

beaver news

Tuesday, March 14, 1972

BEAVER COLLEGE, GLENSIDE, PA.

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Graduation Speaker: George Bush

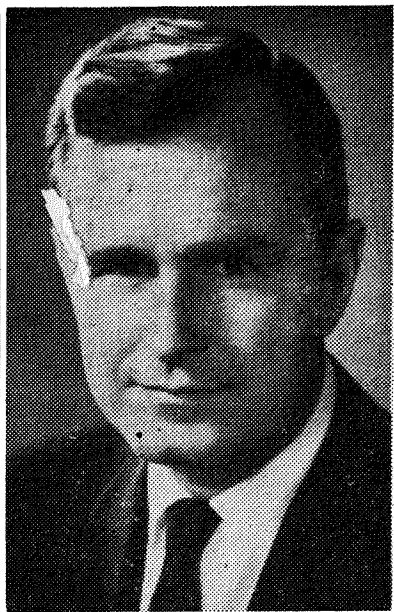
by Patricia Nichols

George Bush, ambassador of the United States to the United Nations will be the speaker at the 1972 commencement exercises of Beaver College on May 21 at 2:30 p.m. on the campus lawn. Mr. Bush's topic is unknown at present.

Mr. Bush was appointed to the position of Permanent Representative of the United States to the United Nations in December of 1970 by President Richard M. Nixon. He began his duties as ambassador in March of 1971.

Before assuming his duties at the United Nations, Mr. Bush visited several European capitals to observe program activities at the various international organizations and special agencies, working in the fields of economics and sociology under the auspices of the United Nations.

In 1966, Mr. Bush ran for the United States House of Representatives and was elected to represent the Seventh District of Texas in the 90th Congress. He was re-elected in 1968 and was one of a few freshman members of the House selected to serve on its Ways and Means Committee.



George Bush, ambassador of the United States to the United Nations, who will speak at commencement.

While in Congress, Bush promoted legislation designed to provide jobs for the unemployed, and for bilingual education. He favored the creation of an Ethnic Committee in Congress and drafted legislation proposing the establishment of a Joint Select Committee

on Population and Family Planning. He also chaired the Task Force on Earth Resources and Population.

The Speaker of the House during the 91st Congress appointed Mr. Bush as a delegate to the Mexican-United States Inter-Parliamentary Conference.

Ambassador Bush was born on June 12, 1924, in Milton, Massachusetts. He attended Phillips Academy in Andover, Massachusetts and was graduated Phi Beta Kappa from Yale University in 1948. He received an ensign's commission in the United States Navy in 1942 and served in World War II as a carrier pilot with the Pacific Fleet. He was awarded the Distinguished Flying Cross and three air medals. He retired from the Navy as a Lieutenant junior grade in 1945.

Mr. Bush has been a resident of Texas since 1948 when he became interested in oil enterprises there. He is the founder of two oil drilling contract firms and is at present a life-time trustee of Phillips Academy and a member of the National Advisory Council for the Episcopal Church Foundation.

Anthropologist Margaret Mead To Discuss 'New Life Styles'

by Terry Woo

Dr. Margaret Mead will talk on "New Life Styles," Wednesday, March 22 at 7:30 p.m. in the Murphy Chapel. She is presently the curator of ethnology at the American Museum of Natural History, (New York City), and an adjunct professor of anthropology at Columbia University.

Dr. Mead has made expeditions to Samoa, New Guinea, Bali, England and Australia. She has also published books on the native peoples in the various places she visited.

A specialist in education and culture; relationship between character structure and social forms; personality and culture; cultural aspects of problems of nutrition; mental health; family life; esthetics; cross-national relations; national character; cultural change and culture building, she has written books such as *The School In American Culture*, *New Lives For Old: Cultural Transformation and Male and Female*. She has also made several films in her specialized fields; for example, *New Lives For Old*.

Dr. Mead has been resident lecturer at the Harvard seminar on American Civilization at Salzburg, Austria; Mason lecturer at Birmingham University, England, and lecturer at the Office of War Information in Great Britain.

Dr. Mead has recently received the American Education Association Award, 1970; in 1971, the Arches of Science Award, Pacific Science Center; the Gimbel National Award and the Joseph



Dr. Margaret Mead who will discuss 'New Life Styles' on March 22 in Murphy Chapel.

Priestly Award, Dickinson College. She has previously received many other awards, and was named the Outstanding Woman of the Year in the field of science in 1949 by the Associated Press.

A member, honorary member and fellow of various universities, societies, associations and academics, Dr. Mead received her bachelor of arts from Barnard College and went on to do her graduate work at Columbia University. She also holds honorary degrees from several universities; namely doctor of laws from Columbia University, 1964; Women's Medical College of Pennsylvania, 1963; and an honorary doctorate from the University of California at Berkeley, 1969.

Poetry of William Stafford 'Listening To The Earth'

by Wendy Chevalier

On April 13, at 7:30 p.m., William Stafford will read selections from his poetry in the Mirror Room of the Castle.

Mr. Stafford was born and raised in Kansas. He received his bachelor of arts and master's degrees at the University of Kansas and his doctorate at the State University of Iowa. Since 1948, he has taught English literature and composition at Lewis and Clark College in Portland, Oregon. At various intervals he taught at Manchester College in Indiana and San Jose State College in California.

Mr. Stafford's poetry has appeared in several magazines, among them the *Atlantic Monthly*, *Harper's Magazine*, *The New Yorker*, and *The Nation*. His poems are also included in anthologies such as the *New Pocket Anthology of American Verse* and *New Poems by American Poets*.

West of Your City, Mr. Stafford's first poetry collection, was published in 1960. In 1963, his collection, *Traveling Through the Dark*, won the National Book Award. His most recent volume of poetry is *Allegiances*.

"Listening, I think that's what the earth says." The author of this line, William Stafford, listens to the earth, and records what he hears in poetry that is simple, direct, and lyrical.

In his poetry, Stafford comments on problems of our time such as war, cities, and neon-populations. He also comments on problems that are timeless, such as love, death, and transience. But Stafford's real concern lies in the earth, or nature, and what man tries to be in nature:

The earth says where you live wear the kind of color that your life is (gray shirt for me) And by listening with the same bowed head that sings draw all into one song, join the sparrow on the lawn, and row that easy way, the rage without met by the wings within that guide you anywhere the wind blows.

The earth that Stafford listens to is the soil of America. His poetry sweeps from Kansas farms west to Colorado mountains and north to Oregon trails. Images of farms and sequoias, storms and glaciers, wheatfields and forests, mountains and canyons, farm towns and prairie towns appear and re-appear in his poetry. Nature may be awesome and frightening to other poets, but to Stafford nature is a source of supreme tranquility:

We were traveling between a mountain and a Thursday, holding pages back on the calendar, remembering every turn in the roadway: we could hold that sky, we said, and remember. On the western slope we crashed into Thursday. "So long," you said when the train stopped there. Snow was falling, touching the air. Those dark mountains have never wavered.

Those dark mountains and that falling snow create a sense of pervasive calm that is characteristic of much of Stafford's verse.

