

# The College News

Vol. XVII, No. 16

WAYNE AND BRYN MAWR, PA., WEDNESDAY, MARCH 18, 1931

Price: 10 Cents

## E. L. COOK WINS

(Specially contributed by Dr. Fenwick)

The New York Times Current Events Contest was held at Bryn Mawr on March 4, from 2 till 5 in the afternoon. As in past years the examination consisted of two parts, the first being a long series of short questions testing the knowledge of the student upon outstanding persons or events of the year. Many of these questions might seem to the uninitiated somewhat removed from the familiar things of daily life. Yet when the count came in, questions that seemed unfamiliar to some of the contestants were easy marks for others. If two fell at Khyber Pass, two others fell before Sir Isaac Isaacs. If Hamaguchi was a stranger to one, he was a familiar face to the others. Abraham Flexner was unrecognized by one of the contestants and none of the leaders knew the latest "debunker" of Lincoln, or showed a knowledge of the Anglican hierarchy by naming the new Archbishop of York. Few, however, failed to recognize the famous French World War general who died during the past year and all answered to the horse who won the Kentucky Derby. To the credit of Bryn Mawr, none of the contestants failed at the hurdle that called for the name of the ancient poet, the anniversary of whose birth was celebrated this past year. It is necessary to note that some who made a poor showing in answering the brief identifications on current information wrote well on the second part, which consisted of longer essays upon a selection of topics.

The winner of the first prize proved to be Miss Elizabeth Lawson Cook, '31, who won by a neck from Miss Dorothea Jenkins, '31. The third prize fell to Miss Caroline Thompson, '31, who led by a close margin over Miss Harriet Moore, '32. The paper of the winning student at Bryn Mawr will be forwarded to the Intercollegiate Committee, where it will compete with the winning papers from the fifteen or more colleges which take part in the competition. The Bryn Mawr prizes are \$150, \$75 and \$25 respectively. It would seem that the New York Times, in establishing this contest and donating the prizes, is performing a very valuable educational work, by simulating, on the part of the students, an interest in the important affairs of the day.

## Toy Symphony Feature of Benefit Concert

### Adolph Vogel Conducts Unique Group of Instruments in Reinecke Work.

## PLAYS BEETHOVEN WELL

A benefit concert for the unemployment fund of the Main Line Federation of Churches was held last Wednesday evening in Goodhart Hall, donated by the college for the occasion. The performers were members of the Main Line School of Music, assisted by Christine Haskell and Ann Perley Prichard. Adolph Vogel conducted the Reinecke Toy Symphony which preceded the regular program. It must be said that this symphony was a joy to hear; for the jaded as well as the naive it has freshness, spontaneity, and better still, humor. The sight of grown-ups seriously playing, or rather playing with, such things as a temperamental toy trumpet, a whistling bird (it's all done with water—and breath) and a French taxicab horn, has its comic aspect, to say nothing of the sounds produced. These above instruments, plus the coo-coo, provided the melody, with no assistance—except two violins, a cello and a piano. The rhythmic element was well represented by a rattle, a saw which managed, when struck, to sound like a dinner gong, a toy drum oh so toy, a clinking

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## Swarthmore Defeated in Swimming Meet

### Daniels Stellar Performer in the First Varsity Victory in Five Years.

## BRONSON NEW CAPTAIN

Led by M. Frothingham the swimming team beat Swarthmore for the first time during the four years of competition. Varsity showed well-balanced strength, having all its members place. The only poor showing was in the relay which we lost by a couple of lengths.

Daniels was again the individual star. After placing second in the two-length free style, she went on to win the eighty-yard free style finishing well ahead of Pennypacker, who just beat P. Totten out for second. She also took a second in diving, pushing Frothingham closely. P. Totten also did her share, winning two thirds and swimming in the relay. Bernheimer came out of retirement to win the breast stroke, closely followed by Torrance.

First place in the forty-yard free style went to Swarthmore, E. Jackson winning for the second year. Walkon, of Swarthmore, captured the back stroke after a close race with Mitchell, and Jarrett picked up the odd point. The diving was close between

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## Special Privileges

The Senate of the College at its February meeting voted that the rules governing attendance at classes should not apply to senior Honours students either in connection with courses taken with the Major department or their courses in other departments. This action of the Senate came as the result of a suggestion on the part of the Undergraduate Curriculum Committee. It was generally felt, both by the Committee and by members of the Faculty, that senior Honours students would not abuse their new privileges.

## Student Tours to the Soviet Union

For 1931 a number of interesting itineraries are available for travel to Soviet Russia, at greatly reduced rates. Parties of ten or more students traveling in Category "T" (student third) may tour the U. S. S. R. for as little as \$5 per person per day.

These daily rates cover every expense—all transportation from the beginning of the tour to its end, hotels, meals, sightseeing, theatres, and the constant services of English-speaking guide-interpreters.

Intourist, the State Tourist Bureau of the Soviet Union, is glad to assist student groups, or individual students, to prepare special itineraries covering any particular phase of Soviet life they happen to be especially interested in, such as art collections, collective farms, socialized medicine, legislation, sport societies, industries, social work, children's villages, theatre, cinema, schools, minor nationalities, hunting and fishing, communal life, or scientific research institutes.

Improved hotel accommodations are available all over the U. S. S. R. and new hotels are constantly being built. Prices have been sweepingly reduced. The Soviet visa is easily secured. Tours to Soviet Union combine conveniently with any general European trip.

