

# beaver news

Tuesday, February 22, 1972

BEAVER COLLEGE, GLENSIDE, PA.

Volume XLVI, No. 18

## Lecture To Be Presented On Psychic Development

On Wednesday, February 23, at 7:30 p.m. in the Rose Room, Gene and Rhona from the Society for the Advancement of Mankind will give a lecture-demonstration on "Dreams and Visions — Analysis and Interpretation of Symbols Within and Methods and Techniques for Recalling, Developing and Using Them for Daily Applications." They will also give a demonstration of hypnosis and will put members of the audience into a light hypnotic trance. A coffee hour will follow the program, which is sponsored by the All-College Forum Committee.

The Society for the Advancement of Mankind is located in Germantown. They want to improve our psychic abilities. It is a "clearing house for translating data from psychic research into everyday practical uses. Forces at work in your life can be revealed and utilized to your advantage. Psychic abilities can be learned and utilized in your everyday life. The mind force uses God's universal language of symbols to reveal the meaning of everything that was or will happen in your life. This language can be easily understood by anyone." They hold seminars on dream interpretations, symbology, retrocognition, precognition, autohypnosis, visions, and astral projection. They can do a "clairvoyant examination covering forces at work in the physical, emotional, social or spiritual areas of your life — you may ask questions pertaining to present, past, past incarnations, or future." They give a 12-part program in psychic development which shows the methods and techniques that "have proved successful for others and shows you how to develop your own." Every Sunday night, they also offer a free course in psychic development. For more information on the Society for the Advancement of Mankind, call GE 8-4387.

## Dr. Chauhan and Dr. Hunt To Conduct Special Studies

by Wendy Chevalier

Dr. Pradyumna S. Chauhan, associate professor of English at Beaver, will conduct a special studies course on D. H. Lawrence during the fall semester of 1972. Special studies is a course which offers students an opportunity to study intensively with a faculty member in his special area of competence. Dr. Chauhan plans to examine several works of D. H. Lawrence in light of three things. One is Lawrence's attitude towards women, especially American women. Second is Lawrence's creation of a new myth of America for Europeans, and the validity of this myth. Third is the new school of criticism Lawrence started in America. In his course, Dr. Chauhan hopes to give students an understanding of Lawrence's criticism and evaluation of American civilization.

Among the works that Dr. Chauhan plans to examine are: poems from *Birds, Beasts, and Flowers*, the short stories *St. Mawr, The Princess*, and *The Woman Who Rode Away*, and the novels *The Rainbow, The Plumed Serpent*, and *Women in Love*.

Dr. Chauhan received his master's degree in English from the University of Delhi, and his doc-



Dr. Caroline Hunt, assistant professor in English, who will conduct a special studies course in Spencer, Sidney, and Shakespeare.

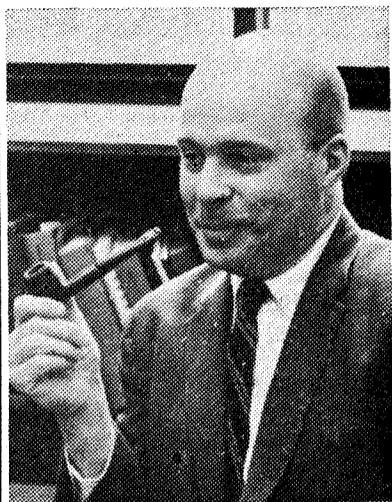
torate from Duke University. The subject of his dissertation was "D. H. Lawrence and the Making of an American Myth." Dr. Chauhan also holds a certificate in modern British literature from the University of Oxford.

A special studies course is also scheduled for the spring semester of 1973. Dr. Caroline Hunt, assistant professor of English, will conduct a course in Sidney, Spenser, and Shakespeare. The purpose of Dr. Hunt's course is to help students see, through a concentrated study of the major Renaissance figures, what the forms of Renaissance poetry meant to its poets and what they mean to students today. Special attention will be given to Sidney's *Astrophel and Stella*, a sonnet sequence, and to Shakespeare's *The Tempest*.

Dr. Hunt also plans to examine the connections between Renaissance literature and other artistic endeavors of the period, for example, Renaissance painting.

Dr. Hunt received a bachelor's degree from Radcliffe College, and bachelor's and master's degrees from St. Anne's College, Oxford. She received a doctorate degree from Harvard University. Her special area of competence is Renaissance literature.

## A Debate on B. F. Skinner Tonight



Dr. William Carr, professor of psychology.

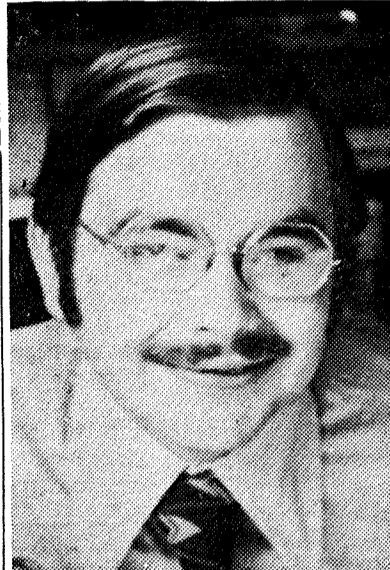
by Angelyn Spignesi

Tonight, at 7:30 p.m. in the Rose Room, there will be a public debate between two Beaver professors, Mr. Carl Klockars, assistant professor of sociology, and Dr. William Carr, professor of psychology, on B. F. Skinner's polemic new book *Beyond Freedom and Dignity*. Skinner states that man must begin to accept himself as an organism shaped by the environment and must give up all false notions of his autonomy or free being — ego, character, mind or soul. Skinner's proposal for a good society, therefore, is one in which man consciously designs his culture to shape the appropriate behavior necessary for survival.

Both professors were asked to present a statement pertaining to

their opinion of Skinner's theory and design for a good society. Dr. Carr supports Skinner and states, "Professor Skinner believes that our present means of controlling human behavior are inadequate to the task of solving man's pressing social problems; for example, overpopulation, pollution, social inequality, war. Skinner calls for an improved technology of human behavior on a par with modern physical and biological technologies, which would provide various social agencies (for example, parents, educators, therapists, governments) with more effective and socially acceptable ways of controlling behavior. Skinner's technology is based on the assumption that man's environment and genetic endowment are the sole determinants of behavior, a view which conflicts with the generally accepted concept of 'autonomous man.' Nevertheless, in the interest of solving our pressing social problems and perhaps avoiding catastrophe, Skinner asks us to 'think the unthinkable' and abandon our cherished beliefs in human freedom and personal dignity. Although many concede that modern society is sick, they shrink from Professor Skinner's strong and unpalatable medicine, fearing its potentially dangerous side effects. Yet, we must recognize that our presently employed palliatives have proved ineffective."

Mr. Klockars is strongly opposed to Skinner's proposal as indicated in his following statement: "Skinner



Mr. Carl Klockars, assistant professor of sociology.

is a vacuous theorist of knee-jerk, rat-chasing psychology who certainly knows less about human behavior and unfortunately less about important rat behavior than the average pretzel vendor. If we grant that his theories work, his *Beyond Freedom and Dignity* still demonstrates that the poverty of his thought as a political theorist is only exceeded by his philosophical ignorance. His ethics are those of an old man who cannot understand a changed world and sees few moral problems in the technological reconstruction of the 'good ol' days."

"Avoiding the uncertainties of a good old fashioned tyranny, Skinner's new-fascism, under the cloak of science, begs for thoroughly modern totalitarianism unencumbered by (misunderstood) notions of freedom and/or dignity. If we accept Skinner's imagination as characteristic of psychologists of behaviorist persuasion, it becomes easy to understand how psychology students can be asked to cuddle a rat for a month before shocking the hell out of him.

If Skinner's notions prevail in the reconstruction of society, it is not his behaviorism I fear. (For the history of mankind is one of the transcendence of the conditioning of his society.) It is rather those institutions of benevolent persuasion and consistency of purpose that will, under the banner of science, subject men to the oldest of indignities for the newest of reasons."

This Psi Chi sponsored event is open to the entire Beaver community.

## Common Cause For Democracy

*de-moc-ra-cy*: government by the people, a form of government in which the supreme power is vested in the people, and exercised by them or by their elected agents under a free electoral system.

Or is it?

Common Cause, a citizen's lobby of over 200,000 people, is determined to help rebuild this nation and make the definition of democracy a reality. John Gardner, former Secretary of Health, Education, and Welfare, and current chairman of Common Cause, will be in Philadelphia on Tuesday, February 29. He will be appearing at various functions in the area culminating in a major address at the St. Joseph's College Field House, 54 and City Line Avenues at 8:15 p.m. There is no admission fee and all are welcome.

## Arinsberg, Freedman To Discuss Voter Registration and Campaigns

David Arinsberg, chairman of Philadelphia's "100,000 STRONG," and Jeff Freedman, Democratic ward leader of the 27 ward (University of Pennsylvania area), will be on campus this Thursday evening, February 24, at 8 p.m. in Heinz lounge.

David will discuss the principles and procedures of voter registration and Jeff will explain the various methods by which students can be effective in grass-roots political campaigns. Both speakers will stress the importance of the youth vote in this election year. This meeting is particularly important in light of the fact that a traveling registrar will be in the Chat on Thursday, March 2 from 2 to 9 p.m. "100,000 STRONG" which is a youth voter registration group whose goal is to register Philadelphia's 100,000 18 to 20 year-olds. A bi-partisan campaign urging young people to register in one of the political parties in order to vote in primary elections, the organization works within high schools, colleges, and the community-at-large.

Through extensive use of sound equipment, leaflets, posters, and telephones, "100,000 STRONG" informs potential voters when and where traveling registrars will be

in the area and answer questions about voter registration.

In addition, "100,000 STRONG" is currently involved in litigation to fight discrimination against blacks and students in registration procedure. David stated, "Specifically, we want to end the wholesale strike-offs of blacks from the registration rolls at the whim of City Hall and we want to have registrars on college campuses."

David Arinsberg is a 23 year-old Haverford student who has taken a leave of absence to become chairman of Philadelphia's "100,000 STRONG." He is a board member of "Americans for Democratic Action," and was a member of David Cohen's mayoral campaign staff and on the staff of "Democrats for Longstreth."

