

The College News

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BRYN MAWR (AND WAYNE), PA., WEDNESDAY, MARCH 28, 1928

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"IRISH ANOMALY" TO REVISIT B. M.

Lord Dunsany, Well-Known
Playwright and Poet, to
Lecture.

READ MSS. HERE IN 1919

Lord Dunsany will speak in Taylor Hall next Monday afternoon at three o'clock, under the auspices of the Phoebe Anne Thorne School. The college has not had such an opportunity of hearing him since 1919, when the famous Irish playwright read some of his own works, among them the then unpublished play, "The Compromise of the King of the Golden Isles," from his manuscript.

Lord Dunsany needs little introduction. We are all of us acquainted with his poetry and his plays. His play best known to us is doubtless "If," a charming fantasy with a depth of meaning beneath its quaintness.

George Russel said of Lord Dunsany in his lecture on Irish Personalities in Literature, last month, that "he is an anomaly, an Irishman unaware that he has a country. He seems to regard the universe as a mere excrescence on his imagination. In his youth in his ancestral castle he lived in a remote world of his own, of which he used to draw marvelous maps. He had a great gift for drawing and for mythological invention, which he combined in pictures of the Punishments of Hell, or of a man's sins finding him out."

Good Chances!

Mr. Miller Is Encouraging About
Business Openings for
Clever Women.

"The field for women in business is new, but not too new to contain excess competition," said Mr. Henry Wise Miller in chapel Friday morning. The opportunities in this field are considerable and do not require long technical training.

One of the best openings for women is in the banking business. A bank is a unique institution whose business it is to obtain money and sell it to investors. A banker, therefore, must have certain definite qualities; and these qualities are usually present in women.

The banker's first business is to look for depositors. This may be done in various ways, but is usually accomplished by a general canvassing of the community, followed by a large amount of persuasion. The process is very complex. A banker must know an individual's business better than the individual himself knows it. Business men are always optimistic. The banker must, therefore, attempt to strike a happy medium between what the individual wants and what it is advisable for him to have. This requires a large number of separate departments for investigation, and it is here that women are particularly successful. General surveys of the situation show that women are especially well adapted to this kind of work.

Opening in Investment Banking.

A second opening for women lies in the Investment Bank. This business, very much increased since the war, is more complicated and requires more people. The business consists in buying up securities wholesale and selling them retail to individual investors. Here the banker is the first investor. He must find out the value of the securities, their relation to the rest of the market, and just how and when they will sell. All this requires experience and is done by a large staff of statisticians. A good statistician, with the common sense to interpret the ups and downs of the market, is priceless. These departments offer particularly excellent opportunities for women.

The selling end of the Investment Bank also requires a large staff. The position of bond salesman, however, is not recommended for women. The training is too superficial, and the actual salesmanship a bit too aggressive.

Perhaps the most fascinating business is that done by the stock broker, whose

CONTINUED ON PAGE 4

Opera Fans, Attention!

Mr. Horace Alwyne will talk on Wagner's opera "Parsifal" Monday evening at 8, in the music room in Goodhart. All those who are attending its production by the Metropolitan Opera Company the following Tuesday, and any others who are interested are cordially invited by Mr. Alwyne.

PROKOSCH LAUDS IBSEN'S THEORY

Women, Truth and Freedom
Form Groundwork of
All Later Dramas.

IDEAS NOT OBSOLETE

"To give a long course in Ibsen would be easy enough, but to speak on him for ten minutes is hard," said Dr. Prokosch in chapel on Monday morning. The essence of Ibsen is that he grew so much, not in power, varied, manifold insight into human life. His greatest works, *Brand* and *Peer Gynt*, he wrote at the age of sixty. But it was in his fifties that he began to unfold. His first idea was that women were the pillars of society, but this he corrected and said that freedom and truth were. That triangle, of women, truth, and freedom, formed a pendulum which he kept swinging through the rest of his drama with the greatest regularity, producing a play every two years. He thought that women could be the pillars of society if you let them, but they must have freedom, and there must be truth in all the dealings of society, including those with women. Thus he continued to stress one problem.

Always New in Fight for Freedom.

There have been many articles in newspapers and magazines during the past week on the subject of Ibsen, irritating, supercilious articles that have spoken of him as obsolete. This is terrible nonsense. True, there was one problem in which he was more a leader than any other—the equality of man and woman. We have advanced so much that the *Doll's House* seems obsolete to us, but it may not in one or two hundred years; such things go in cycles. And we are not in the least closer to actual freedom than we were in the eighties and nineties, when Ibsen was in the midst of his work. We may wear short skirts, and we may even smoke, but these liberties may be lost. In the fight for freedom, Ibsen will always be new. The greatest task of mankind is the attempt to enslave each other. There is more danger of this, and hence more danger to freedom, in a democracy than in an autocracy.

