

Letters to the Editor

Touring Ensemble Performed Three Concerts

Choir: Starting Out in England

By PAUL SEYDOR
Collegian Film Critic

Objection to Faculty Club

TO THE EDITOR: Just as this white country finds it more convenient to shoot itself to the moon rather than to find the will to resolve human concerns on Earth—this white University decides that it is easier to construct a plush faculty club for its nearly all white faculty rather than to exert all possible institutional effort to find funds for black and brown students.

The Black Student Union is not surprised at this turn of events. Indeed, the idea of constructing a separate facility for whites with special privileges is not a new nor such a shocking concept in America. We blacks are not only quite used to whites indulging themselves at the expense of our brothers and sisters; but, we are also getting damn sick of it.

Let it be known to all concerned—one of these days you are going to live to regret placing the value of a structural facility above human faculty. Brother Malcolm observed several years ago that folks should not be surprised at "chickens coming home to roost."

Black Student Union:
J. Raleigh Demby
Chairman of Communications
Vincent Benson
Chairman of Political Activities
Bill Patterson
Chairman of Counseling

Library: Building a Barricade

TO THE EDITOR: Once again we are faced with new construction on this campus. Amazing as it may seem, nothing has been learned from past experience.

I did not attend the dedication of the hallowed ground, but I did review the architects' "sales pitch" drawings. I cannot criticize the physical appearance because that must always be left to the eyes of the beholder. But I can comment on the internal physicality (only after hearing an explanation from the architect) and the external impact upon the campus plan as students use it. I have participated in the development of four campus plans, so I am somewhat qualified to comment on the latter.

This campus is serviced by many pedestrian paths. The most sizable is the MALL (Willard side of Old Main). On one end we have State College and on the other is stately Pattee Library, which terminates viewing in that direction. I'm sure these were major acknowledgments leading to the architectural development since the walkway between the south campus and the north campus (Arts, Chambers and all those buildings) is to be severed by a solid, physical connection between old Pattee and the new addition. The west wing addition did the same thing.

Physical connection between all major areas of the structure is undeniably the most important aspect of the addition. But what about the students using the campus? We have a football team which is nationally recognized; professors who are internationally known; but the students paying to use this campus are not even recognized locally at University Park.

The pedestrian flow will be hampered, if not hindered, by the connection corridor. Certainly more time will be wasted by those who have a class in Willard area one period and a class in Chambers area the next.

The solution is quite simple. The library planner, campus planner and the architect need only to walk around the West Halls Quadrangle. The answer is there and is very simple.

I hereby challenge the campus planners to prove: a barricade is not going to be built.

Dennis J. Krill
5th-year architect-Milesburg

Alleviate the Conditions

TO THE EDITOR: The letter by Mr. Levin, of the Hillel Foundation, (July 10) is an unfortunate extension of the incident during the Summer Term registration in which Hillel Foundation passed out political propaganda on behalf of a foreign state (Israel).

In his letter, Mr. Levin indicated that he apologized to Mr. Fuller for "any misunderstanding" and implying that this apology was not for the distasteful act which was in total contradiction with the Undergraduate Student Government philosophy regarding registration activities. This clearly

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shows a dangerous attitude, though not unfamiliar to us, that some people will do anything to achieve their goals, whether political or otherwise, as long as they can get away with it.

The reasoning given by Mr. Levin for distributing such material can better be described as an insult to the intelligence of the Penn State community. If the object was to "bring people to the table...ask who we were..." and bearing in mind that Hillel is an American Jewish organization, one would ask what is wrong with symbols of achievements of American Jews in the U.S.? or what is wrong with the American flag or even buttons with "America Must Live" printed on them?

Mr. Levin asserts that, "we have never stated that Arabs shouldn't live too!". While this might be true, the fact that he is supporting and working for "Israel Must Live" is a clear support for the genocide by Israel against the Palestine Arabs. This conclusion is based on the fact, as stated by David Ben Gurion, that "Israel is the country of Jews. Every Arab who lives here has the same rights as any minority in any country of the world, but he must admit the fact that he lives in a Jewish country."

