



## College Choir To Present Annual Christmas Concert

The College Choir of Drew University, directed by Mr. Lester Berenbroick, will present a Christmas Concert on December 9th at 8:00 p.m. in Bowne Lecture Hall.

The first portion of the program will be Vivaldi's "Gloria." It is in twelve sections which are as follows: Gloria (Glory to God in the Highest), Et in terra pax hominibus (And on earth, peace, to men of good will), Laudamus te (We praise Thee, we bless Thee, we worship Thee, we glorify Thee), Gratias agimus tibi (We give thanks to Thee), Propter magnam gloriam (For Thy great glory), Domine Deus (O Lord, God, Heavenly King, God and Father, Almighty!), Domine Fili Unigenite (O Lord, the only-begotten Son, Jesus Christ), Domine Deus, Agnus Dei (O Lord God, Lamb of God, Son of the Father, Thou that takest away the sins of the world), Que tollis peccata mundi (Thou that takest away the sins of the world, receive our prayer), Qui sedes ad dexteram (Thou that sittest at the right hand of the Father, have mercy upon us), Quoniam tu solus Sanctus (For thou only art holy! Thou only art the Lord; Thou only, O Jesus Christ, art most high), Cum Sancto Spiritu (With the Holy Ghost in the Glory of God the Father. Amen.).

The second portion of the program will feature various Christmas numbers including: "Deck the Hall With Boughs of Holly," "A Virgin Unspotted," "Bring a Torch, Jeanette, Isabella," "Away In a Manger," "He Is Born," "Glad Tidings Bringing," "Christmas Processional," "O Little Town of Bethlehem," "In a Small Manger," "The Three Kings," "Winter With Its Ice and Snow," "Go Tell It On the Mountain," and "Silent Night."

The soloists in the concert are

Nancy Howe, soprano, and Diane Mabb, alto. The accompanist for the "Gloria" is Sue Abendschein. In addition to the choir numbers, four Christmas pieces, played on the Recorder, will be featured. Emma Lee Himeno, Joan Meyer, Sherman Poultney and Mr. Charles Estus will play special arrangements of: "Jesu, meine Freude," "Angels We Have Heard On High," "Good King Wenceslas," and "God Rest Ye Merry Gentlemen."

## Hillel to Sponsor Chanukah Party

Bob Kaye, program chairman of Hillel, announced that the organization will hold its annual Chanukah party on December 8 at 8:30 in the Multi purpose room of the Student Union. This will be a stag or drag affair and the dress is informal.

Heading the various committees are: Al Menkin-decorations, Carey Davis-refreshments, Ellen Boyer-entertainment, and "Ivy Joe" Lahn-music.

The entertainment will be Israeli dancing, followed by folk singing. Bob says that, "There is sure to be a Hora or two for added excitement."

The refreshments, which should be quite a novel treat, will be served late so that those attending the production, "Endgame" or other functions won't miss them.

Bob added, "We, the members of the Hillel Society, hope this year's Chanukah party will be as well-attended as it was last year. The whole campus community is invited."

## DYR's Sponsor College Bowl

by Stephanie Flanagan

"In the Bible, who said, 'What is Truth?'" Thus began the battle of brains on the College Bowl Saturday night, December 1. The battle was waged among three student panels which answered questions on subjects ranging from Bob Newhart to Solomon. The master of ceremonies was Chaplain Pain.

There were three four-membered teams. Team A Nancy Wachter, Don Marcy, Ann Forkel, and Stephen Spiegel Team B: Dave Frame, Gordon Friedman, Roger Smith, and Leonard Fisher; Team C: Robert Douglas, Barbara Feri, Donald Kanzaki, and Dave Dabelko. The contest included three, ten minute games which were followed by a fifteen minute game between the top-scoring teams. In the first game, Team A defeated Team B; Team B defeated Team C in the second game; Team A defeated Team C in the third game. Therefore, the last encounter was between Team A and Team B. The final victory went to Team A.

The teams were chosen by means of competitive written and oral exams held on November 20. There are no future plans for the teams for either a contest with the faculty or an appearance on television.

The contest was sponsored by the Drew Young Republicans Club. The president, Julie Johnson, was score-keeper; Robert St. Cyr and Walter Achtert were judges; Bob Woolley was time-keeper.

(Pontius Pilate asked "What is Truth?")

## Dean Announces Job Regulations

"Those students wishing to leave early for temporary employment during Christmas vacation shall apply to the Dean of Students who will pass on all such requests." (University Handbook, page 11).