Stafford's poetry is also characterized by many pithy sayings. These sayings either subtly confront your sensibility ("From all encounters vintages ensue, bitter, flat, or redolent.") or blatantly smack you in the face ("Some people you meet are so dull/that you always remember their names.") This latter example is indicative of a particular sense of humor that Stafford possesses and which comes out in several of his poems. Perhaps the best example is a poem entitled "Adults Only," about the adolescent's first experience of "pleasing nakedness" that is part of the adult world. A group of kids see a wild go-go girl in a giant cage at the state fair:

... a pretty good world, I say, arrived that night when that woman came farming right out of her clothes, by God. At the state fair.

(Continued on Page 5, Col. 1)

Today's issue of the *Beaver News* is the last edition before spring vacation. Publication will resume on Tuesday, April 18, at which time the incoming staff for the 1972 to 1973 school year will assume its duties.

Have a Happy Vacation!

Baritone Shapp in Concert

by Debby Berse

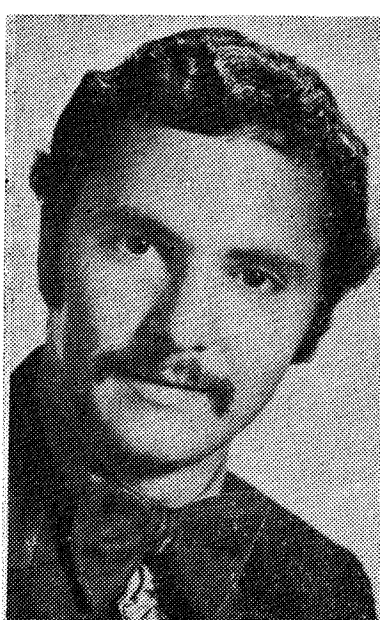
Richard A. Shapp, 23, a baritone graduate student at Temple University and son of Governor Milton A. Shapp of Pennsylvania, will give a concert recital at Murphy Chapel on Tuesday, March 21, at 8 p.m.

"I always liked music," explained Mr. Shapp, "but I entered college with the intention of being a history major. After meeting with my advisor, I decided on music and am now doing my graduate work in music history."

Mr. Shapp will start his program with English, French, Italian and late baroque songs. "It is generally a good idea to open with songs of this type," stated Mr. Shapp. "It gets the voice warmed up and gets you mentally prepared for the program to follow."

Mr. Shapp explained that he performs two types of programs. "The first I call my Bar Mitzvah program," he said. "It consists of show tunes, arias, and cantorial selections. The other is a full recital program including lieder and operatic arias which I prefer to sing." Mr. Shapp stated. "I feel more comfortable singing opera on stage than in a bare recital hall. You can hide behind your costume and full orchestra, but in a recital hall it's just you and the piano."

Ever since he entered Temple as a freshman, Richard Shapp has been a member and soloist of the Temple concert choir. He has



Baritone Richard Shapp will give a voice recital March 21 at 8 p.m.

studied with Todd Duncan, the original Porgy in Gershwin's *Porgy and Bess* at the Temple University Music Festival at Ambler. He has studied at Temple with Robert Grotters and is presently studying under Alexander Lorber.

Last April Mr. Shapp soloed in performances of Weber's *Die Freischütz* and Orff's *Triumph of Aphrodite* at Philadelphia's Academy of Music.

Shapp's professional debut in a

fully staged operatic production also took place last April. The Suburban Opera Company of Chester was mounting *Carmen* for which Shapp was asked to audition. His debut as Escamillo was critically acclaimed and he was rewarded with three return engagements for the 1971 to 1972 season: Marcello in *La Boheme*, the Baron in *La Traviata*, and Dapertutto and Dr. Miracle in Offenbach's *Tales of Hoffman*.

During his father's successful bid for the governorship, Richard Shapp toured the state singing at political dinners. He originated and produced a nationally featured concert with Ms. Joan Kennedy, Jan Peerce and members of the Philadelphia Orchestra led by William Smith.

During this concert Governor Shapp played the violin to Peerce's *Bluebird* and his son sang *Solenne in quest'ora* from *La Forza del Destino* with the famed tenor.

Concerning politics Richard Shapp says "they're fascinating, but I don't care for the dirty work that has to be done on many levels. There's enough politics in music," he said.

Governor Shapp likes to attend as many of his son's concerts as possible. If nothing of greater importance should occur, he will be at Beaver on March 21 for Richard's concert.

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.

In Retrospect

In my first editorial written as editor-in-chief of the *Beaver News* last September, I tried to set down my objectives and goals as editor would be. At that time, I hoped that the newspaper could and would function as a vital source of thought, ideas, change, and constructive criticism for all facets of the college community. I said, too, that I would stress national and international events, to emphasize the fact that we must concern ourselves with affairs beyond academics and campus issues.

In retrospect, I feel, or at least I hope, that I have been successful in accomplishing these goals. As far as making the newspaper a forum for exchange of ideas and constructive criticism, I think a look at the "Letters to the Editor" column gives a good indication of whether or not this objective was realized. I have always considered this column as being one of the most important and interesting sections of the paper and there is nothing more rewarding than when people take the time and make the effort to react and respond to issues raised.

At times, I have been criticised for making the paper too politically oriented and too dependent on outside sources. My answer to these criticisms is two-fold. First, no articles relating to on-campus events were ever left out for the sake of covering outside activities. Secondly, a tremendous amount of information comes into my hands that I felt obliged to pass on to the college community when it appeared pertinent or of general interest.

Since this is my last opportunity to address the college community through the editorial column, I wanted to share my evaluation and recollections with you. I would also like to thank the many people who were so helpful throughout the year and to wish the incoming staff the best of luck and success.

—T. A. S.

Mask and Wig Comes to Beaver

by Susan Campbell

On Wednesday, April 12, the Forum Committee will present the University of Pennsylvania's Mask and Wig Club in Murphy Chapel at 8 p.m. The club will be performing an hour-long floor-show and a reception will follow in the Rose Room of the Castle.

The Mask and Wig Club, founded in 1888 in Philadelphia, is the burlesque theatrical group of the University of Pennsylvania. To give you some idea of what is in store for you, the dictionary defines burlesque as "an artistic, dramatic composition which, for the sake of laughter, vulgarizes lofty material or treats ordinary material with mock dignity" or "a theatrical entertainment featuring coarse, crude, often vulgar comedy and dancing." The Mask and Wig Club is all of this and more.

This exuberant group of men present a delightfully humorous show of singing and dancing. The club has two main productions a year and is now touring the country with *Now Listen Hear*, their spring production.

We are fortunate to have this well-known group at Beaver College and the evening promises to be a uniquely enjoyable experience.

