

The College News

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Capable Direction Marks Production of One-Act Plays

Gay Comedy Characterizations Enliven Skilled Performance of *The Boor*

SETTING AND LIGHTING GOOD IN HINDU PLAY

Goodhart, March 9.—This evening's performances of *The Boor* and *The Judgment of Indra* were, on the whole, well-executed and enjoyable. *The Boor* was amusingly and well presented, with clever acting and an effective set. *The Judgment of Indra*, a play difficult for amateurs to produce convincingly, showed a lack of sufficient rehearsals. Its dialogue and theme were of a sort foreign to us, and consequently kept the actors from feeling completely at ease in their parts. Their lack of ease was understandable since they had had so short a time to acquaint themselves with the technique required in that type of play.

The Boor, a rollicking and hysterical comedy by Chekov, was delightful, and was enjoyed by both the audience and the actors. Its plot is far from complicated: a creditor comes to collect a debt from a would-be romantic widow, and ends by falling in love with her. It is the characterization which makes the play.

Sally Park as Madame Popov and Anne Reese, who directed both plays, played their roles with great relish and vigor. Madame Popov's changes of mood from pseudo-mourning to indignation and finally to a rather bristling surrender, were accomplished charmingly and entertainingly. We cherish the memory of her series of three sniffs, repeated constantly, of her manner of wielding a revolver and holding it out so that it looked like a continuation of her arm, of her eyebrow-raising and of her very excellent screams.

Anne Reese gave us a robust and convincing characterization of Smirnov, the boor, an impatient, short-tempered country man, who has no time for foolish affections. Miss Reese's gestures, facial expressions, her emphatic utterances and soliloquies quite suited her part. Especially amusing were her treatment of Luka, her meth-

Continued on Page Five

Undergraduate Drive Plans to Raise \$20,000

The Undergraduate Drive Committee is getting under way with plans for a series of schemes to help raise the undergraduate quota of \$20,000. A large proportion of the quota will doubtless be pledged or be accumulated by gifts, but some money must be raised on campus. The undergraduates in the five halls have already voted to give up desserts for four weeks and to impose a five per cent. tax on Book Shop bills to raise money. In addition to these plans, a college bridge tournament is being organized, the first round of which will be played before Easter vacation, and which will finally determine the college championship after the hall champions have been discovered.

The committee is also sponsoring a dance recital by Mrs. Watson, to be given several weeks after Easter vacation. A novel idea in campus entertainment is to be introduced, with a series of square dances to be held in the gymnasium on March 22, April 27, and May 25.

Further plans are being developed in the committee. Meanwhile the committee is going ahead with arrangements to have at Bryn Mawr a meeting of fathers, who as business men, will be able to advise the undergraduates as to the feasibility of their various schemes and will be able to suggest possible ways of raising money.

Peggy Little, '35, heads the committee. A complete list of the members is as follows:

Mildred Bakewell, '38; Rosanne Bennett, '36; Jane Blaffer, '38; Leticia Brown, '37; Doreen Canaday, '36;

Continued on Page Four

French Play Cast Announced

The following is the cast of students who will take part in *La Soeur Beatrice*, the play which is to be given by French Club on March 23:

La Vierge.....D. Morgan, '35
Soeur Beatrice....E. Thompson, '35
L' Abbesse.....A. Stewart, '36
Soeur Eglantine....D. Rothschild, '38
Soeur Clemence.....J. Devigne, '38
Soeur Felicite.....S. Park, '36
Soeur Balbine.....M. Jones, '38
Soeur Regine.....J. Quistgaard, '38
Soeur Gisele.....E. Le Fevre, '38
Le Chapelain...M. H. Hutchings, '37
Le Prince Bellidor....I. Ferrer, '37
La Petite Allette.....
Page.....I. Seltzer, '37

Mendants, pelerins, infirme, enfants du choeur, etc.

A. Allinson, '37; E. Mackenzie, '38; E. Morrow, '35; F. Van Keuren, '35; L. Steinhardt, '37; E. Bryan, '38; D. Naramore, '38; Mary Peters, '37, and others.

Extra-Curricular Art Exhibitions Planned

Modern Art Will be Correlated With Interests of Various Departments

SUGGESTIONS DESIRED

(Especially contributed by Jean Lamson, '37)

For several years now, an alumna of this college has been giving us a fund for the purpose of exhibiting the work of contemporary artists. This fund was given, not with the idea of forming a supplement to the Art Department, but to afford an opportunity for the students to understand more clearly the various trends that are taking place today. The organizing committee for these exhibits realize that it has, in the past, made little or no effort to emphasize the value of contemporary art as a means of more fully comprehending the present age. As a result of insufficient advertising on our part, there are actually very few among the faculty or student body who know that exhibitions in the Common Room are continually taking place. Now, however, we feel strongly that, with the interest and support of the college, we can make something of permanent value out of these exhibits.

Just as the plans centering around the new Science Building emphasize the inter-relationship of the sciences, so we feel that it ought to be realized as well that art should not remain isolated from the subjects for which it has a direct significance. We are, therefore, setting forth a definite plan

John Strachey to Speak

Mr. John Strachey will speak on *America's Place in World Affairs* in the Deanery on Wednesday, March 20, at 8.30 P. M. He comes to Bryn Mawr with an extraordinary reputation as a lecturer on public affairs and with the requisite experience for speaking on the topic scheduled. During 1933 he established his name as a lecturer in a tour of the United States. During this tour he gave several lectures at Foreign Policy Association Groups in New York, Albany, Elmira and Philadelphia, and addressed various public organizations and college and university groups. He is one of the most able writers on modern political crises and is well known for his *The Coming Struggle for Power* and *The Menace of Fascism*.