Any progressive travel agent can arrange tours to Soviet Russia for you, or you may communicate direct with Intourist, U. S. A. representatives of the State Tourist Bureau of the U. S. S. R., 452 Fifth Avenue, New York. Write for the new 1931 illustrated booklet and itineraries.

## Unaffectedness Characterizes March Lantern

(Specially contributed by Miss Goodell)

This latest issue of the "Lantern" leaves one with an impression of the fragmentary. The fact that the greater part of the space is given to a story "to be continued" and to a play that has already been produced, is not made up for by sufficient solidity in the rest of the material.

The poets, in the first place, have hardly done their share. Only two serious poems is a poor showing, even for the month of February. "Winter in Connecticut" gives successfully the muffled slowness of a snowfall, with words and rhythm contributing to an admirable unity of effect. A more interesting subject is treated with something less of finish in "If He Ask for Bread." Its vividness seems to be secured at the expense of a little forcing. The more frivolous Muse is represented by "Beauty and the Blue-stocking," which serves to reinforce the old warning that good light verse is less easy to write than it looks. One suspects that Bryn Mawr poets are being lazy, or else merely conventional and waiting for spring to bring its customary impetus. We hope for an early spring.

Leta Clews' comedy of the Rumpelworth family is very attractive non-

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## Morley Plays at Haverford Please

### Janet Marshall's Performance in "Good Theatre" Is Spontaneous.

## AUTHOR ALSO SPEAKS

(Contributed in competition for editorial board)

Luckily the atmosphere at the Haverford Union, last Friday night, was thoroughly informal and one was not led to expect anything approaching a finished production. During the first play, however, the audience was a bit disconcerted by the obvious groping for lines, and the uncertainty with which the actors moved. *The Rising of the Moon* gives a distinctly dramatic situation whose suspense Mr. Clough failed to keep up, after a good entrance, and whose intensity Mr. Gray lost along with his lines.

The story is of a policeman who does not recognize the criminal he is seeking, but who will not allow a stranger to pass his post. The ragged stranger gradually melts the heart of this worthy officer with boyhood reminiscences. Finally he confesses his identity, just as two under policemen arrive on the scene, and he is subsequently saved by the sympathetic superior officer. Mr. Clough failed to put across his uneasiness, as the criminal in conversation with the policeman, and, personally, we would rather remember Mr. Gray without an Irish accent, as the *Devil's Disciple*.

Following the *Rising of the Moon*, Mr. Morley was introduced and himself gave a most amusing introduction to *The Good Theatre*. This was, as he said, a maiden performance of the play as far as he was concerned. The name of the play arose from the remark that comes glibly from every New York manager: "The piece is good writing but it ain't good theatre." It is, Mr. Morley continued, very difficult to play and requires the co-operation of the audience.

In spite of Mr. Morley's professed mis-

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## Kindler Recital

Bryn Mawr College announces a Recital by Hans Kindler, Cellist, for the benefit of the Bryn Mawr Summer School for Women Workers in Industry. The concert will take place on Wednesday evening, March 25, at 8:20. Tickets are on sale at the Publication Office.

## French Club Gives Finished Performance of Moliere Satire 'Les Femmes Savantes'

### Sympathetic Interpretations of Both Character and Straight Parts Give Vitality to Clever Lines; Costumes and Setting Effective.

## FRENCH ACCENTS CONSISTENTLY EXCELLENT

Having established a reputation for dramatic ability last year with "Hernani" the French Club were in the difficult position of trying to avoid an anticlimax this year. The choice of Moliere's "Les Femmes Savantes" with its satire in such complete contrast to the exuberant romanticism of Hugo gave the actors a chance to prove their versatility. That the performance was extremely diverting sheerly by intelligent delivery of clever lines in a play where there are no dramatic situations to speed up the action shows that last year's success was not a mere stroke of luck.

The plot of the play is absurdly simple. Philaminte, who loves only philosophy and science, wishes her daughter Henriette to marry M. Trissotin, an insufferable pedant. Her husband favors the suit of Clitandre the witty though unlearned young man whom Henriette loves. The flesh is weak however and it takes Henriette's uncle to bring the lovers together by a ruse. Although the only action comes at the end of the play to solve the lovers' problem, the bright interpretations of the actresses under the direction of Mlle. Maud Rey gave a

continuous impression of movement. The realistic and formal were pleasantly mixed, a combination of the accepted presentation of the well-known characters and the individual ability brought by the French Club players.

The character parts were very effectively done. L. Mandell as Chrysale made the most of her blustering and her paunch while M. Jenkins did the "chimere" scene with such gusto that her blurred enunciation was almost a virtue. M. Mitchell and O. Jarrett were absurdly earnest as quarreling savants. The straight parts were admirably taken. C. Lloyd-Jones as Clitandre carried a role which might easily have been lifeless with spirit and dignity while C. Compton as Henriette added charm of voice and movement to the scenes in which she played. The costumes and setting also helped in delighting the audience.

The major fault of the production was the tendency of the actresses to glue their eyes on some magnetic spot at the back of the auditorium during many of their speeches. An occasional formalism and repetition of meaningless gestures also detracted from the spontaneous atmosphere of the play as a whole. The amazing thing is the amount of vitality which the players, even in the most minor parts, gave their roles, and not that some formalism remained. It is also unusual to find a large group in which the French accents are so consistently good. The French Club is to be congratulated on this new example of its dramatic talent. R. H.

