

The College News

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Vienna Choir Gives Delightful Concert

Passionless Clarity, Sweetness, Precision and Flexibility Mark Singing

DIRECTOR IS ARTIST

(Especially Contributed by Mr. Alwyne)

On Thursday last a very delightful concert was given by the famous *Wiener Sangerknaben* who have been making a very extended tour of the United States. This was the last Concert of a tour which has included fifty-five cities and taken them from coast to coast. The Choir, which consists of 18 boys of from 10 to 13 years of age, must surely have aroused much envy in the breasts of countless small boys when it is remembered that their travels have taken them, not only across the American Continent, but also through Scandinavia, France, Germany, Czechoslovakia, Austria, Italy and Greece.

The boys, far from being fatigued with their travels (and all their journeys in this country have been made in a huge motor coach), expressed themselves as being only regretful that they had not had the opportunity to see still more of America. They may look like some of Raphael's creations when they are on the stage, demurely attired in their cassocks and surplices, but they are real boys just the same, as anyone would have discovered who happened to see them after the Concert indulging in a snow fight with some of the Freshmen returning from a rehearsal for Freshman show, or playing every conceivable kind of prank while donning their wigs and costumes for the Opera which constituted the second part of the program.

The Viennese choir was founded in the same decade which saw the discovery of America, and was attached to the Imperial Chapel adjacent to the Royal Residence in Vienna. Since the war the boys have been housed in the Imperial Palace itself. The Choir has a wonderful tradition behind it, having had as members both Haydn and Schubert and, in modern

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Miss Park Gives Plans For New Residence Hall

In Chapel on Thursday morning, Miss Park discussed plans for a new dormitory for 150 students and for the addition of 100 students to the student body. This increase in the number of students seems the only possible way to add to the college income the \$60,000 needed to make the faculty salaries and the range of subjects offered more in keeping with what they should be in a college of the type that Bryn Mawr is. The advantage of a small college would scarcely be lost by the addition of twenty-five more students to each class. The freshman year is the point at which this addition would be most marked. The present freshman class and the present junior class varied in number by as many as twenty-five students on entrance to college. It would be possible and beneficial to divide the additional twenty-five students among the twenty departments, and would serve to make the small advanced classes more interesting.

There is no more room for students either in Dalton or in Taylor hall, so any increase in the number of students would have to be preceded by the erection of the new Science building and of the new Library wings. When these are completed, the mathematics classes will move from Taylor into the new Science building and the art and archaeology classes from Taylor and their present Library quarters into the new Library wings.

Since the view from Merion Green is too beautiful to be spoiled and the land in the hollows is too wet for building construction, the space opposite Rockefeller Hall—known as the

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News Try-Outs

The *College News* wishes to announce the opening of the competition for positions on the Editorial Board for next year.

There will be a meeting for those wishing to try out, in the *News* office, Thursday evening at six o'clock.

Mr. Warburg Shows Public Debt to Artist

Art Education Should Teach Cooperation of Collectors With Artists

PUBLIC IS INSINCERE

After coping with clubwomen and collectors of Italian primitives who still are ever ready with a question about the purpose and meaning of modern art, Mr. Edward M. M. Warburg returned to Bryn Mawr Sunday afternoon to speak about "The Artist in the World Today." He discussed the artist's work from the varying points-of-view of the scholar, the critic, the dealer, and the public, and, in this connection, pointed out the necessity for a system of art education whereby the better artist might be appreciated by his contemporaries, and not relegated to an attic to starve.

The best artists are the most miserably treated because they are not enticed by the public to look down. If an artist be original, he creates something that is non-existent and consequently difficult for the public to grasp without effort. His followers, may, on the other hand, get direct backing from the public, because they make their master's idea more palatable. This lack of appreciation, and interest, upon the part of the general public has forced several other lines of defense for the artist: there are, in the first place, dealers who buy the works of art they know they can sell; museums, headed by scholars, designed to present works of art to serious students; and private collectors.

All of these agencies encounter difficulties, however. Most dealers are not situated financially so that they can be patrons of art: if they are to be patronized by a swank public, they must carry the overhead needed to maintain a swank place with a gallery for public exhibition and they must pay for a stream of publicity. The dealer's opinion is necessarily biased; he must make sales to compensate for these expenses. He must sell at least one large and expensive work of art per year, and after that his main consideration is getting an artist to work for him regularly with or on a commission basis or for a set salary.

The private collector is likely either to exercise his personal judgment or, with an interest more in preservation than in possession, to assemble a group of collectors to make a collection for the community. In the former case, the collection is frequently an expression of his desire for an artistic element in the larger unit of the home, and as such it reflects his likes and dislikes to no further purpose. Otherwise these small private collections become merely small museum galleries of works of art collected for their quality and exhibited in such a way that there the student may find a laboratory in which to study art.

The museum is, of course, the most ambitious organization for the exhibition and study of art: it aims to be unbiased so that it may secure the public's appreciation and its backing, so that it may exhibit the finest art and at the same time, help the artist out of his economic troubles. The main difficulty museum directors and workers encounter lies in the trustees' proneness to consider mainly the number of people who have been inside the museum doors, and to discount the fact that very few of these have come to work or to study.

Of course, there is a small group of scholars, who might well have prepared the exhibition themselves had

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CALENDAR

Thurs., March 1. Dean Manning will speak in Chapel. Goodhart at 8.40 A. M.

Fri., March 2. Class swimming meet. Gym at 4.00 P. M.

Sat., Mar. 3. Varsity basketball vs. Mt. Joseph's. First and second teams. Gym at 10.00 A. M.

Sun., March 4. The Rev. John Suter, Jr., will speak in Chapel. Music Room at 7.30 P. M.

Mon., March 5. Mr. Reginald Pole will speak on *The Theatre of the Future and the Signposts of Today*. Deanery at 5.00 P. M.

Mon., March 5. Mr. Horace Alwyne, F.R.M.C.M., will give a piano recital. Goodhart at 8.20 P. M.

Tues., March 6. Summer School meeting. Deanery at 8. P. M.