Jeff Freedman is a graduate student in biology at the University of Pennsylvania. He was instrumental in pressing for the court ruling which allowed students to register in the locale of their college, a ruling which affected 390,000 students in Pennsylvania alone.

Both of these students are giving up precious time to come to Beaver — your presence at this meeting will make it worth their efforts.

## Campaign Representatives Discuss George McGovern

This Monday evening, February 23, two student representatives from the Philadelphia headquarters of George McGovern, Democratic candidate for the President, will be in Heinz lobby at 8 p.m. to discuss the candidate and the campaign. Roger O'Dell, co-ordinator for student activities in Eastern Pennsylvania, and Steve Biddle, press co-ordinator, will attempt to show how students can be effective in national politics and will be recruiting workers for the McGovern campaign. This is an ideal opportunity to get first-hand information about Senator McGovern and to get into the mainstream of this exciting election year.



Dr. Pradyumna Chauhan, associate professor in English, who will conduct a special studies course in D. H. Lawrence.

# 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.*

# Campaign '72

During the next few weeks, the Beaver College campus is going to be inundated with political activity. Most of the energy is being geared toward voter registration, since we were able to secure a traveling registrar on campus for Thursday, March 2. The other focus is that of the importance of youth in politics and how the youth vote can effect change.

A sizeable number of very busy people have committed themselves to come to Beaver and a lot of time and effort has been spent in securing them. It is precisely because we are isolated from Philadelphia that these efforts to politicize the campus are being made, because we often don't see ourselves as being in the mainstream of things that are going on around us.

Yet, we are all part of the "100,000 STRONG" effort because we fall within the right age group, something we share with students all across the country. And, as voters, we are all part of a political movement, the voting majority — a movement that has tremendous potential to influence the policies, priorities, and goals of our country.

Because the *Beaver News* is the only communication organ on campus — because there is no "alternate press" — no candidate for the presidential election will be officially endorsed. Yet, it is important that each of us make our own personal endorsement, a commitment to one of the many qualified men or women vying for this position. And once that commitment is made, we should, each in our own way, do something positive to help the candidate we most believe in, whether it be through financial support, volunteer campaigning, or whatever.

An excellent way to begin this commitment is to attend any or all of the meeting that have been scheduled or that will be scheduled in the near future; the voter registration workshop this Thursday, the discussion with McGovern representatives next Monday, the youth in politics symposium next Tuesday, and most importantly, the voter registration officials on March 2.

For, it is the informed who can make intelligent decisions and it is the registered voter who can effectively see her desire become the desire of many.

—T. A. S.

# Term Papers for Sale

*Editor's Note: This editorial appeared in the February 16 issue of the New York Times.*

Commercial trading in term papers, though by no means a new phenomenon, has become more brazen and apparently more profitable. Shady merchants of such papers advertise in student newspapers and, in their public statements, try to give the impression that they are engaged in a legitimate business.

Their sole purpose is to profit from providing means for successful deception. Theirs is a racket through which students, who are foolish enough to be the customers, are as cruelly deceived as the society which takes it for granted that a certificate or degree attesting to certain attainments stands for real achievement.

Recent attacks on the term paper peddlers by State Attorney General Louis Lefkowitz have helped to call attention to this problem. But effective legal action rather than mere expressions of disapproval is needed to stop the abuse. Colleges can help by spelling out the penalties to be invoked against students caught engaging in such fraud. Student newspapers moreover should have a high enough regard for academic integrity to reject thesis-for-sale advertisements.

(See Page 8, Col. 1)

# Around Town

by Linda Betz

## MUSIC

**Civic Center, 34 and Civic Center Boulevard**  
 Tuesday, February 22, 8 p.m., Amati String Quartet of Amsterdam  
 Sunday, February 27, 2 p.m., Black Arts Quartet  
**McCarter Theatre, Princeton, New Jersey**  
 Tuesday, February 22, *Yes*  
 Saturday, February 26, Jonathan Edwards and Mason Proffit

## DRAMA

**Manning Street Theatre, 1520 Lombard Street**  
 February 22 through March 12, Moliere's *The Misanthrope*  
**Society Hill Playhouse, 507 South Eight Street**  
 February 23 through April 8, 8:30 p.m., *Our Town* by Thornton Wilder  
**Randall Laboratory Theatre, 18 and Norris Streets, Temple University**  
 February 24 through 26, *The Little Foxes* by Lillian Hellman  
**McCarter Theatre, Princeton, New Jersey**  
 Friday, February 25, 8:30 p.m., *The School for Scandal*  
 Saturday, February 26, 8:30 p.m., *The Lower Depths* by Gorky  
**Walnut Street Theatre, 9 and Walnut Streets**  
 February 29 through March 12, *The Rivals*

## DANCE

**Walnut Street Theatre, 9 and Walnut Streets**  
 February 22 through 26, *MAI* by the Pennsylvania Ballet  
**Civic Center, 34 and Civic Center Boulevard**  
 Tuesday, February 29, 8 p.m., Philadelphia Civic Ballet Company

## LECTURES

**Bond Memorial Room, Swarthmore College**  
 Saturday, February 26, 4 p.m., poetry reading by Dan Hoffman, professor of English at the University of Pennsylvania, and Adrienne Rich, a New York poet  
**Collouium Room, Annenberg School of Communication, 3620 Walnut Street**  
 Monday, February 28, 4 p.m., "On the Margins of Discourse: Depicting, Buying, Borrowing and Stealing Words" by Barbara Herrnstein Smith, member of the literature division of Bennington College  
**Curtis Hall, North Park Mall and Montgomery Avenue, Temple University**  
 Tuesday, February 22, 11:30 a.m., "The Holocaust and its Impact on Hebrew Literature" by Aron Appelfeld

## EXHIBITIONS

**Civic Center Museum, 34 and Civic Center Boulevard**  
 February 26 through March 19, Philadelphia Water Color Club  
**Fine Arts Building, 34 and Walnut Streets, University of Pennsylvania**  
 February 22 through March 1, works by Carl Andre, Andy Warhol, and Jasper Johns  
**Philomathean Art Gallery, College Hall, University of Pennsylvania**  
 February 22 through March 3, Ben Shahn "For the Sake of a Single Verse"  
**Philadelphia Museum of Art, 26 and Benjamin Franklin Parkway**  
 February 24 through April 30, Latin American Graphics  
 February 22 through March 19, Dutch Masterpieces

## FILMS

**Packard Laboratory Auditorium, Lehigh University**  
 Friday, February 25, 6:30 and 10 p.m., *Horse Feathers*  
 8 p.m., *End of the Road*  
 Saturday, February 26, 6 and 10 p.m., *Goodbye Columbus*  
 8 p.m., *The Devil is a Woman*  
**Christian Association Auditorium, University of Pennsylvania**  
 Wednesday, February 23, 8:30 and 9:30 p.m., *The War Game*  
 Friday, February 25, 7:30, 9:30 and 11:15 p.m., *Tristana*  
 Sunday, February 27, 7:30 and 9:30 p.m., *The Loneliness of the Long Distance Runner*  
**Irvine Auditorium, 34 and Spruce Streets, University of Pennsylvania**  
 Thursday, February 24, 7 and 9:30 p.m., *Taking Off*  
 Monday, February 28, 7 and 9:30 p.m., *The Organization*  
**University Museum, 33 and Spruce Streets, University of Pennsylvania**  
 Saturday, February 26, 10:30 a.m., *The Sundowners*  
 Sunday, February 27, 2:30 p.m., *Nothing But A Man*  
**Fine Arts Building, 34 and Walnut Streets, University of Pennsylvania**  
 Tuesday, February 29, 7 and 9:30 p.m., *Othello* with Olivier  
**Van Pelt Auditorium, Philadelphia Museum of Art, 26 and Benjamin Franklin Parkway**  
 Saturday, February 26, 11 a.m., *East of Eden*

## TELEVISION

**Channel 12**  
 Saturday, February 26, 10 p.m., *Ivan the Terrible* — part 1

# Letters to the Editor

## Dr. Bracy Speaks Out

To the Editor:

I would like publicly to compliment you on the efforts you have made to have Peter Moller retained as a professor of theatre arts. I would also like to express some of my own personal views on the issues involved and hopefully clarify some misrepresentation of facts.

I did not participate in the committee action of March 12, 1971, which recommended that Mr. Moller be given a terminal contract. News of this decision reached me in London, with complete surprise and shock, on March 25. I immediately put aside a mountain of midterm exams to write the president and dean of the college to protest the decision and to call attention to Mr. Moller's admirable qualifications for handling our theatre program with the assistance of a part-time technical director. Thus I heartily endorsed a part of the recommendation of senior and tenured members of the department regarding budget and staffing restrictions: "That the Theatre-Arts division remain at one full-time person who can handle direction of plays and course work, plus a part-time person..."

My surprise and shock at the decision to terminate Mr. Moller's contract was even greater because, though in London and cut off from regular communication by a postal strike, I was still nominal chairman of the department and the question of a terminal contract had centered upon other members of the staff. Around the end of February, before the committee action was taken, I was briefly informed by telephone of the current staffing situation. I sat down immediately, reviewed the details given me, and wrote my recommendations: briefly, that two members would be on sabbatical leave for 1971 to 1972, one member would be retiring the following year, Moller was well qualified to handle the theatre program with part-time technical assistance, each of the other members of the department had an important contribution to make in the over-all balance of the English staff—I therefore recommended that we not give anyone a terminal contract for 1971 and 1972.

I have not changed in any way my evaluation of Mr. Moller's ability to handle the theatre program. Rather I have been more deeply impressed, upon further reflection, with his background and experience and competence in the broad spectrum of theatre arts and the way he has already proved himself as a versatile, creative, and highly successful teacher and director of theatre activities at Beaver College.