The program was as follows:  
Chrysale, bon bourgeois.....L. Mandell  
Philaminte, femme de Chrysale,  
K. Sixt  
Filles de Chrysale et de Philaminte—  
Armande .....M. Little  
Henriette .....C. Compton  
Ariste, frere de Chrysale.....G. Macatee  
Belise, soeur de Chrysale.....M. Jenkins  
Clitandre, amant d'Henriette,  
C. Lloyd-Jones

Trissotin, bel esprit.....M. Mitchell  
Vadius, savant.....O. Jarrett  
Martine, servante de cuisine,  
V. E. Smith  
L'Epine, laquais, Julien, valet de  
Vadius .....G. Swenson  
Le Notaire .....P. Simms  
La Scene est a Paris  
Il y aura une entre acte de 10 minutes  
apres Acte III  
Dirigee par, Mlle. Maud Rey  
Decor, M. Frothingham  
Tapisserie peinte par, B. Kirk  
Costumes, M. Sherley, S. Markley  
Accessoires, L. Balmer

## Varsity Wins Exciting Game From Rosemont

### Lack of Baer Cripples Team in First Half; Collier Scores Thirty-four Points.

## IMPROVEMENT IN PLAYS

Coming back fighting in the second half Varsity beat Rosemont, 54-38. Without Baer, who was missing for the first time in four years, the team started off very disjointedly. Before they were even warmed up Rosemont had dropped three goals in. With the score 15-7 against them at the start of the second quarter, the centers began intercepting the attack. Although they were not able to get the ball to the forwards on many of their passes, they did prevent their opponents from getting it so that at the end of the half Rosemont was only leading 25-17.

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## Voice of The Student

The College Council has adopted the policy of having the secretary bring up any matter that is taken up seriously in the News in letters from the students and of turning it over to the proper authorities.

At the Council meeting on March 10 the question of having the library open on Sunday morning was considered and it will be referred to the Board of Directors at their next meeting. The agitation about numerical marking was referred to the Undergraduate Curriculum Committee.

(Signed)

Secretary of the Council.

## Second Varsity Defeats Second Rosemont, 39-30

A patched up second team beat an equally patched up Rosemont second team; 39-30. With each quarter a new forward was put in with Boyd. The final combination with Hardenbergh at her regular position was the best for scoring but at the same time it weakened the defense by moving Bowditch into the center.

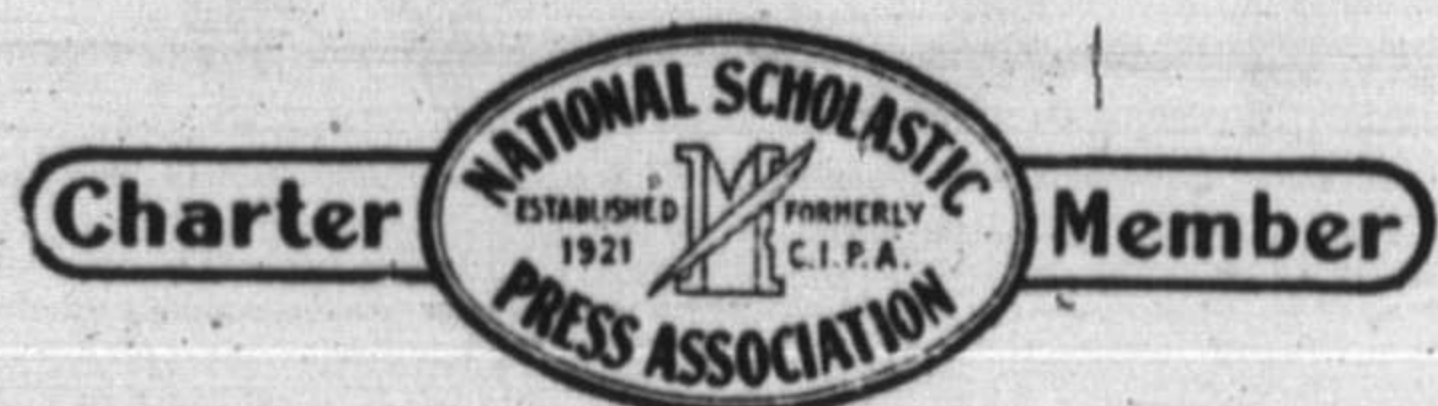
Despite the good guarding which she encountered Boyd managed to make 24 points. Nine more were added by Hardenbergh in her short term at forward. A little bit out of place in centre Hardenbergh nevertheless succeeded in getting the ball to the forwards frequently although she spoiled a number of other attempts by going over the line. Engle, scoring two baskets while forward in the second quarter, was not playing her usual good game and it was not until the end that she began to get started. Le Saulnier was dependable at guard, being particularly good in the last quarter when she broke up numerous deep passes from the centers.

Bryn Mawr, 2d	Rosemont, 2d
Boyd.....F.....	Gary
Tatnall.....F.....	Durkin
Hardenbergh	
(Engle, E. Smith,	
Hardenbergh.....J. C.....	Dee
(Bowditch)	
Engle.....S. C.....	Williamson
Le Saulnier.....G.....	Stone
Bowditch.....G.....	Creamer
(Jackson)	

# THE COLLEGE NEWS

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The NEWS calls attention to the announcement of the Secretary of the College Council, printed on the first page. The questions of opening the library on Sunday morning and of numerical marks have been referred to the proper committees for consideration.

