Such an honor is an official stamp of approval.

There is a certain terrible finality about such a prize, almost like

applebee

last night i read a poem by robert frost who claims to be acquainted with the night, but is not, unless it is with a poetic night. the youngest owl knows more about night than the bravest human poet, but i grow too severe... how can he know...

no unwinged--pegasus is a figurative animal--being can know about the dark currents of air that lift night fliers to the stars... or the feeling of moonlit treetops fluttering under grasping feet... or loneliness. your poet thinks he is lonely with the earth still under his feet. he has never flown on a starless night in the depths of winter looking for a place to rest his wings and finding no place and flying on. nothing, not even the stars, knows that he is looking...

i go to lectures on truth and art and no one dreams that we owls know the night too, better than you do, maybe, but we talk softly and no one listens.

disimaged, applebee



It's Something New! Lipton's Powdered Gin!

LETTERS TO THE EDITOR

What Say?

To the Editor:

The cast of ANTONY AND CLEOPATRA must have enjoyed putting together a production; however they were unable to entertain an audience. The acoustics in Goodhart Hall made it impossible to hear. No attention, or scarcely any, was given to overcoming Goodhart's notorious sound problem. Either an effective P. A. system or another auditorium would have enabled a frustrated audience to hear who said what. Granted that many did hear the lines, many people who paid for the same show, missed most of it. Careless staging contributed to the mumble. Why, oh why did actors, back to audience, dramatically deliver their speeches to a backdrop that couldn't hear anyway? Perhaps from the proceeds of the show a P. A. system could be installed. It seems a shame to abandon an auditorium the size of Goodhart because no one can hear.

Penny Milbouer, '67

A Plea

Editor's Note: League received the following letter, and is gathering clothing for its sender and her children, as part of the Campus Clothing Drive. Any donations would be greatly appreciated.

ated. Faculty members wishing to contribute should call Ruth Rodisch, Rhoads, LA 5-3544, who will call for the clothes. Boxes for contributions will also be placed in the halls.

Dear College Friends:

As another Christmas approaches for you and for me and my family, I was thinking that if you would like to exchange used clothing, shoes, toys, Xmas candy for pretty holly's with lots of red berries, pines of different kinds, evergreen ferns, cones and perhaps mistletoe for decorations I would be very glad to exchange with you.

Our home is in the Eastern part of Ky. I am 30 years old and have two children. One boy 12 years and a girl 10 and a half years. I am expecting a third child soon. Any infant clothing will be appreciated. My children go to school everyday possible. I know the exchange would make our Christmas much happier. I feel that our evergreens would also bring you Christmas cheer. Write us soon. We will be glad to gather these evergreens from the hills and send in exchange.

(signed) Mrs. Wanda Smith

Emmys Awarded For Best Boners

By Roger Rappoport
THE MICHIGAN DAILY

(CPS) Since all three networks were supplied with vote totals simultaneously from a cooperative agency -- network election service -- the real winners in the contest of the networks must be determined in other ways. The affair was technically over shortly after 8:30 when the computers revealed the sweeping Johnson victory, but the evening had its moments of distinction. In recognition of these brief interludes we award the following election-night emmys:

BEST ADVICE OF THE NIGHT -- ABC's Bill Lawrence, who reminded Alaska voters their polls were still open and urged them to get out and vote.

BEST TRUISM -- NBC's Chet Huntley at 1:45 a.m. "I imagine this has been a rough night for Republicans."

BEST MISTAKE -- NBC's Huntley and Brinkley. Brinkley read a terse note stating that Johnson had swept a Negro district in Kentucky. He turned to Huntley for his comments. Huntley read the same note.

PUBLIC SERVICE AWARD -- CKLW (Canada) for having the good sense to program "Old Man and the Sea" at 9 p.m.

Boston Charter

Are you going to Boston for Christmas? There will be a chartered flight round trip costing \$29.87, if, and only if twenty-five people are interested. Plane leaves for Boston December 16 at 6:45 and returns January 3 at 4:30. Sign up in Taylor only if you definitely intend to go.