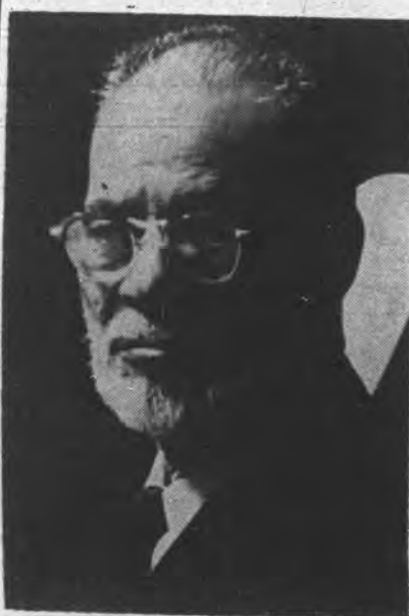
In accordance with this policy, Dean Sawin has announced the following regulations for securing permission to leave campus before December 19 because of Christmas employment:

1. All requests to leave school early must be accompanied by a written statement from the employer confirming his absolute need for the student before December 19, the date of beginning of Christmas vacation.

2. Besides this written request, students are required to have an interview with the Dean of Students on Thursday, December 6. Appointment may be made at Dean Sawin's office.

3. Requests to leave early because of Christmas jobs will be granted on the basis of the need of the employer for the student, the financial need of the student, and the student's academic standing.

## Muhammed Khan to Speak To Campus on Indian Conflict



Mohammad Zafrulla Khan

The League of Women Voters of Madison, and Drew University will present Muhammad Zafrulla Khan, President of the current United Nations General Assembly, at 8:15 P.M., Friday, December 7, in Baldwin Auditorium-Gymnasium.

A former vice-president of the World Court and foreign minister of Pakistan, the speaker will address his audience on "Some Reflections on the Sino-Indian Conflict."

Muhammad Zafrulla Khan was elected to the presidency of the seventeenth General Assembly, now meeting in New York, following a period of service on the International Court of Justice (World Court) that began in 1954. He became vice president of that body in 1958 and returned to U.N. headquarters last year as head of the Pakistan delegation. He will continue to serve in his present post until the convening of the eighteenth General Assembly in the fall of 1963.

The London-educated jurist has held high governmental positions in both India (prior to his independence) and Pakistan. A foreign minister for Pakistan from 1947-54, he became active in efforts to settle the Kashmir dispute with India.

During his term of office in this session of the General Assembly, the U.N. has witnessed debates on the Cuban crisis, colonialism, nuclear testing, problems of world economics and racial equality. It has admitted new nations to membership, among them Algeria, Ruanda, and Burundi (the last two nations formed from former U.N. trusteeship Ruand-Urundi in central Africa) which increase its membership total to 109.

As a result of his wide experience, Zafrulla Khan's knowledge of the international scene is comprehensive and authoritative. His prestige within the United Nations may be considered second only to that of the Secretary-General himself.

## Drew Receives Second Victory

The second major event of the 1962-63 season of the New Jersey Intercollegiate Speech Association was a discussion on "The Dehumanization of Man" at Seton Hall, in Paterson. Participating schools were Seton Hall, Drew University, Camden, Rutgers, and Caldwell College for women.

Those representing Drew were Beth Jewell, Faith Longstreet and Allan Merriam. Miss Jewell took first place and was awarded a trophy. Dr. Johnson, the Association's president and Drew's director of debate, was particularly happy because this is the second year in a row Drew has won the event, with George Englehardt's victory last year. The next event will be an Oral Interpretation of Literature which will take place at Drew on Dec. 4.



"I Knock at the Door" (Review, page 3)



"Importance of Being Ernest" (Review, page 3)

## Editorials

## The College Intellectual . . .

The position of the college student in today's society is perhaps one of the most difficult roles to define. With further education increasingly becoming the rule rather than the exception, no longer is he the searching individual outside looking in, criticizing, and symbolizing progressive reform. Like it or not, a college education has come to mean, for the most part, a spring-board towards a higher place on the social ladder.

This is not designed to completely deny the existence of the student who honestly steps outside of himself and his surroundings to take a long look at life and to attempt to weigh its meanings. This student is, however, in the minority. More prevalent is the student, the "pseudo-intellectual," who via master-plots, the Play of the Week, and a touch of Freud sees himself as intellectually superior to all that has gone before, and even more, to all that is at present in today's world.

Since he is above society, and his mere existence is a gift to the college community, this "superior" student is by no means bound by any of society's traditions. He, in his own fashion, is late for campus drama performances, downgrades his professors who "spoon-feed material," and sees his fellow students as a bunch of infantile bourgeois nothings. Campus activities are beneath him and so is the presentation of a course syllabus, which definitely is an attempt to stifle his development. The inner life is the most important facet of his existence and the only way he can make this evident is to outwardly look like an Al Capp character.

Being a member of an academic community is not license to withdraw from society. If anything, further education should be an added responsibility towards the everyday life to improve it or accept it. The mind which cannot show its being by any other way than devising crude and disgusting manifestations of its rebellion belongs in a nursery school creating literal, as well as figurative, moon-pies!