*Les Femmes Savantes* is the second of the strictly undergraduate productions of this semester. The value of such activities in our college program is great.

We wish all success to the GRASS. Certainly persuasion has done its best, and we hope to see results after Vacation.

### Which Are You?

(Contributed in competition for editorial board)

What's your brand of humor? Or did you lose every bit of it that grey day you walked across to Taylor at the boiling-point to take a Psychology quiz?

In college there seems to be a wide variation when it comes to analyzing different types of senses of humor. There are those of us who work seriously, eat seriously, and play seriously. We find them attending teas with minds all set to be seriously merry. Their sense of humor springs from a certain respect for things-as-they-should-be so that every so often we find them slipping back and relapsing into a profound state of meditation. Then there are those of us who lead a Doctor Jekyll and Mr. Hyde existence. We find them romping through the halls at most any hour. A few seconds later they are buried behind a "Busy" sign cramming for a quiz. Not to be forgotten is that humor of "the intellect at play" to which the many marked passages in library books give evidence. But the masters of the art of humor are those who find themselves to be the most humorous of all objects. They have mastered the art of seeing themselves as others see them and so are the geniuses among us.

### Communications

The NEWS is not responsible for opinions expressed in this column.

To the Editor:

It seems to me unrighteous that the campus should be disfigured for the sake of a careless minority. Since some people will not keep to the cement walks in going to the Lib, a pipe fence has been raised about the moribund grass in a last hope of defending it. This rectangle should—but does not—make a pleasing foreground for the building that we show with pride to our visitors.

In other places walking on the grass, though not so concentrated, is still serious. The campus cop system is efficient, but not efficient enough for our needs: this is proved by the fence I object to. I have heard it said that "If we keep on walking on the grass we'll get paths built where we walk," and this would perhaps be the logical solution; but I think something more than logic is called for. I do not look forward to seeing Denbigh Green dismembered by at least two more paths (although the Merion scientific contingent might not agree here). Nor should I like to see the Lib rectangle reduced to a geometrical patchwork; and when I think of the complex problems of Radnor my imagination fails.

I personally take to the paths every spring when the whistle begins to sound, and leave them only in emergencies. I have found little hardship in this course. Those who will disagree with me are, I believe, a minority; if they have any counter-arguments I should be interested to hear them. But can't the grass be preserved somehow without unlovely fences?

THIRTY-THREE.

### In Philadelphia

Broad: Last week for *Strictly Dishonorable*.  
Shubert: *My Maryland* charms Philadelphia once again, at lower prices.  
Walnut: Last week for *The Silent Witness*, very good melodrama with Lionel Atwill heading the cast.

Forrest: Elmer Harris's bright comedy, *Wings of Youth*, returns under the name of *Young Sinners*. Dorothy Appleby and John Harrington have the leads.

Garrick: *Pagan Lady*, a drama of rum-runners by William DuBois, has Lenore Ulric in the title role.

Lyric: *Cast Up by the Sea*, fourth of the Lyric Company's offerings. This is a dramatization of the Stephen Leacock travesty.

### Coming Attractions

Broad: Ruth Draper. For one week beginning March 23.

Metropolitan: *Parsifal*. Tuesday afternoon, March 31.

Walnut: Return of the play *Dracula*. Beginning March 23.

### Philadelphia Orchestra

Friday afternoon, March 20; Saturday evening, March 21, Ossip Gabrilowitsch conducting:

Brahms.....Symphony No. 2 in D Major  
Saint-Saens,

The Spinning Wheel of Omphale  
Liszt.....Tone Poem, "Les Preludes"

### Movies

Erlanger: *City Lights*. Charlie Chaplin in the finest type of comedy.

Europa: Marlene Dietrich in *Three Loves*, a European production.

Mastbaum: *Ten Cents a Dance*

Boyd: Mary Pickford goes back to her early harum-scarum type of role in *Kiki*

Stanley: Douglas Fairbanks is a modern American in *Reaching for the Moon*.

Stanton: Jack Holt enters racketeering in *The Gangster's Last Parade*.

Karlton: *Resurrection* with Lupe Velez and John Boles.

### Local Movies

Seville: Wednesday and Thursday, *The Scandal Sheet*, with George Bancroft, Kay Francis, Clive Brook; Friday and Saturday, *Amos 'n' Andy in Check and*

*Double Check*.

Wayne: Wednesday and Thursday, Ronald Colman in *The Devil to Pay*; Friday and Saturday, *Hook, Line and Sinker*, with Bert Wheeler, Robert Woolsey.

Ardmore: Wednesday and Thursday, *Viennese Nights*, with Vivienne Segal and Walter Pidgeon; Friday, George O'Brien in *Fair Warning*; Saturday, *Naughty Flirt*.

## Play Review of the Queen of Chinatown

(Contributed in competition for editorial board)

### Lyric Theatre

Christopher Morley started a revival in his Hoboken theatre that has been going on ever since in the highways and byways of this country, but for real success these melodramas need a reasonably intelligent and understanding audience. When I saw a production of *The Black Crook* last winter, I enjoyed it immensely, but I did not realize how great a part the audience played in its success until I saw *The Queen of Chinatown* in Philadelphia last Thursday night. The audience of the former play had laughed and hissed, clapped and been silent in the proper places; in a word, had adapted themselves to a new form of amusement with some wit.