Around Town

by Linda Betz

MUSIC

Academy of Music, Broad and Locust Streets

Tuesday, March 14, 8 p.m., *Tosca* by the Philadelphia Lyric Opera Company
 Sunday, March 19, 3 p.m., Alfred Brendel, pianist
 Sunday, March 19, 8 p.m., Prague Symphony
 Sunday, March 26, 8 p.m., Theodore Bikel

Spectrum, Broad and Pattison Avenue

Friday, March 17, 8 p.m., The Beach Boys and It's A Beautiful Day
 Wednesday, March 22, 8 p.m., Joe Cocker and Dave Mason

Wednesday, March 29, 8 p.m., Black Sabbath

First Baptist Church, 17 and Sansom Streets

Sunday, March 19, 4 p.m., *Bach's The Passion According to St. John* by the Philadelphia Oratorio Choir

Sunday, March 26, 4 p.m., *Seven Last Words* by Dubois

DRAMA

New Locust Street Theatre, Broad and Locust Streets

March 14 through 19, *Play Strindberg*

March 21 through April 2, *Old Times*

Society Hill Playhouse, 507 South Eighth Street

March 14 through April 8, *Our Town* by Thornton Wilder

Bucks County Playhouse, New Hope, Pennsylvania

March 18, 24 and 25, 8:30 p.m., *Once Upon A Mattress*

LECTURES

Barton Hall, North Park and Berks Malls, Temple University

Friday, March 17, 2:30 p.m., Dr. Robert M. Krauss of Columbia University speaking on "Some Studies of the Development of Communicative Competence"

Monday, March 20, 3:30 p.m., "Urban Problems" by Dr. Leo Kadanoff of Brown University

Friday, March 24, 2:30 p.m., "Reinforcement of Human Behavior" by Dr. William K. Estes of Rockefeller University

DANCE

Walnut Street Theatre, 9 and Walnut Streets

March 14 through 17, 8 p.m., Merce Cunningham and Dance Company

March 17 and 18, 8 p.m., Alvin Ailey American Dance Theatre

Sunday, March 19, 2 p.m., Alvin Ailey American Dance Theatre

EXHIBITIONS

Fine Arts Building, 34 and Walnut Streets

March 22 through April 27, *Topography of Nature*

The Works Craft Gallery, 319 South Street

March 19 through April 7, Two-man show of Batiks

Fleisher Art Memorial, 715-719 Catharine Street

March 14 through 31, Children's Museum

Philadelphia Museum of Art, 26 and Benjamin Franklin Parkway

March 17 through April 29, *Foreigners In Japan: Yokohama and Related Woodcuts*

March 14 through April 30, *Latin American Graphics*

The Custom Frame Shop and Gallery, 528 South Fourth Street

March 14 through April 30, paintings and drawings by Joseph and Ellen Powell Tiberino

FILMS

University Museum Auditorium, 33 and Spruce Streets, University of Pennsylvania

Sunday, March 19, 2:30 p.m., *Bandits of Orgoslo*

Fine Arts Building, 34 and Walnut Streets, University of Pennsylvania

Tuesday, March 21, 7 and 9:30 p.m., *Macbeth*

Christian Association, University of Pennsylvania

Wednesday, March 22, 7:30 and 9:30 p.m., *Burn*

Friday, March 24, 7, 9 and 11 p.m., *Petulia*

Irvine Auditorium, 34 and Spruce Streets, University of Pennsylvania

Thursday, March 23, 7 and 9:30 p.m., *A Day In the Life of Ivan Denisovich*

Bandbox, 30 Armat Street

March 15 through 18, 7 and 10:50 p.m., *Hour of the Wolf*

8:40 p.m., *Fellini Satyricon*

March 19 through 21, 7 p.m., *Shane*

8:50 p.m., *Fellini Satyricon*

Packard Laboratory Auditorium, Lehigh University

Tuesday, March 14, 7 and 9:30 p.m., *Planet of the Apes*

Friday, March 17, 7 and 9 p.m., *The Owl and the Pussy Cat*

Saturday, March 18, 6 and 10 p.m., *Midnight Cowboy*

8 p.m., *Stagecoach*

Friday, March 24, 6 and 9:15 p.m., *Frankenstein*

7:30 p.m., *The Magician*

Saturday, March 25, 6 and 10 p.m., *Bob and Carol and Ted and Alice*

8 and midnight, *Casablanca*

Van Pelt Auditorium, Philadelphia Museum of Art, 26 and Benjamin Franklin Parkway

Saturday, March 18, 11 a.m., *The Loved One*

Saturday, March 25, 11 a.m., *The Magnificent Andersons*

TELEVISION

Channel 12

Saturday, March 18, 10 p.m., *Intimate Lighting*

Saturday, March 25, 10 p.m., *Potemkin*

Letters to the Editor

Defense of Dr. Wennberg

To the Editor:

It is with deep regret and astonishment that I am writing this letter and I sincerely hope that it may give some people something to think about before replacing Dr. Benkt Wennberg in the foreign language department.

It took only one semester of having Dr. Wennberg as a teacher for me to observe that part of our education involves not only a professor standing in front of a class but also establishing an interaction with the students — a friend who can advise and relate his personal experiences to his students. This has been one of the many accomplishments Dr. Wennberg has done.

I had Dr. Wennberg's French literature course last semester and I can unequivocally say that his method of teaching was a great motivational value. He encouraged innovative ideas and creativity in the classroom. The material was always made interesting and informative. Dr. Wennberg has encouraged variety in his activities both in and out of class. He encouraged a constant exchange of ideas to stimulate thinking and relevancy in subject matter.

Dr. Wennberg's door has always been open to discuss any new ideas and exchange information. He has helped me in improving my writing and self-expression in the language. He has helped me in searching for deeper meanings in literary works and he has opened new roads for me in putting my learnings to actual practice. Also, he has given me beneficial advice in course work and course selection.

Dr. Wennberg's contribution has been an invaluable asset to Beaver in preparing students within a wide range of topics and personally speaking has inspired students to a learning situation that only begins in the classroom. It is this awareness that is the purpose of a liberal arts education and what Dr. Wennberg has set out to achieve.

If Beaver is to give its students the full benefit as an educational liberal arts institution, a fantastic professor and friend as Dr. Wennberg, with his years of experience and accumulated knowledge here at Beaver could never be replaced.

Sincerely,

Raquel Schwarz

Alumna's Letter Rebutted

To the Editor:

The tone of Ms. Keeler's letter (Letters to the Editor, *Beaver News*, March 7, 1972) greatly disturbs me, but it raises an important issue: what is the function of Beaver College? The major purposes of a college education are twofold. First, it prepares students for a profession through inquiry into the nature of the physical world, the social world, and the aesthetic world. Second, it should seek to help its students prepare themselves for living. Living involves decisions and decisions often involve ethics. Today many of our ethical issues revolve around sex, abortion, and drugs. It seems contradictory to suggest that Beaver students should be protected from the very things with which they have to deal in the real world (both before and after graduation). Does "getting an education" exclude the responsibility of expressing constructive opinion on the "running" of the college? Is Ms. Keeler suggesting that, because we are students, we should blindly accept the cultural values and mores of the trustees, alumnae, or even our parents, and just

have fun? For the sake of Beaver College, I hope not.

Sincerely,

Jane Rutter

To the Editor:

I would like to respond to Ms. Peg Keeler's letter in the March 7 issue of the *Beaver News*. In the first place, if she believes in freedom of speech and freedom of the press she has no right to criticize the ideas expressed in the paper. These articles and editorials are the opinions of the girls of 1972, not 1947. I don't know what concern it is of hers whether a girl entertains a boy in her bedroom as long as it is not her own daughter. In a home there are other rooms, but in a dormitory situation we are very limited.

I think Beaver students should definitely decide policies on campus since we are the ones who must uphold the rules and live under them, not the trustees or alumnae and not our parents.

