

The College News

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Marriner Discusses Classical Spirit in Haydn and Mozart

Artistry & Craftsmanship Show Intellectual Features in Form and Technique

HARMONIC REPLACES POLYPHONIC STYLE

"We are dealing with the Classical spirit in form and technique. You will recall that the Classical Spirit is embodied in the impersonal, intellectual, the abstract, and that its dominant features are artistry and craftsmanship," said Mr. Guy Marriner in his lecture-recital Tuesday in the Deanery, the second in a series on piano music of the last three centuries. Haydn, Mozart, and the sonata form were the other subjects discussed and illustrated during the afternoon.

Francois Couperin perfected the suite form and with his two contemporaries, Rameau and Loeillet, dominated the French School and its development of an elegant and ornamented harpsichord style. Haydn and Mozart broke away from the polyphonic and fugal style of Bach and Handel and initiated the harmonic style. Haydn, born in Austria in 1732, died in Vienna in 1809, and during his long life became a world-wide success. He is called "Papa" Haydn or the "Father of the Symphony" because he composed among his prodigious output 125 symphonies.

He recognized the new liberalism in music and believed the music of the future would be far greater than that of the past, and that Music's possibilities were unlimited. His music is gay and spirited and contains Croatian folksongs from his native Slavonic district, introducing a new note of nationalistic music later to be developed

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M. Fiems Demonstrates Techniques of Fencing

(Especially contributed by E. Smith, '37)

"Fencing is not easy to learn or to do well," said M. Joseph Fiems, who has coached this sport for three years at Bryn Mawr, at the Shipley School, and at the Sword Club in Philadelphia. This statement was made Thursday, November 1, in the Gym. Before fencing in a way which seemed to belie his words, M. Fiems explained to the audience of undergraduates the use of the foil, épée and sabre. He illustrated his definition of the various attacks and parries by giving extremely simple demonstrations with Miss Joan Brill and Miss Lucy Douglas, of the Sword Club.

These preliminary expositions were most helpful to those uninitiated into the art of fencing. M. Fiems and Mr. Robert Agnew, also of the Sword Club, bouted with the épée and the sabre. The latter is very different in technique from épée, as it consists mostly in slashing. The épée or dueling sword bout is the most spectacular to watch, as the match consists of the best two out of three touches, which may be made anywhere from the head to the foot. Miss Brill, Miss Douglas and Pauline Manship bouted with foils, a weapon used by men and women, and which is like épée in technique.

Here at Bryn Mawr, fencing has a definite place. Last year, for the first time, Bryn Mawr won the Philadelphia Team Championship. Of that team, Marianne Gateson and Maria Coxé have graduated, leaving Pauline Manship, Margot Berolzheimer, Betty Barnard and Eleanor Smith from last year's squad. Miss Manship, who fenced on the second team as well as the Varsity last year, is sure of a position on the Varsity this year. Julia Grant and Huldah Cheek seem the most promising candidates for Varsity of the new fencers. The chances of winning the championship again this year do not seem very strong because of the inexperience of most of the squad.

College Calendar

Wednesday, November 7. Movie: Zasu Pitts and Will Rogers in *Mr. Skitch*. Goodhart. 8.00 P. M.

Thursday, November 8. Dr. Veltmann. Common Room. 5.00 P. M.

Conference with Mrs. Dean. Deanery. 8.30 P. M.

Saturday, November 10. Varsity Hockey vs. Philadelphia Cricket Club. 10.00 A. M.

Student one-act plays. Goodhart. 8.15 P. M.

Sunday, November 11. Violin and Piano Sonata Recital. Deanery. 5.00 P. M.

Sunday Evening Service conducted by Dr. Suter. Music Room. 7.30 P. M.

Monday, November 12. Second team hockey game with Blacks. 4.00 P. M.

Mrs. Vera Micheles Dean on *Europe: Peace or War*. Goodhart. 8.30 P. M.

Tuesday, November 13. Guy Marriner. *Beethoven the Titan*; lecture on Tonal Art, the Sonata, Phrases and Characteristics. Deanery. 5.00 P. M.

Dr. Veltmann Explains Fallacies in Complex

Atoms Combine Only by Chance But All Combinations May Possibly Occur

CONFUSION IN POSSIBLE

The Atomists, when confronted with complex material structures, made the mistake of trying "to explain the actual in terms of the possible." Dr. Veltmann, speaking in the Common Room on Thursday, November 1, began his lecture by pointing out the nature of their problem as well as the fallacy in their way of solving it.

The Atomistic world has no plan or purpose because the independent atoms come together only by chance. Therefore the ancient Materialists had to find some explanation for such phenomena as the apparently teleological organization of living beings and their ability to adapt themselves to their environment. They met this problem by stating that every possible arrangement of atoms could take place somewhere and at some time. Chance, together with spatial and temporal infinity, was capable of producing anything. The Atomists, when they used this ingenious argument to explain the occurrence of improbable events in nature, did not realize that they were limited by the fundamental concepts of their system.

The universe, just because of the two infinite elements of space and time, does not include potentially every possibility of existence. For instance, imagine an infinite space occupied at regular intervals by point particles, and assume that these point particles are moving in one direction at the same rate of speed. Though space and time are infinite, these particles will always hold the same relation to each other. The Atomistic world, more complex than this but still limited in its material, cannot exhaust the possibilities of creation by "successive flurries of Atomistic dusts."

The Atomists confused the concept of an infinite series of possibilities with the concept of absolute possibility. The difference between the two can be illustrated by two number sequences: four, eight, twelve, and the prime numbers, one, three, five. Both these series are infinite, but they have no members in common. Neither sequence has unlimited possibility. Thus even with infinite space and time, there still remain limitations in the Atomistic world which prevent the assumption of an infinite possibility of existence.

The cosmology of the ancient Materialists is based on the principle of Democritus that like always tends to unite with like. This principle does not imply any law of attraction similar to gravitation, but simply means

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One Act Plays Gain Praise of Audience

12 Pound Look Well Played; Pitch in Riders to the Sea Tragic, Sustained

A. M. GRAVES APPLAUDED

No higher praise can possibly be given to the producers and players that gave *Riders to the Sea* and *The Twelve-Pound Look* on November 1 than the attentiveness and applause of the audience, unless we add the fact that both plays went over despite a collapse in the stage scenery, a sick cat in the audience, and the apprehensive frame of mind with which we greet the rehashing of Messrs. Synge and Barrie, both of whom we were educated to regard as master minds in Freshman English. Beforehand, the question was widespread as to whether masterpieces of drama should be sacrificed to the furtherance of amateur college dramatics. We bolstered ourselves with college spirit and an absorbing interest in the lesser forms of the drama, however, and went. Our attitude was unfortunate: thereby we missed the proper retribution for a hypocritical attitude. The first play, *The Twelve-Pound Look*, was definitely amusing; the second, *Riders to the Sea*, was so finished a performance that we were caught up the mood of it to the point where we completely forgot ourselves, Goodhart, and the Players' Club, which sponsored the two presentations.