The audience of *The Queen of Chinatown* unfortunately did not know how to play up to this startling melodrama and consequently many of the most touching and some of the most amusing lines fell flat. The pathos, for it did have a certain Victorian pathos, was lost upon this gathering of tabloid readers and college freshmen and some of the gentlest and quaintest bits were almost laughed off the stage. There was one scene, especially, that deserved a little understanding. That was the fare-thee-well scene between the hero and heroine when she sang most touchingly, and then handed her lover, who was about to do and dare in the streets of Chinatown, a few stiff paper roses. This was greeted with hoots of laughter, though the actors obviously meant their frail little song to have a hearing.

Most of the rest of the play was fast and rough in the approved manner, with several abductions and much hatchet-throwing and shooting. The actors all played with becoming gusto and vigor: Cele McLaughlin as Beezie, the Queen of Chinatown, was becomingly tragic and dissolute, and died in a way extraordinary, jumping up and down three or four times to give last minutes messages. Columbia, the Bowery newsgirl, and Freckles, the Bowery bootblack, had that bowery feeling, equalling even Danny Driscoll, the Chinatown sport and villain, in creating atmosphere. The hero was an aloof and Christian lieutenant of the navy, who posed stiffly through the play in search of his abducted sister—none other than Miss Catherine Rieser, formerly prominent in Bryn Mawr dramatics. She had a certain verve that even the Bowery newsgirl lacked, and made the welkin ring with her shrieks when the Chinaman who had abducted her tried to get dastardly. We could wish that she had been Beezie, the villainess, for she seemed to have more feeling for the melodramatic than even Miss McLaughlin who played the part.

Some of the members of the Hedgerow Players are in this cast which has presented three melodramas at the Lyric so far, and one wonders just how much of the management is composed of amateurs—for although the scenery and direction was good, the waits between acts were very long; as the; person on my left put it so forcibly: "Ho boy, dis is an intermission show." Despite the uninspiring audience and the interminable intermissions, this company is doing a very amusing piece of work, and it is to be hoped that they will keep it up for a while and not be crushed by lack of response.

## Toy Symphony Feature of Benefit Concert

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glass of water, and a tinkling parlor lamp. Perhaps these two should be classed with the "melodic" instruments, although one does not like to be too didactic in an affair of this kind. Seriously speaking though, all of the instruments obviously serve the purpose of rhythmical emphasis, and for the most part are used to eke out beats. The players of the other night must, like tympani players of the regular orchestras, have counted the measures very carefully, for there were no missed beats, and no confusion of any sort. Mr. Vogel kept the whole moving briskly but deliberately, and in the "Steeplechase" produced a very startling programmatic effect.

As music, of course, the toy symphony is negligible, although the string and piano parts were very well taken, with vigor and crispness. But then, it would be difficult to reach the standard of Haydn, who, of an evening, has also been the cause of nursery-robbery. The remainder of the program was divided between solo members and cham-

ber music. Especially enjoyable was the Beethoven trio. Opus 11, for violin, cello and piano; Mozart's *Alleluia*, as sung by Olive Marshall, and the *Dance de Puck*, played by Anne Perley Prichard, who had already distinguished herself as a finished player of the water-glass and "Coo-coo" producing bellows. Mr. Robert Samone effected continuity of instrument, and had but to make a slight change in size (of the instrument, that is) in order to render "Mon Coeur S'Ouvre a ta Voix" and "At Dawning."

L. C.

The complete program was as follows:

### PART I

- Toy Symphony .....Reinecke
- Violins: Madge Coggeshall, Mary B. Mickle
- Cello: Ellis Taylor
- Piano: Rosalie Murray, Grace Lindeberg
- Toy Instruments: Frederick Cook, Wm. Fletcher, Walter Schmidt, Robert Samone, Christine Haskell, Anne Perley Prichard
- Conductor, Adolph Vogel

### PART II

- Trumpet Solos:
  - a. My Heart at Thy Sweet Voice, Saint-Saens
  - b. At Dawning .....Cadman
- Robert Samone
- Piano Solos:
  - a. Etude, F major .....Chopin
  - b. Dance de Puck .....Debussy
  - c. Viennese Waltz, Friedman-Gaertner
  - d. Etude, A minor (Winter Wind), Chopin
- Anne Perley Prichard
- Soprano Solos:
  - Three Gypsy Songs .....Dvorak
  - Olive Marshall
- Trio—Violin, Clarinet, Piano, Baussner
- Frederic Cook, William Fletcher, Christine Haskell

### PART III

- Soprano Solos:
  - a. Open Thy Blue Eyes, Massenet
  - b. Alleluia .....Mozart
- Olive Marshall
- Trio. Opus II—Violin, Cello, Piano, Beethoven
- Frederic Cook, Walter Schmidt, Anne Perley Prichard

## Varsity Wins Exciting Game With Rosemont

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During the first half the Rosemont forwards scored almost every time that the ball got into their hands, while Bryn Mawr, very closely guarded, was not able to make all its shots count. However, in the second half the yellow attack began to click with the whistle and kept on functioning till the end. When the centres were covered McCully got in some long passes to Collier. Collier, scoring 34 points, played her best game this year. She was particularly good on free throws. In the first half she put in shot after shot almost as often as the ball came to her. Her shooting was greatly aided by the spot passes she received under the basket from Remington, who has, with practice, apparently mastered the shot. Remington showed noticeable improvement for she successfully outplayed a much larger size center. Getting free well, to receive the ball she sometimes had difficulty seeing around her opponent and therefore some of her passes went awry but, on the whole, they were good. Longaere, at first not sure on the jump, soon mastered her opponent and from then on kept her well covered. Except for a tendency to step outside and bat the ball out of others' hands her playing was very good. Moore and McCully seemed to get rather mixed up at first. But in the second half they successfully broke up their opponents' attack.