Mr. Strachey is the son of the late John St. Loe Strachey, editor and proprietor of *The Spectator* and a cousin of the late Lytton Strachey. After his graduation from Oxford, Mr. Strachey joined the staff of *The Spectator* and has since become distinguished for his contributions to many English periodicals, including *The New Statesman*, *The Week-end Review*, *The New Leader*, and the *Daily Herald*. In 1924 he left his position on *The Spectator* and became a member of the Labour Party, to become a member of Parliament in 1929 as a delegate from that party. In 1931 he resigned from the Labour Party.

Choir Honors Bach, Handel In Service

Sensitive, Capable Rendering Of Difficult Music Shown In Program

COORDINATION EXPERT

Music Room, March 8.—To commemorate the two hundred and fiftieth anniversary of the birth of Bach and Händel, the Bryn Mawr Choir gave a special chapel service of their religious songs. Beginning with simple unison singing, the Choir displayed at once a sureness of tone and coordination of effort which it preserved even in the difficult counterpoint of Bach's *Crucifixus*. Its response to Mr. Wiloughby's direction was sensitive and ready, although he restrained the variations in expression to emphasize the dignified purity of the music.

"Zion hears her watchmen's voices," a chorale from Bach's cantata, *Sleepers, Wake*, was sung to the accompaniment of the chorale prelude played by Mr. Vernon Hammond. The quick rhythm of the piano ran strangely under the slow, clear voices of the Choir, all strongly united in a simple melody. In her next chorale, "Lord, hear the voice of my complaint," the Choir sang in four parts, but with syllabic unison except at the end of each phrase, when one part sounded after another, each softly holding its note until all came together again. Just as this was an elaboration of the preceding chorale, the following, "O Jesu so sweet," was an elaboration of this. Every word was echoed by another tone, now higher, now lower. The sustained concluding notes were particularly clear and steady, and the pattern of the various melodies never became blurred.

Another brief, rather solemn chorale from Bach, "Lord Christ, reveal thy holy face," was sung by both the Choir and the audience, and then the Choir alone gave *Crucifixus* from the *Mass in B Minor*. The sopranos began, holding the one word, "crucifixus" in a prolonged play over only two or three tones until the second sopranos took it up in a lower key; then the altos, and then the second altos followed, each lengthening the ponderous Latin word into a sad, undulating cry. At last all the voices formed, and wove and interwove in an intricate melody. Almost immediately the harmony began to separate into its component melodies again, and the powerful, wailing notes, made monotonous by the solemn undertone of the piano, became distinct as at the beginning. Finally they fused and faded away. The *Crucifixus* is a curiously moving piece of music, and the Choir sang it with great feeling in spite of its difficulty.

Oh Sacred Head from the *St. Matthew Passion*, given next, was relatively simple, yet it had a lovely

Continued on Page Four

Anti-War Student Strike Called

A call for a nation-wide strike of students against war and fascism at 11 A. M. on April 12th has been issued by the National Council of Methodist Youth, Inter-Seminary Movement (Middle Atlantic Division), the Student League for Industrial Democracy, the National Student League and the American Youth Congress. Student leaders of the strike estimated that at least 100,000 students from high schools and colleges would respond to their strike call. Last year, 25,000 students left their classrooms at Vassar, Harvard, Johns Hopkins, Amherst, Smith, Los Angeles Junior College, and the Universities of Denver, California, and Minnesota.

The immediate incentives to the strike this year, the leaders of the strike declared, are the decision of the U. S. Supreme Court upholding compulsory drill, the Hearst campaign against liberal and radical students and professors, and the various student loyalty bills that have been introduced into the State Legislatures, such as the Nunan-Deaney Student Loyalty Oath Bill in New York, and the Assembly Bill 105 in the California State Legislature.

College Calendar

Thursday, March 14. Fencing meet with Shipley School. Shipley. 3.00 P. M.

Senior Fencing Championship. Gymnasium. 8.00 P. M.

Friday, March 15. Chapel. Announcement of Graduate European Fellowships. Goodhart. 8.40 A. M.

Swarthmore Swimming Meet. Gymnasium. 4.15 P. M.

Saturday, March 16. Varsity Basketball Game with Swarthmore. Gymnasium. 10.00 A. M.

Sunday, March 17. Sunday Evening Service conducted by Dr. Dunbar. 7.30 P. M. Music Room.

Wednesday, March 20. John Strachey on *America's Place in World Affairs*. Deanery. 8.30 P. M.

Miss Park Debates May Day Advisability

Main Asset Is Acquiring Spirit of Cooperation, But College Work May Suffer

EXPERIENCE VALUABLE

Goodhart Hall, March 12, 1935.—By request of the College Council, Miss Park spoke to the undergraduates on the subject of Big May Day. In the past years it has always been the preliminary vote of the undergraduates which has been the decisive factor in the decision about the presentation of May Day. The Trustees, who must underwrite the production and who advance some of the necessary capital, have always accepted the verdict of the students. The Faculty have also been in accord with the students' wishes in this matter.