Barrie's *The Twelve-Pound Look*, although well done, was not too convincing. In costume, setting, line, and situation it is almost too close to our own mode of living to convince us of reality if there is the slightest deviation from reality of life as we know it. When the tone of a play is modern, as it is in the case of Mr. Barrie's play, we demand an absolute reproduction of ourselves and of our surroundings on the stage; and the finished excellence that must be found in the presentation of such a play is practically impossible for amateurs to achieve in a limited time and with limited resources for actual settings and costumes. The setting and the costumes in *The Twelve-Pound Look* were very good, but they neither added to nor detracted from the development of the tone in the presentation. They were authentically and simply modern. No more could have been done to make them familiar and commonplace (as, indeed, they were meant to be), but familiarity proved not so much contemptible, as uninteresting.

Helen Fisher, as Kate, played her important role with the assurance that the part demanded. Her poise and her facility at inflecting her lines so as to bring out at once her character and the situation succeeded in bringing to life the character of Kate, the one role in the play which demands and lends itself to interpretation at all. The interpretation was not completely finished, however; her light, deft touch in the scenes which lent themselves to comedy was superb, but her acting was not sure enough in the serious and protracted conversation with Sir Harry Sims.

Sir Harry Sims, as portrayed by Laura Musser, was — as he should have been — a kind of idiot, full of sound and fury signifying nothing. "I'll huff and I'll puff and I'll blow your house in" was his message as he took his knightly exercise, striding from one end of the stage to the other. This excess movement Miss Musser succeeded in keeping up without any outward sign either of fatigue or of self-consciousness. She played Sims as the typed character that Barrie made him. The other players in *The Twelve-Pound Look* were

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Upperclass Tryout

The News wishes to announce that there is a place open to one Junior on the Editorial Board. Any one wishing to try out should report to the News office on Monday, November 12, at 5.45 P. M.

Medical Aptitude Test

The Medical Aptitude Test, which is one of the normal requirements for admission to a medical school, will be given December 7, for anyone who plans to enter medical school in the fall of 1935. Application should be made to Miss Lanman at once. A fee of one dollar will be collected from those who actually take the test. Application is not binding, and any one who withdraws will not be obliged to pay this fee.

Alumnae Association Will Debate Finances

Council Meets This Week-End in Nation-Wide Assemblage at Bryn Mawr

DIVERSIONS PLANNED

The Council of the Alumnae Association of Bryn Mawr College is meeting at Bryn Mawr College on must cover every page in detail. If November 8th, 9th and 10th, when delegates from all over the United States will be present, to discuss with the executive officers and councillors questions pertaining to the finances of the Alumnae Association and scholarships for the college. In addition to the Alumnae delegates, President Marion Edwards Park, Dean Helen Taft Manning, Dean Eunice Morgan Schenck of the Graduate School, Mrs. F. Louis Slade of New York, and Mrs. Learned Hand of New York, Directors of the College, will be present.

The Council will open on Thursday at half past twelve with a luncheon at the Deanery, Bryn Mawr College, for official members of the Council as guests of Mrs. Herbert Lincoln Clark, of Haverford, Pa., president of the Alumnae Association, to be followed by a meeting at which Mrs. Clark will welcome the members and open the business session of the Council. The afternoon session will include discussion of financial problems, led by Miss Bertha S. Ehlers, of Upper Darby, Pa., treasurer, and Miss Virginia Atmore, of Wayne, chairman of the Finance Committee and of the Alumnae Fund, and a report of the special committee on alumnae relations with the College by Mrs. Robert M. Lewis,

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Mrs. Dean Appraises Dictatorship Policies in Russia and Italy

Individual Liberty Subordinated to State Welfare. Standard of Living Lower

PROLETARIAT, PROPERTY CLASS RULE NEW ORDER

The peoples of all but a few European countries appear to have "accepted dictatorship as the form of government best adapted to provide them with political peace, economic security and fresh spiritual energy," stated Mrs. Vera Micheles Dean in her discussion of *Dictatorship on Trial*, the second of the lectures given under the Anna Howard Shaw Foundation. The principal argument advanced in favor of dictatorship is that it safeguards the State against the vacillations and delays inherent in parliamentary rule, and enables the government to deal promptly and efficiently with pressing economic problems. Technical problems which cannot be properly understood by the electorate are better left to the discretion of a strong, and presumably wise, executive. This is possible because, it is argued, individuals and groups do not resent the assumption of dictatorial powers by the government.

Democracy is attacked for its political inability to cope with modern problems and for its identification in popular opinion with capitalism. Its critics declare that democracy has not succeeded in performing the fundamental task of all countries today — that of ensuring economic security for all, while preserving a reasonable measure of liberty for each.

Last year it was generally felt that under parliamentary rule no major reforms of the existing system could take place, and that only a dictatorship, armed with final authority and free from responsibility to a popular assembly could cope with the critical situation. American industrialists argued that Fascism, American radicals that Communism, had discovered the only remedy for social crises. Closer acquaintance with both systems has brought some measure of disillusionment, and unquestioning faith has yielded to a growing belief that dictatorship, as well as democracy, is on trial.

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New Instructor, Building, Equipment, Funds Desired for History of Art Department

As Bryn Mawr reaches the fiftieth anniversary of its opening, we pause to appreciate how much each department has meant to us, and how much it will mean to our successors in the future. Among the first that we consider is the department of History of Art, which shares with the department of Archaeology the record of giving some of the best graduate work in art in the country. The department now needs a new instructor, a new building, and a great deal of new equipment. One of the plans for the fiftieth anniversary is to provide funds for a new building, or wing of the library, for the departments of History of Art and Archaeology. The Art department has grown far faster than the space provided for it; last winter, it had five members and two offices, three members of the department in one office. This year there are two in each office, and for the latest comer the department has annexed the housemaid's closet. The new wing of the library should be exclusively for Art and Archaeology and should have an exhibition room, large lecture rooms and conference rooms. Like the Fogg Museum at Harvard, it should be equipped with adequate space to keep the slides, and arrangements for filing, for storing, and for consulting the photographs which are harmed by constant rummaging. The students ought to have a workroom in the building where they could go to practice painting, modelling, and engraving, for which they should have a special instructor and receive cred-

its as for a laboratory course. There they could learn the technique of the Italian primitives, the seventeenth century Dutch masters, and the Impressionist school, as these were studied in the major course. They should have a chance to learn ink-painting, an Oriental technique, in which Dr. Ernst Diez is much interested. Dr. Helson would be able and willing to give help to students working on color effects in painting. Especially important and valuable would be the instruction given in architectural and topographical sketching.

The new approach to the visible arts would involve buying many books and photographs, through which the work of art is considered from the side of the maker.

Besides funds for a building, and the salary of another instructor, the department needs money for fellowships and scholarships, graduate and undergraduate. Many people now are advised that the study of History of Art is valuable in assuring them a job. These people must be seen through college and through at least a year of graduate work to get an M.A. There is also a tremendous and very evident need for scholarships for foreign study.