For Rosemont, Paden, at guard, was excellent, but unfortunately tripping in the third quarter, she was forced to withdraw with a badly hurt ankle. Williamson, with 23 points to her credit, was a very sure shot at forward.

As a whole the team showed improvement which combined with the fighting spirit that appeared in the second half made it a scoring unit, which should cause Swarthmore trouble.

- Lineup: Bryn Mawr Rosemont
- Collier.....F..... Boniwell (Durkin)
- Totten.....F..... Williamson
- Longaere.....J. C..... Kelley (Hamilton)
- Remington.....S. C..... Hamilton (Boniwell)

### Calendar

- Friday, March 20—General Chapel in Goodhart Auditorium. Announcement to be made of Graduate Fellowships and new Faculty appointments.
- Sunday, March 22—Musical Service of the Bryn Mawr League at 7:30 P. M. An all-Bach program.
- Tuesday, March 24—Sale by Frances Chase at the College Inn.
- Wednesday, March 25—Recital by Hans Kindler at 8:20 in Goodhart Auditorium.
- Friday, March 27—Spring Vacation begins at 12:45 P. M.
- Tuesday, April 7—Spring Vacation ends at 9:00 A. M.

- Moore.....G..... Paden (Creamer)
- McCully.....G..... Nymetz
- Score: Bryn Mawr, 54—Collier, 34; Totten, 20. Rosemont—Williamson, 23, Boniwell, 10; Durkin, 5.

### Musical Service

The Bryn Mawr League Musical Service on Sunday, March 22, at 7:30 P. M. will be devoted to the works of J. S. Bach. The program is as follows:

- CHOIR
- CHORALES—
  - "Now let every tongue adore Thee,"
  - "Now all the woods are sleeping."
- CHORALES with Organ Obligation—
  - "Care and sorrow flee before Thee,"
  - "Jesu joy of man's desiring."
- UNISON CHORUS (from the Peasant Cantata)—
  - "O'er the smooth enameled green,"
  - "Come let us all this day."
- ORGAN SOLOS—
  - "Tocatta and Fugue in D minor"
  - "Prelude in G major"
- Two Chorale Preludes—
  - (a) "Wachet auf, ruft uns die Stimme"
  - (b) "Ich ruf zu dir, Herr Jesu Christ"
- From the "SUITES"—
  - (a) Sarabande (from D major Suite for Violoncello Solo)
  - (b) Bourree in D. (from 4th Orchestral Suite)
- From "St. Matthew Passion"—
  - Aria: "Twas in the Cool of Evening"

## Janet Marshall in Morley Play at Haverford College

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givings, the *Good Theatre* was very well received. The situation arising from Bacon and Shakespeare suddenly appearing at the box office of "the play that makes the dimples to catch the tears, Your Money or Your Wife" is intensely amusing with very little action, but the actors succeeded uncommonly well in bringing out the humor of their lines, especially Mr. Teller as the hard-boiled stage manager. Mr. Parker, as Stranger Will, was restrained and carried off the part very successfully. Miss Marshall's acting was spontaneous and natural. Perhaps the high point of the evening was where she approached Bacon and Shakespeare with "You boys had better get back to New Haven and sleep it off."

The cast of the plays was as follows: "THE RISING OF THE MOON" By Lady Gregory

- By special permission with Samuel French
- CAST
- Sergeant ..... Mr. Gray
- Policeman X. .... Mr. Hodgkin
- Policeman B. .... Mr. Pleasants
- A Ragged Man ..... Mr. Clough
- "GOOD THEATRE"
- By Christopher Morley
- Through the kindness of the author
- CAST
- Girl at the Box Office.....Miss Marshall
- First Dinner Jacket.....Mr. Teller
- Second Dinner Jacket.....Mr. Bourne
- Two Strangers—
- Will ..... Mr. Parker
- Frank ..... Mr. Irion
- President, Mr. Parker
- Dramatic Director, Mr. Irion
- Stage Director, Mr. Bourne
- Electrician, Mr. Knight

### Benefit Sale

There will be a sale by Frances Chase, of East Hampton, Long Island, and of The Quaker Lady, 1525 Locust Street, Philadelphia, at the College Inn, Tuesday, March 27, 1931, displaying many attractive things of unusual appeal for the benefit of Bryn Mawr College Scholarships.

March Lantern

CONTINUED FROM PAGE ONE

sense. The fact that it acts better than it reads is only testimony to the author's dramatic sense, and even in print, the egg-dropping psychosis remains one of the better outgrowths of psychoanalysis.

The title and theme of Elinor Yeakel's story "Rust" would suggest that it was an attempt to present the dull hopelessness of little lives. Neither the dullness nor the hopelessness is quite convincing, perhaps because a bakery-shop is, to this reader at any rate, a place inevitably suggestive of cheerfulness. Miss Yeakel has told her story with commendable forthrightness and simplicity, but there are signs of inexperience in the handling of the dialogue and in the characterization. The one branch of emotional restraint is in the scene showing Mrs. Muller at the window, where there is a faint reminiscence of those cinema characters who always open their arms just as the door has closed on a retreating figure.