Mr. Moller joined our staff as an instructor of English and theatre. (Continued on Page 4, Col. 1)

## Honor Code Comments

To the Editor:

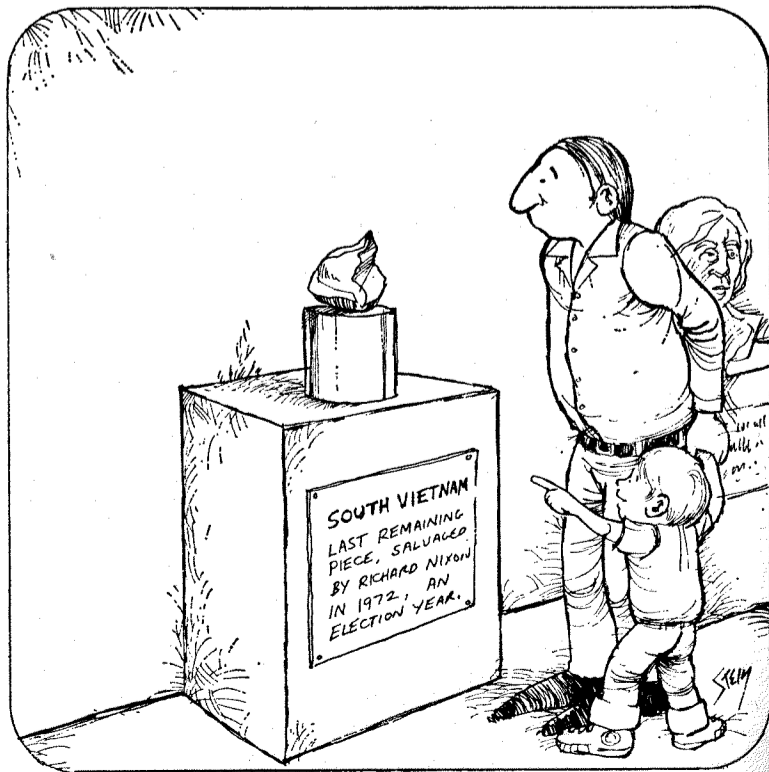
At the end of the open meeting on the future of the Beaver College Academic Honor System held in Murphy Hall Auditorium on Tuesday, February 15, the student panelists urged both faculty and students to make constructive comments relative to this issue.

Although many interesting points were raised by those who participated in the discussion, time did not permit all who had ideas to speak nor was there sufficient opportunity to cast the ideas into a logical summary of the total problem and its solution. In order for the Honor Code to be successful it will demand the cooperation of the entire college community — students, faculty and administration. The issue bears on the student from the date of her acceptance to Beaver College to the date of her graduation.

Several things can be considered which might make the Honor Code more effective. The admissions materials should clearly indicate to all prospective students the nature and operation of the Beaver College Academic Honor Code. The admissions application should require the applicant to indicate whether or not she would subscribe to the Honor Code, as well as asking her to outline her views on the values of an academic honor code. The admissions staff in its visitation program to the high schools and its campus interviews should apprise each applicant of the nature of the Beaver College Honor Code. The student tour guides can also allude to the Honor Code during the tour of the campus. The administration can continue the introduction of the Honor Code in the freshman orientation program to further reinforce the idea in the minds of incoming students.

The faculty enters the picture when new faculty members are added to the Beaver College staff. All prospective teachers should be required to teach several classes of Beaver students prior to their being given final consideration for a position on the staff. Good teaching can minimize the pressure on students to cheat. An effective tutorial program involving both student assistants and faculty members would also tend to maximize learning and minimize cheating. Faculty members can further reduce the pressure to break the honor code by a careful reevaluation of their examination policies. Ideally, faculty members should indicate the dates of all examinations at the beginning of each semester or give the students at least two weeks notice prior to the next examination. Do your examinations try to ascertain whether or

(Continued on Page 4, Col. 3)

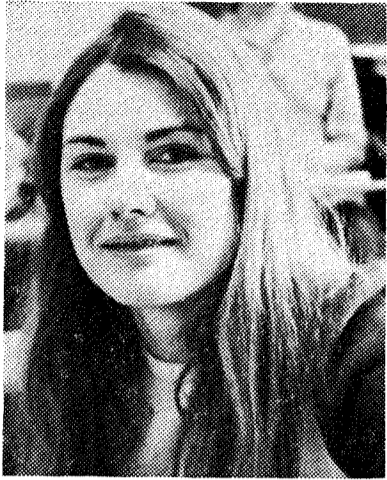


## Profile: Dr. Judith Newton

by Debbie Thorpe

Since September, Dr. Judith Newton has been a part-time English instructor at Beaver. She obtained her undergraduate degree from Stanford University, and received her master's degree and doctorate from Berkeley. While at Berkeley she worked for an educational radio station and assisted Mr. David Littlejohn, now affiliated with Nationwide Public Broadcasting, in giving dramatic readings. She also taught at the University of Pennsylvania for three years, but eventually resigned.

At present, Dr. Newton is doing research on a nineteenth century woman intellectual. As she stated, "People for some time have been reviving minor male writers. I would like to rescue a minor female writer from undeserved oblivion." In her course, "Women in Literature," she extends her ideas on woman's liberation to her classes. She wants to correct the male bias of her discipline, English literature, by teaching about some important women writers and their accomplishments. By using women's movement literature, she tries "to get herself and her students to think about their own social and psychological identity." Dr. Newton is enthusiastic about the Beaver students. She finds



Dr. Judith Newton, part-time English instructor, who teaches "Women in Literature."

them extremely responsive, and as she commented, "I have learned a great deal in my course."

When asked about her future, Dr. Newton did mention several specific aspects. "Since election year is coming up, I want to find and support those candidates who are really concerned with women's rights. I would also like to become involved in an interdepartmental women's studies course whether it is here or elsewhere." In addition, Dr. Newton would like to take more drama courses and work on her poetry.

## Simply, "As You Like It"

by Cindy Artiste

"I hope to come up with a production of *As You Like It* that might have been done in Shakespeare's lifetime." In saying this, Mr. Peter K. Moller, assistant professor of theatre arts and director of *As You Like It*, underscored the fact that his interpretation of the upcoming play will be a traditional one without any "special effects."

"Of course, technology gives us many advantages over Shakespeare and they will be used for the benefit of the production, but basically, the show will be as simple as possible in order to engage the imagination of the audience as much as possible."

Some of the technological effects will be the use of different lighting schemes to create a split stage and the suggestion of different locales.

All of the music will be live with some songs being rendered by the Castelleaires and others by the cast. There may have to be one or two recorded sound effects but only where really necessary.

Though his interpretation will be traditional, Mr. Moller does intend to stress the "game" or "sport" aspect of the play over the more serious overtones. He thinks the "sport" theme of the play is entwined around the more obvious

theme of Love, because although all of the main characters see love as a goal, they pursue it in fun. As Rosalind, the main female lead says to a friend: "Let us devise sport . . . What say you of falling in love?"

According to Mr. Moller, an indication of the "sport" aspect of the play can be gathered from the publicity posters announcing the play. They are designed like those mildly puzzling maps which have a designated start and home base but endless mazes in between.

In choosing the rather large cast for *As You Like It*, Mr. Moller took a lot of different factors into consideration such as "versatility and imagination," "the ability to move well on the stage," and certain physical characteristics dictated by the script. The oral reading of the script was also a factor which influenced Mr. Moller's decision.

Although the *As You Like It* cast is not as large as last year's cast for *Rosencrantz and Guildenstern Are Dead*, the fifteen member cast is large enough to present problems in the immediate future when Mr. Moller has full cast rehearsals. Up until now, Mr. Moller has been having rehearsals with groups of three, four, and eight.

Mr. Moller did not have too much of a voice in the decision to have *As You Like It* as the Winter Production of Theatre Playshop as the decision was made by the Playshop membership. He is allowed, however to offer suggestions to Theatre Playshop as to future productions.

For the Spring Production, Mr. Moller said he favors the idea of a Readers Theatre Production which is a "stylized form of theatrical presentation in which the actors have scripts in front of them." He added that in this type of production, there is no elaborate costuming or scenery. This type of production has never been done here at Beaver before and Mr. Moller feels it would be "exciting."

Mr. Moller also stated that he received suggestions from the Music Department through Mr. Frabizio that Theatre Playshop contribute to a musical memorial to Peter Tchaikovsky. Another possible suggestion would be to stage some productions either outside or "in the round" in Murphy Hall. For specific productions, Mr. Moller mentioned *Danton's Death* and *Carnival*.

No matter which production is chosen, a decision must be made soon since the school term is rather short after the presentation of *As You Like It*. In fact, Mr. Moller believes it will be necessary to hold auditions for the Spring Production even before the current play completes its run.

*As You Like It* premieres March 1 and runs through the 5. There is also a special showing of the production in honor of Parent's Weekend on March 10. In addition, several high schools in the area have been invited to morning performance on the 8, 9 and 10. These performances are open to the public.

## News Review:

### Kubrick's "A Clockwork Orange"

by Cindy Artiste

Stanley Kubrick, who left everyone gaping after *2001: A Space Odyssey* has returned to the screen with *A Clockwork Orange*, a film guaranteed to make you grit your teeth — and gag.

To say that *Clockwork* is about violence is to only see the film and not to experience it — and that hardly does justice to Kubrick's imagination and sensitivity. Kubrick demands to be the manipulator of the audience's emotions: one must become a marionette and laugh, cry, gag, and feel relief when and only because Kubrick gives the signals. Become involved with *Clockwork* and it's easy to understand why the New York Film Critics Society presented *Clockwork* with the award for Best Picture of the Year and Stanley Kubrick as Best Director of the Year.

*A Clockwork Orange* is the story of Alex, the leader of a four-man band of terrorists who get their kicks from assaulting drunks and imprudent homeowners. Rape, or the "old in-and-out," as Alex labels it, is fun, too. But both must be done with a certain amount of style. For instance: picture a young tough who can rape and brutalize to the tune and beat (pardon the pun) of "Singing In the Rain." Real classy, huh?

To a real connoisseur of the finer things in life, these exploits are just kid-stuff. For the exquisite in kicks, Alex freaks out on the music of one he lovingly calls "Ludwig Von" — Beethoven, that is. With Beethoven blaring from his stereo, Alex can close his eyes and transport himself into incredible heights of sex, blood and pain.