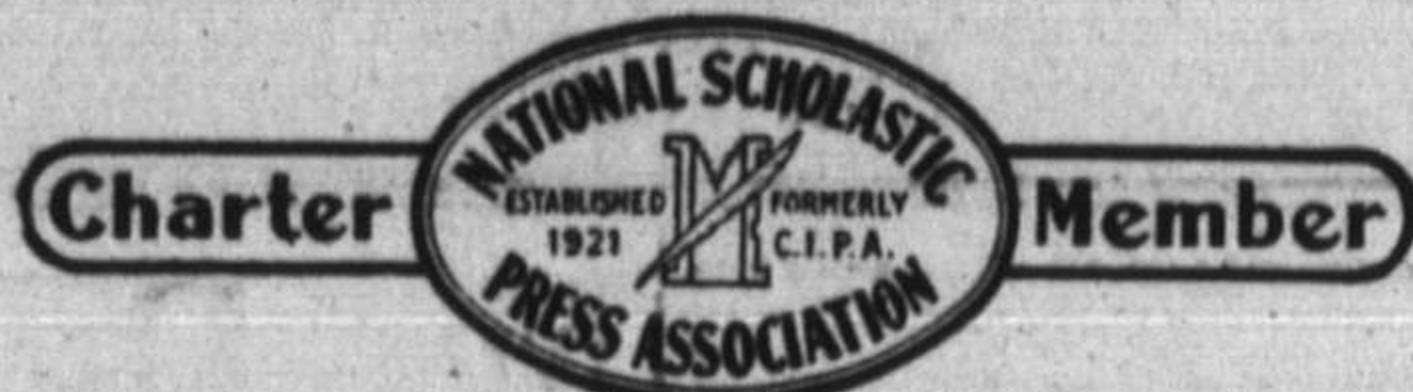
The department of History of Art has grown up from a very small beginning. The study of Art and Archaeology began in Miss King's undergraduate days under Professor Richard Norton, the son of Ruskin's friend, Charles Eliot Norton.

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Ay, There's the Rub

There is scarcely a higher institution of learning that has picked so apt a symbol for its sacred beast as the Bryn Mawr owl. Every time we see our owl, our hearts thrill with pride at the thought that our alma mater has outdone herself in fostering and elaborating upon the American college traditions of night life. Student night life has always been a matter of so much song and story that we rise to this occasion to tell the glories of our highly-developed nocturnal festivity.

We are divided into two groups: le bas bleu (Girl of the Stacks) and the merry woman (Solitaire Shark). Both are obviously nocturnal creatures with great shining eyes, and a tendency to lethargy in the day time. It is both cruel and unavailing to attempt to awaken them in full daylight, so that a study of a Bryn Mawr girl is extremely difficult to make. Only by lying low and quiet until the girls come out at night, can even we, the servants of public opinion, observe them in their truly natural habitat. After a long wait in the first dark stretches of night, however, a slight rustle of papers and the unearthly sound of shuffling cards greets the watcher.

The awakening of the college is an eerie business in itself, but more phenomenal still is the established fact that it occurs in regular daily cycles, and always begins between 10:00 P. M. and 10:30. Never, however, has any observer been able to determine at what hour approximately the girls' activity ceases. No investigator has ever outlasted the bustle and stir; but several have hazarded the guess that the students' activity continues throughout the night, until dawn comes, and blinds them, leaving them to sleep until the next 10:00 P. M.

Almost on the stroke of ten, as we have said before, this indescribable rustling starts. Scores of students creep out of the stacks and from behind the concealing screens of smoke in the student sitting rooms. The denizens of the stacks have been found to be less gregarious than the average student: they bear their sheafs of papers and piles of books to individual rooms and there raise solitary glee to the tune of their touch typewriting. This genus, the Girl from the Stacks, may be easily identified by the amateur from the peculiar nocturnal call of the type: it is a series of sixty or more short rapping sounds, the ring of a bell, and a dull thud.

The more lively denizen, the merry woman, is gregarious and is comparable to the sheep in her imitative tendencies. She is usually very active at night, and frequently plays such instructive and healthful games as leap frog or "Give a cheer for our college" as the night waxes and wanes. In her case there is no one typical call by which to recognize the species: suffice it to say, however, that it varies from a short, but high and piercing giggle to the choric rendition of *Pallas Athene*, entire, and although it is repeated throughout the night, it is not, like the call of the stack species, continuous.

Both species have been found to be very intelligent and really cunning. The only worry of investigators concerning them is the fear that the species may over exert itself and consequently become extinct. There is an organization—the Infirmary—which has taken up the problem and keeps several students in captivity all of the time to try to preserve the race, but the institutional atmosphere seems to disagree with the captives. They either range about all day and all night seeking escape or become low and futile of mind and sleep day and night.

Right now, conservationist authorities are trying to remedy the situation by instigating a reform movement among the students themselves to lessen the risk of extinction. We sincerely hope that the project turns out to be successful, so that the night life tradition will be perpetuated.

Come Out of Your Parlor

For years we have been discarding antimacassars and dust-collecting what-nots and have been priding ourselves on metal furniture. But strangely enough, we still cling to the most old-fashioned methods of absorbing education.

In the far-off, benighted days of Queen Victoria, it was the custom among respectable and God-fearing people to set off one room in their houses as a sanctum sanctorum. No one but the timid parlor-maid entered this room in the daily course of events.

The sane twentieth century, everyone firmly believes, has done away with such fetishes. But not quite. With our scientific methods, we go about a more difficult task and hermetically seal a part of our minds in a church-pew atmosphere never disturbed, except on the most pompous occasions. In this heathen fashion we cruelly banish culture and education from our minds. Even in colleges, where this barbaric

WIT'S END

THE VERSATILITY OF THE ART SEM

Italian we learn in the Art Sem,
The German is taught well there,
too,
And French, in abundance, they have
it,
But English is scarce, it is true.

Ancient Egypt and Primitive
Spaniards,
And Greece, whose praise we have
sung,
And even the good Masolino
Need Ph.D.'s in foreign tongue.

This histories of Renaissance Paint-
ing,
Of Medieval and Modern Art
Are not only courses aesthetic,
But are also linguistic at heart.

And Spanish comes in with El Greco;
That makes a round four you must
learn

For *Kunstwissenschaft* to obtain,
dears,
With polyglot tongue, else you burn.
Die Studentin auf Malerie.

Dearest Violet,

There are things in this life which like me not, as Robert Frost says of the wall. You know Robert Frost of Boston, don't you? Maybe he was a little too far north for you. I hope I meet him before he dies. But I may die first, Violet. That is the way with the world. It is very sad to think one works so hard to die. But look, I'm being ungrateful on a Sunday. How wretched, indeed, though there is a greyness out like March, only without any hope in it. Taylor looks like a temple of darkness where fate lowers from the windows, and even the leaves and the grass droop with a flat despondency and the trees look like distraught old women with wisps of hair sticking out. Yes, I admit it's rather sorrowful. In fact all my spirit, my usual verve, Violet,—all that has crept out of me and left me contemplating indescribably stupid notes. One page has only these words: "Foamy-necked," "thanes," and under that, "Grendel's Dam, the Brine-Wolf." And all this comes right after Caedmon. Why are Grendel's Dam, Caedmon, thanes and foamy-necked together. It's quite inconceivable. Caedmon had visions and the other things are Beowulfian. It's all very unhelping to the mind. Maybe the translators got mixed. Of course, I might have mixed them, but I take very fine notes as a rule. I think, though, I had swallowed my gum inadvertently, when I was on that page. It's rather frightening. You think of your esophagus slowly being drawn together and sticking like sealing wax till you become gaunt and spindly and fade to a pale transparency. How morbid! I felt quite faint, you know, sort of as if things were reeling inside.