R. S. G.

## The Roving Student

It is quite interesting to compare the type of undergraduate education given in this country with that given in other countries such as Germany. In America, the basic mode is to have the student matriculate at one institution of higher learning and then spend approximately four years there attempting to have knowledge instilled into him by the faculty. The one flaw in this method is that the education received is only as strong as the university. In a first class school, the method is perfectly acceptable, but what about the second rate institutions?

In foreign countries such as Germany, the student may pursue his education at many universities without the stigma of being a constant transfer. Drew has several exchange programs which seem to be a step in the right direction. These programs allow a student in a given field the privilege of attending another university that specializes in the student's field of interest for one or two semesters.

If this sort of program were extended to include a larger scope of universities, the student might receive a better grounding in the field of his interest and a by-product would be a more "liberal" or broad education.

A part of education that is usually not considered to be vital to the development of the individual is the extra-classroom activity. This activity may range in scope from small clubs to the periodic convocations.

The convocation is a strong method of adding "culture" or roundness to a person's education. Inherent in the convocation procedure is the ability to instill a painless form of mass awakening to a community whether it be public or student.

This type of education should receive a heavier emphasis. A university has the power to attract figures from the various art forms and other media. The student body, if it is willing, can receive a great deal from these osmotic transfers.



I DROPPED. HE JUST ASKED FOR SECONDS. AND THE COOK SMILED AT HIM.

## Prof. Skaggs

(Continued from page 3)

The Players' production, is his attempt to oversimplify, to make *Endgame* an allegory. His substitution of a cardinal's robes for the shabby dressing gown and the toque prescribed for Hamm in Beckett's stage directions is, I assume, an attempt to emphasize Old Law Letter-New Law Spirit polarity in the play. Mr. Matthews' interpolation into the English play of the longer description of the naked boy outside the window taken from the original, French version of *Endgame* would seem to indicate such an attempt. In emphasizing this aspect of the play, however, Mr. Matthews does not clarify the whole work as the director who makes interpretative changes must. Instead, he confuses his audience. If Mr. Matthews is trying to restrict the reverberations of *Endgame* along the lines described above, why not dress Hamm as a rabbi?

If the Players' production fails to engage its audience, then, the failure is largely Mr. Matthews', not his actors. Miss Wells' "Nell" is as consistently adequate, for example, as Mr. Peterson's "Nagg" is consistently excellent, but the two major characters suffer from their direction. As Clov, Mr. Lindberg is unsure enough of himself without being put into a costume in which he is obviously uncomfortable, especially when this Pierrot-like costume only limits what Clov can evoke for us. Mr. Morris' Hamm is polished, but in a play-within-a-play situation like *Endgame*, exaggeration of both roles usually communicates the shift between them more surely than long pauses. Although the tattered curtains and the rustically-grained doors create too "cute" a setting for such a grim play, Mr. Matthews' introduction of the slides which open the play represents an admirable desire to prepare his audience for some of the play's major issues. To enable the audience to catch every word of the script, however, Mr. Matthews slows the pace of *Endgame* to such a degree that he destroys whatever chance the actors have to react to each other in a play so fragmentary that dialogue does not really exist.

Thus the Players' production does not provide a satisfying evening because Mr. Matthews' direction makes it difficult for us to do what we must do when we attend a play like *Endgame*: experience the situation before we understand it. The production does provide an exciting evening, however, and Drew could use more of such excitement.

## Letters To The Editor

Letters received by Dean Weatherby and forwarded to the Acorn:

I recommend proper technical advice before you issue memos to the student body. I am confident, whatever may be the superficial appearance, that S.W. Bowne laboratory work was in physiological psychology rather than anatomy.

Stanley Baker

I received in the mail today a package containing the past issues of the *Drew Acorn*. I could not refrain myself from writing to you when I saw your picture taken in Florida where it is sunny and with temperatures in the 80's.

Actually, the weather here has been quite mild considering our location. The only adjustment I am having trouble in making is to the darkness. You have heard of Sweden's "midnight sun" well, this time of year we are having the "noonday moon." It is not quite that bad, but around 3:00 p.m. it is as dark at 10:00 p.m. in New Jersey. Since personally I can study better at night, I find these conditions quite favorable.

Perhaps the basic difference in the university system here is the attitude with which the university and the students face their roles. The university is there to provide the students with the facilities for learning, not to assume the role of protector. In Stockholm there is no stone wall to keep students in or keep the reality of society out. The university is not occupied with such nonsense as setting up cues, curfews, taboos, areas, or dress regulations; but in offering the student a wider variety of experiences to choose from. Here, libraries, courses, seminars, consultations with professors, etc., are placed at the disposal of the student. The extent to which he takes advantage of these, however, is left to the discretion and control of the individual student.