Thurs., March 8. Clayton Hamilton will speak on *The Yellow Jacket*. Deanery at 4.30 P. M.

Faculty Formulates Comprehensive Plan

Object of Exams Will be to Test Students' Ability to Apply Knowledge

60 IS PASSING GRADE

The Faculty at a special meeting in March will probably be discussing a plan for a final examination in the major subject, of which the following is a brief outline.

I—Nature of the Examination

The final examination in the major subject is not to be a test of general information in the student's major field. Its purpose will be to test the student's intelligence in the discussion of broad questions of development or principle. Although it goes without saying that every question would require definite and concrete knowledge on certain points, the effort will be made to ensure that the preparation should not consist in the memorizing of too many specific details. The examination would not be on all the work covered by any department but would be limited to certain fields within the subject which have been clearly indicated to the student. It might also include questions on work done in allied subjects. There would be a wide choice of questions on every paper in order to enable each student to discuss those aspects of the subject on which she has concentrated.

II—Scheduling and Grading of the Examination

The examination will be held in the first week of the final examination period and will consist of three three-hour papers, probably set for Tuesday, Thursday, and Saturday. When departments prefer a different type of examination with access to books and formulae, the schedule may be arranged to meet these needs provided that the examination is of approximately the same difficulty as the one given by the departments.

The passing mark of the examination will be 60. By failing to pass the examination a student will forfeit her degree for the year, but may present herself for re-examination.

III—Preparation for the Examination

In order to provide time for adequate preparation for the final examination the following changes in the present plan of work have been suggested:

The work of the last two years for the A.B. degree is to be separated as far as credits are concerned from the work of the first two years. The requirement for the first two years will be a minimum of 7½ units.

The course requirement for the last two years (except for honors students) will be 7 units; the normal arrangement for the work of the last two years—4 units in the junior year, 3 units and preparation for the final examination in the senior year.

The requirement for the major and allied subjects will be 6 units plus

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Freshman Show Glorifies Bustle Era, Wins Enthusiastic Praise of Uncritical Audience

Producers of Melodious Melodrama Emphasize Local Color—Costuming and Scenery Are True to Period—Plot Is Background of Song and Dance

SOPHOMORES FAIL TO DISCOVER CLASS ANIMAL

Last Saturday evening the 1937 Freshman Show burst upon us in all its glory of bustles and peg-topped trousers, and even the most cynical sophomore would be forced to admit that *Never Darken My Door Again* had much to recommend it. It has always been our contention that the Freshman Show is a thing apart in the theatre-unique in that it should be praised for its merits rather than criticized for its shortcomings.

The one and only object of the freshmen is to amuse—not to afford the audience a glimpse into theatrical Utopia—and no one who was present in Goodhart on Saturday could deny that the freshmen were admirably successful in achieving their objective. The success which rewarded their efforts is even more remarkable in the light of the facts that they had one show already in rehearsal when the powers-that-be decided otherwise on the subject, and that two members of the cast were forced at the last minute to withdraw.

Written by Edith Rose and Letitia Brown, the "melodious melodrama" concerned the adventures of Little Nell at Bryn Mawr, whither she went at the behest of True Blue Harold, who loved her with a pure white flame, but still felt that a little education would do her no harm. To college she went, with the consent of no one except Harold. Once within the ivied walls she fell afoul of one Malicious Montague, a "sneak from the Greeks," who found her father was rich and would have perpetrated dark deeds to get a spot of that cash, if Harold had not been on the spot to rescue Little Nell from the viper, and marry her without further ado.

It all came out beautifully in the end, with Little Nell returning to her home and fireside with the class animal as a present from Harold (who never forgot anything). When she entered the scene with the animal carefully wrapped in swaddling clothes, the audience thought for one terrible moment that she and Harold had gotten slightly ahead of themselves, and the unveiling of an innocuous green turtle took a great load off everyone's mind.

As is quite obvious, the plot of *Never Darken My Door Again* was entirely unimportant, and served simply as a framework for the songs and choruses. The dialogue had its high moments, especially when the villain was at work, and it wandered far away into the blue occasionally as when, for some reason which is still obscure to us, we were introduced to a broken Dresden Shepherdess who fell off a table to the horror of all and then was heard of no more.

Again at the end of the first act it evidently occurred to the authors that a few more people were necessary on the stage for the rendition of the final chorus, so into the drawing room rushed an unidentified small boy, a cook, and a nurse complete with babe in arms. Having sung the chorus lustily the curtain fell on them and they were allowed to remove their make-up and join the audience. Again there were too many characters on the stage in the second act to suit the plans of the authors, so they introduced a mouse and drove all but the necessary two ladies from the scene in terror, and the stage was cleared for action. It is the employment of such

Summer School

The faculty, the graduate school, and the undergraduate body are cordially invited to the Summer School meeting in the Deanery, Tuesday, March 6, at 8 P. M.

the Freshman Show a delight to behold—Convention and the school of the drama mean nothing to the class of 1937, and they do better than most dramatists to whom it is the law of the prophets.

The music was mainly the work of Ruth Woodward, and it combined with the choruses, trained by Isabelle Seltzer, to lend a distinction to the performance which has been sadly lacking in many shows of the past. Miss Woodward showed a versatility in her composition which betrayed an advanced knowledge of her medium, and produced in *Lovely Lady* a waltz in the best tradition, and then turned to the modern school for her inspiration for *The Dance of the Cats*.

The latter was, in our opinion, the high point of the performance, when the five cats appeared on the rail of the orchestra pit, and led by Miss Seltzer, presented us with an impressionistic picture of cats playing in the moonlight. It is a long time since such an ambitious bit of dancing has been undertaken by freshmen, and the success with which it was executed is sufficient proof of the ability of Miss Seltzer as a dancer and director. Her four fellow cats had a better understanding of rhythm than we knew existed in our midst. We were definitely impressed.