I think before one criticizes one ought to ponder the circumstances and then pass judgments. In my outlook her opinions are provincial and very much behind the times. Get with it, Ms. Keeler.

Sincerely,

Susan Brotz

Student Taxi Dangers

To the Editor:

A small avenue of revenue has long been the practice hereabouts and elsewhere. Perhaps it would be efficacious to cite some of the more realistic disadvantages involved in this transporting of friends or foes to shopping centers, colleges or universities, mixers, fraternity parties or even to the train station.

Without exception, to do this legally, one must apply and pay for a "certificate of omnibus endorsement" — or "car livery" — license in addition to the regular automobile insurance — to transport individuals for a fee.

Should one encounter an accident while carrying persons for a fee, any claim for injury would be invalid in a court of law.

With an enterprising lawyer — the cost could be unlimited to the driver of the vehicle.

Very few insurance companies will ink "certificate of omnibus" insurance to cover jeopardy to your paying passengers as it places the insurance company in what they call a hazardous legal position. The driver, of course, is subject to lose his insurance — possibly in any company and possibly his driver's license.

Example 1: There are summer day camps offering and encouraging free tuition to children if their mothers will agree to transport other members of the camps. The camp endorses this practice and an accident would result disastrously in any event.

Example 2: If a college student transports his fellows for a fee — to the pharmacy, Lord and Taylor, University of Pennsylvania, Harvard, Yale, Pennsylvania State University, Duke, the Sorbonne, the Grand Prix races, the festivals at Cannes or even Crestfallen University — the lurid legal difficulties may present themselves.

Finale: I have never been called a "wet blanket," "party pooper," or "killjoy" — but in rereading the above, I wonder.

Sincerely,

Virginia R. Hance

Lack of Communication

To the Editor:

Ed. Note: The following letter was specifically directed at Dr. Gray and Dr. Seadle, who answered the original letter.

(Continued on Page 6, Col. 1)

Preparing for Graduate Interviews

What should a senior expect when she goes to be interviewed at a graduate school?

Angelyn Spignesi, a psychology major, found out in a recent visit to Duke University and the University of North Carolina. She applied to both of these universities for their four year doctoral programs in social psychology. Interviews are not mandatory for graduate schools, and have to be initiated by the applicant.

Angelyn advised that the applicant should first be prepared to describe exactly what Beaver is. She was surprised that the two universities had never heard of Beaver. She was asked at both schools where and what Beaver College is.

Secondly, a student should have questions ready to direct to the interviewer. A few of the questions Angelyn prepared were concerned with the type of research program the universities centered on (lab versus field), what most students did upon completing the doctoral program, and how flexible the department was as indicated by the course requirements.

A third area the applicant should be equipped to discuss is the specific work she has been involved in her field; Angelyn discussed her



Angelyn Spignesi discusses her graduate school interviews.

research project. At Beaver a senior psychology major must do an independent research project or field work. Both universities questioned Angelyn in detail about her project.

Angelyn emphasized the fact that an applicant must be knowledgeable in her field. She spoke with seven different professors in social psychology, all of whom had special interests within this field. In order to talk with and question these people it was essential to

have extensive general knowledge of social psychology. Angelyn commented that Beaver had prepared her quite well in that area.

Angelyn reported that the number of incoming students in psychology graduate programs is extremely low. Duke accepts one to three people and University of North Carolina will accept five people in their social psychology departments. She added that being interviewed was a bit trying but she was glad to have the experience. Angelyn stated that the interviews helped her to adequately estimate her position and she was pleased that at least these universities are now aware that Beaver College exists.

Agencies Offer Summer Employment in Europe

by Dawn Govan

Plan to sit around town this summer? Why not go abroad and get paid for it? Many organizations have accepted American students for short-termed unskilled employment abroad with wages up to \$40.

Work camps and volunteer services are available for students who would enjoy meeting young people from all over the world.

Through the Council on International Educational Exchange, organizations that have accepted students for jobs abroad provide job locations in Britain and Australia or volunteer work in Israeli kibbutzim. Specific agencies in Finland, France, Germany, Ireland and Norway arrange job placements in their own countries. Camp Agricole International places students interested in hotel and farm work, on hotel jobs in Grenoble where one should have some knowledge of the French language, and on farms in Beaujolais and Auxerrois where knowledge of some French is also required.

To fulfill eligibility requirements one should be:

1. at least 18 years of age
2. enrolled in an accredited college or university
3. a United States citizen
4. have experience in using the

native language of the country to assist employers and/or their families

Miss Liberty Incorporated is an international organization and a personnel selection and placement agency with offices in Baltimore, Maryland, and London, England. The British government labor permits, which expire four months after arrivals, and may be used only with the particular agency that employs the student, allows American students to do temporary work for agencies in London.

Miss Liberty Incorporated has the reputation of supplying fully qualified employees to British offices, so applicants must meet standards.

Miss Liberty girls should be between 19 and 45 years old, with at least one year's experience in an office. In the case of college students, one summer's experience suffices.

Applicants for stenography secretary positions must be able to type 50 words per minute, and take shorthand at 90 words per minute. Applicants for machine transcribing, typing or clerk-typing should type 45 words per minute.

For further information please contact Mrs. Gilpin in the Career Guidance and Development Office.

Beaver Graduates Working As Creative, Art Therapists

by Eileen Moran

Judy Adelman '71 and Kathy Webster '70, graduates of English and art from Beaver, are working as creative and art therapists at The Philadelphia State Hospital.

Judy's work involves acute psychotic and regressed patients whom she helps via art by drawing in various mediums that reveal parts of their subconscious. Kathy's work involves creative therapy with patients who are ready to leave the hospital. The patients write while Kathy analyzes their writing and serves as a leader for group therapy sessions. The object of her work is to encourage patients to interact with their environment and to develop a sense of awareness as to their own individuality.

Along with analyzing creative and art work as therapists, the girls meet in a team session consisting of doctors, nurses, social workers and therapists to discuss the progress of each patient.

The girls welcome anyone who would be interested in volunteer work at the hospital. There are no initial requirements to be met to enter the program except one should be genuinely interested in helping people. Both girls said the work is exciting and rewarding for anyone who wants to work with people and affords an interesting job for those graduating and looking for a job.

If anyone is interested or would like more information, call Judy or Kathy at 885-1029.

Shapp Selects Schuster As Park Commissioner

by Sue Levitsky

"I didn't contribute anything to Shapp," confesses Mr. Edgar Schuster, assistant professor of English.

Mr. Schuster was referring to his recent appointment by Governor Milton Shapp as park commissioner for the Washington State Crossing Park. He explains that this is supposedly a very prestigious position usually given to a person who has assisted financially in a politician's campaign. Mr. Schuster sees his only contribution as being vice-president for the Cheltenham Democratic Party and would like to think politics are changing in this respect.

The ten member commission meets once a month in Washington's Crossing on the Delaware. "This is the point where Washington crossed the Delaware to surprise the Hessians. He then went on to beat them in Trenton and Princeton. The park commemorates this event," explains Mr. Schuster.

The purpose of the commission is to decide upon park policies. Mr. Schuster cites a few examples. "Should two or three thousand Boy

Scouts be allowed to use the park for a camporee? Should ice cream be sold in the park? If so, who should get the commission?"