There have been eight May Day pageants given since the beginning in 1900. They are usually presented once every four years, but during the war there was an interval of six years as there was between the first and second May Day. The character of the pageant has changed curiously little since its inception. The performance in 1900 was put on after only six weeks of rehearsing, yet it contained all the fundamental parts of the usual May Day performance. The success of the

Continued on Page Five

Monologues Reveal Keen Penetration and Lively Comedy

Miss Helen Howe Exaggerates Feminine Foibles With Skill and Conviction

PORTRAYS RIDICULOUS IN LINE AND GESTURE

Goodhart, March 11.—The series of dramatic monologues presented by Miss Helen Howe were distinguished for their knife-like penetration. They might well be called exposés of the essentially ridiculous characteristics of various types of modern women, but the remarkable feature of Miss Howe's work is that her exposés are never over-drawn. With unusual perspicuity, Miss Howe has seen the salient points that differentiate the French teacher or the director of amateur dramatics from the Modern Intellectual Feminist or the social worker, and has exaggerated those very points with such delicacy that her characterizations of them become alarmingly convincing. It seems as though none of us could avoid erring in some of the ways whose ridiculousness Miss Howe has pointed out to us.

Unlike Beatrice Lillie, who perceives people with a similar acuteness, Miss Howe does not turn her characterizations into farces. They remain pure comedy, and in their comedy have that understanding of the pathetic which is the essence of the comic art. The portrayal of the ridiculous has gained a new and expert artist in the person of Miss Howe, but when she turns to expressing sincere emotion unalleviated by a lighter touch or to creating and sustaining dramatic intensity, she departs from the field in which she is an expert and noticeably loses the inspired quality of her work in comedy.

The first monologue presented a French teacher faced with a class of recalcitrant small children. This ideal Frenchwoman did all the things that have terrified children from time immemorial. She issued directions in a rapid and incomprehensible French and repeated them with obvious impatience in a strongly accented English; she saw all—absolutely all—that went on sub rosa and none of it

Continued on Page Four

Campus Collections Range from Bottles Through Autographs, Penguins to Dolls

Collecting things seems to be one of those hobbies which either fascinate or repel people. At least, when we went around prying into our friends' private lives to discover their weaknesses, some would scornfully disclaim any time for or interest in collecting, while others would proudly show off their prizes and tell amazing stories of the difficulties they had had in getting them.

One of the most thorough collectors we ran across is Madelyn Brown, who has a book of autographs of famous people, particularly theatrical men and aviators. She has gotten them in person, not through the mail, and they are mostly addressed to her. George McManus has signed and drawn a picture of the familiar Jiggs. She has the signatures of many prominent musicians, among them those of Hugo Rosenfeld, Rachmaninoff, Martinelli, Lily Pons, and Ernestine Schumann Heink, who added this sentiment, "In art—Life. In Life—Truth." Amelia Earhart has signed, as have Commander Richard E. Byrd, Bernt Balchen and others of his crew, and she has on one page the signatures of Kingsford-Smith and his three companions, which she got a few days after their flight in June, 1930. Bobby Jones, General Pershing, Arthur Guiterman, and even Thomas Edison (who was very chary of giving autographs) have obliged her, as have Curtis and Dawes, who signed on facing pages. Some of the celebrities who have come to Bryn Mawr have written their John Hancock's, — among them William Butler Yeats and Wil-

liam Beebe. Just to show she's not one-track-minded she also has the signatures of several movie stars,—Lillian Tashman, Groucho Marx, Fredric March, Norma Shearer and others.

There are many foreign trophies which the travelers among us have collected. One girl who has lived for some years in Syria has her room practically furnished with near-Eastern objects. She has an oriental rug, vases and pitchers of Syrian ware, a box made by Syrian prisoners, Jerusalem china, and Hebron glass. A huge Syrian auto license, twice the size of one of ours and much thicker, is less artistic perhaps, but was very useful in getting her family through Europe. Foreign antiques have lured one traveler, who decorates her wall with a red, orange, and green striped poncho from Peru,—it's woven and not made of rubber,—which is 250 years old. She also has a Japanese actor's kimono, which is about 200 years old, but still in good condition. She has picked up an English chafing-dish, about 1750, for domestic purposes.

Dolls still seem to be favorites with some of our number, though one girl with about 20 of them justified herself by saying that her interest was in the costumes, not in the dolls themselves. She has dolls dressed in the costumes of Lapland, Norway, the Tyrol, etc., and also a seal from Norway which boasts of the name, Agamemnon. Etchings are also one of her hobbies, particularly from Lapland, while striped hats of many bright colors decorate her bedposts.

Continued on Page Six

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We Want to Go Out—Out

A new mystery has come to our attention: there seems to be some unexplained reason why the undergraduates are not allowed officially to depart from the campus and to engage in organized activities with other colleges under the aegis of Bryn Mawr. Varsity Dramatics, for instance, may not take plays on tour: the prohibition is sometimes troublesome, since it would be possible for us to make arrangements to act with at least one of the boys' colleges if we could accompany their dramatic association on its annual tour. At present, individual students may go on tour in plays, but the name of Bryn Mawr may not be attached to the programs, since the college cannot be officially represented.