The student, on the other hand, accepts the responsibility he is given and an unbelievable harmony exists between students and administration. The student is primarily concerned with developing himself mentally, physically, socially, and religiously so that nonsense rules are unnecessary and would be a mockery to his educational pursuits.

Swedish society is different, I suppose, in its approach to male-female relations, but by the time a student reaches the university level he should be able to judge and control his own life. No artificial rules laid down by an institution will stop him from doing what he wants to do. The responsibility for proper mature action is, then, placed not with the university which has other functions, but back in the home

## Cocteau Produces Off-Broadway Play

"Well worth seeing," reported the Herald Tribune of Jean Cocteau's new off-Broadway comedy hit, "Intimate Relations," which is now playing at the Mermaid Theatre (420 West 42 Street). "It is well cast, constantly attractive and admirably professional," ran the report.

The New York Times added praise to the play as "bubbles with boisterous laughter" and the cast starring Jan Miner, Muriel Williams, Terry O'Sullivan, Shelby Taylor and Susan Cabot.

Jean Cocteau, poet, painter, playwright, one of the most brilliant and versatile minds of the century, has written and intriguing play in "Intimate Relations." It is the story of a selfish woman told in the terms of order versus disorder in life. Her hilarious antics to preserve her adult son as an infant bring some of the zaniest lines and acting seen on the stage in many a season. "It is an intelligent, candid and wry comedy," wrote the critics of the World Telegram and The Sun.

"A perfect cast in a splendidly staged production," said Women's Wear. Its five stars are well-known to stage, TV and radio fans. Jan Miner is a seven times winner of the Favorite Dramatic Actress of the Fans Radio Poll; Muriel Williams, who has appeared for five and a half years on The Brighter Day and recently toured with Walter Pidgeon in "The Complaisant Lover"; Terry O'Sullivan is the winner of three Radio-TV Awards as the star of Search for Tomorrow; Shelby Taylor was awarded rave notices for his off-Broadway role in "Walk Up"; and Susan Cabot starred in many movies including "The Enforcer" with Humphrey Bogart and "Son of Ali Baba" with Tony Curtis.

"Intimate Relations" plays at the Mermaid Theatre Tuesday, Wednesday and Thursday evenings at 8:40, Sundays at 3:00 and 8:00, with seats scaled at \$3.50, 2:00 and 2.50. Fridays at 8:40 and Saturday performances at 7:00 and 10:00 are scaled at \$3.90, 3.50 and 2.90. Telephone reservations at LA 4-7450 are filled for all performances.

where it belongs.

As a sociology major, the University of Stockholm is offering me one of the greatest opportunities to learn. Courses can be taken by Junior Year students in English from the study of the history and international relations of this neutral country, through the economic policies of Scandinavia, to a study of the social structure and the social welfare state. It might be too early to say, but living in this culture, trying to speak the language, and studying under their system, cannot help but have the effect on broadening the student's outlook and appreciation of others' modes of living.

The immediate surroundings of this very beautiful country can only add to a wonderful and edifying experience. In closing, I can only say that if any students are interested in learning about the program I would be happy to hear from them. To you, sir, from a city I know you would like.

Manga hjariliga halsningar,  
Paul C. Friday

Please look your car when it is parked for any period of time.

On several occasions an attempt has been made to enter parked cars. Twice cars were moved with some damage done. If they are locked, vandalism can usually be prevented.

To protect your car and to remove the temptation of stealing or moving cars by pranksters, LOCK YOUR CAR.  
Ralph Smith  
Building and Grounds

## Drew Acorn Views Local Theatre English Prof Reviews Play Of Convocation Committee

by George Slover

The sheer brilliance of Oscar Wilde's *The Importance of Being Earnest* served by the skill and taste of the Cleveland Playhouse Company triumphed over an inhospitable Baldwin Gymnasium a few Sundays ago and provided a most receptive convocation audience with a few solid hours of delight.

Though the world Wilde moved in and wrote about is outwardly quite unlike our own, there is nothing about *Earnest* or Wilde that is even faintly dated. Wilde's comedy of manners — or better, farce of manners — is really a variation of the strip tease, and this has an ancient and abiding appeal. What is stripped off in the Wilde play is not clothes but manners — slick veneer of social know-how. What is revealed underneath is not flesh and its allure but soul and its delightful follies — a whole range of them from little wayward appetites to naked hypocrisy. But unlike the stripper who does the honors herself, the characters of Wilde's play tend to resist, and often have to be "exposed" by stealth or force, though they are adept at quick recovery. All this adds piquancy. It is Wilde himself who manipulates the strings (as it were); he has contrived a plot that produces maximum exposure, and conceived characters who have much that needs exposing.