The second installment of Charlotte Einsiedler's "Water for my Stain" shows a gain in steadiness of pace. The author seems, not unnaturally, to

be on surer ground with her heroine than with her men characters. Here there are fewer sudden flights and quick drops; the transitions are smoothly made from ordinary external events to the moments of exalted comprehension that come to Phoebe. The analysis of a scrupulous and fine temperament is made carefully and sensitively. The style, with its curious combination, at times, of a Proustian sentence intricacy and a Hemingway ultra-simplicity of vocabulary, ranges from occasional obscurity and awkwardness to passages of real beauty, where mannerism has been dropped without loss of individuality. The great danger of a complex and slightly mystifying style such as this lies in the fact that, when combined with so deliberate a manner of narration, it sometimes leads the reader to look for something more startlingly profound than he has a right to expect. There are moments of let-down which could have been avoided by a simpler manner of saying things, and which really do

Still Competing

The following students are continuing in the competition of the editorial board of the News: A. M. Findley, '34; C. F. Grant, '34; S. Jones, '34, and M. Nichols, '34.

an injustice to a story that has an unusual amount of substance.

Although this number of the "Lantern" taken as a whole, leaves one with a slight sense of dissatisfaction, it has very many pages of sensitive and mature writing and it has one prime virtue throughout—unaffectedness. There is little of the straining after effect, the pretentiousness, the *epater-le-bourgeois* attitude, which

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mark so much modern work. An honesty of this sort seems to be characteristic of the "Lantern" and is a quality which can compensate for many minor lapses of inspiration.

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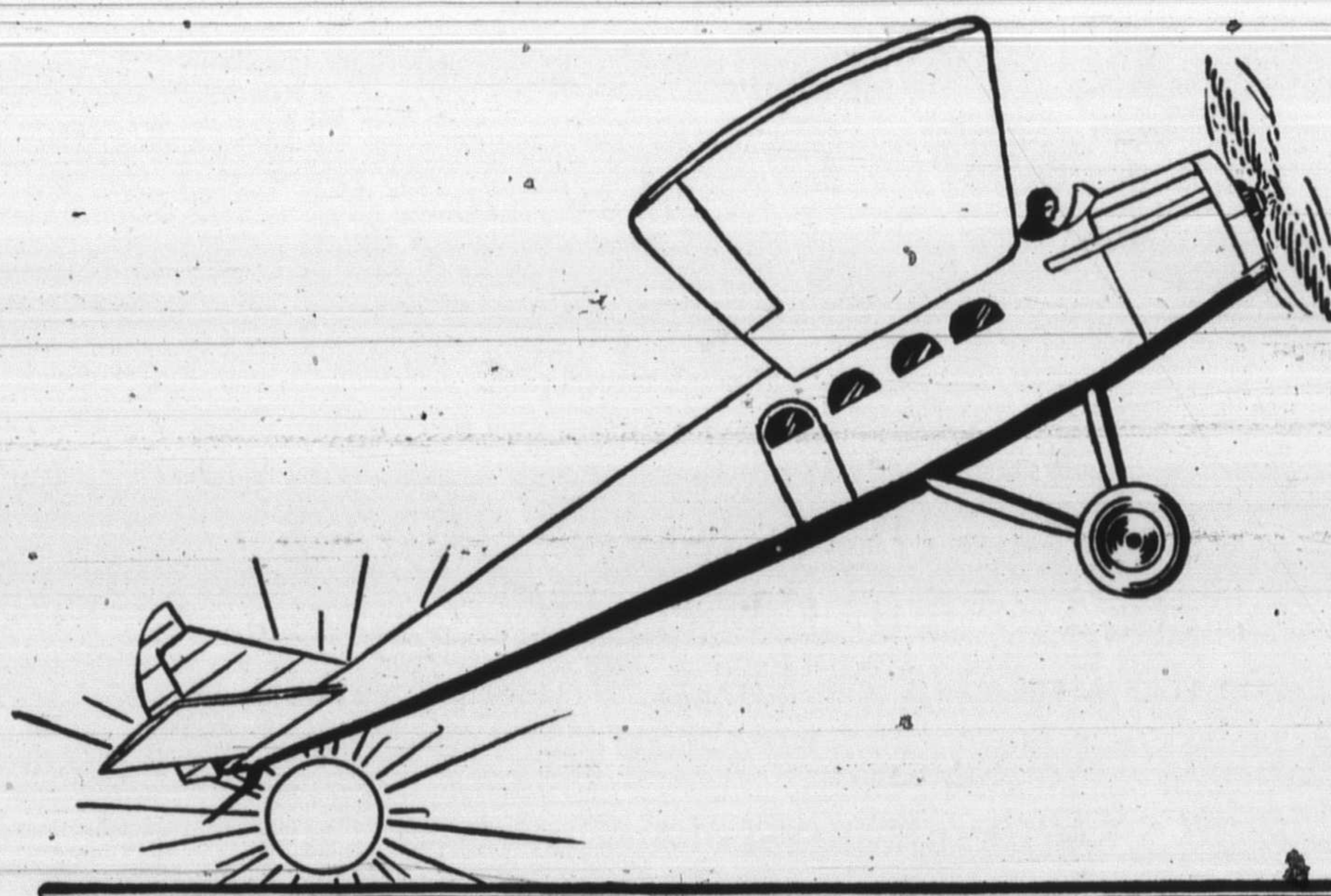
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### Swarthmore Defeated in Swimming Meet

Continued from Page One

Frothingham and Daniels with Ogte, of Swarthmore, third. Both the Bryn Mawr divers were best at their optionals. Daniels' Gaynor was particularly pretty, and Frothingham's front flip was well executed. Ogte, placing third, did particularly well considering the handicap of a strange board and a low ceiling.