The Flora Dora Sextette was in definite contrast to the cat element, needless to say, but it was characterized by the same excellence, and was a definite pleasure to gaze upon. The men in grey trousers, tail coats and pearl grey toppers were as fascinated by the very fancy Flora Dora Girls as our fathers were reputed to have been in their day. The bar room chorus, which was done in the best Bowery tradition, was thoroughly

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When Will Bryn Mawr Be Officially Snowed-In?

A curious phenomenon has manifested itself at Bryn Mawr in the last week, for the early hours of the morning are no longer rendered hideous by the caterwauling of alarm clocks. There is an excellent reason for this departure from the accustomed; we no longer need alarm clocks. There is not a girl in the college who, with true pioneer spirit, does not leap from her warm bed as the grey dawn approaches, in order to peer curiously from the window and determine for herself the burning question of the ages: is the snow at last deep enough for Bryn Mawr to be declared officially snowed in?

At present we lie unofficially buried beneath a blanket of some four feet of snow; the blanket, however, is not all; there still remain the snow drifts to be considered, and the snow drifts are really something to consider. Their innocent whiteness, their unrevealed depths, tell us nothing of their contents, and we shudder to think of the missing classmates whose depths are probably concealing.

Every morning fewer and fewer people struggle exhaustedly to the breakfast-table; every evening vacant, darkened rooms speak significantly of the appalling toll the snow is taking; groups of weeping girls, clustered together for warmth, whisper dire tales of a hapless sister disappearing with horrible gurgles into the clutches of the snow as she staggered bravely home from Taylor, while her friends stood helplessly by calling messages of cheer and listened anxiously for the ever-fainter replies. At last, an ominous silence brooded over the innocent-seeming snowdrift and her

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Will Bryn Mawr Burn?

During the past week Vassar not only dedicated a new gymnasium, but also took another step in the direction of removing the paternalistic supervision which has been maintained over its students. Vassar girls are now allowed to smoke in the dormitories and with this new ruling the students have assumed the responsibility for any fires which may occur in the halls through careless exercise of the new privilege. The college has recognized the requests of the students that they be allowed to smoke where they like, and it has manifested faith in the reliability of the student body in general by this new and liberal ruling.

The question of smoking in the halls has been raised many times in connection with Bryn Mawr, but it has never received much attention because of the inevitable reply that to allow the students to smoke in their rooms would be to invite the immediate destruction of the college by fire. However, Vassar seems to feel that the average student is sufficiently trustworthy to be granted a desirable privilege on the condition that she assume a certain responsibility for her actions. There is no need to go into the many advantages which smoking in one's room has for the students. There are many who cannot study in the smoking rooms due to the noise, and who occasionally feel the need for a cigarette to return the mind to its normal state. There are many times when cigarettes are a great help to the Christian student, apocryphal as that statement may seem to the Victorians in our midst. On the other hand, there is the pressing danger of fire, and it is a danger which cannot be dismissed with a fervent hope that it will never crop up. However, if the students were granted the privilege of smoking in their rooms we feel sure that they would recognize the responsibility which automatically would become theirs, and we feel that the danger from fire would be much less than the authorities at present suppose. Where there is smoking under any conditions there is the accompanying danger of fire, and if the lone student is more liable to ignite the college than she is when in a group, the smoking rooms would have flamed skyward during exam periods in the early hours of the morning long before this.

We realize also that a consideration in framing smoking rules must of necessity be the insurance on the buildings and the premiums on that insurance. That is a subject which has too many ramifications to allow for a discussion at this point. We wish merely to call the attention of the authorities to the fact that Vassar has evidently found some satisfactory means of dealing with the problem, and to suggest that it would not be impossible for Bryn Mawr to investigate the conditions of that solution and follow in the footsteps of our Poughkeepsie fellow institution.

Another Language

We of Bryn Mawr are endowed with all the culture that a liberal education can give us: before us we have the rainbow prospect of emerging upon a world floundering in ignorance and stupidity. Already we can see ourselves happily disillusioning those poor benighted souls who still believe that the best works in the field of arts and letters are those that command the highest prices, and that, being the best paid, they are, *ipso facto*, the best. We are ready to replace all those solid citizens who still read the daily newspaper and the *Saturday Evening Post* and trust that governments should be run on materialistic bases by men who are elected to office because of their qualities of leadership and not their intelligence or knowledge. We have prepared ourselves to confound the rabble mightily: why, we have all the theories, and trends, and developments at our finger tips. The new world, which will date from our Commencement, will be established upon an ideal political and economic system. Every man will have complete liberty, and will, of course, live unhampered by economic difficulties: every one will be equal (except, of course, that we, in order to carry out our plans, must live with the luxuries and the opportunities for culture to which we have accustomed ourselves). The future holds for us a golden age of art and literature: we are fore-armed with the precepts of such eminent critics as Aristotle, Pater, Ruskin, and T. S. Eliot. That alone is good reason for our fostering a renaissance of all that is at once romantic, classic, and yet new and different in a modern vein.

It is a charming prospect—won't the old folks be surprised? Yet some day one of those stupid people who read the tabloids is going to ask us a straightforward question about our views. To what political party do we belong? We are disdainful and impartisan. What kind of government would we like? We wax impractically Utopian. What

WIT'S END

MORTAL SHIVER

I don't want my sins
Washed white as snow;
To a lake of fire
I want to go.
I want to sit
And fry my limbs
And let the Eskimos
Sing hymns.
I want to go
To the hindmost lair
And be a devil
In red underwear.

—Babe in the Cold.

THE OLD FASHIONED SALOON

If it's risky to drink whiskey
At our harmless modern "speaks,"
Think what care, ill, woe and peril
Lurked for maidens at "the Greeks."

There the Floradora wore a
Pair of insufficient pants
And the barmen were alarmin'
With their forward utterance.

By the cuspidor, a whore, a—
Rayed in spangles, sang a song:
Both her gestures and her vestures
Proved she'd gone most awfully
wrong.

Not each maiden, led astray, then,
Had a Harold true and blue
Who could save her from the favor
Of Malicious Montague.

—Antisaloon.

