

The Weather:
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Beaver



News

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Tuesday, January 27, 1970

BEAVER COLLEGE, GLENSIDE, PA.

Volume XLIV, No. 14

Mr. Woodland to Speak at Middle Atlantic Conference

Miss Frances Lewis and Mary Ann Cook also participate.

by Jackie Manela

Mr. Horace C. Woodland, associate professor of education at Beaver, will be the keynote speaker at a luncheon at the Penn-Sheraton Hotel in Philadelphia tomorrow. The luncheon is part of the annual mid-winter workshop which the Middle Atlantic District Conference of American Colleges Public Relations Associations is holding at the hotel this week.

Mr. Woodland, who is an authority on inner city problems, will speak on *The College and the City*. His lecture will take the city point of view in relation to colleges and his lecture will be limited to three segments of the population: the Negro (as opposed to the less Establishment-minded black), the lower class Puerto Rican, and the adolescent children of the white blue-collar worker. These groups, Mr. Woodland explained, are really ambivalent about college; they see it as a merciless institution which encroaches on their territory. The older population, however, wants their children there because they don't want them to be at the mercy of the college, as they are.

Realistic Complaints

"The prevalent message which they rather defensively try to convey is that they are not inferior," said Mr. Woodland. "We know more than the college administration knows about ourselves." An increasing complaint is one about invasion of privacy. "We do not like to be looked at under a microscope."

The three groups are realistic. "Expectations are fairly low," he continued, "and consequently the groups behave within the limits of expectation."

It is important, according to Mr.

Woodland, to listen to the people rather than study them. "These segments have suffered a tremendous loss in dignity. How do you defend yourself unless someone is going to listen to you?"

Miss Frances Lewis, director of Public Relations, and Mary Ann Cook, president of the student government organization, are also representing Beaver at the conference, whose central theme is "Trends in the 70's." Miss Lewis, the organizer of the workshop, sat on the panel discussing *Dedication Ceremonies* yesterday. Other topics under panel examination included *Checklists and Protocol* and *The Purpose of a Special Event*. Today, panels are scheduled to discuss *Anniversaries*, *Inauguration* and *The Media View*.

Student Participant

Tomorrow morning, the conference will shift interest to "Public Relations Within An Institution." Mary Ann Cook, will participate in a panel discussion titled *How Students See the University*. Cookie, who was asked to join the panel by Miss Lewis, will work with John Digges, news director of WHEN radio at the University of Delaware, and James Gwaltney, president of WLIU-FM radio at Lincoln University.

Delegates from Cornell University, Lehigh University, Drew University, Swarthmore College, and University of Pennsylvania are among those attending the convention from the 400 colleges belonging to the Middle Atlantic District Conference of American Colleges Public Relations Associations. Representatives of the media, such as the feature editor of the *Philadelphia Evening Bulletin*, are also participating in the sessions.

Alumnae Sponsor First Career Night

Cynthia Prouty DePlanque of WFIL-TV will speak on *Career Opportunities for Women in Radio and TV* in the Rose Room, Grey Towers, on January 28 at 7:30 p.m. Mrs. DePlanque is the first speaker in a series of programs featuring Beaver College alumnae who will discuss career opportunities in their fields of work. The series of Career Nights is jointly sponsored by the Beaver College Alumnae Association and the Office of Vocational Guidance and Placement.

Mrs. DePlanque graduated from Beaver College in 1965 as an English major. After college, she was employed as an Education Officer in a civilian capacity by the U. S. Air Force. In this position she taught English Composition in Finland, Minnesota. In June, 1967, Mrs. DePlanque went to work for KSSS, a radio station in Colorado Springs. By the time she left Colorado Springs in August, 1968, she had gained experience in sales, as a copywriter, and as a production assistant.

Since returning to Philadelphia, Mrs. DePlanque has been Traffic Director for WIBG Radio and has worked in the Promotion Department of WFIL. She has been working in her present position, TV Sales Service Assistant for WFIL-TV, since last June.

Girls Invited to Philo. Honorary

by Sherry Treco

Are you seeking an outlet from exhaustive routine academia, yearning to find fulfillment in the evening hours, interested in explosively exploring the world of philosophy? Do you value stimulating group discussions or debates, like to share your knowledge and experiences with others, enjoy listening to superlative speakers probing topics that range from Zen Buddhism and the occult to the role of the artist in society? If not, perhaps you will succumb to an offer of free food and coffee. Even if you're not searching for Nirvana, Phi Sigma Tau, the philosophy honorary, might be the organization for you. If you are intrigued by its assets, have a 1.75 cum average, and have taken two philosophy courses or are in the midst of a second, feel extremely free to contact either Chris Hatch at ext. 284 or Sherry Treco at ext. 287 concerning your admittance. All are invited to join!

Seniors Show Art At National Exhibit

Robin Howell and Ann Luria, seniors in the fine arts department, have each had prints accepted in the Third National Student Printmakers Exhibition to be held at the William Hayes Ackland Art Center, University of North Carolina at Chapel Hill from January 11 through February 15, 1970.