As leader of the "little droogies," the pet name for his subordinates, Alex is inflexible and demanding — a measure which proves unwise as the story builds towards a climax. For, on one of the gang's midnight terror expeditions, Alex murders a woman with a giant ivory penis and then is left sprawled out at the scene of the crime by his mutinous "droogies."

Alex, like other criminals, is desperately crying out for help through his violent attacks on society (including himself) but when he finally comes abreast of that order which, ideally, should provide that assistance — societal law

— all he receives is a slap in the face from the hand "that's connected to" the long arm of the law.

After due judicial proceedings, among which include the exchanging of a number for a name, 655321 (Alex) is sent to prison to serve a fourteen-year sentence. In prison, he becomes an assistant to the chaplain and develops an insatiable appetite for the Bible — especially the parts depicting sacrifices and bloody wars. Alex places himself in the biblical situations and enjoys himself to the utmost. In one fantasy, he imagines himself to be a Roman soldier whipping a cross-laden Christ up Calvary. (I'm sure you've imagined yourself in just such a position many times, right?)

After two years of imprisonment, Alex hears of a criminal reform program which is in the experimental stage. The purpose of the experiment is to re-orient criminals against violence, and the chosen few who participate in the experiment will, if all is successful, have their sentences commuted. Alex, a resourceful young man, manages to get himself chosen for the program (as you might have guessed, else what would become of the story?) and leaves a dingy prison for a bright hospital room.

The experiments work but have several drawbacks, the most serious of which is that Alex is accidentally forced to adopt an aversion to Beethoven's Ninth Symphony. Another reaction to the conditioning is that Alex becomes physically ill from the thought or sight of violence. And, as is apparent later in the story, the conditioning leaves Alex as defenseless against a violent society as . . . well, as a Vietnamese farmer. A series of small disasters follow his release from the experiment headquarters and culminate in an unfortunate "reunion" with his old "droogies" — turned-cops. They haven't forgotten the old days when Alex strong-armed them and now they intend to do a little strong-arming of their own. They almost kill Alex and it is my opinion that they should have.

Don't jump to conclusions. What I mean is that structurally it seemed like the perfect point on which to end the story — after the successful completion of circle: A man born into violence perpetuates

violence which eventuates in his imprisonment and reform and subsequently is killed by the violence which he instigated as a result of living and growing in such a society. It would have been a perfect circle such as Picasso would have drawn.

But a circle was too orderly a form for Kubrick to portray the chaos of *Clockwork*. So, the story only loops around itself until it zig-zags to an unanticipated ending.

It is a story that could happen tomorrow, but Kubrick chooses to muddy the question of time by adding futuristic touches here and there. I think it's for our own peace of mind and not any indication of a lack of courage on his part, because the futuristic devices are so easily seen through. In fact, with one touch, Kubrick winks at the audience as if to say: "Don't fool yourself: this is happening right now." The touch is the presence of the LP *2001: A Space Odyssey* in a futuristic-styled boutique.

As director, producer, and screenplay writer (from the novel by Anthony Burgess) Kubrick is always in command of the film, but through sheer magnanimousness or perhaps purposely, he allows the film to produce a star — Malcolm MacDowell.

The ease with which Malcolm MacDowell shifts with the moods and poses of the disturbing and charming character of Alex, his grace and easy movements, above all, his not over-exposed face bring life into *Clockwork* which may have been deadened by a star with an already made image. To get an abstract picture of Malcolm MacDowell in the role of Alex, conjure up a man with all the pluck of Puck and the swagger of Jagger.

Finally, one thing disturbed me about *Clockwork*. The type of reviews that the movie has been receiving here-to-fore left me expecting "the only perfect movie," as one influential New York critic called it. It is not perfect. In fact, it could be said that the Critics' Award could be an "A" for heroic effort rather than for services delivered.

In any case you won't leave *Clockwork* with a mental image of Kubrick in a lonely room weeping, like Alexander, for want of other worlds to conquer.

## Larry Day Employs Surprising Versatility

by Susan Stein

Larry Day, a teacher at the Philadelphia College of Art, currently has an exhibition of drawings on view at the Atwood Library Art Gallery. The show is unusual because of Day's surprising versatility and departure from a single idea. The artist skillfully portrays an array of different subjects, perspectives, and entirely diverse approaches to each drawing.

Mr. Day, undoubtedly a master of representational drawing skills, is able to employ his talents to their best advantage. While so many contemporary artists, particularly Frank Stella, are engrossed in a single theme and its subsequent variations, Day appears to be interested in a variety of themes from burlesqued classics to nudes examined from unlimited vantage points.

The six "Studies for Poker Game" are perfect examples of a single theme treated six different ways. One drawing makes use of line only; the others transform the use of light and dark to completely change the drawing.

Several of Day's works are a re-

working of paintings by Mantegna and Poussin. "The Rape of the Sabine Women" is a starting point for "After Poussin" which seems to be a much more violent work than the original.

On the other hand "Parnassus Revisited" is a satiric combination of elements substituted into the positions of the real figures. Day's figures, however, are toothpaste advertisement models who add a peculiar dimension, especially coupled with a motorcycle rider and a gangsteresque character.

The numerous figure studies are worlds apart from one another, notwithstanding the intrinsic elegant simplicity which each drawing contains. The minimum is used to create the optimum effect. In addition, Day once again evokes a unique response to each drawing; the qualities of each drawing are noticeable and exciting.

Day's work requires a studious, careful perusal in order that one may examine the thoughts and emotions which Day conveys. His exhibition will be on display through March 8.

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## Letters to the Editor

### DR. BRACY SPEAKS OUT

(Continued from Page 2, Col. 4)

tre in 1967. I was acting chairman at the time. We had some ten or more full-year sections of freshman English in which we tried to integrate a program of oral as well as written communication skills. He taught a section of freshman English, shared with Miss Elder the speech unit, then required of all sections, team-taught playwriting with her, and did the fall production for Theatre Playshop. His undergraduate and graduate background and experience in playwriting, as a part of his professional training and interest in theatre and communication arts, qualified him for freshman English teaching and thus contributed to the departmental efforts to integrate oral and written disciplines of freshman English. His main commitment to Beaver, nonetheless, has always been in theatre arts.

During his second semester at Beaver, Miss Elder was on sabbatical leave and Mr. Moller took over full responsibility that term for the theatre program, with production assistance from Ted Moore. The following year he introduced his first highly successful Alnwick players program, a very exciting theatre enterprise which was unfortunately dropped after the second year. Mr. Moller also directed and staged some excellent programs as a part of the oral-communication experience of freshman English.

He has taught most of the courses offered in our theatre curriculum with the exception of "Styles in Theatre," a history of theatre course (he had experience in "Oral Communication" in the freshman program; registration for Acting II and Production II under Miss Elder was combined with Acting I and Production I which Moller has taught). Students have been highly outspoken and complimentary in their overall appraisal of his work. A petition has been signed by over 500 members of the Beaver community requesting his reinstatement.

The temperature of our theatre program during the last four years has been either scorching hot or smoldering, and I have been amazed at Mr. Moller's ability to keep his cool. He has kept busy, done a great deal of off-campus theatre work, and sustained his creative and personal integrity admirably. I have heard very few

people speak negatively about his work, but I have heard a few remarks about productions "lacking polish" or desirability of having a more formally or traditionally trained theatre specialist, though the current trend in schools like Beaver is decidedly otherwise. I personally think it would be a mistake to dismiss someone of proved ability and performance for a sort of hundred-to-one odds of finding a theatre person or specialist combining the versatile creative talent, first rate teaching skills, and good rapport with students, faculty, and administration that Mr. Moller has.

I have seen all of Mr. Moller's Theatre Playshop productions except the *Rosencrantz*, which was done last year while I was in London. I have seen his programs for freshman English and the Alnwick group, and I have seen some of his off-campus work. Except for the somewhat weak and at times tedious Lillian Hellman *Children's Hour*, his first production, I have found the plays more than adequate and at least a couple of good college standard. He is particularly good in contemporary, experimental media, and one should remember that theatre like other arts today is experimental and undergoing vast change. Also skills in acting and directing do not differ basically whether oriented to radio, television, or live-theatre audiences.

I have been a close student and observer of British and American theatre during the past twenty years and speak from firsthand experience. Moreover it is partly my own commitment to the study and teaching of drama (and theatre which is an integral part of it) that prodded me into writing this letter. My commitment to theatre arts goes back to pre-World War I undergraduate years when I made a personal discovery of the excitement of theatre in three courses with the distinguished "Prof" Koch, founder and director of the Carolina Playmakers. I have done other theatre courses and numerous graduate courses in drama. I even did some theatre reviewing in New York City in the late fifties for an Off-Broadway newsletter and for *Collier's Encyclopedia Yearbook*. I assure you it is in the interest of a good educational theatre program at Beaver that I recommend keeping Mr. Moller.

WILLIAM BRACY,  
Professor of English.

### HONOR CODE COMMENTS

(Continued from Page 2, Col. 5)

not the students have mastered the major concepts of your course or do you dwell on peripheral details? In other words are you trying to find out what the student knows or what he the student doesn't know. Do you give your students an adequate number of examinations during a semester? Do you grade your students in the context of Beaver College or are you setting your standards on the basis of the performance of students you used to teach at the University of Pennsylvania on Wellesley or Smith? Do you return all examinations to the student so that they may renew the material covered (you remember telling the students your examinations are a learning experience)? Returning all examinations will discourage teachers from using the same questions from year to year. Does the registrar schedule all examinations in rooms where the proximity minimizes the pressure to cheat? Do teachers announce to their classes that all students must sit in alternate rows and alternate columns during all examinations? With regard to term reports, teachers should, if possible, indicate the deadlines for submission at the beginning of each semester. One further practice faculty members should consider is to remember that they are entitled to roughly to one-quarter of the student's time. Oppressive course requirements by one instructor make it difficult for a student to master the material in all four of her courses.

One of the best things a student can do to make the honor code work is learn how to study. Students should also learn to ask questions in class when the ideas being presented are not clear to them. Office-hour discussions with your instructor and course discussions with your classmates will also assist you with the mastering of course materials. Some students try to make up their own examination questions based on the lecture notes and reading assignments as they complete each major topic. A well-prepared student generally is less likely to break the honor code. During examinations each student is obligated to keep others from seeing her paper by her choice of location and by covering her paper. If enough students asked those they saw cheating to turn themselves in to the Judicial Board and, if they did not, reported them to the Judicial Board, the Honor System might more rapidly regard its former stature on campus.