LENIENT RESOLUTIONS, WHEREBY THE COLLEGE MAY RAISE MONEY FOR THE SUPPORT OF BATES HOUSE

1. Let Miss Park give up her breakfasts, except on Chapel mornings.
2. Let Mrs. Manning give up Freddie's beer.
3. Let Mrs. Chadwick-Collins give up the Princeton Glee Club.
4. Let Dr. Herben give up his dress-shirts.
5. Let Dr. Chew give up taking the *Delineator*.
6. Let Nicholas give up his college milk and graham crackers.
7. Let Wyncie King give up going to Freshman Show.
8. Let Miss Terrien give up her mailing-list.
9. Let the students give up lettuce.
10. Let these resolutions be printed on a broadside and hawked publicly for five cents near the Library, at the Sign of the Lady with the Duck, by the Silly Senior who wrote them.

IRONY

It's really a shame
That the show was so tame
With costumes and jokes of the purest:
It managed to mock
Much more than to shock
The gate-crashing caricaturist.

—Curses.

Dear Mad Hatter—

One day one of my friends smuggled a journalistic sheet into our select and cloistered group. In it I saw an account of your beautiful college and ever since I have been perishing for love of those pretty female creatures that gambol about the green-sward and float lilylike upon the little lakes of Bryn Mawr.

Will you not choose one of the lovely maidens devoted to Pallas Athene and whisper my love to her in her prenuptial chamber? I shall com-

artist or writer do we think is really good? Well, if the truth be told, we don't think any of them is really very good. And the man won't understand us because he is all for the Democrats, democracy, and the *Daily News*, while we are thinking about Plato's *Republic* and the *Poetics*.

If ever we are to accomplish anything we must establish some contact between ourselves and those whom we should be able to direct intelligently. We are, indeed, impartial in our views, but our academic tolerance becomes an intolerance when through indifference or laziness we do not trouble ourselves to supplement theory with fact. The reason for our lack lies partly in the inevitably inadequate organization of courses for formal study, but we cannot rest blameless so long as we bring so little intelligent interest and observation to our social studies that we cannot contribute as much fresh material to discussion as the uneducated man of the street. We must learn to live with the rest of the world, and we must learn to speak their language, even at the risk of appearing unacademic, not to say uncultured.

mune with her from Athos. Already I anticipate the ecstatic moment of psychic communication.

And, dear Hatter, let her be faithful to me, O Mad Hatter!—and I to her. Yes?

Youth in Athos.

Dear kindred soul of Athos, there is no one who will deny our love-longing. There is a soul mate for you—a ravishing maid instructed in hemming and basting. She is enraptured at your amorous expression, and each day climbs the spire of Taylor to look out over the landscape to the East to you with prayerful paeans of everlasting love.

ROOT-I, TOOT-TOOT FOR A MUTE

The drums beat bass
And the drums beat snare
And the trombones whinny
And the bugles blare.
And the zithers shiver
From high to low—
From the big bass tuba
To the piccolo.
And the tabors rattle
And the triangles smash,
And the oboes oboe
And the cymbals clash,
And the triangles tinkle
And the catguts whine,
As they thump their way
To the final *Fine*.

And helping along the timpani traps
The last man's foot in the audience taps.

—Con Expressione.

BI BI BLUES

Come away to the garden and cut up worms,
We'll slice up lobsters and catch blastoderms;
We'll skin 'em and scrape 'em and serve 'em up raw,
Along with the bits that come out of their maw.
We'll hook little dogfish that swim in the water,
That cold-bloodedly gawp with a monocled hauteur.
And then when we've cut 'em up front and up side,
We'll drown all ourselves in formaldehyde.

—Favorite Fish.

FATE

Der Yokel
War vocal—
Er sang;

Und ein Gang
Kam.—Er schlumprt
Und war off-bumpr!
—One of the Wanton Boys.

BRIGHT SAYING

"Mama, mama,
What is drama?"
(And mama said:)
"A little bit ghostly,
And phantom-life mostly,
Psychology ghostly,
And spirit-worlds lastly—
All ever inutile,
And characters futile,
All slightly immoral,
With lines scarcely floral.
And when, dearie me,
When cultured you be,
You will have a deep pash
For the symbols that clash."
(Said the child, aged 2:)
"O! what joy then to feel
The depths of O'Neill!"
—Theatre Lover.

The idea recommends itself that we should institute smoking in our rooms and burn up the college as soon as possible.

Cheero,
THE MAD HATTER.

Letters

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

February 19, 1933.

To the Editor of *The College News*:

In regard to the editorial in last week's issue, entitled "Sodom and Gomorrah," we have an opinion to express, which is more to the point now than the refutation of several of your generalizations. Your suggestion that "Bryn Mawr have a compulsory examination over the style and content of the Bible, to be administered at some point in the Freshman or Sophomore years" is impracticable and unwise. In the first place there is certainly no time during the two years mentioned which could be used for the necessary preparation, nor is there time for a course to be given to those who failed it. Diction, body mechanics, hygiene, sports, and extra-curricular activities, to say nothing of courses, fill these two years to the brim.

We heartily agree that "the Bible is the major source for most of the literature, art, and philosophy of our Western Civilization," but instruction in its style and contents belongs to the Sunday Schools and preparatory schools, not to the college. Besides these places it does have a place in the culture, or at least exists in the libraries of more than ten per cent. of the homes we come from. Your statement that "the Bible is a closed book to ninety per cent. of the undergraduate body" is erroneous. For the entire student body is required to take first year philosophy, and those who you say derive satisfaction from being "unlike the stupid and bourgeois" or "unlike the religious element on campus" in scarcely knowing what the inside of the Bible looks like, most assuredly become aware of its greatness and its place in the culture of civilization. Moreover, the Bible is used as much as any encyclopedia for such courses as History of Art; History of Prints; Archaeology; English Literature, etc. Those who appreciate and know the Bible are at an advantage. Let those who do not, look after themselves! There are a number of Bibles on campus; there is also a course in Biblical Literature scheduled for those who desire a more scholarly knowledge of it.