Minor Character Integral Part Of College Shakespeare Drama

By Patricia Russell
Instructor in English

Perhaps too often a production of a Shakespearean tragedy puts all its emphasis on the one or two central roles. The hero and heroine dominate the play to the exclusion of the world that helps make them what they are. In Bryn Mawr and Haverford's production of ANTONY AND CLEOPATRA (directed by Robert Butman) the two lovers were certainly grand, heroic, and at the center of the action; but the design of the production seemed to be as much to recreate and explain the world of the lovers' tragedy as to tell a love story. Minor characters in the production were seen to have an integral part in the action, and the moods of the languorous Egyptian court and of the active but flawed Roman empire functioned as more than background.

The movement of the first two acts of the play, culminating in the fantastic scene of revelry among the three "owners" of the world, was conveyed with force, directness, and energy. The contrast between Egypt and Rome was perfectly clear, as well as Antony's position between them. Munson Hicks (Antony) conveyed a sense of the difficulty and necessity of Antony's choice between the two worlds by suggesting agitation beneath Antony's apparent control. The Antony caught in Cleopatra's "strong toils" seemed to be remembering Rome, whereas the Antony who confronted Caesar seemed constantly capable of a violence of emotion completely foreign to Caesar. Steven Bennet (as Octavius Caesar) established a character of unmoveable strength and cold, smooth ruthlessness, a man who summed up the Roman world Antony finally rejects. Caesar loses control of himself only in the scene of drunken revelry - and, even there, the nature of his firm position becomes all the more clear through his having swerved from it for a moment.

With Antony in Rome, the somnolent sensuality of Cleopatra's Egypt reached its height. Cleopatra (Jane Robbins) and her ladies (Hilary Hosmer as Charmian and Wendy Wassyng as Iras) seemed sleeping out the long gap of time until Antony's return, devising games and pastimes. Even in the play's opening scenes, the court was full of mystery rather than total decadence; and emphasis was given to the hints of the tragic outcome of events (conveyed

through the Soothsayer's ominous prophecies) rather than to Egyptian bacchanals (Hollywood's version of the Cleopatra story).

Many relatively minor aspects of the production also seemed directed towards creating the sense of "world" as well as of "person." Enobarbus' (Derek Evans) famous speech in praise of Cleopatra (II, ii), in which the Roman rationalist acknowledges the power of Egypt and Cleopatra and all they represent, was received by Agrippa, played admirably by John Pierce as a dry and withered grasshopper-courtier. The contrast between Cleopatra's and Agrippa's world could not have been more apparent if the lady of infinite variety had been on-stage herself. The use of music composed, specially for the production by Michael Stevens likewise contributed to the understanding of character by means of mood and setting. Each central character had his own theme, and when the spoken words of the actors blended with the offstage music, the effect of both was deepened.

The roles of Antony and Cleopatra being difficult for even the most experienced actor and actress to develop and sustain, Jane Robbins and Munson Hicks performed royally and almost overcame the natural tragic flaw of all college productions of this play - the actors' own youth. Miss Robbins, especially in the fifth act - which Cleopatra must carry alone - achieved tragic dignity and pathos. Her description of Antony (the "colossus" whose rich reality condemns the shadows of imagination) and the actual moment of her death did indeed take the audience beyond "the little O, the earth."

Though perhaps Munson Hicks could have given his Antony a shade more of a Roman infinite variety (with more rage against the dying of the light, in Antony's quarrel scenes, and with more fey quietness in his reflective

speeches: "Sometimes we see a cloud that's dragonish," and Antony's farewell to his soldiers; nevertheless, Mr. Hicks created a noble Roman and lover of vigor and gentleness.

In a production in which the success of the recreation of the vast frame of action in which the lovers' tragedy occurs was due to each character's contribution to the whole, one wants very much to mention a few of the lesser moments in the play, which stood out for their excellence - especially the scene between Cleopatra and

(Continued on page 4)

Olive Drab Fleur-de-Lis Man Has a Subtle Charm

by Marian Scoon

Last Monday night, Richard Lippold, wire sculptor from New York, Richmond Lattimore, Professor of Greek, and Anne Hanson, of the Bryn Mawr Art Department formed a panel which was meant to discuss Imagery. It did not.

Instead a more or less flippant, practically one man conversation was carried on by Mr. Lippold with occasional guiding questions thrown in which were ignored. Altogether it was a most entertaining evening.