A project of the new board of commissions which particularly interests Mr. Schuster, who is chairman of the Education Committee, is the opening of a children's forest. The land was donated for this project several years ago, but previous park commissions have not acted to bring this plan to reality.

Just last week Mr. Schuster attended a birthday party for George Washington given by one of the members of the commission. A musical program and dramatic reading concerning George Washington's life was presented by students from the Bucks County Community College.

Mr. Schuster describes the park as very large and very pretty. Some of its highlights are the well known wild flower preserve; Bowman's Tower, from which one can see across the Delaware; and the Memorial Building, which houses an enormous copy of the famous painting of George Washington crossing the Delaware.

Auditions are being held for Theatre Playshop's Spring Production: *The Trojan Women*

Auditions: Today at 7:30 p.m. in the Little Theatre.

There are 12 female and three male roles available. Interviews for all technical committee chairmen and stage manager will be held in room 108 of the classroom building on March 15 and March 16 from 3 to 5 p.m.

The Dark Night of My Body: A Memoir

by Stephen Miller

The only one who stood by me during that terrible time of my life was Habakkuk, my dog. It is difficult, so many years have passed, to recall the painful time when everyone deserted me, when I had no one to turn to, when I was down and out, all because of the shrug.

Nervous tics are common affairs: scratching one's face, clicking one's pen, touching one's nose, drumming one's fingers, crossing and recrossing one's legs, rubbing one's eyes. My tic was the shrug, which I did by turning my palms outward, raising my arms upward, as if I were telling an audience to rise, hunching my shoulders, and pushing my head forward, like a turtle peering out of his shell. I was a deft shrugger, accomplishing this elaborate gesture in one simple motion.

It still remains a mystery why, in my twenty-sixth year, I was suddenly possessed by this habit. I had been married for two years by then and, after flunking my doctorate orals in comparative endocrinology, I had worked for a while at various jobs: an aqua-lung salesman, a typewriter cleaner, and a salad man in a Madagascan restaurant. I was just promoted to maitre d' when I developed, one Saturday evening in the summer of 1964, the shrug.

Why did it happen? Why that day of all days? I talked about the habit to my analyst, who suggested that it was a failure of nerves, a refusal to face up to my newly-acquired responsibilities, a desire to return to childhood (but not to the womb). My analyst, unlike others, was at first fascinated by my continual shrugging, but he finally got bored by the gesture, then irritated, until one day he grabbed me by my hunched-up shoulders and said: "Do it once more and I'll punch you in the nose!"

I tried to solve the problem myself and spent a day in the public library looking up the history and pathology of acute nervous gestures. But there was no study of the shrug, although I read an in-

teresting book on hysterical eyebrow-raising. Was my disorder physical? A reaction to the excessive amount of egg rolls I had eaten that year? Or was my disorder a more complex spiritual malady, perhaps related to the fact that I was born on a February 29? The textbooks on psychosomatic diseases gave me no answer.

Of course I was fired from my job. A maitre d' cannot greet diners, who look forward to a fine Madagascan meal, with a shrug. But losing my job was only the first in a series of disasters. My private life was also in acute disorder, for my wife thought that my shrugging was a sign of laziness and boredom. I insisted that my shrug meant nothing, that it was a gesture I couldn't control, but she did not believe me. She felt that I didn't care about anything, including her, and one day, after I had shrugged throughout a breakfast she had especially prepared for me on a Sunday morning (my favorite: wheat germ sprinkled on boiling milk and a poached egg topped with a diced vitamin pill, either A or E), she left me and moved in with a girl she had met at the Museum of Natural History, someone who shared her interest in the migratory birds of Costa Rica. And so at this dark moment of my life I was left only with Habakkuk, who took my shrugging as a sign of affection; he would leap onto my lap and lick me profusely.

Shunned by my wife, friends, relatives, and even — understandably, by my local barber, I was desperate and so I tried desperate remedies. I tied my hands to my belt during interviews. But this didn't work, for personnel managers were suspicious of someone who took so long to shake their hands and then finally offer them a limp hand, limp of course from being tied up so long. I also tried exercises; I moved my arms about wildly, rotated my head and jumped up and down. I thought that this excessive motion would stop or at least hide the less frantic gesture of shrugging. But fail-

ing one's arms in a small cubicle of a large office in a modern building somehow makes a bad impression. I decided that maybe I could use up my shrugs and stood in front of the mirror every day for three hours, shrugging away. But the more I shrugged the more I wanted to shrug.

I soon began to hate myself and hate my neurosis, until one day I thought about ending it all. Thank God I immediately shrugged. I knew now that I had to be strong and stoical; I knew now that I had to look at this problem philosophically. The shrug, I suddenly realized, was an existential gesture of despair. Thrown into the world without so much as a flight bag, what could man do but shrug? The shrug, which is unique to man, gives him his peculiar dignity. He refuses to accept his being-in-time or his going-to-work-every-day, yet he also refuses to reject his condition. The shrug is a sign of his passive neutrality towards existence. Man, then, is a featherless shrugging biped, and those who do not shrug are, in a sense, less than human.

Exhilarated by my insights, I decided to work them up into an article. At noon one day, after spending a whole night at my desk, I wrote a covering letter to the *Journal of Philosophical Psychosomatics* explaining my expertise in this field. Then I rushed from my apartment in order to make sure that the article went out in the afternoon mail. Of course I shrugged as soon as I put the article in the mailbox, but the shrug was not an existential act; it was the old, ordinary nervous tic. I was engulfed by waves of nausea, which clearly was a sign of my self-hatred, but at the same time I was aware of a pain in my stomach, which usually means that I am hungry. I ran into the nearest restaurant, which was a pizza parlor.

Oh pizza, pizza! How, like a Metro map, you directed me back to the right path of my life! I had never eaten pizza before, assuming

(Continued on Page 4, Col. 4)

News Review:

'Billy Jack': Parody, Laughable Film

by Cindy Artiste

Check one: *Billy Jack* is a semi-professional film made for the sole purpose of uping the membership of

- a) 4-H club
- b) Campfire girls
- c) the "now" generation
- d) all of the above
- e) none of the above

Actually, it's anybody's guess what Frank and Teresa Christina had in mind when they wrote the screenplay to *Billy Jack*; what materialized is a parody of anything "now" — the Indian movement, Mexican and Black revolution, anti-war sentiment, and psychodrama.

If the film had followed its title and unfolded the story of a self-made Savior of Indians, Blacks, and Mexicans in a little, narrow-minded Arizona town, the film might have been interesting; but, as *Billy Jack* (the Savior) is almost a peripheral personage in a film which deals chiefly with unwed pregnant girls and a group of nature children in a Freedom School, the movie is laughable.

Less funny and more insulting is the fact that the film was produced by the National Student Film Association. How frightening to know that a film produced by students for students nominates Haight-Ashbury as the "now" Mecca. I don't know where those particular students have been for the last five years. Or haven't we really changed? Think about it.

The photography by Fred Koenkamp and John Stephens is beautiful

in the outdoors scenes, but repetitious and out of place elsewhere. An over-abundance of subjective shots in the beginning of the film, designed to win our sympathies for the flowerchildren become tedious after a while; and those shots from unnatural angles that appear at the oddest possible moments are ambitious, true, but discordant in juxtaposition with the flood of Nature shots.