Ann's print is an intaglio print entitled *Dirigible* and Robin's print is a serigraph which is untitled.

The exhibition was open to students from art departments throughout the country and was juried by Mr. Warrington Colescott, a printmaker and member of the faculty of the University of Wisconsin.

Questionnaire to Provide Final Parietal Information

Students Invited to Evaluation

Committee Meeting Next Week

The Committee on Evaluation assigned by President Edward Gates to the task of evaluating the present system of parietals at Beaver and investigating the complex question of campus security which is closely connected with and effected by the system of parietals, has composed an evaluation questionnaire which will be distributed early this week to corridor representatives who will then distribute them to the students on their halls.

Vice-president of the Student Government, Debbie Parks explained in the House of Representatives meeting on January 19, that when the present system of parietals was adopted last fall it was adopted on a trial basis. At that time it was stated that an evaluation of the system would be taken after the initial trial period of two months was over. The questionnaire which will be distributed this week will provide information necessary for such an evaluation. After the questionnaires have been returned and the results have been tallied (members of the Evaluation Committee estimate that these procedures will be completed within the week) a referendum vote on parietals will be taken and a final system will be adopted.

Under the present system of parietals a male guest may visit the dormitory from 1:00-9:00 p.m., Sunday-Thursday and from 1:00 p.m.-2:00 a.m., Friday and Saturday. Numerous proposals to change the present system of parietals have been submitted to the House of Representatives during the last two months. These proposals contain similar but not identical parietal requests ranging between an extension of the present system by a few hours to the institution of 24 hour parietals seven days a week. Before a formal referendum can be taken, these many proposals must be clarified, and necessary regulations and procedures required for a smooth-working parietal system must be specified. Using the questionnaire as a gauge the evaluating committee will compose the final referendum proposals. Debbie Parks,

chairman of that committee, has announced that the committee will be meeting next week (specific time and location of the meeting are not yet determined) to begin work on the evaluation. The meeting is open to all students and Debbie urges those who are interested to attend this important meeting.

Plans Studied For New Apts.

The college has made arrangements with The Fox Companies Construction firm to submit plans for the apartment-style student residence which have been discussed earlier this year. No final plans have yet been submitted, but it is expected that these apartments which will be located on the hill behind the hockey field and the Little Theatre will be two-story town house-like structures. They would contain 50 apartments in all; 25 two-bedroom apartments for four people and 25 one-bedroom apartments for two people. There would be no hallways; each apartment would have its own direct access.

The Fox Companies have designed similar structures in Fort Washington and at Glassborough State. Each apartment would include living and dining room areas, kitchen facilities (with a refrigerator and dishwasher) and a bath. The apartments would have individually controlled heat and air conditioning and included also would be a TV jack and a telephone conduit. Parking facilities would also be provided.

Preliminary studies by the construction company have also shown that the cost for these units will not be much more than the present cost of dormitory board at Beaver. If the plans which the Fox Companies submit are acceptable and construction of the apartments can begin on schedule, it is estimated that the student apartments will be completed by the spring of 1971 and ready for occupancy in September 1971.

Tea Totalers Are Drinking Again

Now that second semester is well under way and students have become settled or unsettled into the academic routine, the release mechanism which successfully operated weekly in the faculty chat during the first semester will be reinstated as of tomorrow at 4:00 p.m. The English department will be the first of a variety of departments and clubs on Beaver's campus to sponsor a faculty-student tea as a means of informally discussing, debating, or digressing from basic issues of interest.

An open hour will be set aside once a week, at which time any available or so-inclined faculty members and students will gravitate to the usual *sanctum-sanctorum* of the non-students of the campus; namely, the lunchroom of the professors, administrators and staff. Here, refreshments will be available to help bolster courage or

just provide an inducement to cross the threshold. Those who participated last semester can vouch that these "facul-tea chats" are really unscary; in fact, they've fulfilled the basic need for oral gratification in both ways — food and talk.

On Thursday, February 5, the math honorary will serve as sponsor, followed by the sociology department on Thursday, February 12, the French club and foreign language department on Tuesday, February 17, and the English department closing the month on Wednesday, February 25. The sponsors and days will vary each week so that as many people can come to these "rap sessions" as possible. Regardless of the sponsor, they are more than open to all faculty and students of any discipline.

Honestly, now — what's your excuse?

Mrs. Williams Exhibits Work In Library Art Gallery Show

by Cindy Burleigh

Mrs. Ann Williams, professor of fine arts, now has a one woman show in the library gallery. It is a wonderful show. Mrs. Williams' drawings and paintings have a wonderful quality of poetry. They are exciting because of the very personal kind of imagery and expression that involve the viewer.

Space and color and line are powerful. Solid color areas become background and foreground. This and Mrs. Williams' subtle color tones are involving the viewer, involving him in a look of something very human. Some of her paintings show a kind of horror and absurdity through image. Some are just beautifully descriptive. They are descriptive in a way that gives the viewer a mysterious ambience of communication.