Your idea does not seem feasible for lack of time, nor suitable to the non-sectarian stand which Bryn Mawr has always taken. But if you insist upon promulgating it and if you succeed in convincing the administration that it is a good idea, may we suggest that the proposed required course in Bible become a required course in World Religion, in which Buddhism, Confucianism, the Koran and the Bible are all considered. An appreciation of all the old humanities might be the means of better understanding our present humanity and help toward world peace.

Sincerely yours,
ESTHER JANE PARSONS,
Merion Hall.

IN PHILADELPHIA

Theatres

Erlanger: Rollo Peters and Mabel Taliaferro in the whimsical travesty—*Autumn Crocus*. The play depends for its appeal on the charm of the actors and this particular cast lacks that little item completely.

Broad: Last year's successful comedy, *Goodbye Again*, with Conrad Nagel and Lora Baxter. A very amusing thing about a reformed lecturer and the past that caught up with him when he least expected it.

Coming—March 5

Garrick: A revival of the Chinese work—*The Yellow Jacket*—with Mr. and Mrs. Coburn in the stellar roles. Is something not quite like anything else to be seen on the stage and very diverting. Absolutely no blood and thunder, but a great deal of charm.

Erlanger: The farce about "one of those dancers" and her three illegitimate children, who are very different and very funny. It is entitled *Three In One* and has Jacqueline Logan, the film star, and numerous others of the same ilk. Would be good with a good cast, but as it is—?

Academy of Music

Philadelphia Orchestra. Fri. afternoon, March 2, at 2.30 P. M., and Saturday evening, March 3, at 8.30 P. M. Jose

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Class Swimming Meet Is Hotly Contested

Freestyle Record Is Broken; Time for Backstroke Tied; Sophomores Win

DANIELS PLACES FIRST

On Friday afternoon, the Sophomores swept into the lead with 30 points to their credit in the first inter-class swimming meet of the season. 1934 took second place with 23 points and 1935 third with 12.

The 40-yard back stroke, the most exciting of the events, was run off in two heats. In the first, Mitchell led Porcher at the turn, but faded out to lose by a few inches to her steadier opponent. In the second heat, Woodward came in first by a length to win third place in the event. Porcher's time, 32.1 seconds, equalled the college record.

In the 80-yard freestyle, Daniels had the lead all the way to break the college record of 60 seconds by clocking 59 flat. Van Vechten took second and Waldemeyer third place in a close struggle for the lead on the turn.

In the side stroke for form, Bill took first place with an easy stroke and 22.5 points in her favor. The event was very close and the form shown by those who placed varied only slightly. Hemphill took second honors with 22.5 points, and Porcher tied with Bishop for third place with 21 points. Mitchell led the field in the crawl for form, with Whiting and Bill taking second and third places, respectively.

Stokes nosed out Wylie, last year's winner of the 40-yard freestyle, with a time of 27 seconds in a fast finish with her rival close on her heels.

The diving, always awaited with great impatience, did not prove to be quite so spectacular as usual because of a poor board. Daniels, as usual, led with a total of 49.6 points, but Stokes, who has been improving all year, gave her a close run with 38.2 points, beating her on the running front, and was only one point behind Daniels' half gaynor with her one-and-a-half on the difficulty dive. Most of the diving practice has been on the Baldwin School board in preparation for the Swarthmore meet, where we hope to see Bryn Mawr make an excellent showing.

The relay, always the climax of the meet, went to 1936, with 1934 and 1937 taking second and third places.

Daniels led the meet for individual points with 45.6 points, with Stokes a close second with 43.2 points.

Next Friday, the second interclass meet takes place when class and individual honors will be awarded and the Varsity will be chosen for the Swarthmore meet at Swarthmore on March 16.

The events were as follows:

40-Yard Back Stroke — Porcher, 1st; Mitchell, 2nd; Woodward, 3rd.

80-yard Freestyle — Daniels, 1st; Van Vechten, 2nd; Waldemeyer, 3rd.

40-Yard Freestyle — Stokes, 1st; Wylie, 2nd; Meneely, 3rd.

Crawl for Form—Mitchell, Whiting, Bill.

Side Stroke for Form—Bill, Hemphill, Porcher and Bishop.

Diving — Daniels, Stokes, Waldemeyer.

Relay — 1936 (Wylie, Bridgman, Whiting, Cohen), 1934 (Daniels, Meneely, Mitchell, Landreth), 1937 (Duncan, Gimbel, Jackson, Woodward).

Totals—1934, 30; 1936, 23; 1935, 12; 1937, 2.

Those taking part in the meet were: 1934—Bishop, Brown, H.; Daniels, Mitchell, Meneely, Landreth.

1935—Waldemeyer, Faeth, Bucher, Hemphill, Munroe, Bill, Lord, McCurdy.

1936—A. Van Vechten, Porcher, Cohen, Wylie, Stokes, Whiting, Bridgman.

1937—Evans, Duncan, Woodward, Jackson, Jacoby, Seltzer, Kimberly, Fulton, Gimbel.

Voting in student elections has become compulsory at Temple University. The new system was inaugurated at the beginning of the second semester and a vote from each student assured by preventing him from completing registration until he had cast his ballot.—(N. S. F. A.)

Boost Bryn Mawr bravely.

Vienna Choir Gives Delightful Concert

Continued from Page One

times, Felix Mottl, famous conductor of Bayreuth fame, and Clemens Kraus, conductor formerly in Frankfurt and now in Vienna, who was also guest conductor with the Philadelphia Orchestra a few seasons ago.

The first part of last Thursday's program was devoted to contrapuntal Church Music of the 16th Century, including Motets by representative composers of the Italian, Netherland and German Schools. Of these the Motet, *O Rex gloriae*, by Palestrina (for some obscure reason Latinized into "Praenestinus" on the Program) was perhaps the best sung. The quality of the Soprano voices was good, having that pure passionless clarity and sweetness which always reminds one how immeasurably superior boys' voices are to women's for this type of music, but the Alto voices were distinctly not so pleasing, having on occasion a rather harsh effect and particularly when, as seemed to be rather too often the case, they were apparently being forced in the forte passages. There was also occasionally a lack of clearness in the weaving of parts in the middle voices which may however have been partly due to the acoustic properties of the Hall, as I am told that this was not so apparent to listeners when the choir sang over the radio a day or two later.