And so, beneath the mask and manner of abandoned passion, a Gwendolen pursues her beloved who must have the indispensable name — Ernest. And Cecily, for all her fascination with the wickedness of her ward's brother, is equally committed to Ernestness in her future spouse. (The pair may suggest some of our local ladies, beatnik and otherwise, whose rebellion against mother's strictures is no deterrent to keeping a sharp eye out for ring, stationwagon and our own brand of split-level earnestness.) Wilde's heroines, when stripped, are revealed as early versions of Lady Bracknell. This grande dame, whose function in the play is to ruffle the course of "true love," masquerades as devoted mother gravely concerned for the wedded bliss of her only daughter. After a little unveiling, that concern is discovered to focus chiefly on the stocks, bonds, estates, addresses, incomes and other family connections of her prospective son — and niece-in-law. Fortunately, notwithstanding the girls' studied impatience with mama's gross materialism, there is a re-assuring unanimity among the ladies about the importance of being, not only Earnest, but also Rich.

The nakedness of the gentlemen is no less delightful (and that's an advance on the Music Hall caper). Their particular mask is the manner of the man-of-the-world, supremely competent in any situation, whether it is escaping Aunt Augusta's Thursday Evenings, as with Algernon, or finding relief from the tiresome business of playing virtuous and high-toned country gentleman for the benefit of one's ward, as with Jack — in the country — Ernest — in town. They are brothers in spirit, as well as flesh; both, confirmed Bunburyists, as Algernon observes. (Nowadays, they would take their Bunburying tips from Playboy Magazine.) But by contrast with the ladies, they are a good deal less clever at the

manners racket, though they think themselves much more so. They are in fact the "fall guys" of the play; they fall for the ladies. And this in itself leaves them quite stripped of their self-assured worldliness, and reveals a rather commonplace though lovable stupidity and utter lack of insight into the fair sex. Their fiancées are hardly "playgirls"; after all, they insist on Earnest.

So long as there are manners and so long as manners serve to mask our pretensions, our nasty little duplicities, our pettiness and self-deceptions, our groundless prejudices, our unregulated lusts and our vast assortment of other follies — so long will we take delight in such plays as *Earnest*. For the beauty of the comedy of manners is that we invariably recognize in the characters our friends and neighbors (and how delicious to wonder whether they recognize themselves), but almost never ourselves.

Wilde reads beautifully, but he belongs on the stage, and that much was clear from the Cleveland Playhouse performance. Nevertheless, the brilliance of the play is no guarantee of its effectiveness in the theatre. In fact, I have seen it botched more than once; it's no play for amateurs, though many are tempted. What made the convocation performance such a success was professional skill at all levels of production, but especially in the acting.

All the performances — including the various butlers — had precision and clarity; there was nothing wishy-washy or tentative. What struck this viewer as especially noteworthy was the careful contrasts between Gwendolen and Cecily and between Algernon and Jack. Miss Margaret Victor gave us a Gwendolen willowy and languorous, a *femme fatale* (though her tempo sometimes jarred with the rhythm of the scene). In contrast, Miss Linda Ryan's Cecily was a kind of explosive little bird. Mr. Richard Halverson's very earnest Jack served as an excellent foil to the giddy and vapid Algernon of Mr. Charles Keating, who, unfortunately, had not altogether mastered the style of movement characteristic of times, the period, and seemed, at times, to belong in *West Side Story*. Miss Jo Ann Finnell's Lady Bracknell rose consistently to the imperiousness required by her managerial role, and crushed magnificently poor Miss Prism, whom Miss Sue Kelly had made a delightfully sentimental prig.

Warmest congratulations should go, finally, to the members of the Convocation Committee, and especially to Mrs. Jacqueline Berke whose efforts and acumen brought the Cleveland Playhouse double-header to Drew. The performance of the Wilde play propelling the Drew audience with more insight into the meaning of theatre and the vision of Oscar Wilde than a half-dozen lectures on the subject. More than this can hardly be said in justification of the thinking behind the convocation program.

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## Drew Acorn Views Local Theatre Profs Review Endgame Production

(ACORN reviewers for *ENDGAME* are Mr. Calvin Skaggs of the English Department of the College and Dean Stanley R. Hopper of the Graduate School. —Ed.)

by Calvin Skaggs

The opening performance on Thursday evening of the Drew University Players' production of *Endgame* deserved not only the warm applause it won but also a larger audience. The Players are a talented group, and they chose to attempt one of the most difficult works of the modern theater. If their production ultimately failed to engage its audience, they can justify themselves by claiming that a university theater's reach should exceed its grasp.

What we have in *Endgame* is our world as it is perceived and experienced by Samuel Beckett, one of the best of the dramatists loosely grouped as creators of the Theater of the Absurd. *Endgame* is without plot because plot implies a logical, cause-effect structure which Mr. Beckett does not find characteristic of human action; it is without consistently motivated characters because time-so changes men that they do not have consistent or static selves; and it is without meaning as we generally conceive it because Mr. Beckett can find no meanings to affirm in a world utterly without values, or in a world in which values are shifting so rapidly that they are, at best, evanescent.