Mrs. Williams is a guest instructor in painting and drawing at Beaver. She has had work in the Newport, Rhode Island Annual Exhibition; the Delaware Regional Annual Exhibition, as well as exhibitions at the Tyler School of Art in Philadelphia.

Her show will be in the gallery until February 15. See it — it is great. It is a very compelling show that you may want to see many times.



Mrs. Ann Williams

Beaver News

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The Beaver News is a weekly publication by and for Beaver students and does not necessarily reflect the opinion of the college or student body.

Any Freedom Demands Individual Responsibility

Regardless of the parietal system we finally decide to adopt at Beaver, any threat to the security of the students is due not to liberal hours or flaws in the security system and the campus patrol which are more than adequate, but to the students themselves who refuse to observe the few necessary rules connected with this system. Because the system sometimes requires inconvenient periods of waitings, because it occasionally delays immediate gratification, students refuse to follow its regulations.

There have been no actual instances of rape or theft or vandalism; Glenside is hardly a ghetto or even a very dangerous place to live and so protection appears to be unnecessary. With increasing readiness we assert that rules *will* be broken, that man is hardly infallible. We at Beaver have adopted a policy-making procedure which is a classic example of idiotic philosophy. We reason that by eliminating rules we will eliminate also infractions of the rules and this will result ultimately in fewer problems all around. However, it is not the rules which are important but the attitude of the girls toward rules and toward each other which gives cause for alarm.

Any parietal system can be a safe, mature, and reasonable system under which to live as long as we remember that we live in a community. We must, therefore, have codes of behavior and "rules" which are, for the most part, commonly accepted and understood ideals and precepts like courtesy and respect and consideration. The responsibility of freedom is the most demanding responsibility an individual must assume. If it is not assumed, respected, comprehended, then community living is a dangerous and destructive nightmare and freedom is an impossible dream.

—C.C.O.

Around Town

by Shelley Maidman

CINEMA

Hill Theatre, 8323 Germantown Ave.

Midnight Cowboy

University of Penna., Irvine Auditorium, 7:00 p.m.

January 29, Che

February 1 Julius Caesar

February 4 Staircase

Civic Center, 34th and Spruce Sts.

February 3 The Ipcress File, 8:00 p.m.

Moore College of Art, 20th and Race Sts.

February 5, 7:15, Three Silent Comedies:

Shoulder Arms, Charlie Chaplin

Never Weaken, Harold Lloyd

Fatal Glass of Beer, W. C. Fields

MUSIC

Mainpoint, 874 Lancaster Ave., Bryn Mawr

January 29 - February 1 Hedge and Donna and

Luden Wainwright 3rd

Electric Factory, 2201 Arch St.

January 31 - 31 Kinks and Eric Mercury

Academy of Music, Broad and Locust Sts.

More Than Moments...

by Jane Robinson

Hopefully.

No, we can't truly desire peace and yet continue the war. Neither can we scorn our elders across that proverbial generation gap for being narrow-minded without broadening our own minds as to how and why they're thinking as they are. And likewise, we cannot begin to expect to trust others, we cannot expect them to be honest and open unless we, ourselves, are trustworthy, unless we mean what we say and truly live by it — not hypocritically, but live it in every way. Following our Honor Code has many more far-reaching and permanent consequences than those relevant to the college alone. It does matter.

Why should we follow an honor code that is itself hypocritical in that, for example, we cannot take books into a classroom during exams? There is nothing perfect in a human society for the simple fact that no human being, nor his reason, is perfect. So, do we proceed to do nothing in an attempt to make things better? Do we use one more styrofoam cup because one more will make no difference? Do we fail to vote because it's just one vote and one makes no difference? ... besides that takes effort. Do we cheat just this once and think that it makes no difference? The answer should be NO if our era is to be one of enrichment, improvement, peace, and brotherhood. But, unfortunately and disgustingly hypocritically, the answer far too often is yes, yes, yes.

We hinder and suffocate any chance for the realization of these newly created ideals which have become somewhat widespread at last. They remain, wastefully and ineffectually, only ideals; yet they need not be stagnant. Our electoral system is bad news, but we must continue to use it to the fullest because it's the best we have NOW and while we use it we will try to improve it. Our school system, our welfare system, our Peace Corps, our Vista program, our conservation programs are all inadequate but they are the best we have NOW, and after all, what is more important for the future and others and in itself, than here and now and us.

Our present institutions may not be as good as we want them to be, but they have permitted us the freedom even to denounce them; they haven't brainwashed, but have educated. Working and living with and within our social organization gives us the opportunity to increase our personal freedom in conjunction with the freedom of every man, while we try to mold that society of the peace and love about which we're screaming so loudly, so self-righteously.