As an encore an arrangement for solo voice and accompanying chorus of Mozart's exquisite little solo-song, "Schlafe mein Prinzchen," was given with irresistible charm and finish. The solo voice was of beautiful quality and a high C was reached with apparently effortless purity of tone and steadiness. A further encore was a

choral arrangement by Leichthal of the well known "Heilige Nacht," which contained some very interesting and unusual choral progressions, having a flavor of the old tenth and eleventh century Organum in modern guise as to tonality.

The second part of the Program was a performance by the entire Choir in costume of an amusing little comic Opera *Die Opemprobe*, by Lortzing, the nineteenth century German composer of the better known opera, *The Emperor and the Carpenter* (which sounds rather "Alice"-y, but isn't!). The music of this work is charming, if undistinguished, and was delightfully sung; but the outstanding feature of the performance was the extraordinary aplomb and easefulness of the youthful actors which had a quite professional touch without the usual concomitant of objectionable precocity which one might have been led to expect from players of such a tender age. The Lortzing opera was substituted at the last moment for *Der Apotheker*, of Haydn, owing to the sudden development of a severe cold by the youngster cast for the leading role.

The last part of the program contained three very pleasing choral songs by modern German composers, *Stehet auf!* by Rosenberger; *Wiegelied*, by Burkhart, and *Nun will der Lenz uns grussen*, and a delightful arrangement of a Waltz from Johann Strauss' comic opera, *Die Feedermaus*. In these, owing to the more harmonic style and music, the lack of clarity noticeable in the first part of the program was entirely absent and they were sung with great freshness and charm, although a tendency towards explosive accentuation was at times a little disconcerting and detracted from the smoothness of legato, particularly in the Strauss Waltz. The

same thing is true of the arrangement of the *Beautiful Blue Danube*, which was given as an encore, although here the excellent effect of the slight anticipation of the second beat of the measure, common to the real Viennese waltz interpretation, and the wonderful rhythmic swing, maintained throughout, gave the piece the effect of real orchestral playing. Another delicious arrangement of an old Viennese tune, "Meine Mutter war eine Wienerin," by Grube, given as an encore, was one of the most delightful successes of the evening.

One of the most marked characteristics of the entire performance was the excellent precision and flexibility of the singing, which enabled the Director, Herr Hans von Urbanek, to control every effect of dynamics or tempo with the slightest movement of a finger or a look, and the very apparent eagerness and enthusiasm of each boy to give of his utmost as a young artist. The fine musicianship of the Director both in his conducting and in his accompaniments showed him to be an artist of the highest attainments and the unremitting patience and devotion to detail, necessary to bring a group of boys to such a point of perfection, cannot be too highly praised.

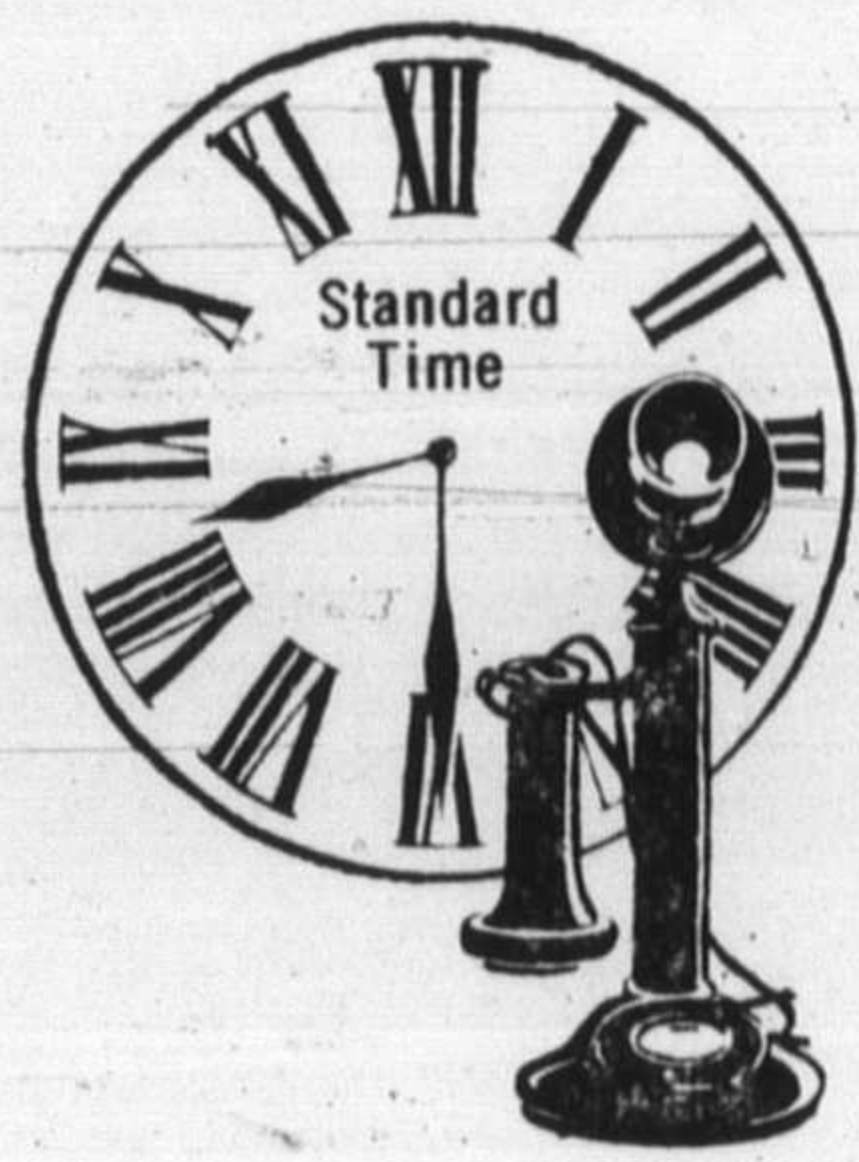
The concert began with the *Star-Spangled Banner* and ended with *Dixie* (a concession to so-called popular taste, which is perhaps somewhat to be deplored) in which the quaint

English and explosive decapitation of the word "Dixie" sent the audience into gales of laughter.