The list of credits name Mundell Lowe as responsible for the music, but if he is a man with any sense of shame, he'll deny having anything to do with it. The songs and music in the film have been played over and over again — only a note or two has been changed to protect — whom? It's the type of music that invites sing and hum-alongs and adds to the "camp" atmosphere of the film. The opening song, however, *One Tin Soldier*, would be poetry with or without the music.

The acting? I wish I could avoid discussing it as well as the characters in the film avoided doing it. In a film that professes to be natural, it is ironic that stiff-legged, camera-conscious script reciters form the bulk of the cast. If the characters and music are clichéd, the acting is worse. Through the arts of the *Billy Jack* cast, anger becomes choler and joy ecstasy — and nothing really anything. None of the acting has any atmosphere of spontaneity about it — not even those parts of the film improvised by the cast.

The title role, however is well

filled by Tom Laughlin. As a half-breed Indian who is literally murder with his feet, and a mystery to all but the "wise old man" of the Indians, *Billy Jack* is an anachronism of the era portrayed in the film as protector of the Freedom School and its multi-racial inhabitants who are mostly non-violent, he is a psychological study of a self-made Messiah. As a man, he can be as hard as a karate chop or as tender as a touch. Tom Laughlin manages to convey beautifully the discrepancies between the man *Billy Jack* and the role he elects to play.

The female lead Dolores Taylor is pretty bland except in her several weeping scenes; then, it's interesting to watch her nose run slowly. As the director of the Freedom School where only three rules prevail, — no drugs, carry your own load, be creative — Ms. Taylor shows none of the courage her role as a non-violent defier of bigotry demanded. Instead, her non-violence comes across as ingrained timidity, and her defiance does not surface at all. For this reason, the love scenes between Taylor and Laughlin have little plausibility.

I neglected to mention that this is the second run of the film *Billy Jack*. It premiered a year or two ago on the West Coast, ran for about a month, and was suddenly (and judiciously) pulled out of distribution. Well, I can't say I entirely condemn the man who brought *Billy Jack* out of hiding. It gave me a good laugh.

Drama Workshop Presentation

by Cindy Artiste

The Philadelphia Drama Workshop will present Lorraine Hansberry's *To Be Young, Gifted and Black* in the Little Theatre on Sunday, March 19, at 8:30 p.m.

The play, a self-portrait of the poet-dramatist is an ensemble production of the ten member cast, all of whom are senior students of the Philadelphia Drama Workshop, a two year acting school. Like *The Adventures of Wonderland In Alice*, the ensemble production presented by Theatre Playshop last semester, the role of the main character — in this case Lorraine Hansberry — will be performed by several different actresses.

The director of the school, located at 105 South 18 Street, Philadelphia, is Ms. Helen Dottis, who co-directed *Young, Gifted and Black* along with Mr. Michael Donahue, a teacher at the school.

Besides the changing of the actresses in the lead role, the Phila-

delphia Drama Workshop's interpretation of the play employs several other experimental aspects such as slides and special sound effects. It is not certain as yet, however, that Beaver's Theatre will be suited for these auxiliaries.

The show has been taken on tour to other colleges in the area — most recently to Eastern Baptist, Haverford, where the production received a standing ovation.

Other works of Ms. Hansberry include the Pulitzer Prize-winning *Raisin In the Sun*, which was converted into a controversial movie, and *The Sign In Sidney Brunstein's Window*. Both plays enjoyed a long and successful run on Broadway. *To Be Young, Gifted and Black* has also been presented on Broadway and on television.

This program is being sponsored by Theatre Playshop and admission is free to the Beaver Community.

THE DARK NIGHT OF MY BODY

(Continued from Page 3, Col. 5)

it to be something for undergraduates in midwestern universities. But there he was, this burly man who was tossing up dough in a gesture I recognized immediately: an exaggerated shrug! I ate three pieces of pizza, which were delicious, and spent the rest of the afternoon looking for a job as a pizza maker, to which my talents as a shrugger were peculiarly suited.

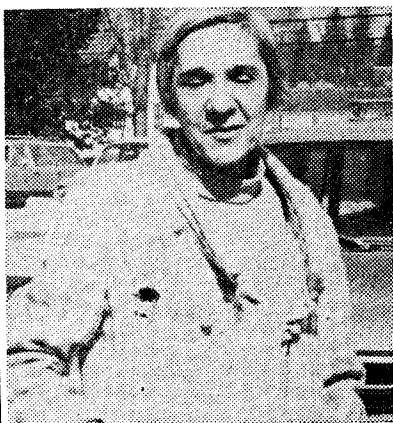
The crisis was over. My arms immersed in the dough of pizza, I no longer lay in the slough of despondency. I was quite successful; I threw the dough up with ease, with a nonchalant bravado that made people stop in the street and stare. I realized the potential of this ex-

aggerated shrug, which was no longer a mere shrug but a vigorous thrust into the air, a brave and masculine assertion of one's identity. Women loved my operatic gesture, and I soon became the protégé of a rich and cultured widow, whose late husband, by a curious turn of things, had made a fortune in the aqua-lung business. I went back to school, this time in philosophy, and for years now I have been a successful lecturer in existential physiology at the University of —. Once I finish my book, *Being as Gesture: A Study of the Movement of the Spirit and Its Relationship to the Movement of the Arms*, I hope to devote more time to my main interest, choreography.

Ms. Duval To Take Sabbatical Leave

Ms. Helene DuVal, assistant professor of French, will be taking a sabbatical leave for one semester starting in September of this year. Ms. DuVal feels that there is a lack of opportunity for students of French at Beaver to hear modern French expressions and idioms. To remedy this situation, she plans to tape on cassettes the voices of French natives using modern slang. The taping will be of natives both in France and in Canada in order to illustrate the differences in spoken French of the different regions. In France the tapings will consist of random recitals, but Ms. DuVal hopes that she will be able to record the voices of university students while in Canada.

While in France, Ms. DuVal plans to spend some time working on her project in Paris, and in Ariège where she has some relatives. She also plans to visit Algiers which is the home of her



Ms. Helene Duval who will take her sabbatical next year.

brother. During the visit to Canada, Ms. DuVal will work on her study in Montreal and Quebec-Canadian as well as in other French centers.

Ms. Helene DuVal came to Beaver in 1958. This is her first sabbatical leave.

French Club to Present Les Fourberies De Scapin

by Pat Nichols

Moliere's comedy, *Les Fourberies De Scapin* will be presented on Monday, March 20, at 7:30 p.m. at the Little Theatre by members of the French club.

The play, which will be directed by Dr. Gerardo Rodriguez who is an assistant professor of Spanish here at Beaver, will feature women in all roles, including the male ones.

The comedy will have no love scenes because, although women are often spoken of in the play, no women ever actually appear on stage.

The cast includes Holly Koach as Gerante, Raquel Schwarz as Argante, Cathy Clearfield as Octave, Sue Sandler as Leandre, Thelma Schwarz as Silvestro and JoAnn Robinson in the title role of Scapin.

When asked how they viewed the play, both Sue Sandler and Thelma Schwarz described it as "challenging." The players remarked that some of the difficulties with the play revolved around the fact that it is being presented in French and that all of the roles are intended for men.