Let's keep some perspective, realize there are steps directly toward that peace and love and individual freedom. And the preliminary steps must be taken within the present institutions, changing from the foundation up, as we reach for better methods and better and better and shoot for the best. Isn't that what we want? Then let's do it because *only* by our immediate concern, our immediate actions, will the best come to pass. Our Honor Code depends on the trust and the faith of professor and student and is a good step toward cooperation and freedom in education, cooperation and freedom that, hopefully, we can carry through our lives and give to others. Hopefully, we can retain and improve an Honor Code that is now rightfully placing the responsibility for honesty with us ... is NOW rightfully placing the responsibility for the honesty of the future with us. The future is made from Now.

Hopefully.

Notes from S.G.O.

At a meeting of the House of Representatives on January 19, Nancy Malkin was elected to the position of Secretary with Portfolio of Student Activities, a position previously held by Barbara Kerney.

A proposal reading: "That all honoraries should not get any money from S.G.O. because they all have clubs in their field and their membership is not open to the entire Beaver College community" was passed by the House, thus formalizing the policy.

February 1, 3 p.m., Andre Watts, pianist

February 8, 8 p.m., Pete Seeger

February 10 *Aida*, Philadelphia Grand Opera Company with Richard Tucker

DRAMA

TLA, 334 South Street

Thru February 15 *Line of Least Existence*, a rock musical

Pocket Playhouse, 2601 Lombard St.

Thru February 8 Three one-act plays:

Morning by Israel Horowitz

Witness and *Bottecelli* by Terence McNally

Society Hill Playhouse, 507 South 8th St.

Thru February 14 *Happy Ending* by Bertold

Brecht and Kurt Weil

Cheltenham Art Center, 439 Ashbourne Rd.

Toys in the Attic, Lillian Hellman

Forrest Theatre, 1174 Walnut St.

Hadrian VII

DANCE

Academy of Music

February 15 Marcel Marceau, 3:00 p.m.

Pollution Problems Demand Daily Responsible Concern

Although we daily damn factories belching black smoke and chemicals into an already grey and murky atmosphere and curse airplanes and car manufacturers in Detroit for their lack of progress, there are actions which we perform daily which add to the general problem of water and air pollution. Below is a list of several things which we can do to help or, at least, to prevent further pollution. Learn these safety considerations, keep them in mind at all times. Discuss your ideas with friends. Remain aware and conserve. It is the very least you can do.

1. Stop smoking (this time you have a reason to stop).
2. Your car should be kept tuned for efficient combustion. Have the following checked periodically and adjusted or replaced: carburetor, fuel pump gaskets, timing, blow-by valves, fuel tank, filled tank cap gasket, oil filter cartridge, sparkplugs, cooling system and thermostat. (If you are unfamiliar with any or all of these parts to your car you need only ask your service man.)
3. Operate your car properly. Avoid quick stops and starts; avoid racing the motor. Jamming on the brakes will cause particles of brake lining and rubber particles from tires to be thrown into the atmosphere.
4. Use public transportation or walk whenever possible.

5. Do not burn paper, trash or garbage.
6. Store garbage and rubbish in a covered, watertight receptacle. Keep covered at all times. Don't Litter!
7. Household dust collected by mops or vacuum bags should be disposed into a receptacle to avoid dispersion into the air.
8. Support development of green belts in your community or plant your own.
9. Find out what agency and what official of your community (region or state) is responsible for air pollution control actions.
10. If you observe an air pollution problem or an effect, report it to the duly authorized control official.
11. Very Important: take interest in the views of candidates for political offices when they are running. Be a responsible voter. Then continue by staying in contact when the man is in office so you can give your opinion.

Letters...

Costume Thank You

To the Editor:

I would like to thank Mrs. Anastasia Karnow and MaryAnne Amore for their invaluable help in putting together the ten costumes for the girls appearing in the CBS Special in such a short time.

Mr. Terry Theodore

Art Dept. Needs Screw Lid Jars

To the Editor:

The art department is in desperate need of jars with screw on lids approximately the size of jam or jelly jars, instant coffee, sour cream, mayonnaise jars, etc. If any students or faculty could possibly bring such containers to campus and leave them in the printmaking studio at the Spruance Art Center or put a note in my mailbox (#724) telling me where I might pick them up, we would be most appreciative. We need as many as we can get! We use them for mixing and storing ink.

Thank you,

Ruth Lehrer

JANUARY SALE
 in the
Beaver Bookstore!
 20% OFF all items other than books
Monday, January 26 —
Friday, February 7

Attention Movie Buffs!

Excellent opportunities for dextrous and conscientious student in the projection department. Someone is needed to run projection equipment. Pay is good. Contact Bonnie Saunders if interested.

HEIR POLLUTION CONTINUES

Available tonight at 6:30 in the Beaver News Room: New stories and information concerning specific areas where ecological battles are raging and in need of help; addresses and details on how we can individually continue to act on urgent environmental problems. The Everglades have probably been won, Alaskan tundra lost, DDT will be banned but not soon enough; Hell's Canyon, Idaho, is hanging precariously between conservationists and the "progress" of a hungry power company. This unbalanced scale must be tipped toward preservation and away from destruction by a sure hand from each individual that knows what he wants — a future, green and alive, not black and dead. Each voice is heard and every sure hand is felt — especially recently. Join us — it works.