Well, dearest Vi, the weather's clearing and I've found that "foamy-necked" refers to Noah's Ark and a thane is a child of Abraham, so I

practice should have been completely suppressed, learning is locked in the parlor between classes and sessions at the library. This is a waste of valuable mental power, and it is a violation of the purpose of culture.

Quite without thinking about it probably, the Players' Club, in presenting *Riders to the Sea*, and *The Twelve-Pound Look*, made an effort toward opening the parlor of education. They took two plays labeled classics, and instead of using them for an exhibition of the principles of diction, they acted them with all the life and sympathy they could give. They worked not for the sake of a perfect production, but for the sake of something more vital to both players and audience.

If all learning could be approached as were these two plays, without ceremony, without fear, and could be made a part of life as these were, then the last traces of the parlor era would be eradicated. Just because a book is on a required reading list, it is not dead. Required readers could band themselves together for a worthy cause and privately dramatise, read, or illustrate, or somehow enliven the literature prescribed for them. Such a procedure would be pleasant as well as profitable, and the results would be effective and lasting. Now, of course, Shakespeare societies are out of date, but none of us know *Lear* or *Othello* so thoroughly or enjoy them so much as the old-fashioned people, who met together now and then to recite Shakespeare just for the fun of it. Education that cannot be vitalized is not education at all, and education that we ourselves have had a hand in creating is the truest and best. Play in the Players' Club, support it, or follow its method in other things, but at all events, open the parlors in your minds, air them out, and live in them.

shall cease my sadness. You don't mind, Violet, when I unburden all my black passions, do you? Of course not. Dear Vi!

Introspectively, Your Friend,
MIRANDA.

THE LAY OF THE LAST MINSTREL

I am a modern Trouvère,
I roam and I do not know where;
I sing where I will
When my spirits do spill,
And now they have risen so high,
that the hill

Is but mole-mound, and I am a giant
Who roars all defiant
At winds that would shrivel
The souls of the poor that do snivel
Because they have so much to do.

I tell you
I feel free! I can hurl
My lessons; the books can curl
With age on their shelves
Till the elves
Come and use them for fire-wood.
Much good

They will do me, a child
Who finds the world small—not wild
Enough for one who will seek
The song of the ocean, and a peek
Over the rim of the sun;
For I'm done with dust
Of dead men for the moment. I must
Sweep my mind
With new air, and find
A small, young rill
Happy as I, before winter's chill
Binds us straight and fast
To a long work, at last.

The Glad Young Thing.

Someone ought to write a collective biography of all the dogs that dot the campus. There are the Mannigns' traditional Jill, and her honorable offspring, Ham, Shem and Japheth. There is Tosh, the wilful and shaggy Scotsman, who leads Merion a mad meander at the end of his lasso. There's Molly, the noble guardian of Dalton, who in Autumn takes on the tawny shade of the leaves among which she sits, and learns biology with the rest of us. She uses the greatest discrimination in choosing the points to which she will listen, and then leaves to ruminate upon them among her blessed leaves. You never know Molly is around until she playfully charges you when you are sprinting for a class. There is the red setter—habitat-Lib—who comes gliding winsomely around and about the stacks, when you are least expecting canine attentions, and you wonder whether your zoological treatise on lions has suddenly come to life. There is Miss Ely's abundant clan of Highlanders, of which we are very fond, especially the one with the incorrigibly wavy tail and ears. There is the pair of Sealyhams, vagrant gypsies that they are, so seldom clean, but so very independent. And last, but not least, are Styx, dog of Midnight, and Nicholas, bounding, enormous and irresistible, who has listed to all our literary woes. These, we hope, will be back again to grace the lawns and conferences, and with them, their respective owners.

This was just a helpfully statistical suggestion for those who have not yet written their long Herben paper.

Cheerio,
THE MAD HATTER.

IN PHILADELPHIA

Theatres

Broad: And yet again *The Pursuit of Happiness!*

Academy: *The Russian Ballet*, as you have doubtless gathered by now. Thursday evening's program is *Boutique Fantasque, Aurora's Wedding, and Danube.*

Erlanger: *Love! Out the Window*, a tender idyl of love shyly pursued in Austria by a mysterious individual called a "dental mechanic."

Forrest: A fast musical comedy, *Revenge with Music*, by Howard Dietz and Arthur Schwartz, with Charles Winninger, Libby Holman, and Georges Metaxa. Another revue for New York's dinner parties to be late for.

Garrick: *Brittle Heaven*, in which Dorothy Gish has another golden opportunity to be temperamental throughout three acts.

Walnut: *She Loves Me Not* is still accelerating considerably America's ideas on the carefree years of college life.

Orchestra Program

Bizet *Carmen*
Alexander Smallens conducting.

Movies

Aldine: *Transatlantic Merry-Go-Round*. Continued from last week.

Arcadia: Norma Shearer, Fredric March, and Charles Laughton in *The Barretts of Wimpole Street*. Almost as good as the play, which is saying an awful lot.

Boyd: *The Merry Widow*, with Maurice Chevalier and Jeanette MacDonald. A truly super movie. Jeanette dancing the Merry Widow waltz with Maurice is a romantic moment even in the lives of the spectators.

Earle: *One Exciting Adventure*. Continued from last week.

Fox: *Gambling*, with George M. Cohan. Detective plot from stage play of same name.

Karlton: *One Night of Love*. Continued from last week.

Locust Street: *Little Friend*, with Nova Pilbeam, is held over for a second week. The life of the baffled child comes in for excellent psychological treatment.

Stanley: *The Gay Divorcee*. Another continued engagement of a popular film.

Stanton: *Kansas City Princess*. Comedy with Joan Blondell and Glenda Farrell.

Local Movies

Ardmore: Wed., Bing Crosby in *She Loves Me Not*; Thurs., Fri., and Sat., *Chained*, with Clark Gable and Joan Crawford; Mon. and Tues., Robert Young and Madge Evans in *Death on the Diamond*; Wed. and Thurs., *Have a Heart*, with Jean Parker and James Dunn.

Seville: Wed. and Thurs., Zasu Pitts and Slim Summerville in *Their Big Moment*; Fri. and Sat., *There's Always Tomorrow*, with Binnie Barnes and Frank Morgan; Mon. and Tues., Warner Oland as *Charlie Chan in London*; Wed., *The Dude Stranger*, with George O'Brien and Irene Hervey.

