

Students Aid In Planning

The student body is now being represented on various faculty committees, one being the Development Committee, with Mrs. Grace Munro, Chairman.

This committee met with Mr. Henry McDonald, the college architect, student personnel involved in the new building, and several student representatives—Kathy Wayant, Gregg Nelson, and Jenny Munro. The building under discussion was the Sims Student Center Building, which is to be in the old library building.

The ideas bandied around include having a large "living room" area in addition to lounges, a small chapel, dancing area, rooms for pool and ping pong tables, and a TV room. Also, it was suggested

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Recital Shows Imagination

The Modern Dance class held a recital Monday, May 15, in the gym. The class of nine girls had been studying dance under Mrs. Barbara Daye for a semester.

The girls all did an admirable job, and several dances were especially good. Marigay Lesh combined a bit of ballet and acrobatics as she danced to "Nightingale." The most truly modern dance number was that of Linda Nichols. Her interpretive dance centered around a sacrificial offering.

Several girls had quite catchy music, such as Janice Delema's "The Stripper" and Jenny Munro's "Peter Gunn"

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Music Dept.

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recordings of performances by the B. C. glee club, choir, Madrigal singers, and band. It is a full-sized 331/33 album, sells for \$3, and contains much of the music to be performed at graduation.

The album contains a wide variety of works, by different composers but probably the most interesting is a cantata by B. Brittain entitled "Rejoice in the Lamb." This number was the featured piece when the glee club was on tour and was received very well by judges throughout the trip. A very modern piece, by an unusual composer, it is one of Mr. Adams' favorites. For those persons interested, the albums are now on sale in the music office and may be reserved or purchased there. They will be available throughout the graduation week-end.



JIMMY GRINS as he hugs it tight!

He Trains Elephants And Plays...

Jimmy Childers is an unusual fellow, to say the least. I mean, who else do you know who trains elephants? Or plays the tambourine, organ, piano, guitar, banjo, autoharp, harmonica, and spoons?

Jim, a tall, bespectacled sophomore from Statesville, is well-liked on campus. When he isn't studying, he collects minerals and writes. He belongs to MSM, Spanish-American Club, and the Glee Club. He and his roommate, Mark Price, live off campus "so I can train my elephants."

Jim dates no one in particular, but does have a Jimmy Childers Fan Club. He's also very fond of "funny bunnies." His one desire is — get this — to visit Ewerveglorsk, U.S.S.R., before his autoharp strings fall

off. Asked what his bad habit is, Jim replied immediately, "My roommate." He also said something about disliking red mooses with dents in them.

Jim plans to work as a counselor at two camps this summer, and will check in at Berea College next fall. He has no idea what his major or vocation will be. "I'm just a free-loader," he quipped.

Jim's philosophy is also a bit different-sounding when it first strikes the ear: "Don't circumflaunt your glibben." However, he relieved fear for his sanity when he explained that the sentence actually means "Keep smiling."

Officers

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Jackie Lawing, FOLKLORE - Patsy Watson, GUN CLUB - Bill Detweiler, MASQUERS-George Patterson, SPANISH AMERICAN - Sandra Atkins, WAA - Patti Page, MEN'S INTRAMURALS - Bill Hyland, and editor of the PERTELOTE, Debby Cortner.

Knowledge Creates Understanding

A necessity for understanding and communicating with nations outside the Western Hemisphere has been the impetus for the recent creation of several centers for Oriental Studies in larger universities in the United States. Outstanding among these American research centers are the Center for Japanese Studies and the Center for South and Southeast Asian Studies at the University of Michigan. Such research is heavily financed by United States Government grants.

In conjunction with these centers, studies and research into the total cultures of Oriental nations such as Japan, Indonesia, Viet Nam, India, and China are explored. Such studies include the languages, present and past socio-economic conditions, the arts, musics, dances, and literatures of these

separate cultures. The contemporary approach to studies of these cultures does not emphasize Americanization and changes in the traditions, religions, social patterns and economics of the non-Western nations. Instead, the approach is one of developing within ourselves an appreciation and positive understanding of countries entirely different from our own. At the same time, the many foreign students who receive scholarships to study in America at these centers are not expected to become American citizens; instead, their purpose should be to take back to their own native countries a renewed appreciation of their own cultures and an understanding of America for the purpose of peaceful communication in the future.

During this past year, while

completing my doctoral residence for a PhD, in Music at the University of Michigan, I was fortunate to be able to participate in the music study groups of the Center for Japanese Studies and the Center for South and Southeast Asian Studies. My experience helped me not only to develop an enlightened view of non-Western cultures, but also, to gain a clear historical perspective of the relationship of our own musical heritages with those of the Orient. Of course, most of our present-day orchestral instruments had their ancestry in the Orient. In addition, the music of such an ensemble as the Japanese (Indonesian) gamelan gong orchestra in which I performed this year had a direct influence on the particular style of European music known as Impressionism. In 1890, the



MISS JOAN MOSER studies culture of eastern civilizations by participating in cultural events.

two outstanding Impressionistic composer — Claude Debussy and Maurice Ravel — heard the Royal Palace gamelan orchestra of Java at the Paris International Exposition. As a result, their extensive piano music, particularly their pedal techniques, reflect a deliberate attempt to capture the resonant reverberating sounds of this oriental orchestra. Further, they were also strongly influenced by the strange modes and scales of this music.

More recent influences on American and European musics

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