Will Endure Like Sophocles.

With a few exceptions, Ibsen is not a writer of social plays. More and more, at least since the eighties, he became a writer of individual problems, of which the highest is the question of one's personality, what it is, and how it may best be expressed. He is as little obsolete in that as is Sophocles in the *Antigone*, where he presents the problem as to whether Antigone can develop her personality. He is no more obsolete than any of the great Greek writers, or Shakespeare or Milton.

Political Dinner Invitation

Mr. James T. Shotwell, of Columbia University and of the Carnegie Endowment for International Peace, will speak at the Bellevue on Friday, March 30, on a subject of interest to all progressive students. His talk is in connection with a dinner given by the League of Nations Non-Partisan Association, and will be on "The Recent French-American Treaty." Tickets for this dinner, which begins at six, and will be over at eight, may be obtained from Mrs. M. P. Smith, for two dollars and fifty cents. All students who are interested and would like to find out something about it are urged to attend. Dr. Shotwell is probably the person best qualified in this country to speak on this subject.

Freshmen Champions

'31 Flies Banner With Complete
But Rather Untidy Vic-
tory Over Sisters.

At last the class of 1931 has broken the spell and won a class championship. They won the right to fly the flag of victory by defeating 1929, 14-39. It could scarcely be called a brilliant game, for sloppiness and lack of team work seemed to characterize the general playing. True, the Junior forwards were fast whenever they got the ball, and Humphreys and Sappington were sometimes almost startling in their long spectacular baskets, but these spurts were very spasmodic, in the first half, at least. Packard made more trouble for the Freshmen in the next half, but the forwards seemed to realize that they were in the same room with each other, and the score benefited accordingly. Frequently walking slowed matters up a bit; the Juniors were too far behind to catch up, and Boyd's accuracy was only a swan's song to a rather mediocre game.

The line-up was as follows:

1929—Boyd, Humphreys, Poe, Swan, Balch, Cook. Substitution, Packard for Cook.

1931—Sappington, Humphreys, Thompson, Totten, Blanchard, and H. Thomas.

Sophs Win Free-For-All.

The Sophomore victory was hardly more brilliant; in fact, it was more of a free-for-all than a basketball game. Bethel distinguished herself by very good dodging and dribbling, but Bruere and Morgan were not exactly effective when they did get the ball. Hirshberg and Sullivan tired each other out by futile passes which took them farther from the basket than they were at the beginning. Hirshberg, especially, was far too individual, but it must be admitted that her rather masculine type of shooting was remarkably certain. Both teams improved in the second half, but it was too late to counteract the effect which the roughness and messiness of the first half had had on the play. The final score, 18-28, for the Sophomores, was

CONTINUED ON PAGE 4

Live for Faith

Man for Himself Alone Is Weak,
a Purpose Gives New
Strength.

"The doctrine of self-sacrifice is the law of human life," said Dr. Bruce Taylor in chapel on Sunday evening.

Today, as we look about us at the vastness of the world, the crowds of people, the sea of industry, we feel that we are insignificant. We as individuals are impressed with our smallness and wonder what we are here for. This makes us order our lives on the basis of our own importance. We say to ourselves, "This is my life. It is all I have. Why should I not work for it alone?"

If we work for our lives alone we shall find that it is hardly worth the trouble. We cannot seem to realize that we are only a small bundle of atoms. We have not yet discovered that our only chance for recognition is to form an alliance with the great process of the ages.

Have Courage of Convictions.

Both Elijah and Jeremiah gave their lives, for the sake of their faith. Other saints and martyrs have had the courage of their convictions. Why not all mankind? Man for himself is weak and mean, but man for God is so great that only the heavens compare in glory.

In our day and generation religion is smirched with commercialism. Religion is sold to us as a piece of real estate or a share of stock. This is obviously a fake principle. Right should be obeyed whether it brings reward or darkness. We should serve God without bargaining with Him for what we will get out of it.

This does in no sense mean that we should give up living a practical life. Living for oneself is the most impractical way of living, for we lose the whole joy of life and find ourselves old at forty. Take a new lease on life. Try to find something worth doing and do it with all your heart.

Thomas Hardy

Dr. Chew, whose books on Hardy are well known, will speak on the most interesting side of this great man in chapel Saturday evening, March 31. After Hardy's death, Dr. Chew gave his classes a special lecture, emphasizing the poetry, and Hardy's lifelong love of it. Whatever his subject on Saturday night, Dr. Chew's personal acquaintance with Hardy will make it of interest to all English students.