This prohibition is even more troublesome when it comes to sports. Bryn Mawr officially is not allowed to make a pilgrimage to Vassar or Smith for the purpose of competition in basketball, hockey, tennis, and other sports. If we go at all, each individual girl takes upon herself the responsibility of transporting herself thither and back, and the Bryn Mawr Varsity team is actually not present in name, even though it looms large as life in person. It is doubtless true that this prohibition against engaging in organized activities is a hindrance to us in arranging schedules with the other colleges.

It seems rather a pity that we are prevented from taking part in much of the intercollegiate activity that is such an increasingly important part of college life at the present time. Every effort is being made to bring all the colleges together as much as possible for the purpose of discussions, competitions, and of working together on various projects. The name of Bryn Mawr may as well be attached to the efforts of individual students to cooperate with other colleges along these lines. There must obviously be some excellent reason why the authorities feel that it is impossible for us to do so, and we hope that when this reason is brought to light, some basis for future arrangements to facilitate Bryn Mawr's off-campus activity may be found.

We Object!

It may be a considerable surprise to us, in our old age, to learn that there are a number of things that are both instructive and amusing to do. We already have a number of campus organizations designed to provide us with opportunity to do group work on various projects: on plays, on publications, on athletics, and in artistic work. But one thing that we lack, and one thing that we cannot omit on the ground that we lack proper equipment, is a debating society. On glancing over news from other colleges, we gather that there are great things going on in the world outside that are being rabidly debated in other cloisters. We do not mean to infer that these news items never reach or catch the ear of Bryn Mawr students at all; but we do know that Bryn Mawr never sponsors any discussion of them.

Debating has for some years been considered an outworn art, belonging to the days when students stayed after hours and worked for the good of their souls in clubs allied with the curriculum. But debating is definitely being revived now, especially with the advantages of debate by radio hook-up and because of the current interest in world affairs. And what interests us more: it is great fun! There is a satisfaction to be gained nowhere else in probing a situation until all of the facts on both sides have been marshalled and then in weighing the facts and arguments on each side. We cannot decide the world's fate by finding out how many peace treaties have worked, and by studying armaments. That is not what we dare hope for. But we can learn while we live. Improvement of the mind does not always entail the perusal of a five foot library, nor a hermit life with the world's ten classics. We can enjoy working and learning together by debating.

Summer Courses Offered in Europe

Holiday Courses in Europe, 1935, a recent publication of the International Institute of Intellectual Co-operation, lists 156 courses on a wide variety of subjects to be given this summer and fall in 16 different European countries. Those interested in languages will find details about schools where they can perfect their French, German or Italian, while students of art and archaeology are put on the track of courses in Byzantine, Siense and Basque art. The classicist here learns of lectures on Sophocles and Euripides to be given on the island of Sicily. Faenza, one finds, offers guid-

ance in weaving and dyeing; Stratford-on-Avon, folk music and the dance; Geneva, international relations; Vienna, psychology; and Sweden, gymnastics.

It has been the aim of the International Institute of Intellectual Co-operation in publishing this annual survey of available summer courses, not only to help students with definite scholastic goals to locate in the most strategic centers, but to suggest to the more carefree tourist delightful ways of combining study with pleasure. *Holiday Courses in Europe, 1935*, is available at NSFA, 8 West 40th Street, New York City.

WIT'S END

GERMAN IDEALISM

The representation is not the book
Since phenomena are not the way they look

Still, the book on my shelf's
Not the thing in itself—
All being is just transcendental surmise

As no essence appears in empirical guise:

The substance of Kant is too fine for my eyes!

—Critic of Pure Reason.

He's gone at last,
Who came of late
To photograph
The Bryn Mawr Fate.

He got us singly
And in masses,
And looking interested
In classes.

Our bridge, our work,
Our nervous chatter,
All found their place
Amongst his matter.

And even, maybe,
Risque poses
Of ten uncovered
Little toeses!
Who knowses?*

You say you miss
The intent face,
The camera's eye
About the place?

For more encounters
With the rogue,
You'll have to wait, alas,
For *Vogue*.

*Apologies to a lady of Pembroke.

WE MUST HAVE LEARNED SOMETHING!

(On making our debut in pictures)

I've heard it said
One once went out
Her charm before
The films to flout.

But that, my dears,
In times past was,
For nowadays
They come to us!

THE WEAK AND THE FAINT

Now, most men need a pint of whiskey
To shake them up and make them frisky,

But we know of one who feels smooth
as silk

On only a half-pint bottle of milk.
—Observer.

WORDS FROM DAPHNE DOOLITTLE MANDRAKE

(Whose story was begun in last week's *College News*)

I'll give you the dope
On how to elope
With your favorite, if bashful, professor.

Just attend all your classes
In shorts suit and glasses,
And hint when it's warm you'll wear less.

That's how I got John
And we're now getting on
In the perfectly duckiest way,—
We do nothing but hike
Or take rides on a bike,
And we both sport in sun suits all day.

Cheerio—
THE MAD HATTER.

THEATRE REVIEWS

(Especially Contributed by D. Haviland Nelson, '34)

The Children's Hour, which, by the way, is not quite the thing for Little Willie's birthday treat, is one of the few really adult plays on Broadway in this or any other season. It is also a deeply moving picture of a problem that has become well-nigh universal.