One person raised the issue of cases where one student observed a cheating incident but the accused student denied the cheating when the case was brought before the Judicial Board. In my judgment the Judeo-Christian principle of two or more witnesses should prevail. In other words unless the student admits to cheating, the case would have to be dismissed.

Finally the honor code must be based upon the facts that absolute standards of right and wrong do exist, that all men in their lifetime are placed in situations which test their integrity, and that all men in such situations have at one or more times in their lifetime failed the test.

Very sincerely yours,  
Arthur C. Breyer

## Profile:

### Ms. Gloria Goode

by Esther Goldstein

An Afro-American Folklore course is being offered at Beaver College for the first time this semester. It is being taught by Ms. Gloria Goode who works within the Philadelphia school system, or more specifically in the Masterman school which is an academic institution for academically gifted students.

The course deals with the cultural development of the Afro-American people. The study encircles the oral traditions of Afro-Americans incorporating both historical issues and oral hand-downs tracing the period from slavery to present day times.

Ms. Goode looks at the African culture survival within the United States through folklore, which she defines as handed down material from generation to generation. She does not utilize formal literature for she believes that viewing black culture through folklore, one can see how black people have developed culturally.

This does not mean that present day black cultural achievements are slighted. They are very much a part of the course. She stresses that much of the present day black folklore is created within the confines of the urban ghettos and is very much a part of the Afro-American culture structure.

Ms. Goode finds the atmosphere in Beaver College a bit restrictive



Ms. Gloria Goode, new lecturer in interdepartmental studies.

in that there are not male students to stimulate class discussions. She believes that the male presence within a classroom causes an outpour of ideas which would not and cannot originate within an all-female class. Thus, she would like to see males in Beaver classrooms.

Ms. Goode has taught courses similar to these before. She decided to come to Beaver because of her desire to teach this course and in the hope to add to a more academically stimulating atmosphere on Beaver Campus.

Dr. Richard Juliani, former assistant professor of sociology at Beaver (1965-1968) and current assistant professor of sociology at Temple University, will be on campus Thursday afternoon, February 24, from 4 to 6 p.m. in Boyer Amphitheatre. He will discuss highlights of his research concerning the Italian-American community in South Philadelphia. Everyone is welcome.

## People are not just the cause of the "population problem." They're also the victims.

Traffic jams. Overcrowded schools. Inadequate housing. Increasing unemployment. Pollution. Almost any urban, social and environmental problem you can name is fast becoming a nightmare.

And in one way or another affects us all.

Of course, these problems would still exist even if population growth were zero, because population growth is not their basic cause. Therefore solving them must obviously become society's number one priority.

However, the pressures of an ever-increasing population tend to intensify our problems. And make them harder to solve.

(By the year 2000, Census Bureau projections estimate our population could grow close to 300 million. That's about 100 million more people to house, transport, educate, feed and clean up after!)

This intensifying of problems by sheer numbers of people can also occur in individual households. For just as "too many people" make society's problems more difficult to solve, the problems of raising a family are not made easier when there are "too many children."

Under the circumstances, we feel there's only one reason for a couple to have a child: because they really want it.

And are ready for it—emotionally, and not just financially.



There's also only one time to have that child: when it's wanted. When it can be a welcome addition rather than an accidental burden.

Unfortunately, research has consistently shown that not enough Americans (from every walk of life) are aware of the benefits of family planning.

Or even how to go about it.

That's what we're all about.

And frankly, we can use all the help we can get.

Especially from thoughtful people who understand how unplanned pregnancies can intensify the already severe problems society has still to solve.

People who will, at the very least, help others understand that the population problem not only has a cause. It has victims.

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# "Let Me Make One Thing Perfectly Clear"

by Jeff Greenfield

excerpts reprinted from

*The Village Voice*

Twenty-five years ago, in his classic essay, "Politics and the English Language," George Orwell urged us to pay attention to the language of politicians, and explained the importance of political speech. "When there is a gap between one's real and dedicated aims," he said, "one turns . . . instinctively to boring words, exhausted idioms, like a cuttlefish squirting out ink . . . When the general atmosphere is bad, language must suffer."

This brings me to the President.

After three years in office, Mr. Nixon's rhetorical devices have gone almost unexamined. Apart from the "let me make this perfectly clear" catch phrase, and Garry Wills' masterful book, *Nixon Agonistes*, the President has escaped a serious look at the way he speaks to us.

Part of the reason for this indifference is that the Vice-President's way with words is so colorful and controversial. When Mr. Agnew wants to urge law enforcement officials to kill minor felons, he does so unblushingly.

The more substantial reason, however, is that President Nixon speaks with not one but many voices. Unlike the elegant, insistent, at times belligerently defiant phrases of John Kennedy, or the folksy sermonizing of Lyndon Johnson, Mr. Nixon has no defining voice. After a quarter of a century spent shaping himself to what he believed America wished of him — now Cold Warrior, now China visitor, now freemarket advocate, now Rooseveltian economist; Mr. Nixon has succeeded too well. He has escaped from himself. There is no core, and thus there is no center from which he speaks.

There are, nonetheless, definable voices of the Nixon Presidency. Herewith a short guide to the most prevalent of them.

## 1. The Inspirational Leader

When he seeks to uplift the American people, Mr. Nixon starts from a sound instinct: namely, that nobody is a passionate Nixon partisan. Americans may or may not respect his judgment or his political skill, but the kind of faith that has surrounded other American leaders such as FDR, Roosevelt, Martin Luther King, the Kennedys — simply is not his. Mr. Nixon therefore strives to sound like his version of other leaders, scrounging through the inspirational appeals attic for used rhetorical remnants of others, speaking the words that sound to him the way a Real Leader Ought to Sound.

His 1968 acceptance speech at the Republican National Convention is a re-write of Martin Luther King's famous 1963 "March on Washington" address. Where King used "I have a dream" to describe his vision of a world where black and white will achieve equality, Nixon said, "I see a day . . . when every child in this land . . . I see a day when we will again have freedom from fear . . . I see a day when . . ."

\* \* \* \*

And in a revision of Adlai Stevenson's tribute to Eleanor Roosevelt ("she would rather light a candle than curse the darkness"), the President said: "We have en-

ured a long, dark night of the American spirit. But as our eyes catch the first rays of dawn, let us not curse the remaining dark. Let us gather the light."

And finally, in his most agonizing reach toward the inspirational, Mr. Nixon told us that "the American dream does not come to those who fall asleep."

These are, of course, solecisms. Apart from the propriety of a new President describing his tenure as "the first rays of dawn," Mr. Nixon has mixed it all up. Light is not gathered. A term like "remaining dark" is intrusive, like a corporate by-law in a Keats poem. And to keep the metaphor consistent, a dream can come *only* to those who fall asleep. But to Mr. Nixon's ear, these phrases *sound* like what others, all validated inspirers, have decreed inspirational.

## 2. The Pious Parallels

For more than a decade, we have been bombarded with the device of parallelism as a quick fix to elevate discourse. It speaks to us not of issues but of images, not of decisions, but of declamations, not of the pious platitudes of the past, but of a firm, forward faith in a fragrant future.

Thus the President: "In throwing wide the horizons of space, we

games on the West Coast.

\* \* \* \*

He told labor leaders a year ago that "this is a very special occasion in the history of the White House, the first occasion on which this kind of a party has been held on Labor Day."

On his foreign trips, Mr. Nixon told every airport crowd that it was (or was not) the first time that a President, or *this* President, had been to *this* city. And at the Djakarta Airport in 1969, he topped himself: "On this occasion," he said, "I realize that the position I am in is a unique one — one which will not occur again — because since I am the first American President ever to pay a state visit to Indonesia, the next American President who comes here will not be in the position I presently find myself in."

Or as they used to say on TV, "compare Pall Mall with any short cigarette: Pall Mall is longer."

This drive for Historic First apparently explains the hyperbole with which Mr. Nixon can describe some of his achievements, such as calling his 1971 State of the Union address "by far the most comprehensive, the most far-reaching, the most bold program in the domestic field ever presented to an American Congress," one which would "re-

As President, Mr. Nixon has used the "bump and run" tactic both to attack his rivals and to praise himself.

When Senator Muskie objected to the administration's plans for a \$3 billion tax break for business, Mr. Nixon said, "now any senator or any critic who wants to oppose a program that is going to mean more jobs for Americans, peacetime jobs rather than wartime jobs (*bump*), has a right to take that position (*run*)."

Responding to former Defense Secretary Clark Clifford's appeal for faster withdrawal from Vietnam, President Nixon said that he respected Mr. Clifford's right to an opinion (*run*), but that we should remember that Mr. Clifford worked for the administration that escalated the war (*bump*).

\* \* \* \*

This same device is used by the President to point to his own achievements. In describing his Vietnam achievements at the University of Nebraska last January, Mr. Nixon said, "It is no comfort to me that when I came into office I wrote 300 (condolence) letters a week, and that this week I will write 27."

\* \* \* \*

But in a larger sense, all of our post-war Presidents have been Wilsonians, obsessed with themselves as heroic leaders taking the nation down a dangerous, unpopular course and prevailing by their own force of will. Just as Kant refused to let personally gratifying choices count as moral choices, so Presidents seem to think that if they do what the people want them to do, they are failing to prove their manhood. Thus, the Wilsonian burden has been imposed on our Presidents as a key test in their administrations (it was in part Lyndon Johnson's inability to impose a heroic vision of Vietnam on us that led to his downfall).

\* \* \* \*

On the ABM (March 1969): "The decision has not been an easy one. None of the *great decisions* made by a President are easy."

On Vietnam withdrawal (April 1969): "Discussion about unilateral withdrawal does not help . . . I will not engage in it although I realize it might be popular to do so."

Ending the war (May 7, 1969): "It would have been very easy, I assure you, on the first day after the inauguration, for me to have announced that we were immediately going to bring all the men home from Vietnam."