News Review:

'Toys in the Attic'... Grown Rusty with Time



Cast of *Toys*, from left to right: Julian, Lily, and Carrie.

by Marsha Pels

After just seeing a production of Lillian Hellman's *Toys In the Attic*, at the Cheltenham Playhouse, too many strong reactions have forced me to confront too many crucial problems constantly overshadowing drama and dramatic criticism. As to the intensity of my emotional reaction, I was so overwhelmed that I had to truly search for words to explain the causes of such an effect. This unpretentious community production has somehow unearthed or brought into focus questions, which usually snickering behind my back, are now slyly staring me down. No one can pretend to answer them; but one can at least smile back and accept the challenge; face the reality of the following: Is it possible to react to something dated in a past time or specific place without coming into conflict with a perception of the present? (Is it possible to appreciate something regardless of time hang-ups?) Is it possible to transcend one's prejudices enough to see some value in a very individual playwright with a very distinct philosophy, a playwright who one has been either philosophically or aesthetically opposed to? Does a bad play necessarily mean a doomed production? And to what degree is an audience responsible for the preservation of its own desires?

Hampered By Time

There are certain basic unalienable human responses which remain forever: we do not change with the times, we reflect our times; but the times, they are a changin'. To some degree this is what Edgar Allen Poe said in an essay written in 1842: "that a criticism 'now' should be different in spirit . . . from a criticism at any previous period, is to insinuate a change of variability in laws that cannot vary — the laws of man's heart and intellect — for these are the sole bases on which the true critical art is established." But what is not realized in this perception is that those same laws would be dead if they remained static; ignorant, if they did not bend, but acknowledge the external laws which are constantly dynamic. We need not be obsessed with historical perspective; but true criticism depends upon our awareness of the past, the present, and the future. So if a play is over-poweringly tainted by a sluggish Southern life style, in order to transcend its restricted niche and an audience's present differences, it must expand that boundary to become timeless or universal or at least, it must contain some other redeeming feature which would negate or balance our consciousness of its once-before insights, so that we may be able to accept it without having our sensibilities drowned in a boring, self-conscious sea of yesterday's truthful delusions.

But this brings one to my second

point: Eric Bentley once wrote in an article entitled *Trying To Like O'Neill*, a long and harrowing unsuccessful attempt, which ended in the author disliking the playwright even more, of the impossibility to overlook a playwright's distinctive, predominant characteristic. I've tried to like Lillian Hellman, but man, she really bothers me — the only production of one of her plays that I've ever liked was the Lincoln Center Repertory production of *The Little Foxes* and only because of the superiority of acting and presentation. What really depresses me is that she is quite aware of her own philosophical and professional limitations; but she seems quite happy or at least safe in her secure clarity; she's superb at rationalizing her own failures.

You can't help yourself from respecting the woman for her honesty; but you question if maybe such honesty is another form of self-deception. For instance, she deplores the condition of modern drama; she complains about its inherent limitations, then expects to enlighten a trapped medium with her own narrow personal techniques which perpetuate the evil systems she deplores. In an introduction to four of her plays, Miss Hellman says, "the theatre has its limitations; it is a tight, unbending, unfluid meager form in which to write. Having admitted it . . . we can stop the pretentious lie that the stage is unhampered. What the author has to say is unhampered: his means of saying it are not . . . Within this form there must be tricks — the theatre is a trick, and they are, I think only bad when they are used and stop you short."

Well-Made Melodrama

Miss Hellman tricks herself; by declaring an infinite medium finite, with that basic premise she can deal with a dead means to a dead end without any soul-searching. Plus, she will use every theatrical and literary trick (or skill?) in the book: she will lower herself to her self-imposed decadent medium with the highest, most moral cause: noble justifications. And by proclaiming her medium as rightly trapped, it must effect her message. For no matter how different the story, the places, the characters, the themes of Miss Hellman's plays are always the same, which would be fine, if it didn't manifest itself in her tendency to moralize, to shove a so-called reality upon the audience in unrealistic, forced ways.

In well-constructed plays, sometimes there is a void: lacking subtleties, containing dramatic moments devoid of drama and determined by conscious contrivances. In a noteworthy magazine article, Edith J. R. Issacs said of Miss Hellman, " . . . the playwright had a stubborn mind and a determination

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The White Box

by Cindy Burleigh

Thursday, January 15, there was a tea set up in the Library Gallery for no determined purpose. Two uninvited guests or hostesses attended this occasion. The Misses Edythe S. Clark and Lucinda Burleigh drank four cups of tea, though they only looked at the plates of cookies, the cookies being of questionable character anyway.

Entering the Library Gallery white box there is the expectation of becoming inflated or deflated or elated or related or happy and sad. The student show was such an impelling environment that it defied perspective.