The plot is by now well known to most of those who have any slight interest in the *Mer* theatre—indeed, it has stirred up more turmoil than anything that has happened this season, with the possible exception of Boston's ban on *Within the Gates*. It concerns two hard-working and rather charming headmistresses whose school is ruined when an imp from hell, one of the pupils, accuses them of abnormality. The accusation finally costs one of them her marriage and the other her life.

The subject matter is, one can see,

somewhat sensational; the theme of abnormality has in this been treated successfully for the first time on the stage. But the theatre-goer who buys a ticket for the *Children's Hour* in order to snicker for two hours will be sadly disappointed, for the play is most definitely the thing. Rarely, in fact, has this blasé reviewer seen such a fine piece of dramatic writing. The stake is kept before the eyes of the audience from the moment the plot begins to work; the trap is sprung early in the first act, and closes in on the unfortunate girls with all the inevitability of a Shakespearean tragedy, and the resultant tension is so great that the audience is in spirit on the stage with the persecuted teachers, its nerves strained almost to the breaking point.

But excellent as the plot of the *Children's Hour* is, the play is more remarkable for its characterization. Each member of the school stands out as an individual; the headmistresses are beautifully done and completely convincing in their passionate protest against the injustice of the accusation and in their despair at the ruin of their lives by the machinations of a fiendish child and a foolishly credulous grandmother. But the real triumph of characterization is in the imp from hell. We accept her thoroughly and hate her violently. She has not one redeeming feature; she bullies her classmates; she is constitutionally unable to tell the truth; she makes everyone with whom she comes in contact wretched. But never is she overdrawn; we feel that we have met her like before and shall do so again. All the characters are consistently developed and motivated; at no point does the author do violence to our conception of them.

The acting is as good as the play—a rare combination. Katherine Emery and Anne Revere make sincere and attractive headmistresses; Katherine Emmet is excellent as the not too bright grandmother; and Florence McGee, as the detestable child, gives one of the best performances we have ever seen. It will surprise us very much if Miss McGee survives this season; without a doubt some infuriated member of the audience, carried away by the play, will spring upon the stage and strangle her with his bare hands. If our seats had been in the first instead of in the last row, we should probably have done so ourselves.

(Especially Contributed by Nancy Wescott)

For *This Relief*, Anton Douglas's new play, is a routine drama enlivened with touches of real dramatic power, and is for that reason intensely irritating. We see how good Mr. Douglas can be when he takes the trouble, and we are filled with a homicidal fury because he so seldom takes the trouble.

The plot deals with a settlement of fadists on an unnamed island. Presumably the island is tropical, for the costumes are as sketchy, though not nearly as attractive, as those of the more sensational Broadway leg shows. It is to be presumed that the locale is that of the date and tragic Galapagos settlement, though this is more on the lines of a French farce. It seems that the men of the settlement are rather bored with their mates, whose faces are innocent of both cosmetics and intelligence, and long for a change. The women, on the other hand, feel that their mates are insufficiently enthusiastic about raw food, the charms of grass huts, and nature in general. There arrives the inevitable yacht, somehow crippled for the time being (we are never quite sure how or why the yacht got there), and filled with a group of sophisticates. Mr. Douglas's definition of a sophisticate seems to be a person who drinks continually and leaps in and out of bed with a succession of different partners, but he may be right. The sophisticates introduce their coy little habits to the fadists, who take to them like ducks to water, and the rest of the play may be left to the imagination. It is enough to

News Election

The *College News* announces the election of Helen Harvey, 1937, to the Editorial Board.

say that the couples are irretrievably scrambled by the final curtain.

The situation has its elements of humor, but it seems to us rather bedroom, and the bedroom has long ago seen its best days. The dialogue is excellent in spots, but the plot is too weak and confused to carry Mr. Douglas's undoubted wit. Shandra MacPherson plays the leading sophisticate with considerable charm and ability, and she looks very attractive in the deshabille that characterizes the play, but we fear that her talents are wasted in an inferior vehicle. Walter Halliday, one of the fadists, is also good, and has the rare talent of getting attractively drunk on the stage. The subsidiary members of both groups are adequate, especially Horatio Loomis, one of the best ingenues of the season. Our opinion is that if you are presented with a pair of tickets, you might as well go, for it is good for several laughs, but don't spend your last cent on it.

IN PHILADELPHIA

Theatres

Chestnut: Ina Claire in *Ode to Liberty* still holds down the theatrical house alone this week. Both she and the play are, however, worthy of that honor. The polished finesse and delicate skill of Miss Claire's performance are well worth studying, and the play is a clever French farce about a fugitive Communist who descends upon Miss Claire and cannot be shaken off. The line and action of the play are fast-moving and extremely entertaining.

Orchestra Program

The Marriage of Figaro (in English), Mozart
2 o'clock sharp. Fritz Reiner conducting.

Movies

Aldine: *The Folies Bergeres*, with Maurice Chevalier, is held over for a second week. Maurice, in the role of a stage star and a French baron all at once, outdoes even Maurice, to the great joy of dotting audiences.
Arcadia: Chester Morris and Virginia Bruce in *Society Doctor*. A Park Avenue doctor and medical ethics are combined into rather a poor movie.

Boyd: The movie version of *Roberta*, with Fred Astaire, Ginger Rogers and Irene Dunn presents some swell entertainment, two new songs and several superior dances.