Demonstrations (December 1969): "It would have been very easy for me to say I agree with them and I will do what they want."

Inflation (November 21): "I can assure you, it was not the easiest way, to cut a budget by \$7 billion, to ask for an extension of a tax . . . These were certainly not the easiest courses to follow."

Given Mr. Nixon's past political life, and the persistent charges of opportunism, the temptation must be great for him to prove his willingness to stand up to popular demands. But it is also true that the President has used the Wilsonian burden in palpably ridiculous circumstances. The hardest burden to bear is to tell the parents and widows of 55,000 American men that "we blew it, we lost the war, we didn't deserve to win it." But this kind of burden is neither Wilsonian nor Nixonian.

We can, of course, make too much of a man's speeches. Indeed, the last decade is littered with shining words stretched over shabby facts. Yet political speech is important. Whether ghost-written or composed by the political figure himself, the words he chooses tell us the way he seeks to reach us. They tell us the kind of world he sees, so that we may assent if we see it that way, or choose another if we do not.

But what of a leader who cannot or will not tell us *what* he sees? What of a leader who shrouds himself with borrowed images and emotions? In a limited sense, such language is totalitarian — because it deprives people of the chance for judgment, unless we choose to judge that a leader who does not trust us has in turn forfeited his right to our trust.

"Someday," George Orwell wrote in his essay of 25 years ago, "we may have a genuinely democratic government, which will want to tell people what is happening and what must be done next . . . It will need the mechanisms for doing so, of which the first are the right words, the right tone of voice."

That is one thing, I think, that is perfectly clear.



Our President, Richard Milhouse Nixon...

have discovered new horizons on earth . . . we find ourselves rich in goods but ragged in spirit . . . we cannot make everyone our friend, but we can try to make no one our enemy . . . we will be as strong as we need to be for as long as we need to be . . . our destiny offers not the cup of despair, but the chalice of opportunity . . ."

Mr. Nixon's best, however, comes from an address to the Air Force Academy in June 1969: "The American defense establishment should never be a sacred cow, but, on the other hand, the American military should never be anybody's scapegoat."

Hot dog.

## 3. The Historic First

Mr. Nixon seems to fear that history is going to forget that he is President and therefore a Figure of Historic Importance. In order to remind posterity of its duty to him, Mr. Nixon keeps telling it, and us — with statistical precision — just why his remarks are historic.

Every dinner party, every visit, is encrusted with the trappings of Significance, much as a baseball announcer explains that *this* pop fly is a truly great play and a new record for right-handed Methodists in the second inning of play-off

form the entire structure of government," and one which the President's closest adviser called "the greatest document since they wrote the Constitution." (Since this adviser is also the Attorney General of the United States, it is enlightening to note the ease with which the Bill of Rights was dislodged from its accustomed rank.)

The whole effect is that Mr. Nixon fears that his Presidency is illegitimate — that someday "they" will come and take it away from him, unless he can prove his right to the office by wrapping his remarks in Significance.

## 4. Bump and Run

The President came into the office with a 20-year stereotype as "Tricky Dick," the vaguely untrustworthy character assassin of the 1950's who first won office by slandering his congressional and senatorial opponents. But in fact, Mr. Nixon's real style is different. He prefers to protest his respect for an opponent even as the shiv is finding flesh between the ribs. This rhetorical technique dates back at least to the 1952 "Checkers" speech, in which Mr. Nixon said, "I believe it's fine that a man like Governor Stevenson, who inherited a fortune from his father, can run for President."

## 5. Who Said That?

The President, befitting his role as a statesman, rarely meets an attack head on. He prefers instead to summarize it, assign its advocacy to anonymous prepositions, and then dispose of the argument he himself has set up.

In talking with a group of businessmen last February, President Nixon said: "I am not among *those* who believe that the United States would be just a wonderful place . . . if we could just get rid of *all of this industrial progress* that has made us the richest and strongest nation in the world." (My italics, here and later.)

Who said that? Who is advocating such a step? The Sierra Club? Senator Muskie? Six Druids from Southern California? We don't know. But it is a remarkable description of the goals of the movement against pollution.

\* \* \* \*

## 6. The Wilsonian Burden

As Garry Wills has noted in *Nixon Agonistes*, the President's political hero and model is Woodrow Wilson — insistent on a national and world model of self-determination, convinced of America's moral rectitude in the world, and determined to shoulder the burden of global leadership.

## Profile: Carol Hecht Serotta

by Sue Levitsky

As to her exact position in the education department, Ms. Carol Hecht Serotta jokingly asks, "Anybody have any ideas?" Becoming more serious, she explains the course she instructs is Ed 32G — "Mathematical Techniques Design in Research." She elaborates, "This is a practical course for teaching math in secondary schools." Her additional duty in the department will be observing math majors while student teaching. She jests, "in other words, I'll observe the birds after they leave the nest."

Ms. Serotta, who resides in Lansdale, Pennsylvania, with her husband and 20-month-old son, is a graduate of the University of Pennsylvania, cum laude, with honors in mathematics. In May of 1968, she received her master's degree in education from the University of Pennsylvania.

Before coming to Beaver, Ms. Serotta was employed as a mathematics teacher and grade chairman in the West Philadelphia High School from 1967-71. She attributes her position here at Beaver as the result of being in the right place at the right time. She says, "The opportunity was there and I'm happy that I took it."

Ms. Serotta describes her impression of Beaver as favorable. She was never before familiar with the all-girl situation, but she thinks it has many advantages. She admits, "If I had a daughter of college age now, I would send her to Beaver in preference to a large city school." Ms. Serotta views the student-faculty relationship as excellent. "There is a



Ms. Carol Hecht Serotta, who teaches "Mathematical Techniques Design in Research."

caring on both parts," she notes.

Ms. Serotta has always been interested in mathematics as far back as she can recall. Her interest, she at first jests, is due to the surprised reply, "you do mathematics?" people give upon hearing her major concentration. She continues seriously, "Mathematics is a science, it is exacting. I like the logical reasoning which guides it. In a way, it provides some order in this mixed-up world."

Speaking of the world, Ms. Serotta has traveled extensively throughout Europe, South America, Mexico, and the Canary Islands. In addition to traveling abroad, she has journeyed through the United States. "If more people could only see the alternatives there are to the United States, I think they would become more patriotic." In referring to foreign countries, she says, "Like the old saying, they are great places to visit but I wouldn't want to live there."

On Wednesday, February 23 at 4:30 p.m., the Spanish club will be holding a poetry reading contest in the Heinz lobby.

Competitors will memorize and recite either individually selected or self-written material. The adjudicators will be friends of Dr. Rodriguez. The participants are, Bonnie Brotman, Cathy Fly, Judy La Morgia, Marlene Ostroff, Shelley McCauley, Antoinette Minco, Raquel Schwarz and Thelma Schwarz.

## A Gourmet Dining Guide

by Dr. Norman Johnston

"Would, Sir, that I could so indulge myself each night," was the rejoinder made, reputedly by the Duke of Wellington upon being informed by his cousin of his son's indiscretions with a scullery maid. It might well have been our own response to the news of the opening of two delightful new restaurants within a half hour's ride from the Beaver campus.

### Rotten Old Barn

The first which we visited is a French restaurant, **La Fraude** (which our host Monsieur Jaques, tells us is named for a famous champagne cave near Espernay, and means the same as *froid*). **La Fraude**, in the manner of truly authentic bistros, is very unpretentious. In fact it is an old barn, one of the last in Montgomery County which has escaped the developer's bulldozers or been turned into a summer theatre.

The barn has a tremendous amount of atmosphere. Some of the authentic old floorboards are slightly rotten so that one has a delightful sense of suspense, never knowing when heel or foot may go through a rotten piece. In fact, while we were there an old couple along with their table and food disappeared completely.

In order to preserve the authenticity and honesty of the structure, M. Jaques has not made a single modification. Candles are everywhere. There are no toilets. And the food must be cooked over huge charcoal braziers. Instead of tables there are genuine bales of straw and small, deliciously authentic nail kegs for chairs.

The host, who is already well-known to generations of Beaver

girls for his Jenkintown hairdressing salon decorated entirely in various hues of magenta and employing only Turkish hairdressers, has left no stone unturned to create a fitting atmosphere for the Magnificent cuisine for which the French have been so justly famous for centuries.

### Big List

The wine list alone offers a choice of over 250 varieties. Partial to Bordeaux? Try the *Chateau-Cos d'Estournel*, the *Saint-Emilion*, *Saint Julien*, or a *Chateau-Pichon-Longueville*. Or make your choice from among the various Burgundies of the offerings of the regions of Beaujolais, Cotes du Rhone, Loire or Alsace. We asked the host what wine we should have with the cheese. He suggested that if we had new (unfermented) cheese we could choose *Chateau-Margaux* or a *Doux Champagne*. But if the cheese was the regular sort, to pick a *Pomerol* or *Saint-Emilion Bordeaux*, a *Nuits-Saints-George* or possibly a red *Burgundy*.

For the fish course we had asked for red *Bordeaux* 1957. The *sommelier* was dismayed and tactfully suggested, instead a 1953 or 1955 as being much superior, or as he put it, "having firmness and character without even a hint of stridency?" One of our companions who is somewhat of a skeptic, was very much impressed later when she consulted the wine table of a French cookbook and discovered that those years were in fact superior vintage years.

Brillat-Savarin, the great gastronome of the last century, is reputed to have said, that "each time a dish of a distinguished and well

reputed flavor is served, the guests, should be studied attentively and all those whose expressions do not reveal enchantment, should be marked down as unworthy." I am happy to say that our little group of Beaver diners needed no such *eprouvettes gastronomiques*.

### Pastry Perfection

We all were ecstatic about the food. I could not begin to list what I alone ate, but the *Perdreau a la Campenoise*, which is a partridge stuffed with a goose liver and cooked in champagne, fresh cream, butter and truffles, was fantastic. The hare *pate* was also marvelous. M. Jaques said the pastry shell is made from a puff paste which takes over 17 hours to prepare!

One of my friends had the *Mou de Veau a la Poulette* (calf's lungs a la poulette) which I must in all candor report she described as only an indifferent success. For dessert I selected prickly pears, which are flown fresh from Madagascar each day, served *flambe* (flaming) and floating in mead.