JoAnn Robinson, in a description of Scapin, the character she is portraying, said, "He is wily and a con-man. He's a generous person. He's also a just person. His intentions are good but his methods leave something to be desired."

Thelma Schwarz describes her role as Silvestro as, "a challenging part. It's interesting. I feel that the play will turn out to be a good production."

Simplicity: Success of 'Twelfth Night'

by Cindy Artiste

Ah, simplicity. It owns the remedy to resuscitate even the most tedious and trying of theatrical attempts. What it can do for a merrily mischievous Shakespearean comedy is made manifest by the Repertory Theatre of Lincoln Center in New York City.

In the production of *Twelfth Night* currently being presented at the Vivian Beaumont Theatre (in Lincoln Center), the director, Ellis Rabb, has abstained from the use of many devices traditional to the production of Shakespearean comedies.

Spectacle and splendor are sacrificed for the sake of simplicity and sensitivity. Rabb permits Shakespeare's poetry to provide its own pageantry, and, boldly enough, allows the audience to applaud and appreciate the actors and not their arrayments or the accoutrements of the stage.

The movements of the actors are so carefully blocked as to provide a sort of scenery in itself. The sweeping strides and delicate dance-like steps of the actors over the full stage gives a visual rhythm to the play at the same time as it makes the stage less bare.

Musically, the play verged on being classified as a musical, but not in the slick Broadway style because the songs were all Shakespeare's own and were written in the spirit of the play. Although the music is not my idea of Elizabethan style, it is not inappropriate, and the singing is excellent, especially the final song in which the whole cast participates.

The stage of the Vivian Beaumont Theatre is partially responsible for Rabb's decision to simplify as it is designed so that embellishments are usually unnecessary. The size of the stage and its thrust provide dimension and depth naturally and the more mechanical

aspects of the stage (such as portions of the floor which move to provide a treadmill effect) facilitate scene changes.

I'm not deliberately trying to take all of the credit away from Rabb, but a low-production budget, which is a chronic headache for repertory theatre, may have affected the style of the production more than Rabb or the dynamics of the theatre. If so, it appears that repertory theatre is the most natural medium for Shakespeare's comedies.

As for the comedy itself, *Twelfth Night* is the climax to a series of light comedies written by Shakespeare between the years 1588 and 1600. *Twelfth Night* was written in 1600 and contains several plot devices previously employed by the playwright in earlier comedies such as the use of twins and a girl disguised as a man. Shakespeare also reasserts in *Twelfth Night* certain themes recurrent in his comedies such as that of unrequited love and the differences between reality and appearance.

Tony Award winner, Blythe Danner (*Butterflies Are Free*) plays the lead female role, Viola, who impersonates her twin brother, whom she believes (but not quite) is drowned. Disguised as a man (Cesario), she enters the service of a certain Duke Orsino (Moses Gunn — *Shaft*), and falls in love with her lord.

The pleasures of the Duke, however, lie in tormenting himself with thoughts of Olivia, a gentlewoman who has taken an oath to mourn the death of her brother for seven years.

It is the painful duty of Viola (as Cesario) to entreat the Lady Olivia to accept and return the love of Orsino. She only succeeds in making Olivia fall in love with what appears to be a man, and when Viola's twin brother Sebastian

(Stephen McHattie) appears on the scene, Olivia marries the youth supposing him to be Cesario.

To the complexity of this main plot is added a network of sub-plots which eventually converge and are resolved at the end of the play.

The main characters of the subplot include Malvolio (Rene Auberjonois), a reproving steward who "practices behavior to his own shadow" and would like very much to be Count Malvolio.

Malvolio's constant attacks on the drunkenness and rowdy behavior of Sir Toby, uncle to Olivia, and his lordly attitude to Maria and the rest of the servants makes him the victim of a humorously sinister plot.

Feste, the jester (George Pentecost), is a typical Shakespearean fool who uses the license of his title to insult and chastise his "betters," who are more deserving of the title. Feste is also the singer for the play.

Special mention should be made of Leonard Frey, as special notice of him will most readily be taken. As Andrew Aguecheek, the effeminate "mannikin" to Sir Toby, Frey (*Boys in the Band*) eclipses his fellow actors in most of his scenes and comes across as the most fully developed of the stage characters.

The roles of Sir Toby, Maria, and Olivia were played by Sidney Walker (*Love Story*), Kathleen Doyle (*He and She*), and Martha Henry (*Playboy of the Western World*), respectively.

The play will be coming to Philadelphia with the original cast in a few weeks, and though it is doubtful that the Locust Street Theatre will be able to match the versatility of the Vivian Beaumont Theatre, I believe the acting is quite good enough to sustain the spirit of the play.

Profile:

Dorothy Klimis

by Debbie Thorpe

One of the many foreign students attending Beaver this year is Dorothy Klimis from Mytilene, Greece. Dorothy came to the United States in 1970 and graduated from Upper Moreland High School in Willow Grove, Pennsylvania, in 1971. She decided to live on campus because she wanted to be in close contact with the students. In this way, she feels she will obtain a better understanding of the American way of life and at the same time improve her English.

At Beaver, Dorothy is following the pre-medical program, and hopes to go to medical school in America. She is active in the science club, the modern dance club, and the Beaver Christian Fellowship. This summer she plans to take part in the Chemistry Institute on campus.

Dorothy finds America very exciting in comparison to her native home. Although the customs and the way of life differ from Mytilene, she feels comfortable here. "At the beginning I had conflicts with my faith and the American ideals. But I am beginning to get used to it and like it here. In America there is a better chance for personal acceleration within



Dorothy Klimis discusses her views of Beaver.

the school system, while in Greece the discipline is extremely stringent."

Dorothy is very pleased with the course program here, "Beaver's program is very diversified. It depends on the individual whether or not she will benefit from the college. The teachers are very helpful and understanding. Unlike the teachers in Greece, one can approach the college professors for guidance."

Out-Patient Abortion Survey

The inability to get the type of medical counseling and services desired is causing as much consternation on college campuses as it is for the general population.

A major difference is that the students are pushing for health care reform — through recognized campus associations — with college administrators. In some instances, considerable gains have been made. In contrast, the average American lacks the organizational framework to accomplish similar objectives.

This is one of the findings of a written questionnaire directed to 100 college student leaders in different parts of the country.

The survey was conducted for Parkmed, a New York City out-patient abortion facility, to determine whether it is apathy or ignorance of adequate birth control measures that is responsible for the sizeable percentage of abortions and the concomitant rising incidence of venereal disease among college age youngsters. This group may possibly account for one-third of all abortions performed in New York City.

The results of the survey, conducted in December 1971, reveal

that 57% of the respondents were displeased with existing university health clinic services. The lack of contraceptive counseling was cited repeatedly as a condition to be remedied.

This was also found to be a criticism among the 43% who reported that the student body was basically pleased with its university's health clinic services.

About this, Mrs. Ardis Danon, R.N., Parkmed's assistant Administrator, states, "Although this was not a formal study, the need for more accurate contraceptive information was so frequently stressed that we may conclude, at least on a preliminary basis, that ignorance and not indifference, or even promiscuity, is the prime cause for the high rate of abortion among college students."

"We shall, however, continue to push for staff changes, expanded facilities, birth control information and dispensing."