Except on special occasions the Gallery is a private place. Rarely is anyone there; interaction is prime. It could be honest. The step is merely to walk in, a possibility even when the gallery is closed. After the step, nothing is ready-made. Kindaneathuh. Almost all of the works in the student show took on the same importance, in a kind of compulsive attention grabbing. It gets to be so overpowering that the situation becomes absurd.

The environment calls each object one, without a name or title word. The student show environment which existed for the last five weeks achieved a rare level of presentation, honestly.

Maybe its opening or closing tea was planned for no one.

Keep your eye on the Library Gallery, especially if you missed the student show. Something great is happening all the time.

'Gargoyle' Lacks Blend Of Art and Literature

by Sandy Thompson

What exactly is the *Gargoyle*? It is literature . . . and art, coming from the students of Beaver College. Although it is considered primarily a literary publication, the art work involved has come to be an equally important part of the magazine.

But it is not the art, nor the literature, that should be examined when considering the *Gargoyle* — it is the blend of the two. For the art has ceased to be something found solely on the cover and has spread to the very pages on which the poetry is found.

First, looking at the poetry on these pages, one must say that there are some very talented writers on this campus. Using the word "poet" as a high form of praise, one might even say that there are some true poets represented in the *Gargoyle*. Their styles range from the sometimes grotesque, sometimes euphoric, always gripping imagery of Marsha Pels to the direct, straightforward approach of Maddy Waxman. Between the two one finds the gentle simplicity of Diane Mack, the perceptive observations of Edie Clark, the melancholic quiet of Janet Nyblade, and the many-leveled Haiku of Pat Taggart.

Redundant Universals

Although the poetry differs in style and approach, most of the pieces revolve around the frequently used subjects, those things in which we, as youth, have found disappointment or about which we should be "concerned": life, death, the past, the future. Only Maddy Waxman escapes the usual by describing her own experience at Woodstock, and by writing a poem about a poem. This is not to say

that any of the other poems published are any less in value because of their universality. But it is relieving to escape from the usual into the new.

It is unfortunate, that only six students were represented in the poetry of the *Gargoyle*. It is also unfortunate that only poetry was included in the issue. It is possible, of course, that only six students with literary ability submitted to the issue and that the six wrote all poetry and no prose. However, if this is not the case, it should be pointed out to the literary editors of the *Gargoyle* that more approaches to literary creation might be appreciated by the reader. Keeping in mind the fact that much of what is written might not meet the standards of publication, it is nevertheless necessary to ask, "Whose standards are governing the *Gargoyle*, who is being rejected, and why?" For the *Gargoyle* must not become the product of a literary clique.

However, if the fault lies within the student body, if no one is submitting her work to the *Gargoyle*, then we, as student-creators, have come to a depressing impasse. So uninterested are we, then, that we are keeping our thoughts from being shared. And so preoccupied are we with the generalities of life, that we cannot focus on the small things, the less devastating parts of our lives. Life, death, the past, the future, etc., should always be found in our writing. But so should headaches, people, breakfast, rowboats, tennis, lightbulbs, kiddie-cars, and all the other over-looked things be immortalized.

(Continued on Page 4, Col. 3)

CBS Special Casts Ten Students As 'Bloomers' in *Woman's Place*

by Kay Salz

Ten Beaver girls will be seen in a nationally syndicated CBS Special sometime in February. The filming of the segment in which the girls will appear took place on Wednesday, January 21 in the studios of WCAU, the CBS affiliate in Philadelphia.

Mr. Terry Theodore, chairman of the speech-theatre department, was given a tip from the public relations office that CBS was casting women for a small part in a soon-to-be-aired television special concerning the centennial celebration of the YWCA. Realizing that there is no better place to find women than at a women's school, Mr. Theodore convinced CBS officials that Beaver girls should have the part.

Judy Birkenhead, Judith Scharf, Cynthia Villanuava, Robin Dorn, Julia Brilliant, Lisa Jones, Cathye Stoops, Shelley Schwartz, Laurie Tober, and Linda Jordan won this opportunity over many other students in schools and acting groups in the area, such as the Penn Players, who were vying for the same role.

The Special, entitled *The Woman's Place*, is a correlation of the histories of the YWCA and the Suffragette movement which took place in the early part of the century. During the program there will be flashbacks to turn of the century scenes. One scene in particular will be describing the gym classes that the YWCA sponsored.

The Beaver girls, costumed as Bloomer girls, will be featured in this comic segment. Because there are no films available of that period of time, the cameramen will use old film stock. They will record the girls in the scene, scratch the film to give it a grainy effect, and then speed it up to give the film a Chaplinesque quality. Although the Special will be in color, these old film segments will be in black and white.

This program, a public service Special by CBS, will be narrated by Marian Anderson. It also features Grace Kelly and Margaret Mead. The exact date and time of its airing will be printed in a future issue of the *News*.