JOURNALISM WAS STARTED IN 1665

Denis De Sallo Edited First
European Critical
Journal.

CHAMPENOIS LECTURES

"You know all about La Fontaine, Racine and Boileau, but I am almost certain that you have never heard of Denis de Sallo," declared M. Jean Champenois, at the French Club lecture: "Les Origines des Revues et des Journaux," delivered in Taylor Hall on Friday evening, the twenty-third.

M. Champenois, who is associated with the Sorbonne, then proceeded to reveal that Sallo was the original editor of *Le Journal des Savants*. This was Europe's first real critical journal, and one that seems to have been everywhere enthusiastically welcomed by research workers, who were overjoyed that at last there was a means of expression for their work. It is still published by the Academie des Inscriptions et Belles Lettres, although it first appeared some two hundred and sixty years ago, on the fifth of January, 1665.

"Journal" Surprisingly Modern.

The preface of the first number of Sallo's Journal, M. Champenois found particularly interesting on account of its democratic and internationalistic spirit, entirely consistent with seventeenth century ideas. Everything of which any respectable modern "Review" can boast was to be found in *Le Journal des Savants* according to this preface; panegyrics of learned men who had just died, with a list of their works; a sort of question-box, that juggled original observations on scientific subjects; articles on new discoveries, inventions, mathematic formulas, and natural history; and finally, reviews of recently

CONTINUED ON PAGE 4

We Must Pass in Quiz on Human Relationships

"The science of human relations will progress just as all other sciences and arts have in the last century," declared Dr. Hornell Hag, speaking in chapel on Wednesday morning, March 21.

At first it is hard to realize that the rising curve of human progress may be applied not only to the building of bridges, but to human relationship. Divorces are increasing; the relations between employer and employee are a great fumble; in spite of the fact that 90 per cent. of the world's thinking population is opposed to war, we seem unavoidably slipping towards it. Is there, then, any real progress in human relation?

The truth is that we are just approaching the stage where we will be able to apply the scientific method to human relations. Today all society is built on the principle of human equality, although it is obvious that all men are not equal. We need first a transcendent conception of human justice, then the ability to form a society where all the individuals combine for a united effort, without counting the cost to themselves.

We are constantly being subjected to a quiz on the problem of human relations: we pass or we flunk; and the passage of this quiz makes all the difference of life.

The laboratory method is essential in solving the problem of human relations. Courses in the social sciences—psychology, history, anthropology, etc., should be used as tools to help us build a new society.

AMERICAN DRAMA OF RECENT GROWTH

Since 1920 a Renaissance in
the Theatre Has Been
Effected.

O'NEILL HOLDS LEAD

"Modern American Drama is a phenomenon which made its first appearance only eight years ago, in the middle of February, 1920, just about three hundred years after the landing of the Pilgrims." This is the startling statement with which Mr. Barrett Clark began his discussion of American drama last Thursday evening in Taylor Hall. It was not until later that the audience discovered that this was the date of the production of Eugene O'Neill's first long play.

Three hundred years, said Mr. Clark, is a long time to wait for the beginning of an art. But it is difficult to find anything worth the name earlier than that. The eighteenth century, so fruitful in other countries, was not so in ours. It is difficult for any art to flourish in a country which is in the throes of developing its natural resources. The nineteenth century was almost equally unprofitable. The plays of this period are of value for their historical interest, but practically none of them are intrinsically worth reading or seeing. Dunlap, a manager and producer of the nineteenth century, wrote thirty or forty plays which were considered good at the time. But when they are revived in the present day by college actors only the faculty go to see them. Forrest, the great actor of the thirties and forties, is still remembered, but who remembers the plays in which he acted? Even the playwrights of a still later date, like Bronson

CONTINUED ON PAGE 3

A Blanket Invitation Ex- tended by Bryn Mawr Club

(Specially contributed by Winifred
Dodd, '26.)

Are any of you interested in and have you investigated the new Bryn Mawr Club, which, despite its regulation brown stone exterior, has, inside, a very charming atmosphere to offer? The address is 213 East Sixty-first street. That sounds far east, but it is really only two blocks away from the invaluable B. M. T. subway that lands you in the center of Broadway.

The new house, completely refurnished, is early American happily combined with comfortable furniture. The dining room, on the ground floor, opens into a garden which will be used, during the spring and summer, for lunch and tea. A little stairway ascends from the garden to a balcony leading into the living room where one may sit before a fire when the weather is too cold to bask in the sun outside.