Wayne: Wed. and Thurs., *One More River*, with Diana Wynyard and Colin Clive; Fri. and Sat., Warner Oland in *Charlie Chan in London*; Mon., Tues., and Wed., Anna May Wong in *Chu Chu Chow*.

High Praise for Miss Robbins'

Brother

D. W. Ellsworth, writing on "The Business Outlook" in the current number of *The Analyst*, says: ". . . What the President means by 'stabilization' is not what Americans have been accustomed to derive from that word. . . . What the President means . . . is not stabilization of the domestic price level. . . . Irving Fisher, . . . in his latest book, *Stable Money* (Adelphi), practically says so. Sir Charles Morgan-Webb, in his recent book on *The Rise and Fall of the Gold Standard* (Macmillan) practically says so. But for a crystal-clear explanation of what this is likely to mean to the future of world trade and hence to internal business conditions in leading industrial countries, by all means read what is probably the most lucid exposition of world economic problems yet published, *The Great Depression* (Macmillan), by Lionel Robbins, Professor of Economics in the University of London."

Professor Robbins is the brother of Dr. Caroline Robbins, Associate in History in Bryn Mawr College.

Varsity Team Loses Game for First Time

Merion Cricket Club Wins 4-2; Germantown vs. 2nd Team Is Tied, 5-5

PLAY LACKS IN DRIVE

On Saturday morning, the Varsity hockey team went down to its first defeat of the season, bowing to the Merion Cricket Club, 2-4.

Merion had Bryn Mawr on the defensive throughout the first half and scored three goals on straight drives down the field. Varsity seemed to lack all its usual punch and co-operation; the passing was short and usually ineffectual; few rushes were made and the backfield rarely tackled until the opponents had the ball within striking distance of the goal. Several opportunities to score were offered on corners, but the free shot was either missed entirely or easily blocked by the Merion line. Other attempts to score were either wide of the mark or stopped by the excellent playing of Miss Page, the great center of the Merion defense, who seemed to be able to anticipate Varsity's every move.

Varsity came back with a vengeance in the second half, with Cary leading the attack and scoring the two goals. The defense stiffened up considerably, worked better with the forwards and allowed Merion to score only one more goal. The forwards, however, faded out again, several pretty shots from the wing dribbling across the field only inches from the goal, but with no one there to give them a crack into the cage. Have we only a phantom forward line after all, or is it that the team missed the driving spirit of Kent at center half, for cer-

tainly something was sadly lacking in Saturday's play?

The lineup was as follows:

Merion	Pos.	Bryn Mawr
Townsend	r. w.	Gimbel
Thayer	r. i.	Larned
Brown	c. f.	Cary
Vanderbeck	l. i.	Faeth
Tuttle	l. w.	Brown
Daly	r. h.	Bridgman
Page	c. h.	P. Evans
Williams	l. h.	S. Evans
Rothermel	r. b.	Jackson
Toulmin	l. b.	Gratwick
Rodman	g.	Smith

Substitutions: Bryn Mawr, Bakewell for Faeth, Faeth for Gimbel.

Goals: Merion—Brown, 2; Vanderbeck, 1; Tuttle, 1. Bryn Mawr—Cary, 2.

In a fast-moving, high-scoring second team hockey game against Germantown Cricket Club II on Monday, the Bryn Mawr Reserves were held to a 5-5 stalemate. The game was hard fought, and there were numerous attacks by both sides which gave the sidelines many thrills. Germantown brought an improved team to avenge its earlier overwhelming defeat several weeks ago. They started out vigorously and soon poked a shot past goalie Leighton. Soon after Bryn Mawr rallied when a few minutes later, Jo Taggart sent in a beautiful shot from her position at right wing. The play swung back and forth for the next few moments until Germantown launched an inspired attack which netted them two points by Dot Sigel and a firm grasp on the lead at half time. Starting with the first minute of the final period the Bryn Mawr combination snapped out of their earlier sluggishness and goals by Rosie Bennett and Taggart enabled us to tie the score. Germantown, however, retaliated with a pretty shot by the right inner

Ginns and wrested the lead away once more. After much aimless running about, characterized by a noticeable lack of co-operation between the defense and the forwards, Hope Gimbel rushed through to put the tying shot past Lewis. A few minutes later Varsity reserves took the lead on a pretty drive of Bennett's. This lead was held tenaciously by the rapidly tiring Bryn Mawr defense, as the shadows of night began to descend over the hockey field. But with scarcely 15 seconds of play remaining, Kitty McLean sent a drive into the goal cage despite Leighton's frantic efforts to save it. Before play could be resumed the whistle blew for the end of the game.

Line-up

B. M. II	Pos.	Ger. C. C. II
Taggart	r. w.	P. C. Garrett
Bennett	r. i.	R. Ginns
Gimbel	c.	Chaffee
Harrington	l. i.	Sigel
Hasse	l. w.	Cadbury
Hemphill	r. h.	Brown
Little	c. h.	McLean
Lewis	l. h.	Bryce
Scattergood	r. b.	Johnson
Seltzer	l. b.	Zimmerman
Leighton	g.	Lewis

Subs.: Pitroff for Scattergood.
Umpires: Smyth and P. Flannery.
Time of halves: 25 minutes.

Social Service Work Needs New Traditions

"I think the traditions of public service in this country need to be made over," said Miss Kahn, speaking in the Common Room Friday. Miss Kahn, who has been for the past two years in charge of Philadelphia Emergency Relief Work, went on to say that Americans always think of obligatory public service in connection with foreign countries, such as England, where it is the obligation of all

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thoughtful citizens.

At the present time when the country is full of Emergency Relief organizations which are many, graduates have taken the examinations in the past. Miss Kahn hopes that more will do so in the future. After the workers have passed their examinations they enter upon what is coming to be the probationary period, as Junior Visitors, beginning with salaries of \$80 to \$100 a month. An attempt is being made to raise this scale of wages in proportion to the individual candidate's preparation. A plan for causing the State employment agencies as training fields for social work is under consideration, since there is a great deal of interviewing to be done in these agencies.

Each Junior Visitor handles from one hundred to one hundred twenty-five families. The visitor's primary responsibility is to determine the eligibility of each family for relief, to discover other problems the family may have, and to refer it for the alleviation of these problems to other facilities and resources of the community. The workers must get at all sorts of information, such as the employability of the various members of the families. Therefore the State's whole knowledge of a family depends on the visitor's estimate of it.

There are a great many executive and administrative jobs connected with Emergency Relief organizations (about 1,300 in Philadelphia Emergency Relief alone), for which college training would prove useful. The decisions that must be made in such work require more background and imagination than the average clerk possesses. If unemployment insurance or even compulsory registration of unemployed comes into practice, there will be a great increase in the number of visiting jobs open, similar to those in Emergency Relief with similar opportunities for interviewing and field contacts. If a study of unemployment statistics is begun, there will be many openings for research workers.