Gleanings

The McGill Daily, student publication of McGill University in Montreal, comments that 1,500,000 graduates were turned out by American colleges and universities in 1933, only 15 per cent. of which have so far succeeded in finding jobs, and goes on to show how Canada puts out college graduates in the ratio of one in one thousand, while its neighbor to the south graduates twenty. The Canadian editor is slightly skeptical concerning extreme liberality of American education, and suggests that the more conservative view on education on his side of the line is perhaps the safer course.—(N. S. F. A.)

Iowa State College is offering a "Summer School on Wheels" for four weeks next July. Credit will be given for the course which "embodies a visit to typical examples of every major kind of cropping and livestock system in the United States." Management of livestock on the ranches in the Great Plains area will be given special attention. Other highlights of the tour will be the visits to the rice and sugar plantations of the South and the opportunity to study tropical vegetation in Mexico.—(N. S. F. A.)



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Curriculum Committee Meets with Faculty

Faculty Answers Objections to Plan for Comprehensive Examinations

CRITICISMS ARE WEAK

Although the proposed comprehensive system has been under consideration of the undergraduates for three months, informed opinion about the plan has been somewhat lacking. At the joint meeting of the Faculty and Undergraduate Curriculum Committees, opportunity was offered to the undergraduates to present their objections and offer suggestions for improvement of the plan. The obvious conclusion is that the undergraduate arguments against the plan are not serious and that constructive suggestions for alteration are wanting.

Those who have been doubtful about certain points of the plan or who have formed unsound ideas as to its general intent may be interested to read the following questions asked by their Curriculum Committee representatives and answered by the faculty:

Q. Would not the plan result in segregation of classes, with only freshmen and sophomores in first year courses?

A. There is no basis for the segregation theory; it is hoped that upperclassmen may continue to take first year courses under the comprehensive system. The final examination for seniors in elective and allied courses will be avoided by setting an extra quiz or a long paper and basing the mark on such substitutions. The student will, on the other hand, not be able, as now, to drop her major course in the senior year; and the general tendency will be to push required work into the first two years, leaving the last two free for major and allied courses. It has been suggested that an exception be made to the general plan for requireds in the case of philosophy, which might be left until junior year. That exception would leave only three required courses for the first two years and thus the schedule of these two years would not be crammed with requireds as some people seem to think. There has never been any intention of making rigid rules concerning the required or first year courses.

Q. Will not the shift from fifteen to fifteen and a half units required be a hardship for the person who has failed or had to drop courses because of sickness?

A. The opposite state of affairs prevails under the fifteen point system. Students pile up so large a number of units by senior year that they have to take very few units then.

Q. Will not the requirement of five points in the major field lead to over-specialization?

A. The minimum number of units to be required of each student in her major course is still undecided. Three and one-half, four and one-half with the unit for comprehensive reading, unlike the advanced courses or honors, will broaden the major field; and the unit assigned for reading will be used to solidify and integrate knowledge of the major subject.

Q. What effect will the comprehensive system have on honors work?

A. Honors work will be kept fairly separate from comprehensive reading; but it may be included in the comprehensive examinations; perhaps by means of special questions or papers set for honors students.

Q. Is it not rather hard to have to stand or fall on the results of one set of examinations without the benefit of supplementary marks on reports or quizzes?

A. Few people in the major work need to have their marks bolstered up by supplementary marks. It is assumed that a student should know enough about her major subject to be able to pass an examination in it.

Q. Why do we not use the Harvard plan of taking comprehensives in May, with the opportunity of taking regular course examinations later if the comprehensive marks are unsatisfactory?

A. The Bryn Mawr year is too short to allow even a week to be taken out for extra examinations.

Regular course work is, in the last analysis, more important than examinations and cannot be sacrificed to them.

Q. Would it be possible to allow access to notes and books for those taking comprehensives in the science department?

A. The idea has been discussed and the science department may give two of the three examinations on this basis. The attempt will always be to give a sensible, reasonable, and interesting examination, with the object of summing up the work, not of baffling the student by surprise questions. Perhaps an original problem might be set, not only in the science department, but in others, which each student could work out as she thought best. The comprehensives should be examinations which could be faced without too great anxiety, on the part of faculty or student; and which would afterwards give a feeling of security concerning the work done and the knowledge gained in the major course.

Q. How could the mathematics department, for instance, set an examination which would integrate the different courses given?

A. The undergraduates underestimate the ingenuity of the faculty; yet the mathematics department seems to be conscious of need for further integration of courses and contemplates assigning reading to that end.

Q. Will the faculty, blinded by enthusiasm, pile on an exorbitant amount of work?

A. Any undue enthusiasm in the faculty will be restrained by the comprehensive system, itself, which will not allow them time to overwork their students. There will be no separate body of tutors because it has been thought better to have the more experienced teachers on the faculty prepare their major group for the comprehensive; instructors will relieve the professors of reading reports and quizzes, thus giving the latter time to devote to major students.

Q. When will the plan go into effect?

A. If the comprehensive system is approved by the faculty — and the first full faculty meeting to discuss it will be held in the first week of March — it will go into effect for the present sophomore class. Yet even if it is passed in its present form, provision will be made for change in detail as such change becomes necessary. The system will not be rigid and the departments will be allowed to vary it to a certain extent for their own particular needs.

In concluding the discussion, Miss Park said, "Individualism will be encouraged by the new plan, but also a firmer basis will be supplied. The student will, it is hoped, gain a power of combining and organizing which has heretofore been conspicuously lacking."