In the front are two rooms, a library whose shelves are well filled with new books, and a minute sitting room. The seven bedrooms, on the next two floors, although small, are very comfortable. Each room has a telephone and a good-sized closet and there is a bath for every two rooms. The quaint lamps, old four-poster maple beds, and chintzes create an atmosphere quite different from the one experienced in the bedrooms associated

The prices are very reasonable. Single rooms are three dollars a night, double rooms, five dollars; continental breakfast is thirty-five cents, regular breakfast, sixty-five cents; lunches are sixty-five cents and eighty-five cents and dinners are one dollar and one dollar and twenty-five cents. The dues, for a resident member, are two dollars (plus two dollars tax), and, for a non-resident member, ten dollars (plus one dollar tax).

If a Senior joins her first year out of college there is no initiation fee and any Senior who wishes to join next fall may use the club during the summer when special rates will be made.

The club now extends its privileges to all undergraduates and hopes that they

CONTINUED ON PAGE 3

The College News

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IT'S NOT TOO LATE

The quotas for Bates House are yet not reached, and there is still time to help your struggling class. Now that spring has arrived and anyone who even thinks of wearing a blazer nearly has a sun stroke on the spot, we realize even more what those poor city children will be faced with this summer if we fail to contribute the amount the committee has set for us.

Just go and sit down on the lower campus wrapped up in two or three steamer rugs, and you'll soon be ready to subscribe that last nickel of yours to a very needy and appropriate cause.

C. A.

Rather startlingly, to some people rather shockingly, has come the suggestion that C. A. be abolished. Yet to most of the college the association has little meaning, except perhaps in its subordinate branches like C. A. girls, and Bates House. As a Christian force it is pitifully insignificant. The college is apparently no longer stirred by the Christian ideal, as interpreted by the association. Therefore, it is argued, the association should be discontinued. Immediately we are faced with the problem of what to do with C. A.'s many activities. It has undertaken a tremendous number of services which are usually regarded as Christian duties. C. A. girls could be advantageously taken care of by Self-Gov., social service perhaps by Undergrad, or under the sociology department as a scientific study rather than a moral obligation. But who would look after the maids, choir, Bates, and Sunday chapel? It is astonishing to realize how much C. A. has been doing. Still, if the college as a whole has lost interest, it is perhaps hypocritical to keep up the farce of a general association. The few faithful souls who take care of its activities will not cease to be faithful. As long as they are interested these activities will be self-perpetuating, like summer school work. Probably, in a year or two, or less than that, the need will again be felt and a small group will band themselves together to form a new society. Even so, the interregnum will have done some good. If C. A. really does fill a need in college life, abolition will bring the fact home effectively; and the new association, if it is ever founded, will be based on honest and genuine feeling.

Communications

(The Editors are not responsible for opinions expressed in this column).
To the Editor of The College News:

An editorial in last week's NEWS, entitled Resurgat, re-echoes the old plea for attendance at athletic events, in this case swimming meets. Perhaps the plea itself is justified, but the grounds on which it is based are not. I have no deep-rooted objection to watching sports: the thrill one can get out of a well-played basketball game is almost equalled by the pleasure of watching a beautiful swimmer or diver, and both well repay the spectator. But to attend any game, or any swim-

ming meet merely for the purpose of conscientiously supporting a team which is conscientiously performing in the name of college spirit, is degrading to both athletes and audience. We hope that "those few who go out day after day to perfect their art in order that the college may have a reputable team" go out also because they enjoy swimming and that sense of power which comes from perfection in any art. If they are something more than devotees of disagreeable duty, they will scarcely welcome the "gentle-womanly murmur of applause and the few soft pats of the hand" so graciously solicited for them by the COLLEGE NEWS. They will be interested in attaining a skill which will arouse more spontaneous applause, more appreciative attention. Inter-collegiate basketball and swimming meets do not find it necessary to stoop to this kind of appeal. Their seats are sought for and expensive; and this is because their greater skill arouses not more college spirit, but more genuine pleasure and excitement. There is no other good reason for going to games. The languid lady, spoken of in the NEWS who looks up from her book to inquire who won, is probably better employed with the book than at watching something which, after all, is not worth looking at. Perhaps she came to college to read books. We all have our own arts to perfect, and we ought not to be asked to spend our lives in the contemplation of kindred efforts which are as yet far from the goal. It is as illogical as reading bad books, or even good ones, from a sense of duty.

Sincerely yours,
A BOOK WORM.