My bill, for one, was a trifle high, \$63.76, but that included service of 12 per cent and what M. Jaques informed me was the traditional overcharge of 20 per cent. **La Fraude** can be reached by driving north on route 309 for about six miles and turning right at Al's Diner and continuing for another mile and a half. It is next to the Perfection Aluminum Jalousie Company.

### Dive is Underwater

A somewhat less expensive but no less novel restaurant is **The Dive**, a new total environment place which opened in January in Norristown. If you want to eat

(Continued on Page 8, Col. 1)

## Order the "Basic Dilemma"

by Stephen Kafka Miller

"With this masterly work, Professor — opens a fresh and challenging approach toward explaining the dilemma of modern man."

Advertisement in the *New York Review of Books*

It is hard to carefully assay the merits of **The Approach**, a fresh and challenging restaurant that opened recently in Lower Manhattan. Getting there is a difficult task, for it requires a great deal of maneuvering through a labyrinth of intricate passageways before one finally reaches the large main diningroom. And in the dimly lit room, which at times is laced with radiant beams that come, presumably, from the kitchen, it is difficult to find a table. No maitre d' is there to greet you, and often when one reaches for a chair and table — or what seemed to be a chair and table — they disappear. Nevertheless, be patient, for patience is above all necessary here, and you will eventually be rewarded. (A note of warning: don't give up and in a gesture of despair smash your fist against a table which you assume to be unreal. You will probably bruise your hand and be unable to hold a fork for the remainder of the evening. Many diners have found a real table in a manner that has prevented them from continuing with the meal. The restaurant provides expert medical attention free of charge.)

When you finally sit down, again be patient, for you will see no waiters. Soon, however, a waiter will materialize in the far corner and suddenly he will be right by your table. The waiters in this restaurant do not move in the customary way; they appear in one spot and suddenly are seen in a completely different spot. Ordering may be difficult for other reasons: the waiters smile profusely but they don't speak any recognizable language and they don't remain at

your table for more than a moment. If one appears at your side, quickly point to something on the menu. (The menu is written in English.)

I recommend a fascinating concoction, quite unknown to me before, perhaps of Italo-Albanian origin, called **Basic Dilemma**. This dish seems to be the specialty of the house, for all the other dishes on the menu are variations of it. As you wait for your order, do try to get into the spirit of the place, which provides its guests with electronic music that simulates sighs, plaints, and deep wailings, occasionally interspersed with what seems to be the sound made when empty garbage cans are tossed back on the sidewalk by inconsiderate garbagemen. For a slight fee the diner who is alone may avail himself of something the management calls the conversation voice, a voice that responds to your stories, comments, and questions in an elegant and sophisticated manner.

I have one minor reservation, however, about **Basic Dilemma**. The dish is divided into two parts and you can only eat from one part of the dish. The menu clearly warns that if you eat from both parts of the dish you will become violently ill. Yet the two parts, according to the menu, must be made together and served together; otherwise they would not have such an exquisitely delicate taste. The choice of which half to eat is an agonizing one, because each part is incredibly appealing to the eye and each part has an entrancing aroma. In short, each appears to be the best dish one might ever hope to eat.

Alas, one must make up one's mind in fifteen minutes, for after that time the dish fades away before your eyes. The management is sorry that it can do nothing

about this phenomenon that occurs to its most carefully prepared dish whose ingredients, it says, are known only to the chef. But, for those of us who are indecisive, the dish has the amazing ability to be reborn, although the management says that the reborn dish is never as good as the original. Nevertheless the diner will once more have fifteen minutes to consider his choice, a choice that I have had a difficult time in making, for I've been sitting here as long as I can remember, brought I think by my parents, who disappeared several years ago into the twilight of the cloakroom. Nibbling always on a varied assortment of side dishes that the management has courteously supplied for a modest sum, I have thought of leaving, but I know of course that I can't leave without having tasted the **Basic Dilemma**.

In a newspaper that is provided, again for a modest sum, by the management, which also supplies books, movies and other items that one needs in order to pass the time while considering one's choice, a reviewer who, rumor has it, is in similar straits in another restaurant, has accused me, his rival, of a failure of nerve. He says that I am unable to judge this restaurant, unable to give it the proper amount of stars. But I must beg my readers to believe that this isn't so; I expect to make up my mind shortly. As soon as I taste **Basic Dilemma** and leave this dimly lit room with its peculiar mixture of sounds, as soon as I enter the world outside, a world I haven't seen in a long time, a world I do not really remember, I will give the restaurant the rating it deserves. At this time all I can say is that **The Approach** is open every day and that no reservations are needed. There is a menu to fit every budget.

## News Review:

### "The Last Picture Show"

by Susan Stein

Anarene, Texas, is the gray, empty, windblown town choking in the last spasms of a decaying slow death. *The Last Picture Show*, proclaimed the best picture of the year until the critics saw *A Clockwork Orange*, demands attention, although certainly not as the best film ever made.

Peter Bogdanovich, the director, deserves praise for his careful treatment of the changes of the fifties. The action and precise characterizations mesh together successfully; it's unfortunate that Bogdanovich can only come up with a fragmented clause, not a statement about the disintegration of the small town.

*The Last Picture Show* is a fascinating combination of daytime TV and cinema verite. The hero, namely Sam the humanitarian billiard parlor operator and movie theatre owner, dies early in the film and bequeathes his retarded son Billy and his pool hall to Sonny, a compassionate young fellow.

Where would any movie be without a beautiful young woman, especially one who blends blonde prettiness with just the right amount of plasticity? Cybil Shepherd portrays a fashionable 1950's Southern belle reminiscent of Scarlett O'Hara's better days as a manipulating, insensitive, calculating,

and unscrupulous bitch. She manages to sever Sonny's closest friendship and nearly his head when she comes between him and Duane (Sonny's best friend and her ex-steady).

Bogdanovich also fills the screen with such subtle cinematic devices as increasing quantities of tumbleweed and whirling dust to symbolize Anarene's death. The title takes its name from the closing of the movie theatre. In the beginning of the film, the theatre has a decent-sized audience which dwindles in several scenes to two patrons. Finally when the theatre closes, Anarene is gone.

Visually, *The Last Picture Show* has several unusual qualities. Bogdanovich's idea to use black and white film is clever because it carries through (via the pervasive grayness) a melancholy desolation that colors cannot duplicate. The drawback is that most of the photography is boring and uninspired.

The subjects of alienation and emptiness are extremely difficult to portray without conveying a totally blank screen. This is one instance in which the structure and visual format fit the subject.

*The Last Picture Show* is one of the few films that avoids Hollywood slickness and sloppy sentimentality. Bogdanovich is worth watching, especially in the future.

Planning to travel this summer to New Mexico, Alaska, Hawaii, Germany, Brazil, Australia or anywhere else? If so, we'd like you to consider taking a little of your time to have dinner with an alumna. Let us know where and when you're going and we will contact alumnae in the area to see if someone would like to invite you to dinner. It will help your travel budget and give them a vicarious on-campus experience.

Contact the Alumnae Office, Kistler Hall, ext. 234 or 235.

## Statistics Available Concerning Recent Graduates' Employment

by Irene Heffran

The Beaver College class of 1971 experienced difficulty in finding employment, especially in industry and teaching. It also has the largest number of students in six years attending graduate school full-time.

Facts concerning the activities of the members of the class of 1971 are being compiled in a report by the Career Planning and Placement Office. The information in the report is based on questionnaires which were sent in August and November, 1971 to each of the 161 full-time students in last year's graduating class. The questionnaires were concerned with what the former Beaver students are doing. Of the 161 questionnaires sent, 147 were returned.

Out of the 147 Beaver graduates, 76 or 45.24% are employed — the majority being employed in industry or as teachers. This figure, compared to 56.8% employed of the class of 1970, reveals a decrease in the number of Beaver graduates employed. The recent graduates found that business and industry were hiring less trainees, and many banks and insurance

companies were being extremely selective.

Competition was keen for teaching positions as well. Mathematics majors had the easiest time finding employment in teaching while elementary education majors found more trouble than usual.

The salaries of 1971 graduates are generally lower in both teaching and industry compared to the salaries in the same areas of the class of 1970, although teaching salaries are much higher.

As the difficulty in finding jobs increased, so the number of students attending graduate schools increased, even though the percentage of those receiving fellowships decreased 25% from those receiving fellowships in 1970. 36, or 22.4% of the class of 1971 are attending graduate school, compared to 14.2% of the 1970 class. Ms. Nancy Gilpin, director of Career Planning and Placement, said, "This is the highest percentage of Beaver students going to graduate school in recent history, if not in the entire history of the college." This rise in the number of Beaver students attending graduate school includes an increase over 1970 of those in doctoral programs and law school.

The Career Placement and Planning Office will complete the report in a few weeks, when it will be distributed by the faculty.

## Volunteer For Program To Aid Children

Beaver college students are being asked to volunteer their services in a six week enrichment program conducted by the Overlook Elementary School P.T.A. in Abington, Pennsylvania.

The six sessions, which begin March 4 and continue through April 25, are part of the Human Resources Program designed as an enrichment, motivational activity to provide the Overlook children with needed and useful learnings in daily living. It will serve as a fun and relaxing laboratory to the school curriculum in addition to building a stronger bridge between school and community.

Beaver students have been asked to provide leadership and assistance in activities such as needlework, sports, painting and drawing, first aid, hobbies, music, dramatics, books and games. Won't you blend your abilities with your free time to enrich these children's education? For further information, contact Mrs. Helen Balush, chairman, Human Resources Committee, OL 9-3990.

## Loves Liberating Effect on Women

by Anne Smith

"I may speak in tongues of men or of angels, but if I am without love, I am a sounding gong, or a clanging cymbal. I may have the gift of prophesy, and know every hidden truth; I may have faith strong enough to move mountains; but if I have no love, I am nothing. I may dole out all I possess, or even give my body to be burnt, but if I have no love, I am none the better.