Mr. Theodore and Beaver girls appearing in *The Woman's Place*.

'TOYS IN THE ATTIC'

(Continued from Page 3, Col. 2)

to go her own way, and to go it alone if necessary, whatever obstacles man and art might put in her path. And that is a bad fault in a dramatist whose works can come to life on stage only through the understanding and sympathetic cooperation of actors and directors. Almost invariably it makes a writer work too hard to secure his effects, and paradoxically it often belittles the effects."

My two main objections are that her plays are too-suffocatingly well-made and that they usually sink into melodrama. Now the first objection might sound silly, but we need only take the phenomenon of Neil Simon, Broadway's balding prince, who through shiny, hollow prolific successes has captured the desires and dreams of the stenciled middle-class audience, catering to them with a polished craft which can take the imperfections of his perfection and transform it into a dead, limp castrated art, and will continue to do so as long as the reality of a joyless experience of existence lasts for so many people.

But Miss Hellman is aware of such criticism and has quite gracefully decided to do nothing about it, maybe due to the urgency of her message: "I began to examine the two descriptions that some critics have found so handy for me: the plays are too-well-made, the plays are melodramas. By the well-made play, I think is meant the play whose affects are contrived, whose threads are knit tighter than the threads in life and so do not convince. Obviously, I can have no argument with those whom my plays do not convince. Something does not convince you. Very well, and that is all."

The same lack of faith she has for her medium, she also obviously feels for her audience, one of the reasons for her soap-box approach: "I am a moral writer, often too moral a writer, and I cannot avoid, it seems, that summing up. I think it is only a mistake when it fails to achieve its purpose, and I would rather make the attempt, and fail, than fail to make the attempt." Again respect for courage and honesty. But the magic ingredients of arithmetical approaches to human problems and passions rarely works, especially with a heavy message and a time-resistant plot evolution, water-resistant character confrontation, and fool-proof stage action.

Dimensionless

This brings me to my third point. If *Toys in the Attic*, is just that Hellman-like mayonnaise, dusty old playthings needing artificial respiration, if it is a maudlin melodrama and, therefore, prone to faults of such a classification, universal themes lost underneath the width and length of the play, or obscured with a pedantic expression, if the emotion obviously exists to work itself up to a point of artificiality, if the last act consists of six (count 'em!) "summings up," then neither God, Miss Hellman herself, director Peter K. Moller, or an ambitious cast could breathe life into a doomed play. Cheltenham's production was a faithful, straight interpretation with the addition of musical and lighting effects and what seemed an emphasis on black comic moments, characteristic of Mr. Moller's stylistic approach.

Suzanne Roberts, as Carrie, was the only one who could breathe on stage: her nervousness was invigorating and a genuine portrayal of neurotic frustration was well done. Everyone else entered on a pitch; a high pitch, which remained consistent throughout the play. But I began to feel that their lack of fluctuation was not due to lack of potential, but to a dimensionless view which overpowered everything, including the characters themselves. The tragic quality of their pathetic, frustrated lives cries

out to anyone human, but how does one respond to such a human condition, when it is portrayed in a lifeless and artificial way without any tension or energy? I know the characters were trapped, desperate, sad people. I know the death of many dreams took place on stage, but such emotional intensity must have some uncontrived means of an outlet in order to be communicated, otherwise it just fizzles out quite impotently. Lenore Kliener, as Anna, was tired, too tired to express being tired. Anna had a depth, an ageless endurance which was never felt under the cover-up of pseudo-strength. We got glimpses of Julian's personality in Barry Felice's steady portrayal, but the urgency of Julian's motives, and dreams, his desolate humanness, his final failure were lost beneath the permanent polish. Unfortunately, the confused poignancy of Lily, demanded a complexity, a level of poetical instinct, which Joan Wyler's Barbie-doll confusion could not penetrate.

But, and this is the most important thing yet, director and cast had a feeling, a compassion, a sincere belief — for and about this play. It was obvious; one must, when one decides to take the long trip up to the dark at the top of the stairs and spend a long time dusting and polishing the broken-down furniture, one must believe! I know they believed in it with the same intensity of my disbelief. And also, on opening night, most of the audience was in agreement with those responsible. My disgust and embarrassment was their pity or compassion: my boredom their entertainment. I can only think of the complacency, the earnest empathy on the faces of an audience of a Simon comedy. For some reason, seeing the nice, and tepid articulation of their lives was not offensive, but pleasant. At Cheltenham, seeing the bare futility, the melodramatic vulnerability, of others' lives was also not disturbing, but maybe even appreciated through identification, compulsion, pleasure, masochism or God knows what. Maybe an audience wants to be told; to be looked down upon, just as a Broadway audience wants to escape. I'm constant in this analogy between Hellman and this particular Cheltenham audience and Simon and his Broadway audiences, because I get the same horrid feeling of being sick, when everyone else is smiling . . . or humming.