To the Editor of the COLLEGE NEWS:

Your correspondent of last week who signs herself "A Member of the C. A. Board" states that "the war lords (!) of the Music Department seem determined to thwart us at every move. They give in (sic) on minor points only and with great reluctance."

The exact assumption implied in the latter sentence is somewhat obscure. In regard to the determination of the Music Department to thwart the C. A. Board at every move may I say that, so far from this being true, the exact opposite is the case. During the entire time I have been at Bryn Mawr it has been my great desire to have good and appropriate music in both Morning Chapel and Sunday Vespers. Under the old conditions in Taylor Hall this was impossible, as music suitable for religious services cannot be adequately rendered with pianoforte accompaniment, nor can the choir do its best work without the aid of a conductor or a leader at the instrument.

Ever since the organ in the Music Room was presented to the College last June I have been in negotiation with President Park in an attempt to make possible some arrangement whereby the College could have a permanent organist and choir for all Chapel services. President Park and I have done all we can in the matter and the decision now rests with the Board of Directors.

It is because I wish to see the music of Chapel put on a permanent and substantial basis that I do not think the idea of having a few occasional incomplete musical services, like the one given two or three weeks ago, will lead to any solution of the problem.

Yours sincerely,
HORACE ALWYNE.

Self-Gov.'s Junior Members Chosen Without Contests

The elections of members of the class of 1930 to the Self-government board have been completed. The majority by which the candidates were nominated eliminated the necessity of having other voting. The first Junior member is Olivia Stokes. Her past offices have been: First Sophomore member of Self-Government, captain of class tennis, varsity tennis team, captain of class basketball, vice president of Sophomore class, Sophomore dance committee. The second member is Marjorie Dean, whose past offices consist of: Second Sophomore member to Self-Government, and captain of Freshman basketball. The third member is Rosemary Morrison, whose offices have been so far all musical. She is a member of the choir and a Glee Club soloist.

Newport Preacher

The Reverend Y. Steinmetz is next Sunday evening's chapel speaker. Besides being the rector of St. Paul's Church in Elkins Park, he is a prominent preacher at Newport during the summer.

The Pillar of Salt

Impressions of *The Road to Rome* by one who has never seen it.

Act I, scene I.

(A group of Roman soldiers are discovered before the gates of the city, indulging in a nefarious game of Mah Jong.)

First Soldier (slapping himself on the stomach by way of salute): "What's the matter, Caesar, you look worried?"

Second Soldier: "No soap."

Curtain.

Act I, scene II.

(A tent in the Alps. A Roman matron is discovered knitting wristlets.) Hannibal: "Amytis! Shall I take Rome, or leave it?"

Jane Cowl: "Rome? Oh, Romeo, wherefore art thou, Romeo?"

Curtain.

Act II, scene I.

(The temple of the Vestal Virgin. Amytis enters in a green nightgown; she is met by Hannibal, and they go out together.)

Roman Soldier (who has been watching it all): "These Italian women are so unoriginal. Just wait till I get back to Carthage."

Curtain.

Act III, scene I.

(The tent in the Alps again. Fabius, Fabia, and Amytis are conversing.)

Fabia (to Fabius): "You must preserve your vigor."

**** (deleted by censor).

Curtain.

Act III, scene II.

(More soldiers, having an argument.) First Soldier: "I hate sergeants. Is the whole army run by sergeants?"

Second Soldier: "Yea, but do you know how long we'd have had to wait for that fallen woman of an elephant? Seven years!"

Curtain.

Smoking Room Ballads.

Oh, they talk about their quizzes, and they talk about their beads, They talk about the books they read, and moving picture beads. They talk about their dresses, and the latest type of hat, They keep the air a-buzzing with this idle sort of chat.

You will find them playing poker with an unconvincing air, Here are four at bridge, and here is one at solitaire, You will even see indulgers in parchesi games, and such, But whatever they are doing, Ah, it doesn't matter much.

We never knew that Cissy Centipede was a playwright until we saw her at Mr. Clark's lecture. During the discussion she was noted scampering across the floor. We stopped her, and asked her where she was going in such a hurry.

"Home to write a play," she answered proudly.

"What about?" we asked, somewhat ungrammatically.

"About the daily life of the Centipede family."

"We mean, what's to be the plot?"

"I'm not going to have any plot at all. Nothing but character."

We didn't say anything at the time, but a few days later we saw her looking tired and worn.

"How's your play, Cissy?" we asked.

"Oh, it is so discouraging—about the plot I mean. I've done my best to keep it out, but somehow it just keeps coming back in. Oh, dear!"

Rhapsody in B Flat.