Mr. Lippold conceives of existence as affecting one in three ways - emotionally, physically, and

intellectually. A work of art may affect one more intensely in one of the ways than in another, or it may affect one equally all three ways. Contemporary art, thinks Mr. Lippold, brings forth more of the physical than any other reaction.

The panel actually discussed two images. We of the audience found that Mr. Lippold has a tender feeling for olive drab fleur-de-lis, because he first kissed a human being other than his mother or sister in a room on the wrong side of Chicago under - or surrounded by - wallpaper upon which appeared olive drab fleur-de-lis.

The other image was that of the foot. Mr. Lippold said he still wondered why he had been made the way he was. To this Prof. Lattimore replied, "Have you ever looked at your feet?" This was a sound suggestion, and most educational.

Flippancy aside, it was a most enlightening evening, and we thank the panel members and the Arts Forum for arranging it for us.

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Obstacles Slow Economic, Political Unity in Nigeria

What are the disunifying forces in Nigeria? Is Nigeria really the hope of Africa? Why does Nigeria have such a slow rate of economic growth?

These are some of the questions discussed by Dr. Morton Baratz, head of the Department of Economics at Bryn Mawr at the Alliance lecture on Monday, November 16. Dr. Baratz spent last year in Nigeria teaching economics on the university level with the Rockefeller Foundation.

His lecture involved an appraisal of Nigerian problems and a discussion of whether or not Nigeria would be able to solve them.

The basic problem is that Nigeria has three competing tribes each with its own language and with a varying degree of mistrust

of the others. These three tribes form three regional political parties. In order for them to become national parties, they would have to repudiate some of their tribal beliefs and goals, which they are not entirely prepared to do. So there continues to be much rivalry among the tribes which discourages a truly national feeling. Another problem is widespread unemployment. There are 400,000 young adults joining the labor market each year, and only 20,000 new jobs created each year. Because of this intense competition for jobs, most employers tend to give jobs to their relatives or

Albee's Zoo Story To Be Given Here

Edward Albee's THE ZOO STORY is coming to Bryn Mawr three days after Thanksgiving vacation. The play, a startling comment on 20th century disillusionment and discovery, will be presented on Wednesday, December 2nd at 7:30 in the Ely Room.

Is Albee discussing the place of religion in our society? Yes, says this experiment of the Union Players of the Religious Drama Department of Union Theological Seminary in New York.

The production will be sponsored jointly by the Interfaith Association and College Theatre. Albee's play will be the first program

Gratz Professor Contrasts Rabbinic, Christian Views

"The Rabbinical Concept of Man" was the title of Dr. Samuel Lachs' forceful and interesting lecture given under the auspices of Interfaith yesterday evening in the Common Room.

Dr. Lachs, Associate Professor of Rabbis at Gratz College, defined the Rabbinic view of man as one in which he and the world are considered both good and potentially perfectable.

Contrasting the Rabbinic interpretation of the story of Adam and Eve with the Christian, Dr. Lachs stressed the fact that the only sin of man was disobedience, and the result of his sin was mortality. Therefore, in the Rabbinic interpretation, man is not intrinsically "fallen" or born into state of original sin.

Man thus is born with the choice of good and evil. The origin of sin is in man's fallibility in making choice.

Further, Dr. Lachs described man as both "a celestial and terrestrial being." Again contrasting the Rabbinic view with the Christian, he pointed out that in

Judaism, there is no "aggrandizing of the spiritual" or "deprecating of the physical" elements in man's nature, but that both are considered intrinsically good.

As the second major factor in the Rabbinic concept of man, Dr. Lachs pointed out the definition of man as a responsible creature, responsible for keeping his soul and body free from sin, according to the commandments of the Old Testament. He must also strive for the state of perfection, with a three-fold obligation to himself, to his fellowman, and to God.

K.D.

College Theater

(Continued from page 3)

the Clown who brings her the basket of figs. Often the scene becomes uncomfortable through the heavy overlay of rustic English bumpkin dialect and forced humor but William Schumann's Clown perfectly complemented Cleopatra's own mood. None of the natural grotesquerie of the scene was lost, and much grace was gained. Robert Sinclair's Mardian summed up in his own person the languor and exotic quality of the Egyptian court, and his announcement to Antony of Cleopatra's feigned death could not have been improved upon. And when Charmian (Hilary Hosmer) said her farewell to her dead mistress, the lines seemed created new:

Downy windows, close;
And golden Phoebus never be beheld
Of eyes again so royal.

productive country. Baratz pointed out that although the U.S. aid program was not useless, both the Society of Friends and the Peace Corps were doing much to help Nigeria toward the end.

