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By Laura Cohen '81

As the week of October 24 has been designated United Nations Week, it would seem appropriate for us to stop and think of the significance of the international body, and the influence and role it plays in world politics.

Perhaps the best way to attempt such an analysis would be to look at the UN in terms that would be familiar to those who have a hand down in the day-to-day decisions that the President makes. For the President has opened the president by...
New Book on Politics Reviewed by Student; Advise and Consent Tops Best Seller List

by Sally Glanville '60

The book which is currently in the top position on the Best Seller List is Advise and Consent by Allen Drury. This book, which was published late in the summer, is concerned with the battle over the nomination of Robert Lefingwell for Secretary of State. The aging President wants a new slant in our dealings with the Soviet Union; consequently, he persuades the former Secretary of State to "retire" and appoints a controversial figure for the office. Mr. Drury reveals the bitter conflicts which go on between the President and the Senate and among the senators themselves over the nomination. Senator Munson, Majority Leader of the Senate, comments on the whole: "Nobody in this town ever does anything except for the best of motives. You never known a major issue yet in which all sides

did not claim, even as they slaughtered one another, that they were inspired by the noblest of reasons."

The author of this novel paints an intimate and revealing picture of Washington's political, diplomatic, and social worlds. Drury deals with ambassadors, senators, judges, and Washington's leading socialites. He succeeds in bringing our politicians and statesmen off of their symbolic pedestals by presenting both their public and private "faces" with an amazing amount of realism. The principal idea of this book is apparent: Drury shows the human beings who run our government as chintzy and petty as that, they too, are fallible.

Toward the end of the book, events occur with a rapidity which often leaves the reader breathless, while the first part tends to drag a bit. Many of the happenings are based on coincidences which detract from the logic of the story.

Advice and Consent has been hailed as one of the most realistic depictions of Washington politics ever written. Charles Poore, of the New York Times, says: "If you haven't yet read this superb novel of Washington politics, you will soon."

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The following clubs have scheduled meetings for the
coming week:

October 22. Political Forum, Crocker Williams 115, 7:30 p.m.
Child Development Club, Nursery School, 7 p.m.
October 25, Music Club, Holmes Hall, 7 p.m.

October 28, Science Club
Speaker, Palmer Room, Library, 7 p.m.

Professor Louis Kronenburger Discusses American Theatre

by Ellen Forbes '51

Guest speaker for the first of this year's Convocation lectures, Tuesday, October 20, was Mr. Louis Kronenburger, former
experience as publisher, author, lecturer, and professor; he is now drama critic of Time magazine and Professor of Theater Arts at
Brandeis University.

In discussing 'The American Theatre Today,' he first pointed out that New York is the capital of show business with Broadway;
the 'massive centrifugal force' of the theater. Holding the 'legislative, executive, and judicial' powers of the theater, Broadway is
the only place to which aspiring playwrights can turn. He likened it to the situation not so long ago where Britain as an island found

herself ruling a continent. This accounts for the isolation of the theater from the other arts. There are symphonies and art museums in
many places flourishing and making names for themselves, but this not so with the theater.

Culturalism

Another unique aspect of the theater is that it alone among the arts is commercial in outlook. Because of the high cost of produc-
duction the aesthetic and the economic have come to be regarded on an equal basis.

Mr. Kronenburger further pointed out that it is not the culti

vated who exercise the power in the theater, after, Those who own the thirty theaters of Broadway determine which plays will be pro-
duced and the length of a run. It is only in these theaters that the

success can be determined so that people with no judgment can be
the controlling influences. He not-
ed the lack of a theater with the
pride of a long ancestry of high
quality which could assure future quality as in a well-established
publishing house.

Production

The producer has many difficul-
ties for aside from the numerous
details of production, there has to
be a coordination of the many
conflicting viewpoints in an opera-
tion involving so many com-

itors. The playwright has the dif-

ficulty of having to rely on effect-

siveness. This Ibrahim visual and aural senses and can't really be ac-
counted for until the play is actua-

in production. Along with this, he

mentioned that the road tryout is more often a gimmick for revising the
play. There is a lack of counterpoint in the other arts.

He said that although the American theater is 40 years old there is
nothing collective in what it has
produced. The first decade marked great progress with many names, but in the last thirty years there have only been iso-
tated individuals.

Comedy Decline

Recently there has been a de-

cline in the proper comedy tradi-
tion; it has become vulgarized so

there is no longer tone and taste
in comedy. He said the question today is "is this funny?"

Will it get a laugh?" Thus it

seems to be the aim of the the-

er to appeal to the public.

He considered a widespread desire

for comedy writing, while re-

minding us that America is still

the leader in musical comedy.

He regretted the fact that even though the situation is bad, the critics give it acclaim. Time and again the second-rate is praised

with superlatives. The theater is constantly being compared with

movies and television rather than

operas and music. It will never die for there is no replacement for the

"through and through realism" of the stage or the fact that a

night at the theater is still a real

satisfying social occasion.

Off-Broadway

He pointed out that the emer-

gence of off-Broadway has made it possible for lower quality plays to be produced for lower prices. It will serve as a supplement, he

said, for it represents a "cultural development rather than a thea-

trical achievement." It has the

shortcoming, however, of the lack of real creative talent.

The aim of the American thea-

ter today, he said, should be to

get the best possible plays with the best possible production, tak-

ing into account the important element of time. He closed by say-

ing that we must get cultural

drama out of New York since

it has produced. The first decade

was a period of real creative talent.

A discussion and coffee under the auspices of Wig and Candle followed.

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