Oh Bed, thou blessed boon of baleful bodies

Bidding my bones be blissful once again,

Oh best of beds, Oh better than boiling toddies,

Beautiful bed by which I ease my pain.

Brightest of beacons, accept this bruised burden,

Bring to beseeching brain thy bounteous balm.

Oh bed, oh bed, will this blind cry be heard in

The blissful blameless berth of blessed calm?

Lor's Wife.

In Philadelphia

The Theatre.

Walnut: George Arliss and Peggy Wood in a very fine interpretation of *The Merchant of Venice*.

Chestnut: A revival of *Within the Law*, with an all-star cast.

Garrick: *Bottled in Bond*, a new comedy.

Adelphi: Sherwood's *Road to Rome*, with Jane Cowl and Philip Merivale is one of the most amusing things we ever saw.

Broad: George M. Cohan's very lively comedy, *The Baby Cyclone*.

Shubert: *The Desert Song*, which is really quite a worthy Romberg operetta.

Erlanger: Friend Cohan in person, and most amusingly so, in *The Merry Malones*.

Lyric: Irene Bordoni continues in *Paris*, and would seem to be having a most successful stay.

Coming.

Broad: Robert Mantell and Genevieve Hamper in classic repertoire; opens April 2.

Walnut: *The Squall*; opens April 2.

Chestnut: *And Howe*; opens April 2.

The Movies.

Stanley: Greta Garbo in *The Divine Woman*; from peasant to Paris' idol, in nine reels.

Stanton: Douglas Fairbanks in *The Gaucho*; in the role of Robin Hood, Doug is as thrilling and original as always.

Arcadia: William Haines, at *West Point*. Karlton: *The Showdown*, showing the terrors and delights of a New York girl in the bold, bad, old fields of the west.

Aldine: Guess! *Wings*. Fox-Locust: For obvious sentiment, and the fulfillment of everything you might suspect, see *Four Sons*.

Coming.

Stanley: Colleen Moore in *Her Wild Oat*; opens April 2.

The Orchestra

The Philadelphia Orchestra will give the following program on Friday afternoon, March 30, and on Saturday evening, March 31:

Vaughan Williams, *Fantasia on a Theme, by Thomas Tallis Farwell*,

"Once I passed through a Populous City." Symbolistic Study Tschaiikowsky.

Variations on a Rococo Theme, for Violoncello and Orchestra Liszt.

Symphonic Poem, "Les Preludes" Pierre Montoux will conduct these concerts, and Hans Kindler will be the soloist on the Violoncello. The Friday concert will end at approximately 4 P. M.; the Saturday concert at approximately 10 P. M.

"Hans Kindler was born in Rotterdam in 1892. Both his parents were musicians, his mother having been an accomplished pianist. Famous musicians, among them Busoni, Wirth, of the Joachim Quartet, and Willeke, then a student, were frequent visitors at the Kinder home, where they often participated in music-making. When not quite eight years old Kindler began the study of the piano and cello, winning first prize for both at the Rotterdam Conservatory at the age of thirteen. His first public appearance occurred when he was eleven, and after finishing his classical studies at the Gymnasium he gave recitals in all the important cities of Holland. He made his Berlin debut at the age of seventeen, under the baton of Kunwald, and followed up his success with appearances in Holland, Germany and England. A year later he was engaged as professor at the Scharwenka Conservatory in Berlin, and in conjunction with Julia Culp and Xavier Scharwenka was commanded to appear before the Queen of Holland. Kindler was first cellist of the Philadelphia Orchestra until the close of the season of 1919-20 when he decided to devote his entire time to the concert stage. He has been soloist with the New York Philharmonic, Cincinnati, Chicago, Cleveland and other orchestras, and has played in recital throughout this country and Europe."

Calendar

Saturday, March 31—Dr. Chew will speak on Hardy in the chapel at 8.00.

Sunday, April 1—Dr. Y. Steinmetz will lead chapel.

Monday, April 2—Lord Dunsany will speak in Goodhart Hall, under the auspices of the Phoebe Anne Thorne School.

Wednesday, April 4—Spring vacation starts.

Thursday, April 12—Classes begin at 9.00 A. M.

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AMERICAN DRAMA

CONTINUED FROM PAGE 1

Howard, author of *Henrietta* and *The Banker's Daughter*, are little better.