Earle: *Times Square Lady*, with Virginia Bruce, Helen Twelvetrees and Robert Taylor. About what you would expect from the title.

Fox: Will Rogers in *Life Begins at 40*, in which Friend Will becomes more involved in beginning a new and snappier life than is either wise or expedient.

Karlton: Kay Francis in *Living on Velvet* is a noble woman trying to rehabilitate the ruined life of George Brent!

Keith's: Helen Hayes and Robert Montgomery in *Vanessa* make an engaging pair, but why bother?

Stanton: *Captain Hurricane* offers those veterans of Broadway, James Barton and Helen Westley. We would back them in a revival of *Uncle Tom's Cabin*, but perhaps we are prejudiced.

Stanley: *Gold Diggers of 1935* is in accordance with the time-honored tradition of screen musicals. You've probably heard the best of the music already, and if you've seen one you've seen them all. But you may want to see them all.

Local Movies

Ardmore: Wed., Thurs., and Fri., *The Lives of a Bengal Lancer*, with Gary Cooper and Franchot Tone; Sat., *West of the Pecos*, with Richard Dix; Mon. and Tues., *The Woman in Red*, with Barbara Stanwyck; Wed., *David Copperfield*, with an all-star cast.

Seville: Wed. and Thurs., *Enter, Madame*, with Elissa Landi and Cary Grant; Fri., *Lottery Lover*, with Lew Ayres and "Pat" Paterson; Sat., *The Silver Streak*, with Charles Starrett and Sally Blane; Mon., *The Barretts of Wimpole Street*, with Charles Laughton, Norma Shearer and Fredric March; Tues., *The Private Life of Henry VIII*, with Charles Laughton; Wed., *One Night of Love*, with Grace Moore and Tullio Carminati.

Library Committee

An undergraduate committee has been appointed to work with the librarians on student library problems. The committee is: B. Eaton, '35, Rock; L. Marean, '37, Rock; B. Merchant, '36, Pem East; Edith Rose, '37, Merion.

Extra-Curricular Art Exhibitions Planned

Continued from Page One

by which those students who are interested will be able to meet at a given time during the week to look at and discuss the current exhibition as a direct illustration of and supplement to such departments as English, Philosophy, History, Music and Psychology.

We wish here to stress again the fact that it is not necessary to be an art student to enter into this. To realize that Salvator Dali, for instance, paints dreams and visions does not necessitate an aesthetic appreciation. His paintings are also valuable to the psychologist who has here an actual illustration of the individual who reverts to the sub-conscious as the reality in life; or to someone who can see in this reaction a relation to the unstable state of affairs today. Other illustrations of this type are numerous. Further, there are to be found in contemporary painting direct parallels to the various experiments and trends to be seen in music, poetry, prose, etc.

It is in this way that we hope to give these exhibits a distinct place in the college curriculum. It is also our hope that professors and students will consent to lectures on not only the aesthetic value of the paintings, but more especially on a topic of interest in their own particular field. We will supply for these lectures the work of some artist having a similar aim, idea, or situation as its cause.

Because of numerous other extra-curricular activities this spring, it is practically an impossibility to put the plan into effect this year. Students may be interested to know, however, that a bulletin board has been added to the Common Room for Art news. The rest of the exhibits will be supplemented with books and articles as reproductions of paintings which will throw a little more light upon the artist and the work that is being exhibited.

We would greatly appreciate it if the faculty and students would come to us with suggestions and tell us their particular interests so that we can arrange exhibits for next year, which will be as illustrative and pertinent as possible.

The committee wishes to thank Miss King, Miss Donnelly, Miss Paley, Miss Koller, Miss Stapleton, Dr. Grey, Dr. Nahm, Dr. Weiss and Mr. Alwyne; and also the students who have already expressed their interest and approval. If any of the faculty or students who have not as yet indicated their interest, would care to do so, all members of the committee will gladly receive their names.

The present committee is as follows: Marie Swift, Pembroke East; Helen Fisher, Rockefeller; Olga Muller, Merion; Betsy Bates, Denbigh; Elizabeth Putnam, Evelyn Thompson, Pembroke West.

Choir Honors Bach, Handel In Service

Continued from Page One

finale, while the sopranos held a strong high note and the lower voices rose to meet it. After the calm ending, the loud burst of *O Praise the Lord* from Bach's Cantata No. 28 was amazing; its manifold variations of expression, tempo, and tone, distinguished it from all the other Bach pieces sung by the Choir, and its triumphant, joyous quality conformed beautifully to its name of praise.

With the audience joining, one more Bach chorale—"O wondrous love"—was sung. It was of a remote, impersonal mood, with an enigmatic "dying fall" concluding each verse. There was nothing remote or enigmatic in the next three selections, which were Händel's — the only Händel on the program. *Where Ere You Walk* from *Semele* was more beautiful than anything else the Choir sang. There was a soothing repetition of theme in it, a binding together of varying harmonies and tones, which made it more obviously a whole; and whatever the words meant to say, the music was full of a reverent wonder satisfied at last by a positive, triumphant shout that was absolutely grand.