Marc Dennis Hiller, Chairman, Health Service Organization, University of Pittsburgh, Oakland campus, wrote that sit-ins by feminists at the health clinic because a cutback in finances had curtailed the available ob-gyn services were

pressuring the administration to take action.

Hiller, a December 1971 graduate, who will be entering medical school in September said, "If there has to be a choice between limiting services because of financial problems, we do not feel that the limited area should be one in which there is the greatest need. The severity of ob-gyn surpasses that of dermatology."

Even among the 43% who rate their university health services as "okay," recommendations continue to be made. For instance, Ms. Mary Scitres, President of Student Body, Indiana University, wrote that students are pressing for a gynecologist and for more attention to be focused on married families and their problems.

Obstetrician - gynecologist Bernard Luck, M.D., Parkmed's Medical Director, points out, "Despite the excellent medical safety statistics for the out-patient abortion procedure (under 12 weeks), abortion should not be looked upon as a substitute for contraception. It is, at best, a measure to be considered when unplanned pregnancies do take place because contraceptive methods have been ineffective."

WILLIAM STAFFORD

(Continued from Page 1, Col. 2)

In the poetry of Stafford — in its conservative simplicity, in its tranquil portrait of nature, and in its light touch of humor — one finds a pleasant change from much of the fatalistic poetry we read today. It is nice to read a poem that ends with hope. One of the things Stafford hears when he listens to the earth is a voice of hope:

Then from the gradual grass,
too serious to be only noise —
whatever it is grass makes,
making words, a voice:
"Destruction is ending; this voice

Is promising quiet: silence
by lasting forever grows to sound
endlessly from the world's end
promising, calling."
Imagine. That voice is calling.

Sports News

Varsity Lacrosse

Monday through Thursday,
4:30 to 6 p.m. in Murphy gym.
Anyone interested in joining is
welcome.

Co-Ed Bowling

Flourtown Lanes. \$.50 per
game. Shoes are free. All in-
terested people should contact
Diane Taylor as soon as pos-
sible at extension 291. Trans-
portation will be arranged.

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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.

For us, the only thing we always agree with is that there should be room for a voice we don't always agree with.

Philadelphia Gas Works

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.

March 1972

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		14 Phi Sigma Tau meeting, 7 p.m., faculty lounge	15	16 Lecture: Student International Meditation Society, 8 p.m., Heinz lounge	17	18 Castleaires and Rutgers Men's Glee Club, 8 p.m., Little Theatre
19	20 Senate Meeting, 4:30 p.m., Amphitheatre French and Spanish Clubs: Les Fourberies de Scapin, Little Theatre, 7:30 p.m.	21 Richard Shapp Voice Recital, 8 p.m., Murphy Chapel Senior class meeting, 4:30 p.m., SGO room				

Letters to the Editor

(Continued from Page 2, Col. 5)

It appears to me that there is little communication between the administration of the Junior Year Abroad (JYA). All participants at the University of Lancaster signed the letter which appeared in the *Beaver News* on February 8. This must be indicative of something. Going briefly through your letter of February 15:

1. Concerning the two history majors who were sent to a non-existent history department at the City of London Polytechnic, one transferred to Lancaster through the program after threatening to return home. The other student transferred by her own efforts and has since left the program.

2. If next year's participants at the University of East Anglia (UEA) are to live at Fifer's Lane, I hope that you explain to them about the army barracks and the one bus service. Of the four students sent here, two have left, one was put on the main campus in November, and one was put on the main campus a month ago after a full term of complaining.

3. I hope you will straighten out course registration with UEA. The students there were permitted to take only unfilled courses. A director should be present during registration, and our students should be permitted to register before the summer with the English students in order that we too can receive book lists and have a similar amount of preparation.

4. Thanks to someone's error, at least one student kept his 1-A and is now out of the draft.

5. Again on the positive side, the students in London are happy

with their new tube passes.

6. If you were to take a poll, you would find that very few students use their rooms during vacation and would rather have money for travelling. At the University of Lancaster we have to clear out our rooms and everything is locked in a trunk room.

7. There are mixed opinions concerning the ocean cruise, the ten day tour, and the eight day orientation in London. Many students found this helpful, but also realized the huge expense involved and therefore, question its necessity. Again, a questionnaire would be helpful. If you decide to omit any of these extras, there should be a proportional reduction in the price. These extras should also be optional.

8. Insensitivity refers to many of the above points and not "undoubtedly" to one student's wish to transfer for personal and academic reasons.

9. Few complaints were expressed to Dr. Seadle at the University of Lancaster because we are very happy here. The major problem areas were London and UEA, where I sat through an afternoon gripe session with your London representative.

Your letter to the *Beaver News* was just as biased as ours of February 8, and mine now. I think that it is time for us to get together and become more responsive. I would recommend (A) a questionnaire be made up and circulated at the end of each year to the participants, (B) a neutral academic committee with student representation should be formed to receive annual budgets from the program, and (C) the same body should view and select candidates.

To interested students, a year abroad can be the most rewarding experience in one's education. Come any way you can. I would be glad to help in any way.

Eric Schaff,
Lonsdale College
University of Lancaster
Bailrigg, Lancaster, England

Phi Sigma Tau, the philosophy honorary society, will hold a meeting tonight at 7 p.m. in the faculty lounge of the classroom building. Society member Alice Platt will give a brief presentation and lead a discussion on the ancient Chinese *Yi-Ching* or *Book of Changes*. All interested students and faculty are invited to attend.

Bicycling is not only a healthy means of exercise, but also offers an extremely viable alternative to our present polluting forms of transportation. All those interested in working on a Bike-A-Thon to raise funds for better bikeways in the Delaware Valley area, and for other ecology-related issues, please contact:

Earth Action Center
6772 Market Street
Upper Darby
352-7950

Library Hours

During the spring holiday, the hours of the Atwood Library will be as follows:

Friday, March 24
9 a.m. to 4:30 p.m.
Saturday, March 25 and Sunday, March 26
closed
Monday, March 27 through Thursday, March 30
9 a.m. to 4:30 p.m.
Friday, March 31 through Sunday, April 2
closed
Monday, April 3 through Friday, April 7
9 a.m. to 4:30 p.m.
Saturday, April 8
closed
Sunday, April 9
1 p.m. to 11 p.m.
Monday, April 10
Regular hours resume

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"OLD TIMES" IS A JOYOUS, WONDERFUL PLAY, THAT PEOPLE WILL TALK ABOUT AS LONG AS WE HAVE A THEATER.

-CLIVE BARNES N.Y. TIMES

'OLD TIMES'

"A rare and perfect play. By the standards of any season, past, present or future, this is a marvelous play, beautiful, meaningful and lyric. A joyous, wonderful play, that people will talk about as long as we have a theater. The finest play yet of a master dramatist. Pinter's various themes—all here seem to come together in a mature and astonishingly satisfying play. It is a play to wander in, a play to luxuriate in. Nothing could be completely better than Rosemary Harris—Mary Ure—or Robert Shaw. Peter Hall's direction, John Bury's supernaturally accurate settings and lighting have made 'Old Times' into a very specific theatrical experience. A great cast in what I am tempted to think of as a great play."

-Clive Barnes, N.Y. Times & WQXR

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