Many Were Promising—But No More

In the early years of the twentieth century there began a long line of so-called promising young men. First of these was Sheldon, a student at Harvard who at nineteen wrote "*Salvation Nell*," a rather feeble melodrama whose remarkable feature was that it was taken directly from a contemporary bar-room. A more honest attempt to get closer to at least the externals of life was seen in his next play, *Nigger*. But he was more anxious to write effective melodrama than to face the problems which he suggested. After attempting in *Boss* to portray an indigenous American type, Sheldon produced eight or nine plays which were mere retrogression. He was promising, but no more. In the same category is Eugene Walter, who made one somewhat gingerly effort to face a definite problem, in *The Easiest Way*, considered by him his worst play, though really the most powerful. Along with these authors was a group of professional dramatists like Charles Klein, author of *The Lion and the Mouse*, *Maggie Pepper* and *Gamblers*. He had very little to say and said it extremely well, in plays which are preserved chiefly in motion picture form. Perhaps the most promising of all was Clyde Fitch, who, writing at a time when the standards were too easy, was not so good as he would be if he were writing now. Resenting the charge of effeminacy leveled at his smart-set comedies, *Truth* and *The Climbers*, he wrote *The City*, full of shocking swear-words and realism which would seem pale on a modern stage. All these men, with a knowledge of the theater and a stereotyped formula, turned out plays which are intellectually childish when compared with what was being written by the poets and essayists of the time. The theater was an institution for the benefit of actors, not playwrights, moreover, and until very recently, it was looked down on and hounded by the authorities, who inherited from the Puritans a virtuous horror of the stage.

O'Neill Bursts on World.

With such a theatrical background, and with the most conventional antecedents, Eugene O'Neill suddenly burst on the scene. The son of a barnstorming matinee idol, he had been brought up in various church schools and had devoted most of his twenties to living the life of what is technically termed a bum. Recovering from this in a sanitarium, he suddenly woke up to find himself writing plays. He was first discovered by the Provincetown

players, who produced *Beyond the Horizon* in 1916. His first long successful play was *Emperor Jones*. Not only does O'Neill use his own experiences as a high-class bum for purposes of art, but he never repeats himself. *Desire Under the Elms*, *Anna Christie*, *The Great God Brown* and *The Strange Interlude*, each is different from every other. He writes out of his own bitter experience without expectation of success or regard for popular likes and prejudices. Having just written a play in five acts which takes seven hours to perform, he is now planning to write a dramatization of the Book of Revelations, and a drama in which the action all takes place inside the brain of one man. And yet he is successful—because he has sincerely devoted himself to the service of the theater. He is the first grown-up man to give plays to our stage.

American Life Dramatized.

There are about a dozen other playwrights who have grown up with O'Neill, not in imitation of him, but in a sort of general Renaissance of the theater. George Kelly, who was brought up in the theater, has so vividly portrayed some aspects of American life in *The Show-Off*, and other plays, that he is actually moulding our own conception of ourselves. When he tries to break into society, as in *Craig's Wife*, he fails, but he is supreme in West Philadelphia, where he belongs. Sidney Howard on the other hand, although he knows how to behave at a debutante ball, wrote almost his best play, *They Knew What They Wanted*, about farmers. Life interests and excites him; he can portray human beings who are not afraid of being so.

Still harder to classify is Philip Barry, who graduated from Harvard in 1922 and whose first successful play was a high-class pot-boiler. He seemed to be just another gentlemanly author. Then he went to Europe to write and came back proudly with an unpopular play, *In a Garden*, which, as he prophesied, was not a success, though it was an honest and brilliant attempt to tell certain interesting things about a certain class of people. After doing his best to ruin the producers with *White Wings* and *John*, both beautiful failures, he made a great hit with *Paris Bound* and *Cock Robin*. The success of these two second-rate plays gives him a chance to write some more unpopular first-rate ones.

Renaissance in All Arts.

Perhaps the most remarkable of all is Paul Green, a Carolina farmer who is now teaching in a university. The first play he ever saw presented was one he had written. But he had read six of Shakespeare's. Three years ago, knowing nothing of stage technique, but only

that he should write what he knew about, he wrote *In Abraham's Bosom*, a play about a half civilized negro who made a futile attempt to run a school for the people of his race. This play, put on by the Provincetown players with the assurance of failure, actually lasted for a number of weeks in the face of great practical difficulties, and to the surprise of everyone was awarded the Pulitzer Prize for the year. Green's next play, *The Field God*, lasted three weeks and closed. If we could account for these extraordinary manifestations we could account for much in our lives. We are too near this movement to appraise it. We can only realize that we are in the midst of something huge which is going on at the present moment in our own country, a kind of Renaissance which is perceptible in architecture, in painting, in music, but most of all in the drama.