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Dean Gives Advice On Organizing Work

Trends Should be Emphasized
In Studying Rather Than
Small Details

QUIZZES ARE NECESSARY

"Keep your heads clear and take your time when it comes to taking an examination," said Mrs. Manning, speaking in Chapel on November 1. An almost unbelievable number of students who have failed an examination give the excuse that, because they stayed up all night studying, they could not read nor even see the examination paper in the morning. Most of the poor papers that are written are poor in every part. They consist merely of scattered facts thrown upon the paper and not thought out in advance. As on the entrance examinations, if a student has chosen the most difficult questions to cope with, and has understood what she is talking about, she is given credit for her efforts even if her mark is low. It is better to show that one understands one-half or one-third of one's subject than to discuss the whole field vaguely and at random.

Consequently, the college student must learn how to organize her studies. College work differs in speed or tempo from that of the lower grades in school. The object of most good schools, in the lower grades at least, is to give technique, or a firm grasp on certain general principles. If a child has not learned how to write or spell, all sorts of unpleasant surprises await him in his future scholastic work. In college, however, as in future life, one must "get things together for one's self."

The difficulty most students have in reading and in getting over the ground prescribed in their subjects, is not that they do not finish, but that they never even begin. They are so discouraged after one look at their assignments that they do not try to cope with what they can do. "Do what you can," said Mrs. Manning, "in the best way for you, and don't worry about the rest." The faculty do not usually expect that the work they give out shall be done in detail. Most of the students go over their work too slowly. They must learn to hasten over some paragraphs, asking themselves what the general trend or gist is. They must study with the thought of organization, of learning general facts and concrete examples to illustrate them, but not with the thought that they must cover every page in detail. If the student cannot get through her work in the time she has set for herself, she must stop at the end of the time and let the rest of the work go.

New Instructor, Building, Equipment, Funds Desired

Continued from Page One

At the same time, Miss Gwinn (now Mrs. Hodder) set up in the students' parlor of Merion the Braun photographs illustrating Peter's *Renaissance* as she came to it each year when teaching her Major English course. The work went on under a single instructor who was always an archaeologist and frequently indifferent to the Renaissance. When Miss King came back in the English department, she was allowed to give, alternately: *Renaissance Painting and Gothic Architecture*.

When Mr. Carpenter became a member of the faculty, the department was divided, giving him plenty of room for antiquity, and giving Miss King a chance at the Middle Ages, the Renaissance, and all art since then. As the work grew, the Demonstrator began taking classes to meet the students' desires.

After there had been an excursus on Oriental art in the middle of Siene painting, the College found George Rowley at Princeton, who undertook to teach Art of the Far East the following autumn. This was in the teeth of protest and laughter at Princeton and Harvard, where the declaration was made that Oriental Art could not be taught to undergraduates. Bryn Mawr has never stopped teaching it. The Department very nearly had Strykowski as one of its members, but he seemed so near the retiring age that he decided to send instead his most brilliant disciple, Ernst Diez.

Book Review

Lust For Life is a rare book in the sense that it actually is all that it pretends to be. That alone is commendable, and peculiarly satisfying to the reader who resents any superiority complex about art and literature that he thinks he detects in the author. Irving Stone subtitled his book *The Novel of Vincent Van Gogh*; he states that he based the book on the available information concerning Van Gogh's life, fitting in suitable dialogue and filling the gaps with incidents that might well have been part of Van Gogh's life.

Lust For Life is a first-rate novel: the characters are interesting and well-developed, the plot is clever, almost gripping (Van Gogh led an interesting life); the style is not distinguished in the sense either that it is highly literary or that it is highly personal. The book is an objective analysis of the period of mental growth and artistic apprenticeship of Vincent Van Gogh. Compared, for example, with Joyce's *Portrait of the Artist as a Young Man*, a novel without direct biographical basis, it seems primarily fictional in content, in treatment extraordinarily impersonal.

Vincent Van Gogh seems on casual reading to be what is usually called "a well-rounded, three-dimensional character"—the "red-blooded he-man" of literary jargon. In his emotional development we have his tender feeling for his brother, Theo, a more gentle, sympathetic and orderly Van Gogh, his difficulties with his family, his first absorbing love and his keen feeling of disappointment and sense of ineffectuality on his ill-success in love. Meanwhile, Van Gogh's mind is also in a state of transition: he is young enough and idealistic enough to abandon the sordid business of selling pictures to wealthy people, for the God-given task of ministering to the poor and the oppressed in one of the worst mining districts in France. He shortly finds that his ministry is fruitless and loses his belief in God altogether.

With this loss of all conventional religious feeling, begins his apprenticeship to art. His striving to obtain a medium for expression and his difficulties in getting the right line, the right materials and the right colors occupy the central and most absorbing part of *Lust For Life*. Even for the layman in art, the climax of the book lies in the analysis of Van Gogh in his maturity, working out his technique in Arles. The fiery Arlesian sun and the demonic mistral seem together to have given Van Gogh a crucible in which to fuse the emotional and mental and physical components of his art. His mental agony and its expression in his violent physical self-torture, and the emotional pitch of his Maya vision are throwbacks from the high fever of artistic composition.

This point marks, perhaps, the height of the novel, the height of the life that is the biographical basis of *Lust For Life*. It marks, too, the beginning of a more scientific mode of interpretation on Mr. Stone's part: the last tragic chapters of Van Gogh's life are in a sense parts of a cast study. All of the painter's strength has been dissipated, and he lives on as a type of highly-strung artist. His months in the insane asylum leave him dormant artistically for long periods, raging at his impotence and at the realization that he has no control at all over his epileptic seizures.

The first part of the book is interesting for its portrait of a man as an artist, the last of it is fascinating for its study of an artist who is become a man of the most earthbound sort. Whether the whole of *Lust For Life* is true in the sense that Van Gogh really lived the life Mr. Stone describes matters not at all: *The Novel of Vincent Van Gogh* is excellent reading.

G. E. R.

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Mrs. Dean Appraises Dictatorship Policies

Continued from Page One

Three principal questions may be raised in developing the comparison between Fascist and Communist systems. Have these dictatorships proved more successful than democracies in providing their peoples with good government? Have they succeeded in solving the economic problems of the modern age? And in accomplishing their ends, have they provided the individual with a fuller opportunity for spiritual development?

The manifestations of Fascism and Communism are determined by the history, political traditions and economic conditions of the countries in which they hold sway. Communism enjoys one distinct advantage over Fascism: in a country whose reservoirs of natural resources have as yet been barely explored, the government may safely promise material benefits to the population; but the Fascists must carefully husband the limited resources of a relatively poor country, and can look to no great improvement in Italy's economic situation, unless they succeed in obtaining additional territory. Therefore, Communism is essentially dynamic, and can speak boldly in the future tense, with the boastfulness and aggressiveness of boisterous youth. Fascism is also dynamic in quality, but the Fascists can promise no millenium; at best they can merely order their resources so as to assure more equal distribution among the various classes of the population.

When the Bolsheviks came into power in Russia, Lenin was too acute a student of Russian conditions to believe that Marxist principles, devised for a highly industrialized economy, could be applied in their original form to a country primarily agrarian. He realized that a community of interests had to be created between individualist peasants clamoring for private ownership of land and organized workers "who had nothing to lose but their chains." The failure of the Soviet government to conciliate the peasants and win their collaboration in the task of building an industrialized socialist state has occasioned many of its difficulties since 1927.