Plus, right in the theatre is the Cheltenham Art Gallery which is presently exhibiting a collection of some of the most worthless attempts at modern art I've ever seen: here was the prostitution of the future coupled with that of the past. And everybody seemed to go from one right to the other, gallery back to the play — without blinking an eyelash. I don't know, it all struck me as sad, too sad. Something was the matter, because nobody thought anything was (or is) the matter. I suggest the play be seen (it is playing Friday and Saturday nights until February 14). If my original questions do not come to any one else's minds, then hopefully each individual will find their own. There is a line from the play, in the third act gasped by one of the characters: "Have pity on me and leave me alone." I can't.

'GARGOYLE'

(Continued from Page 3, Col. 5)

What Place Art?

It is through the eyes of the artist, whether he uses paint or words to create his work, that the beauty of life can be seen by the layman. Therefore, it is especially necessary that the artist not forget the less "important" areas of life which, as a sum, are life as we know it.

The artwork on the cover should be set apart from the rest of the issue because of its unique nature. It may be one of the most pleasingly curious uses of the photograph as an art expression to be seen.

However, the excellence of the cover does not compensate for the unbridgable gap between the art and the literature. The "Stars and Stripes Forever" approach is not new. Rather, it has been pounded into the ground nation-wide. It is not enlightening, amusing, or camp. Most of all, it is not relevant to the written material.

In none of the poems is "The Stars and Stripes Forever" idea even hinted at. Nor do the individual poems fit the individual pages. The often cartoon-like effects of the art do nothing but detract from the poems. The most horrifying example of this is the brilliant description of interrelation, "Entropy . . .", by Edie Clark, surrounded by "TWEET," "WOW," and "ZAM." The result of this is blasphemous.

There is no need to discuss at any length the dedication to "S. A." (Spiro Agnew). It is so irrelevant, so unnecessarily "cute," that one might be surprised to find it in a grade school publication, let alone a college literary magazine.

The *Gargoyle* was not a total disappointment, for much talent was brought to light. But with the deadline for the next *Gargoyle* fast approaching, it might be wise of those involved to more carefully consider the eventual effects of that issue as a whole.

from the HEALTH CENTER

A severe influenza epidemic is occurring in Great Britain and Europe. It is quite likely that it will cross the Atlantic to the United States. We urge everyone to keep their flu immunization current.

Samuel S. Faris, M.D.

A theater party for Shakespeare's *Much Ado About Nothing* at the McCarter Theater, Princeton, is being arranged for the Sunday matinee, March 1. Students interested in attending may sign up on a sheet on the door of room 107 of the classroom building, or may speak to Dr. Margaret Hinton concerning arrangements.

Word workers wanted for public exposure. The *Gargoyle* is now accepting non-fiction, short stories, sketches, and poetry for the winter issue. Entries will be picked-up from Box 561 until Friday, February 6. They must be typed and double-spaced. The *Gargoyle* meeting, February 9 at 7:30 p.m. in the Meditation Room, is open to every interested student. All entries will be returned with criticism unless accepted for publication.

Nina Shivdasani to Study At Whitney's Art Center

by Kathy Meier

An opportunity to work independently in one's major field as part of his education, with perhaps some of the best in the business available for consultation, advice, and criticism is a rare one, and needlessly said, a very fortunate one. The Whitney Museum of American Art in New York City offers such an opportunity to art majors for advanced work in their field in the form of one semester of independent study.

Nina Shivdasani, 1970 graduating senior of Beaver College, has received the honor of spending the spring semester, Feb. 10 - May 23, in a studio of the Whitney's Art Resource Center in lower Manhattan. There she will work in conjunction with ten other students and a staff of professional artists.

Nina's major purpose during this study will be to develop herself as an "independent artist capable of proposing and solving her own tasks while being fully cognizant of the major contemporary culture."

To help her achieve this, Nina and the other studio and art history majors will meet weekly to discuss issues pertinent to the visitor and the student.



Nina Shivdasani

In addition, museum and gallery visits, seminars, lectures, and cultural events will be available for the student's own interest.

At the completion of the semester, Nina plans to work in some aspect of photography or painting and then return to her home in Bombay, India, sometime in the summer.

Beaver College will again offer group rate travel to Europe this summer for students, faculty, and staff (and their immediate families). The eastbound New York to London flight will depart on June 15, 1970 on BOAC # 506 and will make the westbound London to New York flight on August 24, 1970 on BOAC # 501. The flight can only be provided on a round trip basis and no changes in dates or flights are permitted. The round trip fare is \$250.

Upon application, a deposit of \$50 is due and the balance of the fare must be submitted by May 1. After that date, refunds can be made only if the space is resold by the airline. If interested, contact Dr. David Gray, director of International Programs immediately. The group is limited to 40 people, so early reservation is advisable.

Need to type but don't have a typewriter or a generous friend with one to lend? Would you be interested in the use of a coin-operated typewriter? If the answer is yes, return this coupon to Box 790. If sufficient interest is shown such typewriters can be provided for Beaver students.

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