BRYN MAWR CLUB

CONTINUED FROM PAGE 1

will use this invitation during spring vacation and over week-ends. (It is advisable to write for rooms in advance.)

Will any Senior who wishes to join next fall please communicate with Mrs. William Savage (Serena Hand, 1922), 29 West Twelfth street, New York?

Miss Dodd, spoke before the Senior class on Tuesday, telling them more of the charms of the club.

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CHAMPENOIS LECTURES

CONTINUED FROM PAGE 1

published books of such a nature that "those who are unable to buy books can talk of them after reading our newspaper."

In acquainting his audience with the subject matter of the first and second numbers of *Le Journal*, M. Champenois showed how vigorously Sallo followed the precepts he laid down for himself in his preface. There were book reviews of a Latin Glossary published in London, and of a La Fontaine fable; a treatise written by an Amsterdam scientist on the lofty subject of "sneezing," and fine engravings of excellent quality.

Influence Was Widespread.

As an indication of the success of this Journal, four months after its initial publication an English newspaper made its appearance: *The Transactions of the Royal Society of London*—the "son" of *Le Journal des Savants*, M. Champenois emphasized proudly. Germany, Italy, and all Europe eventually awoke to the need for newspapers to further scientific work and soon there were three hundred and more such journals in existence. It is significant that these reviews sorely lacked in literary criticisms. Literary men did everything possible to hinder the publication of *Le Journal des Savants*. In 1666, a caustic criticism of one of Corneille's tragedies aroused so much unfavorable discussion that *Le Journal* became entirely devoted to scientific and philosophic interests.

However, the journalists found unlimited scope for all variety of criticism in their work on encyclopedias. The contribution made by the French to this huge task was particularly stressed by M. Champenois. The famous Chambers was a pupil of a French newspaper writer, just as the editor of the *Gentleman's Magazine* was a French Protestant living in England.

"One must confess that two tremendous movements in the latter part of the sixteenth and the first half of the seventeenth century have done much for humanity," M. Champenois concluded. "The movement of the naturalists—the scientists—and the movement of the journalists."

FRESHMEN WIN

CONTINUED FROM PAGE 1

largely due to the supremacy of the Sophomore forwards over the Senior ones, because in the other two divisions the teams were quite evenly matched.

The line-up:
1928—Bruere, Gaillard, Schottland, F. Bethel, McKee, and Huddleston. Substitution, Morgan for Gaillard.

1930—Hirshberg, Taylor, Dean, Seligman, Martin, Littlehale. Substitution, Sullivan for Taylor.

1931 further strengthened its supremacy when its second team defeated 1930's second team, score unknown!

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Games and Gaiety Sadly Speed Parting Prokosch

A farewell party was given to Dr. Eduard Prokosch last Saturday afternoon in the Commons Room at Goodhart. Dr. Prokosch, head of the German Department, has been at Bryn Mawr for eight years. He will be at Yale for this and next semester, and will then have a very high position at New York University.

In spite of the sadness of the occasion the party was a very merry one. A Senior may be a dignified creature, and a Bryn Mawr Sophomore may be considered the most sophisticated of persons, but all ages and classes temporarily forgot their reputations, and indulged in a riotous afternoon. Old-fashioned games were played. The donkey had his tail put on atrociously many times; peanuts were hunted with the ardour of younger days; and Dr. Diez showed his prowess by jumping over the swinging cup, and carrying off the first prize.

The college presented Dr. Prokosch with a chess set for a parting gift. It was of rare, carved wood, black and white. He acknowledged his appreciation and told how he hated to leave Bryn Mawr. He said, however, that it was easier to leave now than later. He did not want to have to leave in the midst of the beauties of a Bryn Mawr spring. He regretted that he could not stay longer but is happy to think he has been here long enough to have his life enriched by his association with the college.

"Although there is nothing perfect," he said, "one finds here a unique and charming type that Bryn Mawr develops. Each girl who graduates has been influenced by seven classes. She has seven years of traditions behind her, and is a factor in the interlocking of generations."

Dr. Prokosch said that he hoped to keep up his contacts with the girls and the faculty. The college can only hope that he will. It was with the sincerest regret that we said goodbye.

WOMEN IN BUSINESS

CONTINUED FROM PAGE 1

business consists in putting through transactions on the floor of the Exchange. The New York Stock Exchange is the most important and the largest Exchange in the world. All members must have offices within a quarter of a mile of the Exchange and a representa-

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We Regret

The COLLEGE NEWS regrets that by an oversight the Evening Bulletin was not credited with the picture of M. Gresson. It was through their courtesy that we were permitted to reproduce it.

John J. McDevitt

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