Fascism represented a reaction on the part of the young generation of 1922 against the defeatism of the Socialists, the impotence of Italy's post-war parliament, and the results of the World War. It satisfied the demand of the middle class for social order and stability, and today the Fascists regard the preservation of social order in post-war Italy as one of their outstanding achievements.

Both Fascism and Communism are more than merely a political or economic system; they are an all-embracing philosophy, a way of life. Both have the characteristics of fanatical religious movements: unquestioning acceptance of a doctrine, intolerance of all other political faiths, and a desire to gain converts by persuasion if possible, by force if necessary. The dogmatic character of Fascism and Communism is the principal source of their strength and one of their great weaknesses: it maintains unity in the ranks of the party, but it may also pave the way for a severe reaction.

Both philosophies conceive of the state as totalitarian and all-embracing. All human activities and interests are brought under the control of the state, which in reality is controlled by a single political party. Individual liberty is subordinated to the interests of the state, and if conflicts arise, the individuals or groups opposing the state must be destroyed. The dictatorship in both countries does not arbitrate between various groups and

classes, but espouses the interests of one or more groups against the others. In Russia it has become a dictatorship of the proletariat, in Italy of the propertied classes.

Above all, Fascism and Communism are one-party governments, for political control is vested in the hands of a single party, which alone is legal, and which governs in the name and for the benefit of the people as a whole. The task of governing devolves on a small group selected, not by popular suffrage, but by self-appointment from within the ranks of the party. Both ruling groups assure their self-perpetuation in power by controlling the political institutions, the press and the right of association, thus effectively blocking change by peaceful means. Any attempt at their overthrow would necessitate destruction of the entire social fabric—a risk which many of their opponents would hesitate to take.

Dictatorship by the party is duplicated by dictatorship within the party. In both Russia and Italy the governing party is a "monolithic" unity, whose members are held together by rigid control from the top. Deviation from the party line formulated by the acknowledged leader—Mussolini or Stalin—is considered not merely as an intra-party conflict but as treason against the state.

We may well ask whether government under Fascism and Communism constitutes good government—good at least to the extent of being preferable to democracy. The Fascists and Communists would reply that repression and coercion are necessary until a new and better social order is established, in which all individuals will regard work as a social service, and the machinery of the state will become unnecessary and will gradually "wither away." Although the machinery shows no signs of withering away either in Russia or Italy, the use of coercion is defended by Fascists and Communists on the ground that their ends can be achieved only by the use of force, and that the end justifies the means. We must immediately ask what ends and by whom determined? It is answered that these dictatorships endeavor to solve modern economic problems by so organizing national economy as to assure a more equal distribution of goods, terminate the class struggle and prevent the paradox of want in the midst of plenty.

Has Fascism or Communism solved these problems? The Soviet government-scale attempt in the world to establish planned economy, but Soviet planning is not a harmonious process under which each plan sweeps to its appointed goal without hitch or delay. The concentration of production in the heavy instead of the light industries explains the apparent paradox that, while the Soviet authorities report constant industrial progress, the population continues to experience a shortage of many necessities of life. The program of agricultural collectivization inaugurated in 1928 did not take into account the facts that the production of agricultural machinery and manufactured goods would be insufficient to meet the demands of the peasants, and that the transportation system had broken down.

ment has inaugurated the first large-Planned economy has not yet created economic equality nor materially improved the standard of living. A new social hierarchy, with Soviet officials and factory workers at the top, peasants and intellectuals at the bottom has arisen. The standard of living has fallen, for, although money wages have risen, real wages have decreased because of the depreciation of the currency and the rise in the cost of food.

Fascism, unlike Communism, recognizes private initiative, in industry, trade and agriculture, but it demands that private initiative shall serve the interests of the state. It insists that all conflicts between capital and labor shall be adjusted by peaceful means: strikes and lockouts are prohibited, and the workers can form no independent trade unions, the employers no independent trade associations. The Fascist government has tried to decrease Italy's dependence on importing such indispensable products as wheat and coal, and to expand the export industries. But the increase in home-produced wheat and coal has not kept pace with the increase in the population and in the demands of expanded industry. The revaluing of the lira in 1927 at a point too high for the potentialities of Italian economy offset what gains had been made.

Fascists and Communists say that these economic hardships are offset by the new spiritual atmosphere and inspiration which Fascism and Communism afford. Both philosophies propound the belief that the individual finds his best fulfillment in subordination to the aims and interests of society as a whole, for the life of the individual is brief, but the life of the state is eternal. If the individual desires more liberty than this conception affords, the Fascists and Communists say that the interests of the masses are more important than those of the individual, that the masses are little concerned with abstract emotions or liberties, but demand a minimum of collective experience. The poet, the musician, the painter, and even the scientist, must voice not individual reactions, but mass emotions.

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One Act Plays Gain Praise of Audience

Continued from Page One

very well cast: Amelia Wright, as Lady Sims, played the languishing and clinging lady to perfection, and Amelia Forbes, in the role of the Butler, said her few lines in the most diverting and established tradition of Sterling Holloway.

Our praise for the direction of *The Twelve-Pound Look* goes to Mary Hinkley Hutchings. The stage handling was nice, the interpretations of the four characters were adroitly managed so as to gain a contrast in effect.

The production of *Riders to the Sea* was the highpoint of the evening. Costumes, setting, acting and direction were much more than adequate: in each case, the producers and players used to the full the opportunities for heightening and sustaining the tone of the play. The contrast of colors in set and costumes were handled effectively to set the tone of the piece from the outset. All of the players were exceedingly well cast: all of the women had lyric voices suited to the temper of the piece and Bartley's voice was lyric, but just enough deeper to provide realism without destroying the unity of this musical effect.

Maurya, played by Alice Mary Graves, was realistically done. Miss Graves did the best piece of acting in the play: her accent was convincingly Irish, her manner was that of an old and broken woman, and she conveyed the tragic import of her lines with admirable success. Both of the daughters, Kathleen and Nora, done by Sophie Hemphill and Edith Rose, were played with the right degree of pathos; even more commendable is the fact that both actresses showed presence of mind, and continued the ac-

tion; when the peat-loft began falling about them. Agnes Allinson, as Bartley, was excellent: as the living Bartley, she showed an amazing command of Irish dialect; as the corpse, she filled her entire audience with the proper degree of terror.

The real test of the direction came in the last scene, when the entire cast was on the stage, and when the audience was so keyed up to the tragic pitch of the play that the slightest mistake would have precipitated gales of laughter. Yet the keening, which so easily might have been made ridiculous, was touching and eerie. The men and women were grouped on the stage so as not to impede the action and so as to form a beautiful tableau. And Maurya's prayer was done with the necessary simplicity, yet intensity of feeling. The curtain came down before a tense and silent audience that took several minutes to get out of the mood that had been so well created by the play. Certainly, a great measure of praise is deserved by Edith Rose, who directed *Riders to the Sea*.