Instead of plot, characters, or meaning, *Endgame* offers us a kind of archetypal structure in which we see two people (or two

parts of a single person or a single idea) who are both completely opposed to each other and completely interdependent.

Whether we interpret Clov as a clown or spice-preservative to Hamm's ham-actor or dead meat-matter; whether we interpret the situation as a monodrama occurring within a single human skull or an objective battle between two ideas, we cannot interpret one of them as the winner in this conflict. Certainly the Hamm who urinates on himself provides apt a metaphor for man's sensual nature as the Clov who desires order above all things provides for man's rational nature. Yet the order Clov needs can exist only "under the last dust," in a state of death. Thus Beckett is not affirming man's rational nature. Clov cannot leave Hamm because neither can survive alone. Even after Hamm dismisses him, Clov remains onstage.

*Endgame* simply will not yield to those who try to make it mean or say some one thing. The characters themselves tell us that they do not even begin to mean anything. The play is instead a pattern into which the individual who experiences it can fit as many levels of interpretation as he himself can provide, just as the allusive word-play of the language can be only as rich as the consciousness of the individual spectator can make it.

The mistake made by Mr. Richard Matthews, the director of

(Continued on Page 2)

## "I Knock at the Door"

by Dr. James McClintock

First in February with Pictures in the Hallway and most recently in *I Knock at the Door* we have experienced some of the magic of Sean O'Casey. The autobiography came alive through the sensitive interpretation of the Cleveland Players.

Five years ago this month it was my good fortune to see Paul Shyre's adaptation of *I Knock at the Door* on Broadway. He had been most responsible for the upswing on O'Casey works on the New York stage. The contrast was inevitable as one watched the presentation of our visiting players. The audience in the Belasco Theatre were impressed by the skill of the players in maintaining the continuity in action while seated atop their respective stools and reading the selected material. The stage was bare but our own with the musical effects limited to a solitary flutist.

But I found the staging of the Cleveland Players more to my liking — certainly to those unfamiliar with the first volume of the autobiography the movement on stage made for greater understanding and heightened feeling. The use of light and darkness with a consequent focusing on the central character or theme was most impressive. Only in the beating of the boy by the school master did I feel the subdued reading was more effective.

The third Johnny did not find an easy passage into manhood. Coming not with trials of glory but with ulcerated eyes, Johnny

made his way slowly and painfully into a world of poverty, popery, Protestant piety, and Parnell. Sibling insensitivity was joined by religious credulity and hypocrisy in urging the boy on to maturity. The moments of love and tenderness, particularly in the boy's relationship with his mother, stand out more clearly against the darker background.

The robust and down-to-earth characters of O'Casey did not inspire a search for hidden meanings or archetypal figures. Yet death and suffering were not less moving. Drama can touch the soul with apocalyptic vision.

It is not my desire to single out any one of the players for praise. Rather one was struck by the balance of acting which made the theme rather than the artist dominant. Our visiting players never had reason to doubt their powers of communication or the warm enthusiasm of their audience. Yes, O'Casey's autobiography (and they have brought only portions of two of six volumes) as interpreted by the Cleveland Players made for an evening of good theatre.

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JOY B. PHILLIPS  
Faculty Advisor

## Prof. Hopper

(Continued from page 3)

which he covers his face when sleeping) into an evident Veronica's veil — perpetually stained with Christ's blood through the betrayal of the centuries. The crucifixion is continued here by the Church itself. The name Hamm may be short for Hammer, as Hugh Kenner suggests; and the names Clov Fr. clou), Nagg (Gr., nagel) and Nell (Eng., nail) all mean nail. The dropping of the scroll (a piece of business introduced by the director) and its discovery by Clov would suggest the ecclesiastical suppression of the teaching itself, on behalf of its own power complex, and the appearance of a ground for hope in Clov's avid reading of its lines while engaged in other business towards the end of the play.

But it is already clear from these suggestions that pervasive of the whole is the sense of the impending end. This may be construed simply at the level of the familiar life-cycle. When the play opens, we seem to be witnessing the awakening of a person. The consciousness (Clov) enters, opens the windows (the eyes of this huge skull), uncovers the ashcans (the subconscious conditioning from the past), uncovers Hamm (the Super-Ego), who awakens and willfully assumes command over the rational part. Then follows the dialogic lament of the daily round as a cyclical "farce" which moves towards death is played. Here the proposition that man is a player and knows himself (in the end) to be a player becomes clear. Hamm is man as ham actor, a clownish Hamlet; while Clov (clown) comes in, removes the covers from the pieces on the stage — and at the end we see them mostly covered again and everything in position for beginning the farce over with the single possibility that Clov may open the door and walk out on this particular "life in the box" universe of discourse.