After the meet Bronson, '33, high scorer in last year's meet, was elected captain. The chances look particularly good for her return next year and another victorious season for the team. The only loss will be Frothingham. She will be greatly missed, not only for her scoring ability but for the fight-

ing spirit she has put into the team, which accounts for the closeness of last year's meet and the victory this year.

#### Results:

Forty-yard free style: E. Jackson (S.), Daniels (B.M.), P. Tottéy (B.M.). Time 26 2-5 seconds.

Forty-yard breast stroke: Bernheimer (B.M.), Torrance (B.M.), C. Jackson (S.). Time 35 seconds.

Forty-yard back stroke: Walton (S.), Mitchell (B.M.), Jarrett (B.M.). Time 33 2-5 seconds.

Eighty-yard free style: Daniels (B.M.), Pennybacker (S.), P. Tottéy (B.M.). Time 1 minute 4 seconds.

Diving: Frothingham (B.M.), Daniels (B.M.), Ogte (S.).

Relay: Swarthmore, Bryn Mawr.

Total: Bryn Mawr, 34; Swarthmore, 23.

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We call this outer shell the Humidor Pack. It differs from the ordinary cellophane pack and while it is egg-shell thin, it means a lot in terms of cigarette enjoyment.

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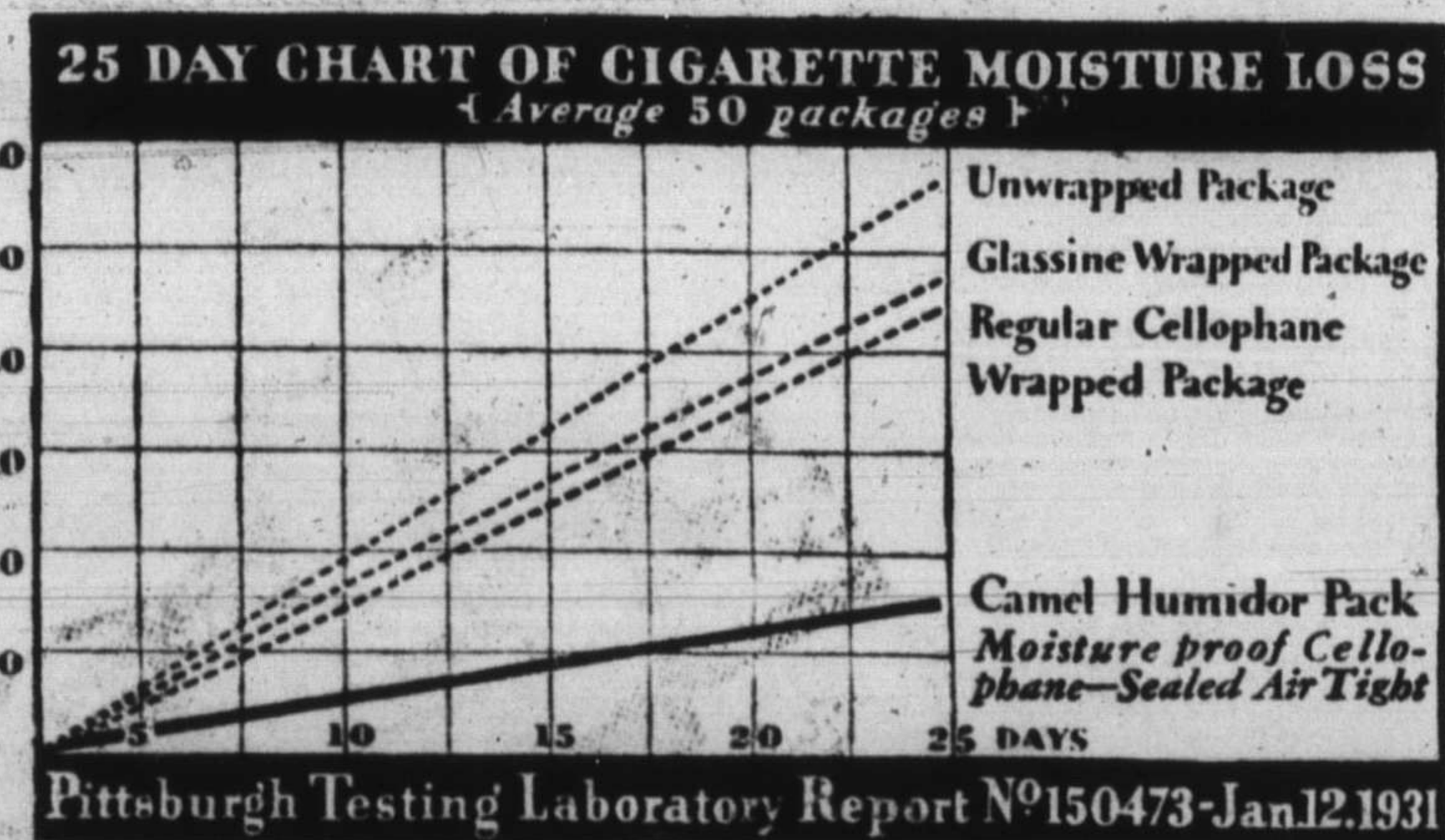
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