And the *Glory of the Lord* from the *Messiah* concluded in the same definite way, yet its rendering was entirely different. Like the *Crucifixus*, it is written in the contrapuntal style; the Choir, however, managed this even

more ably, for the Händel counterpoint is less difficult. The final *Hallelujah, Amen* from *Judas Maccabaeus*, was also contrapuntal but beautifully interspersed with clear harmonic passages. If the very highest notes sounded somewhat harsh, the majestic effect of the whole was not lessened. In this finale as in its whole performance, the Choir showed itself well-trained, and more than that, appreciative of its own music.

Philadelphia Fencers Win Bryn Mawr Meet

(Especially Contributed by Eleanor Smith, '37)

Having seen the try-outs for the Senior fencing team on Thursday, February 28th, we expected to see the Philadelphia Sword Club make quite a slaughter in the meet held on Monday night, March 4th. In these try-outs, Manship and Berolzheimer qualified, and on Thursday night another tournament was held to decide on the third member of the team. Julia Grant qualified by winning all of her bouts against the members of the squad.

As for the meet with the Philadelphia Sword Club team, we were not far wrong. Although we know only too well, from previous experience that the Sword Club fencers were not at their best, they managed to win seven out of the nine bouts without undue difficulty. All credit for saving Bryn Mawr from a complete and utter rout, and incidentally for giving the Sword Club some real competition, goes to Pauline Manship, captain and top-ranking fencer. Individual honors went to Lucy Douglas, of the Sword Club, a former Bryn Mawr fencer, who was the only one to win all her bouts.

In a few weeks the New York Sword Club is sending some of their junior members to fence with the Bryn Mawr team. To us this seems quite exciting, for although they are juniors they represent the leading fencing club in the country and will give Bryn Mawr a hard but, we hope, not a losing fight. We realize the experience and advantages the Bryn Mawr team will gain from this opportunity to fence with a group considerably superior to themselves, and so despite the probable inequality of the contestants, it will be an interesting and valuable event.

Monologues Reveal Keen Penetration

Continued from Page One

escaped her stern reprimand. She was unreasonably enraged upon eliciting the information that "the buik" was "la livre," but she became paragon of all the virtues when the mother of the most often rebuked child appeared to visit the class. No one, not even an investigating mother, could have criticized her gentle treatment of the children when under inspection, but her last glance at the departing class warned ominously of the morrow. This characterization was especially marked by Miss Howe's very French use of her hands and mouth in speaking, and by her toothy smile and toothy pronunciation of the difficult English words.

The next monologue showed a determinedly ingratiating and patient director of amateur dramatics, who is

faceted with maintaining peace and satisfaction among a small-town cast. The lady herself, we suspect, had learned to direct in a correspondence course and had gleaned her knowledge of the drama from the Woman's Civic Club's yearly forum devoted to that disreputable art. At any rate, she proposed to put on a Russian play in twenty-five scenes, in which a pilgrim, designated as the Little Father, made his way through twenty-five typical Russian homes, while the audience "sits on the edge of their seats to watch him change the lives of every person with whom he comes in contact." Our suspicions were aroused, however, when we learned that "during the entire course of the play he influences nobody at all and nothing at all happens." They were fulfilled when Miss Howe informed us that "That's what I call theatre!" We know not of a better take-off on the Russian play, and since Miss Howe writes her own monologues, we wish to congratulate her on so admirably ridiculing a form of the drama which is peculiarly well-known to Bryn Mawr. The play continued to take delightful shape in our minds when we heard more of the directing. We were especially impressed when the idiot of the play was ordered to "Sit in total darkness, radiating a feeling of complete idiocy."

The third monologue was entitled *Ladies in Waiting* and contrasted four young women "typical of the present day" at 5 o'clock in the afternoon in their New York apartment. The first young woman to meet our eyes was a Southern belle studying acting at a New York dramatic school, who has been assigned the part of Lady Macbeth. Her rendition of "Out, damned spot, out" in a Southern drawl, so that "Out" sounded like "Ow" was one of the better moments of the evening, but perhaps the high spot was when she announced "I don't find that the acting of the part is so hard. It's the learning of the lines that's hard." The next apparition is a Feminist coming home from work, who proves to be a hard-bitten young woman with a stride like Katharine Hepburn's and a frightening intensity about "the awfully interesting thing they're trying to do down at the office. They're establishing the unity of life—an economic interpretation of art and an artistic interpretation of economics."

She is succeeded by a secretary who has been having an affair with her boss, and who reveals for the first time Miss Howe's failure in portraying sincere emotion. The social worker who makes the final addition to the gallery is much more successful in evoking an emotional response from the audience. She has devoted her life and love to raising her brother's children, but he has married again, and she is no longer wanted. In the course of this monologue she persuades another lone social worker to take an apartment with her. Her remark that "Sundays in New York are a little lonely if you haven't any friends" is infinitely touching, and her final enthusiasm over their future home, "their little castle-in-the-air," is true and pathetic.

The second half of the program was begun by a characterization of a college president introducing the doctor who will give the Freshman Hygiene class a talk on the facts of life, or

"Life, Its Origin, Its Aims, and Its Meaning." As a true climax to the course, the college has secured "the greatest authority on the mystery of birth, be she man or woman," and this "Authority" is most fittingly, we are sure, described as "a woman first, a doctor next, and a lady all of the time." We can only wish that Miss Howe had delivered us the lecture as well.