This is perhaps the deep level — Beckett's level. As a pupil of Joyce (in long association with him) the Vico world of cycles of civilization may be retained here — as a portrayal of the demise of the West as we have "known" it. The world of Christendom is almost dead. When Hamm, the blind lover of old things, of the tradition, asks Clov, "If you leave me how shall I know?", Clov replies, "Well you simply whistle me and if I don't come running it means I've left you!" That's how Christendom will know it is dead.

But there is more. There is the Cartesian age that has succeeded that of Christendom — the age of reason, the machine, the mathematics of content, the pure idea paraphrase of Actus Purus. The line of manifest descent may be traced in the deterioration of Knighthood. Clov sometimes went "upon a horse" in former days — full panoplied, plumed and glorious. Then he tried to get a bicycle (Cartesian zeroes in motion). Hamm wouldn't give him one, and today there are none. That is to say, the mathematical reason of Descartes' pure ideas has left us with the sheer zero. Man, in this situation, is curved

in upon himself like the serpent swallowing its own tail: he projects the sign of the infinite, but the infinite equals absolute zero. Man cannot remain alone with himself (Beckett's characters come in pairs); they invent games (each of Endgames characters has a "story" he likes to tell, or remember, or improvise); language is crisp and pulverized, discontinuous, and it is laughable that characters in such a drama should begin to "mean something." So we are "in a hole." And Hamm, the diminished and dying God sits on his castered throne, like Francis Bacon's "Man in the Blue Box" — but its we who are in the box, trapped in the hollow of our lost meanings, albeit the box is but a stage of our devisings.

All of this was admirably captured by both director and cast. David Morris was superb as Hamm, handling with extraordinary skill, the almost insuperable problem of pacing his dialogue. The "action" (or non-action) of the play (or anti-play) turned about him and his pacing much as world-play turned about the world-axis. Clov, (Wayne Lindberg) indeterminate and pallid at the beginning, developed impressively as a character and effected the transfer of interest to himself before the "revels were ended." Nagg and Nell were less effective, but with a narrowly restricted range in which to deploy their talents. Betty Wells nevertheless captured the dying glitter of reminiscence, and John Peterson the enfeebled resentments of the aged father, in his second childhood, while at the same time evoking the paradox of the bond of separateness which Beckett sees in our present human situation.

Rich Matthews and his production staff deserve the highest accolades for consistency and inventiveness in staging. The set was superior to the Cherry Lane production. The Brechtian introduction of the picture screen at the beginning, with the heaped word-clues and Mahlon Smith's excellent drawings, was a happy innovation. Most significant of all was the director's choice of the French version (in the concluding scene) over the English script, for it is here that the one clear note of "hope" appears. It is the possibility that, at the end "of this game" the West has been playing) a new kind of consciousness may be beginning. There are two clues to it. One, when Hamm says of "God": "The bastard! He doesn't exist!", and Clov replies, "Not yet!" And the second, in the French version, when Clov looks out the window and sees the little boy. There are three allusions here: one to the stone rolled away from Jesus' tomb, one to Moses looking into the Promised Land, and one to Buddha and the contemplative negative way. Here we reach the naughting of Zero, where "nothing is more real than nothing" Beckett's favorite citation from Democritus). When the old collapse the new may be born. It may lie for Beckett beyond the parochialisms of this hole, this impasse, this-Rohrschach of a riddled world.

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# RANGERS DROP OPENER: 73-52

On Saturday, December 1, the Drew Rangers traveled to Haverford, Penna. to meet the Haverford Fords in the opener of the 1962-63 basketball season.

The Rangers started Doug Wickoff at center, Dick Stafford and Bill Bonnell at forward, and Henry Porter and Gary DeAngelis at guard. Terry House was the only one of the three injured players who dressed for the game.

Haverford started four seniors including 6'9" Pete Dorwart and 6'1" Jerry Darlington, and one freshman, 6'6" Hunt Rawlings. This combination of height and experience paid off and Drew went down 72-53.

In the beginning of the game Drew was very cold while the Fords were getting many easy fast breaks. The Rangers trailed 16-1 when they got their first basket with 12 minutes remaining in the first half. Part of the reason for their slow start was the injury of Dick Stafford in the

first three minutes of the first quarter forcing him to sit out the rest of the game. Dick's jump shot from the corner would have been a great asset to the Rangers against the Fords' two-one-two zone.

Terry House, playing with a heavily taped ankle, went in for Dick. His rebounding along with Gary DeAngelis hit on a lay up with one minute to go to end the scoring at the half with Haverford leading 30 to 20.

As the second half started Jerry Darlington and Jack Smith led a Haverford fast break and the Fords pulled away. With two minutes gone in the half Terry House reinjured his ankle and had to be helped off the floor. Jon Schweiger replaced him.

The Rangers made several desperate efforts to fight back and with five minutes to go in the game Bill Bonnell hit a foul shot closing the gap to 60-51, the

closest the Rangers came in the game.