Credit for the sets of both plays must go to Olga Mueller, who used the flats so that the same general background could be used for both plays, with a shift only in properties and pieces of furniture. G. E. R.

Marriner Discusses Music of Haydn and Mozart

Continued from Page One

by Liszt. His chief interest was in the symphony and the string quartet, but his 35 piano sonatas, although surpassed technically by his contemporary, Clementi, reveal a flowing sprightly wit and humor, exquisite finish, and refreshing melody.

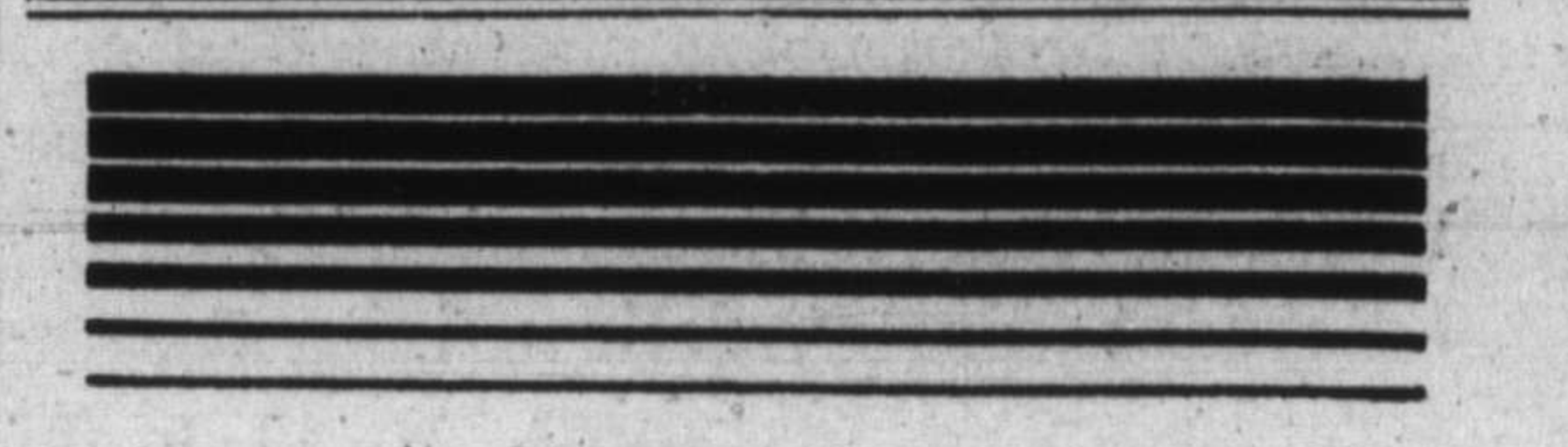
The sonata is similar to the symphony in structure. The first and most important of its three or four movements is divided into three main sections: the exposition, the development, and the restatement or recapitulation, added to which is a coda. The second movement is usually a slow, song-like piece with two themes. It can be written in the same form as the first movement or in the episodic form, consisting of a statement, contrast, and restatement. The third movement is a minuet, with a contrasting trio added, while the fourth movement is a rondo whose principal theme must be heard at least three times, alternating with contrasting episodes and a final entry of the main theme. For its unity it depends on development and harmonic inter-relationships of a single theme.

Mozart, born in 1756 in Salzburg, was the world's greatest prodigy. At three he began learning music, at five he composed his first composition, a minuet, and was playing in public, while at seven he began the tours of Europe that ruined his health and caused his early death at the age of 35. At 14 he composed like an adult. In Vienna he led a terrible existence, beset with every possible difficulty, and ignored by a public who adored Haydn and Gluck. Haydn, however, recognized genius and his great knowledge of the art of composition. But with his masterly composition Mozart preserved a Raphael-like serenity, beauty, and refinement, as well as pure harmony and delight in his composition.

Mozart surpasses Haydn in his piano sonatas, and is the founder of the classic concert and a daring experimenter in chromatic effects. He revelled in the sheer beauty of melody, in whose spontaneity and charm an Italian influence can be seen. Mozart's music is difficult to play because of

its exacting precision, its alertness and clearness.

Mozart possesses spirituality without philosophy, but he did not possess the sublimity of Beethoven. If he had lived he might have developed this divine inspiration, but his music lives on today regardless, because of its utter impersonality. Charm, precision, melody, aloofness, and vitality are the fundamental characteristics of Mozart to which the world turns for spiritual detachment.



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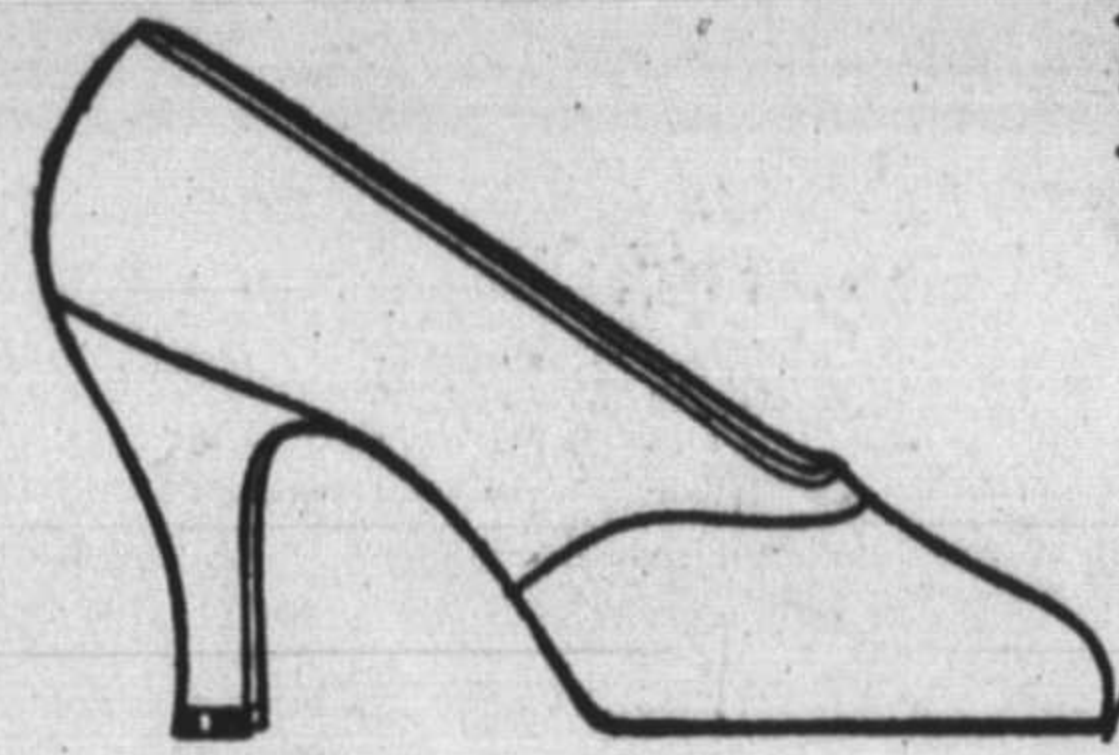


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