Since Mr. Levin is a member of a minority group in the United States perhaps he can compare the rights and privileges he is enjoying in this country with that enjoyed by the Arabs in Israel, a claimed Western democratic state and perhaps he can see that there is a more worthy cause to fight for than the life of a racist political system—and that is human dignity.

The Jewishness of the State of Israel was also asserted by the Israeli Defense Minister, Dayan, on the CBS Show "Face the Nation" when he said, "we want a Jewish state like the French have a French state."

I sincerely hope that Mr. Levin, the Hillel Foundation, and all decent people in this country, whatever their faith is, will realize the magnitude of the human suffering in the Middle East and work towards alleviating the conditions which are causing it because, after all, what is morally wrong can never be politically right.

T. A. Bakr
Graduate-Civil Engineering

Peace—Instead of Fighting

TO THE EDITOR: The last issue of the Collegian carried a rebuttal of the Ateya letter of 7/3 by yarry Levin. Barry had to speak for himself. I would like to defend both parties you slandered.

First, Barry's apology should be proof enough that the question of his loyalty was ill-advised. Let it be stated that Barry is a showman; and buttons are a fact of life on this campus. (I know Barry quite well, and I am also "Buttman's" roommate, so I speak from experience.) Barry, by the way is the little "schnook" the Lion mauls at our halftime shows. A showman, Mr. Ateya, not a spy.

Secondly, let it be clearly understood that my people the Jews have paid for every square-inch of land in Israel! From the enslavement of Exodus to the programs, which made the Nazis look like children, I can find reasons why the word genocide was invented, and why the world owed the Jews Israel.

The rest of your letter was a distortion of history, as most Americans know it from our texts. If you so loved Palestine, why was it such a hell-hole of a desert when the Zionists were given shelter by your people. The fact that by the blood, sweat and tears of the Israelis alone is the reason for the desert blooming against it before is at least an appeal to squatter's rights.

If the present does not excite you, Mr. Ateya forget about the sufferings my people have endured and turn to their achievements. What other people have consistently lit the way for the progress of the Western world as have the Jews. From the Ten Commandments, through the Dark Ages, where with the Great Arab leaders they kept learning alive in Europe until they were both expelled, to the names of the 20th century: Einstein, Salk, Schweitzer, or the civil rights work of the B'Nai B'rith Anti-defamation League.

Where has the Arab world been, Mr. Ateya? Why do you cry for the refugees now? Which government of the Arab bloc do you compare to the Israeli aid work, officially, to many African countries including Biafra? How much better, or worse, have those refugees been under Israeli torture of medical aid and a desire to shelter, and educate these people?

Lastly, sir, how dare you even suggest that my pride in the people and nation of Israel even infinitesimally diminish my feelings for America. You ask why we look to Israel? I say, ask any proctor of this nation's government and he will tell you he is disgusted by the bureaucracy and hypocrisy that have kept this nation from achieving its potential as the richest democracy on Earth. Then I say look to tiny Israel as a lesson in what can be achieved by a democracy that has no time for those two pitfalls and learn, Israel today embodies America's best ideals, democracy and a pioneer spirit, the same spirit which will take men to the moon this week. Your people have stayed in our country Mr. Ateya. What have they given us besides the pyramids. In fact, sir, how dare you call yourselves the Penn State Arab Club. What have you done for this University? Hillel makes no such distinction.

Mr. Ateya, neither I nor any Jewish leader has ever made a statement that Arab genocide was a solution to the Mid-East problem. Why should your people want our demise. Have not Israel and the Jews shown the world that they belong? Wouldn't there be some advantage to peace instead of constant fighting, no matter who governed the unfortunate refugees caught in the middle? I ask you sir, also to have respect for the intelligence of the Penn State student. Why not instead of listing invented Israeli transgressions point out to the world the modern achievements of the Arab world as they learn to live together.

Richard Wallace
Research Assistant-Biochemistry

International Airport and weren't to touch real British soil until the buses carried us to our initial destination in England, Oxford University.