The game was much closer than the score indicates. The Rangers led by Wicoff, Bonnell and Porter turned in a beautiful defensive performance. The trio blocked many and frequently broke up plays. Despite the exceptional height of Dorwart and Rawlings, Wicoff pulled down 18 rebounds and Bonnell 14.

The Rangers had a couple of other bright spots in the Haverford defeat. Doug Wicoff was high scorer in the game with 24 points coming mostly on skillful tip ins. The Rangers also made good on seven out of ten free throws and committed very few mistakes.

The Fords were just too big and too experienced for our young Rangers.

Drew's next game will be against Pace College at home Wednesday, December 5 at 8:30. Pace always has a small but very fast and aggressive team. Their main offensive weapon is the fast break which will probably give the Rangers a great deal of trouble, as was proven by the game with Haverford.

A sad note has been added to the basketball season with the dropping of the Junior Varsity team. Coach Williams made this decision on the basis of the lack of talent on the J.V. team and the numerous injuries on the varsity team.

### BOX SCORES

DREW (54)	FG	F	TP
Bickell	1	0	2
Bonnell	3	3	9
DeAngelis	2	0	4
Hinds	0	0	0
House	1	0	2
Howie	0	0	0
Porter	6	0	12
Schwieger	0	0	0
Stafford	0	0	0
Wicoff	10	4	24
	23	7	53

### SCHEDULE FOR REMAINING GAMES

Dec. 8 At N.C.E.	8:30
Dec. 12 At Lycoming	3:30
Dec. 15 R.P.I.	8:30
Dec. 17 At Newark State	8:30
Dec. 19 Newark Rutgers	8:30
Jan. 12 Alumni	
Feb. 2 Hartwick	8:00
Feb. 9 Newark State	8:30
Feb. 8 At Trenton State	8:30
Feb. 13 At Stevens	8:30
Feb. 16 N.C.E.	8:30
Feb. 18 Ursinus	8:30
Feb. 22 At N. Y. Maritime	8:30
Feb. 23 New Paltz	8:30
Feb. 27 Brooklyn Poly	8:30
Mar. 8 At Harpur	8:00
Mar. 9 At Utica	8:30

## Baldwin 2, Haselton 1 Lead

THIS WEEK WILL be decisive in the intramural basketball competition, with 8 games scheduled. Haselton 2 has a slim one-game lead in the American League and Baldwin 2 holds a similar margin in the National League.

Haselton 2 took the lead last Monday, edging Haselton 1 32 to 30 behind Dave DeBelco's 18

## WOMEN'S SPORTS

by Shirley Kot

The Women's Athletic Association is sponsoring a playday this Wednesday in Baldwin Gymnasium at 4:30. Drew, the College of Saint Elizabeth and Fairleigh Dickinson will compete in swimming and volleyball events.

This year's varsity volleyball team was selected on the basis of participation and skill in intramurals. The ten players are: Seniors—Margo Young and Ann Ross; Juniors—Genevieve Brown and Shirley "Sam" Kot; Sophomores—Susan Morrison, Shirley Campbell, Stephanie Flanigan and Jean Bird and the freshman are Sandy bergold and Peggy Eller. Over half of the girls are returning players from last year's varsity team.

The girls' swimming team has been working out through-out the semester under the direction of Coach Barney Sahagien and Team Captain Barbara Stocker. Members of the team are Johanna Anderson, Esther Cid, Terry Davis, Grace Dunn, Karen Healing, Marcia Heseltine, Jackie Jones, Sue Kenworthy, Peggy Killough, Naomi Shapiro, Elsie Spinner, Barbara Stocker, Judy Tomshaw and Ginny Villamil.

points. Marvin Rice and Dave Klett hit 11 a piece for the first floor, which dropped into a 3-way tie for second place. Roger Harrison's 16-points sparked Baldwin 1 to a 35-32 victory over the third floor. Bob Hirschman and Phil Hubbard combined for a total of 31 points, Jim Minish's free throw being Baldwin 3's only other score. The game was decided by the first floor's 9-5 lead in the opening quarter.

Baldwin 1 beat a patchwork "Baldwin 2" team 37-32 in the season's opener. Jim "Rocky" Borges was high scorer with 18 points for the winners while Dick Macy led the losers with 14. The Haselton leaders launched their campaign with a 40 to 29 beating of the commuters, DeBelco sparking his team with 10 points. Bane Davis sank 14 for the losers.

A general shake-up of the National League will go into effect this week. Baldwin 2 is finally putting an effective team together with the aid of some personnel balancing by Coach Simester. The dissolution of the J.V. Team has added several players to the league.

Tonight Haselton 2 faces Hoyt-Brown, a team led by Ron Wendt, Neil Kaplan and Ivy Joe. Baldwin 1 meets Earp-Fog and its leading scorer, Tom Garver.

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