A series of five women on a ship which runs into an iceberg and sinks rapidly was perhaps the least successful monologue of the evening. It is extremely difficult to accept as convincing a number of people in deadly peril who stand around and talk for some time after they are ordered to take to the lifeboats, and there was a noticeable failure on Miss Howe's part to sustain the feeling of dramatic suspense. A debutante who is madly in love and insists on going down with her fiancé, and an immigrant mother returning to her dying son, were unconvincingly portrayed in their agonized emotion, but a Personality Contest winner who persists in getting drunk at the moment of crisis and a jocular female who thinks the announcer of their peril is kidding her and insists on taking her straw hat are creations of genius which we shall never forget.

As an encore, Miss Howe gave a singer of English madrigals, whose facial expressions were a joy to behold. The line in this last monologue contained an excellent skit, on the repetition of words in English madrigals, so that the evening ended with a brilliant success. We have neglected to mention that Miss Howe's work is distinguished by that rare ability in monologists to listen expressively, using her face to convey her reactions to the person who is supposedly speaking. This faculty, in combination with her talent for comic exposés both in acting and line, make her a convincingly creative artist whom we hope Bryn Mawr will see both soon again and often.

D. T-S.

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Continued from Page One

Barbara Cary, '36; Huldah Cheek, '38; Jean Cluett, '35; Elizabeth Louise Davis, '37; Mary DeWolf, '38; Eleanor Fabyan, '36; Betty Faeth, '35; Grace Fales, '38; Frances Fox, '38; Julia Grant, '38; Helen Hartman, '38; Anne Hawks, '35; Joan Hopkinson, '35; Esther Ingalls, '38; Margaret Jackson, '37; Gertrude Leighton, '38; Barbara Lewis, '35; Catherine Little, '35; Barbara Longcope, '38; Nora MacCurdy, '35; Elizabeth Monroe, '35; Susan Morse, '35; Sara Park, '37; Frances Porcher, '36; Jean Porter, '35; Geraldine Rhoads, '35; Maynard Riggs, '35; Edith Rose, '37; Ellen Scattergood, '36; Dorothea Seelye, '38; Lucille Spafford, '36; Ellen Stone, '36; Marie Swift, '36; Jane Swinerton, '38; Laura Thomson, '37; Mary Whalen, '38; Ruth Woodward, '37; and Elizabeth Wyckoff, '36.



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No. 4

Campus Collections
Numerous and Varied

Continued from Page One

Collections of souvenirs of hotels, inns, and other places visited are popular, and they take many different shapes. Sugar lumps, the kind which are individually wrapped, are one sort of collection, and matches from all sorts of places are another. Perhaps the best memento of this sort is the china which one ambitious girl has managed to bear off in triumph. There is certainly something tangible in a cup and saucer from the Baltimore Dairy Lunch in Princeton, a plate from the Mess Hall at West Point, or a dish from the Ritz,—or any of the places one visits. Some come from even nearer home, but policy forbids us to be specific. Suffice it to say that such objects do make very satisfactory souvenirs, since they often have the name of the place on them, and, of course, they can be used, if desired, in the present owner's tea set.

Drinks and their containers have been a source of interest to several Bryn Mawrtys. There is on campus a very fine collection of diminutive whisky, cognac, gin and other bottles. Their owner now has over 20, all listed, some of which she got from a Senior who had collected them and some she found for herself. Several are of pre-prohibition date,—some from the White Horse cellar. Trains, this collector says, are one of the best places to pick them up. There is another even larger collection of bottles of all sizes, one of which guarantees, believe

Basketball Game

On Friday, March 15th, the Haverford Faculty will play the Bryn Mawr Faculty at 8 P. M.

it or no, that the liquor it contained was not more than one month old.

Beer mugs are collected by one girl, who proudly sports her latest acquisition, a handsome Yale Toby. Several of her mugs are not now gracing the campus, but she does have one from Kloster-Andachs, which she carried by hand all the way home from Germany.

Nature collections are not very common, which we admit is probably as it should be in view of the recent deluge of praying mantidi (not "mantises," their owner tells us), which descended upon Merion. We did find one other enthusiast who collects birds' eggs in the summer in Southwest Colorado. Most people, however, are content with imitations of the real thing. Two penguin devotees have very complete collections of penguins of all shapes, sizes, colors, and posi-

tions. One girl began her collection about six years ago, when Antarctic pictures featuring Byrd and some penguins appeared. She now has black and white, silver, and brightly colored birds, some six and some ¼ of an inch high. One is a napkin ring, two are erasers, two are made of shells, and two are of chocolate, — which are not yet nibbled. She even has a window shield which sports a penguin as its coat of arms. The other collection (we have only found two) has many similar birds, though in addition there is one lordly penguin with KOOL written on his front. This collection contains many blue and white, and blue and yellow birds, while both seem to go in for birds with vivid yellow or red feet. Doll-Penguins and sponges are also on display. China animals of all sorts are easily to be found. One girl has collected a hunting scene, but age and frequent moves from house to house and hall to hall have impaired the vigor of some of the animals. The hind-feet of one of the horses are now worn down to his knees.

Apology

The College News wishes to apologize for any confusion that may have arisen as a result of appending the numerals, 1938, to the letter signed "Nancy Wescott" published last week in the Voice of Bryn Mawr. Unaware

that letters to the News are ever written under pseudonyms, the Board attempted to identify its correspondent for the readers of the letter column. In future, the News will if possible refrain from printing letters in which the status of the writer is not clear.



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