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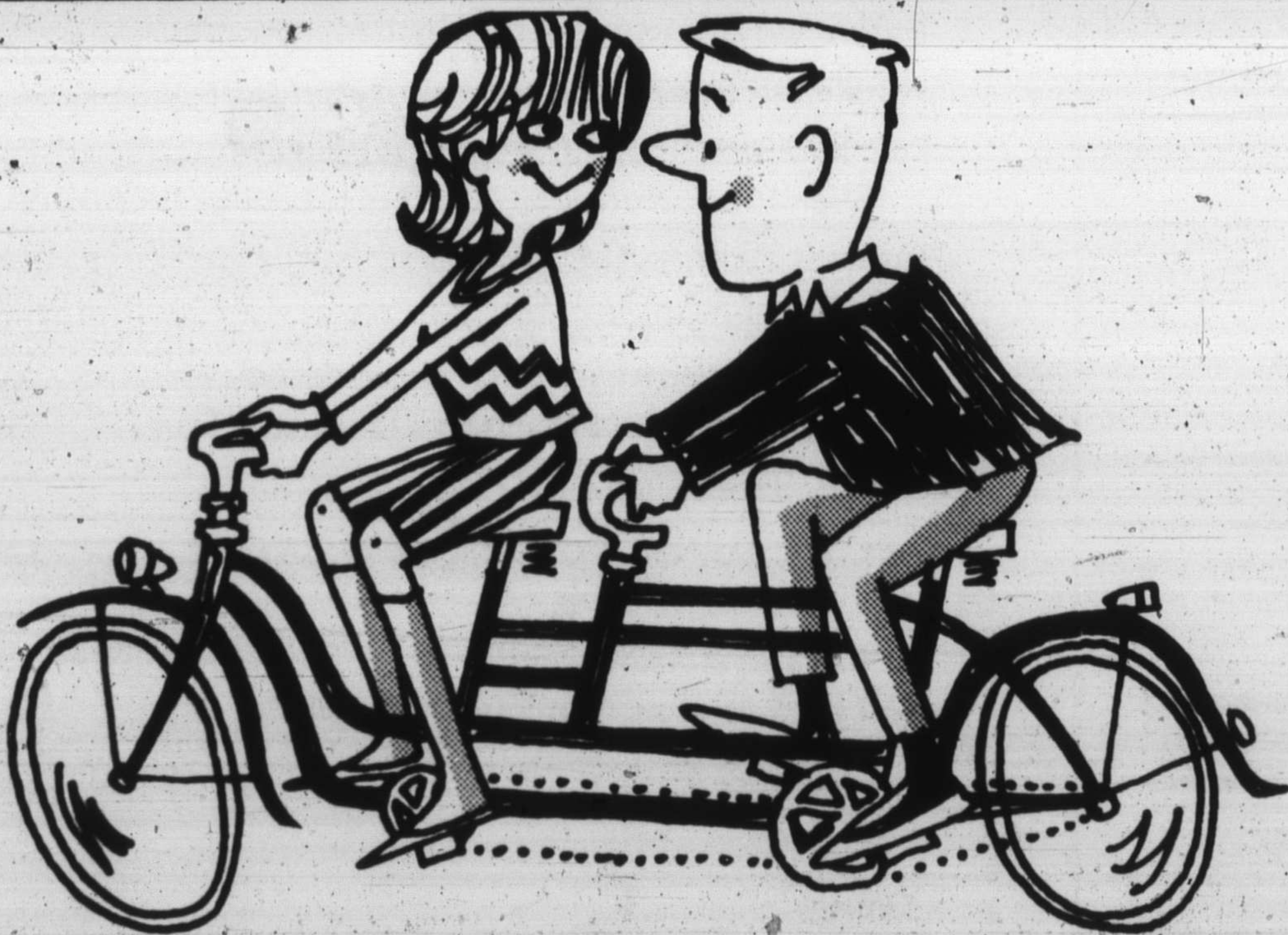
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