But this gets us too far ahead; some introductory explanations first. The Penn State European Tour Choir was initiated in 1955, under the directorship of Willa Taylor, and has toured Europe biennially since then. This 1969 tour is the most extensive thus far, taking the choir for the first time to a Middle Eastern country, Israel, and to a Mediterranean country, Greece. From there we will travel to Yugoslavia, then to Italy, Austria, Germany, and Switzerland, from where we will return to the states six weeks and eighteen concerts from our initial departure.

The Tour Choir is a separate performing ensemble from any on campus. Its sole purpose is to tour Europe and perform there. It is made up of Penn State students who are able to pass the audition and to pay their own way. Before the first rehearsals the choir had never performed as a group; similarly, after the trip is over it will disband, the title remains constant, but the personnel, of course, fluctuate from tour to tour. Brown, who also directs the Penn State Concert and Chapel Choirs and the Penn State Singers, took charge of the Tour Choir in 1967. This is his second outing with it.

Rehearsals began on a tri-weekly basis in Spring Term. Prior to take-off for London, the choir spent four days of intensive rehearsing (three plus two-hour sessions per day) in New York City's International House.

The primary purpose of the tour is to perform music that Europeans wouldn't ordinarily have an opportunity to hear. Appositely, Brown has selected a program that stresses very early and very late American music, spanning two centuries, from William Billings and other Yankee tunesmiths to the settings of Whitman verse by the contemporaries Roberts Ward and Sanders, to Virgil Thomson's cheerful arrangement of the Southern folk song, "Green Fields".

To spread good will, to encourage the mingling of cultures is another function of the tour. Thus, as the ten-day visit to Israel is the high-point of the tour, Brown has included an arrangement of three Hebrew folk songs by the contemporary American composer Hugo Weisgall (who, incidentally, wrote the arrangements while he was a visiting professor at Penn State in 1960) and settings of two psalms of David by another American, Daniel Pinkham. "Deep River" and "Didn't My Lord Deliver, Daniel," two traditional Negro spirituals; and works by Bruckner, Casals, Scarlatti, and Tomkins round out the program.

The choir performs all of its concerts free; any donations or contributions received are turned over to local charities. As of this writing, the choir has

performed three of its concerts. The first was in a small town called Brill. It is what is known as a "dormitory" village, which means that it is almost totally residential. Most of the citizens, quite wealthy, live in old homes or mansions, some dating back several centuries. Before the concert choir members were entertained individually at some of the homes, where we partook of everything from imported French wines of ancient vintages to home-made stout and ale. The stint at Brill was, incidentally, arranged by the wife of an Oxford linguist, who is frequently a visiting professor at Penn State.

The second concert was in Coventry Cathedral, an awesome new structure built to adjoin the ruins of the old, which was destroyed by the Nazi air attacks in World War II. Coventry was, in fact, the site of the first great Nazi saturation bombings, which in 1940 left the city center devastated. Since then this area has been completely renovated as part of a massive urban planning program. The highlight of this program is a traffic-free shopping plaza that has proven to be safe, convenient, and financially successful (State College residents opposed to the mall please note). It was also in Coventry, during the 1400's, that a lady of high estate named Godiva took a ride on a horse.

The third and, thus far, most prestigious concert was performed at New College Chapel, Oxford, under the auspices of the annual month-long English Bach Festival. To give an idea of the importance of this concert, such distinguished artists as Lionel Rogg, Helen Watts, Henryk Szeryng, and Ernst Haefliger shall be appearing as part of the Festival. The Honorary President of EBF is none other than Igor Stravinsky.

The choir was ready for the performance, which turned out quite admirable. A reviewer for the Oxford Mail wrote that Mr. Brown has a "well-trained" group that "responded instantly to his wishes. He has cultivated a well-blended tone which has a bel canto quality." The reviewer went on to note, quite accurately, that "the highpoint of this group (and the concert) was William Billings' Rose of Sharon, which was sung with great sensitivity."

Although that has been the only review, Brown received a very complimentary letter from the pastor of Brill church, who expressed his appreciation for the performance, wished the choir would return if and when it toured again, and commented on the tremendous "zest for life" the American students seemed to him to display. At Coventry we were hosted by the Lord Mayor, who regaled us with a sumptuous, ceremonious dinner.

Next time: more about England, by which time we should already have landed in Jerusalem.



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