"Love is patient; love is kind and envies no one. Love is never boastful, nor conceited, nor rude; never selfish, not quick to take offense. Love keeps no score of wrongs; does not gloat over other men's sins, but delights in the truth. There is nothing love cannot face; there is no limit to its faith, its hope, and its endurance.

"Love will never come to an end. Are there prophets? Their work will be over. Are there tongues of ecstasy? They will cease. Is there knowledge? It will vanish away; for our knowl-

edge and our prophecy alike are partial, and the partial vanishes when wholeness comes. Now we see only puzzling reflections in a mirror, but then we shall see face to face. My knowledge now is partial; then it will be whole, like God's knowledge of me. In a word, there are three things that last forever: faith, hope, and love; but the greatest of these is love." (I Corinthians 13)

*Agape* is the Greek word used for the love just described. It is a spontaneous and altruistic love; a love which is a reflection of God's love for mankind. It is not only love within a family unit, nor only an erotic love, although it is contained in these, but it is an unselfish concern and commitment to a person outside those boundaries, this campus is an excellent witness to a distinct lack of *agape*; evidenced most clearly in the difficulty of establishing any relationship with a boy that is neither hotly erotic nor merely superficial. We are afraid to make a commitment and take a risk. Paul Leggett, a graduate student at Princeton Seminary, is anxious to discuss the concept of *agape* and its application and liberating effect on women. The discussion will be held in Heinz lobby today at 4:30 p.m.

## Effectiveness of Youth in the Democratic Party

The effectiveness of youth within the Democratic party in local and national politics will be the topic of a community forum being held next Tuesday, February 29, at 8 p.m. in Boyer Amphitheatre. The distinguished panel will include Lawrence Curry, Democratic County Commissioner; Allan Reuben, Cheltenham Township Commissioner; Kay Camp, candidate for U.S. House of Representatives; Annabelle Lindy, candidate for Pennsylvania House of Representatives from Cheltenham Township; and Phil Dwyer, candidate for Pennsylvania House of Representatives from Norristown. The forum is open to the community and Beaver College students are urged to attend.

## Philosophy Society Inducts Members

On February 8, Phi Sigma Tau, the honorary society in philosophy, met to induct into membership the following Beaver College students:

- Elizabeth Asch, '74
- Mary Lou Bonventre, '72
- Kristina Janson, '74
- Jody McPhillips, '74
- Alice Platt, '73
- Lynda Rich, '74
- Maxine Williams, '74
- Dorothy Wolfe, '74

A paper was presented which had been the result of an independent study undertaken during the fall semester by the chapter president. The paper, entitled "Husserl's Transcendental — Realistic Paradox," concerned a fundamental flaw, both linguistic and theoretical in nature.

Husserl, the father of philosophic phenomenology, developed the epistemological position of a rigorous and systematic investigation of the consciousness at its most "primordial level." For him, briefly, the primordial consciousness incorporates reality as well as all the objects or entities therein. Basically, the discussion at the meeting centered around the validity of allowing an aspect of any entity, the transcendental ego in the case of Husserl, the position of transcendence in relation to its counter-aspect, in this case the "conscious" ego, particularly when they exist in the same entity and on the same ontological level.

New York State is cracking down on stores which have not taken high phosphate detergents off their shelves. The state law, aimed at reducing the phosphates in detergents in steps, allows no more than 8.7 percent by weight of phosphates expressed as phosphorous. Some stores have already been issued summonses and are liable to fines up to \$2,500 for each violation and an additional \$500 for each day.

The illegal detergents found on the shelves include All, Spotless, Dash, Tide, and Oxydol.

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body talks much about. Some of what he says will give you brilliant arguments when you're arguing with the guy who thinks he knows everything.

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Taylor Grant is on WPEN 95AM and 103FM. Hear him Monday, Wednesday and Friday, 12:05 (FM only), 6:05 and 11:05 both AM and FM. On Sunday night, his programs are put together for one half hour between 11:00 and 11:30.

# February 1972

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		<b>22</b> Discussion of B. F. Skinner, Rose Room, 7:30 p.m. Paul Legett, "Agape," Heinz lobby, 4:30 p.m.	<b>23</b> Spanish Club Poetry Contest, Heinz Lounge, 4:30 p.m. Forum: The Society for the Advancement of Mankind — mini hypnosis demonstration, Rose Room, 7:30 p.m.	<b>24</b> David Arinsberg, Jeff Freedman, Voter Registration, Heinz lobby, 8 p.m. Dr. Richard Juliani: The Italian American Community in South Philadelphia, Amphitheatre, 4 to 6 p.m.	<b>25</b>	<b>26</b>
<b>27</b>	<b>28</b> McGovern Representatives, Heinz Lounge, 8 p.m.	<b>29</b> Panel Discussion: The Importance of Youth Vote, Amphitheatre, 8 p.m. John Gardner, St. Joseph's Field House, 8:15 p.m.				

### A GOURMET DINING GUIDE

(Continued from Page 6, Col. 3)

where the action is, I would recommend this restaurant which is entirely under water! One enters a small anteroom and is immediately shown a locker room where attractive opaque Saran Wrap disposable swim suits are issued along with scuba diving gear. This is not a place for the lazy or faint-of-heart.

One then rejoins one's date by descending a ladder into the "dining room," which is in reality a huge tank, complete with weighted tables and chairs. The other diners with their colorful gear and yellow oxygen cylinders strapped to their backs, the festive lights and the occasional sunfish, goldfish, and sturgeon swimming around made a delightful and certainly different scene. As drinking can be awkward underwater and requires a skill based on considerable practice, no drinks are served in **The Dive**.

#### Nosey Pea

The food, which is brought into the water in specially-designed, covered dishes, was hot and wholesome, but sometimes became soggy when we took the covers off the dishes. A waitress, who turned out to be a Temple physical education major, tried to show us the

way to place the dishes directly to our mouths so that the water wouldn't get in the food. But after getting a pea up one of my nostrils while trying to eat a casserole, I gave up this technique, preferring soggy food to asphyxiation.

Most of our fellow diners seemed to be young people and we did spot one Beaver student, a psychology major, who insisted she was not there for pleasure but for some kind of experiment to test the feasibility of feeding rats under water.

When we left the restaurant and dried out, it occurred to me that I wasn't entirely clear as to why any one would want to feed a rat underwater anyway. But in fairness to the girl I must confess that communication was difficult in the restaurant and perhaps I didn't understand everything she said to me.

The bill, including the disposable swim suit, oxygen and towels, was only \$9.00. So, if you have a date with whom it is difficult to carry on a conversation, I suggest **The Dive** for the evening. However, if this is to be a sentimental occasion you should know that it is impossible to kiss for very long underwater with your face masks off.

## Summer Job Opportunities Through Work-Study Plan

The College Work-Study Program, designed to provide job opportunities for students in need of financial aid, is a simple means of acquiring a well paid, meaningful job.

The participating student is employed by a public or private non-profit organization. The Federal Government, through Beaver College, pays 80% of the student's salary; the employer pays 20% plus the 5.2% social security tax. The average wage is \$2.25 per hour and the student is permitted to work up to forty hours per week. She is allotted a sum of money for transportation and meals, and a small allowance, the major portion of her summer earnings being put toward college expenses.

Various participating Pennsylvania agencies and organizations have already indicated that they will have openings for summer positions such as, the Ephreta Society, Bureau of Archives and History and the Philadelphia Urban Corps.

Since the program's establishment at Beaver in 1964, the Career Planning and Placement Office has been absolutely successful in placing students in summer positions in Philadelphia.

For more information, see Ms. Nancy Gilpin, Career Planning and Placement Office, room 7, classroom building.

## Democrat Women Offer Scholarships

The Pennsylvania Federation of Democratic Women will be awarding a Florence Dornblaser Memorial Scholarship of \$250 and an Emma Guffy Miller Memorial Scholarship also of \$250 to any woman in an accredited college or university.

In order to get these scholarships, the student must be of a Democratic family background or an active contributor to the affairs of the Democratic Party. She must be a resident of Pennsylvania, a junior of good academic standing as well as an active participant in extra-curricular activities. She must also be a major in government, political science, economics or history, or intending to teach one of these subjects, and she must firmly establish the need for financial aid. The scholarships will be used for her senior year.

Should anyone be interested, applications can be obtained by writing to:

Memorial Scholarship Fund  
Pennsylvania Federation of Democratic Women  
P.O. Box 903  
Harrisburg, Pennsylvania 17705

All applications must be postmarked on or before April 15, 1972.

## Library Notes

New library hours have been posted for the spring semester, 1972. The hours were in effect as of February 15, 1972.

At present the Atwood Library hours are as follows:

Sunday ..... 1 p.m.-11 p.m.  
Monday - Thursday 9 a.m.-11 p.m.  
Friday ..... 9 a.m.-10 p.m.  
Saturday ..... 10 a.m.- 9 p.m.

The art department needs short glass jars with screw-on lids. Anyone who is able to contribute should contact Mrs. Lehrer at the Spruance Art Center or leave her a note in mailbox 724. No tall or plastic jars are acceptable.

For a free directory of aluminum recycling centers across the country, write for the booklet, "Aluminum Can Recycling Centers," available from the Aluminum Association, 750 Third Avenue, New York, New York 10017. Better yet, don't buy aluminum cans.

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### TERM PAPER SERVICE MAY RESULT IN EXPULSION

reprinted courtesy of the Collegiate Press Service

Two University of Michigan students are facing expulsion for using a commercial term paper writing service.

The service sold both students identical papers, who, unknowingly, turned them in to the same English professor.

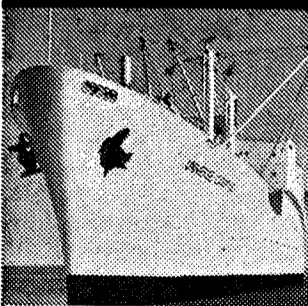
The company told each student that he received an original term paper which would be the only one at the university.

In addition, in May of this year, two Harvard students were found to have used this service. One was expelled and the other suspended for one year.

University of Michigan, English department chairman, Charles Hagelman said a student using this type of service may face university expulsion. "Only the student stands to lose by using this service," Hagelman said.

Sanford Dean, psychology department chairman at the school, said if the students can buy term papers, "why don't we sell them course credits or degrees?"

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