An astonishing reflection of the jingoistic teaching in American elementary schools is found in the report of a test given 370 American school children in a survey being made by two professors at Teachers' College, Columbia University. Fifty-eight per cent. thought that most foreigners are less intelligent than Americans. More than a third saw danger of the United States being attacked by some other country within a year. About half believed that the United States should not lead in attempts to reduce armies and navies; half held that all American soldiers and sailors are well behaved. One-third held that the greatest honor would be to wear the uniform of the army or navy. Forty-six per cent. believed every boy should have army training, and seventy-one per cent. thought that every park should have a cannon or a military statue to glorify past wars and heroes. The same children—aged 10 to 15—had no knowledge concerning the agencies for world peace. A third thought the Kellogg peace pact manufactured breakfast food.

(N. S. F. A.)

"The quicker students get into politics the better," declared Mayor Fiorello H. LaGuardia, of New York, in a recent interview with a *Princetonian* reporter. "Professional politicians are keeping a large part of students out of politics when they are just the ones we need. They should take a more active part, furnish a new supply of energy and progressive thought, as they do in other countries."—(N. S. F. A.)

Faculty Formulates Comprehensive Plan

Continued from Page One

the final examination. The requirement for the major subject will be 3 to 4 units plus the final examination, leaving a possible 3 units for allied work. One Advanced course would still be a part of the major requirement and the minimum requirement for second year work would therefore be reduced to one unit.

The midyear examination period will be reserved as a reading period for seniors.

Examinations will not be scheduled in Advanced courses, but may be arranged for juniors taking these courses. Seniors will also be excused from examinations in First and Second Year and Elective courses unless their work during the semester has been unsatisfactory, when instructors may require them to take the regular course examinations. Provisions for testing the knowledge and progress of seniors in these courses is made as follows:

If the course is in the major or allied subjects, questions on it may be included in the final examination in the major subject.

A long paper in each semester may be substituted for the course examination. In scheduling these papers, instructors should take into account that the student's time during the mid-year examination period is left free for general reading in the fields in which she is preparing for the final examination in the major subject, and that the end of the second semester is also devoted to this examination.

Two extra quizzes may be set for seniors in the First and Second Year courses, one during the last week of lectures in the first semester, and one in the second week of the spring examination period. These quizzes shall, like the scheduled quizzes, be one-hour papers; they shall test the student's knowledge of the ground covered between the scheduled quiz and the end of the semester.

The reading or other preparation recommended for the final examination will be outlined in printed lists or syllabi, which ought to be available for students after the beginning of the junior year and which will be given to all students in the spring of the junior year at conferences held by the departments. Conferences for seniors will be scheduled by all departments, to be held during the first two weeks of the college year.

Individual or group conferences with seniors will also be scheduled by departments at regular intervals during the year, but stress should be laid on the fact that students are themselves responsible for the reading.

IV—Regulations Governing the Work of Honors Students

Students who are candidates for the degree with distinction will in general be required to take six courses in the junior and senior years and to devote at least a quarter of their time in the senior year to special honors work on selected topics.

Such Students will not receive the degree with distinction unless they receive the grade of 80 or above in the final examination in the major subject.

A certain number of questions relative to the special fields studied in honors work may be included in the comprehensive papers for honors students, but long written reports may be accepted by departments as presenting adequately the results of the honors work. Where such a report is considered an adequate summation of the work in one field of study it may even be accepted in place of one of the three hour papers in the final examination.

People who "never go to the movies" are helping break attendance records everywhere for "Little Women," the sweetest, most beautiful story ever filmed. The cast, which includes Katharine Hepburn, Bryn Mawr College graduate, gives an excellent performance of Louisa May Alcott's immortal story of the lives of four New England girls and their mother in Civil War times. It is at the Egyptian Theatre in Cynwyd four days, ending this Saturday.

Planned as a training medium for a new kind of politician whose creed will be intelligent public leadership, a new course in classical humanities has been instituted at the University of Wisconsin with a registration of 12 students.

New Requirements Fixed For Scholarship Students

Speaking in Chapel last Wednesday on requirements for scholarships, Dean Manning emphasized the point that no one who needed financial help to remain in college should be deterred from asking for it because the college funds set aside for that purpose are limited. The college believes, however, that many people are in a slightly better financial condition this year than last year, and is, accordingly, making an innovation in its requirements of applicants. For the first time, financial references are asked for, and each applicant must be prepared to give information of an exact kind concerning her family's yearly budget.

No appeal has been made to the Alumnae during the past two years for anything but scholarships, but now the Alumnae are undertaking the task of erecting the new Science Building, and since the college does not wish to make a large general appeal, students are asked to budget their money as carefully as possible. Financial references are being asked for because Bryn Mawr is the only college that has not done so in the past, and it has been found difficult for any student to estimate how her needs compare with those of other students and difficult for the college to compare the varying needs from the answers of students and their families.

This new policy, however, does not mean that the college wishes to withhold help from people who need it. In a college as small as Bryn Mawr, the worst possible disaster is to lose good students or students who are making contributions, academic or otherwise, to the college. Scholarships are usually given to the brilliant students, but they are also distributed with regard to financial need and not necessarily on the basis of numerical marks. Both scholarships and grants are given on the evidence of departments that students are developing or improving along certain lines or are contributing in any way to the college.

If any student is in doubt about applying for aid, she is asked to consult the Dean, and if it is possible that she may be able to pay for herself, she is asked not to apply for a scholarship but to tell the Dean that she may need money. There is a summer emergency fund planned to take care of students who find they need to apply after the regular scholarships and grants have been awarded.

Cut System Is Explained For Students' Benefit

(Especially Contributed by Joan Hopkinson, Chairman of the Cut Committee)

Because of repeated misunderstandings last semester, the Cut Committee feels that again it must explain the rules of the cut-system. It is a marvel that, although the system is detailed forth every year in the *News* and explained to the Freshmen, Juniors and even Seniors continue to overcut with abandon. For the most part, those who overcut last semester did so because they were under a delusion as to the number allowed them. Very few, the Committee feels, deliberately overcut. Therefore once again the more important of the rules are herewith set down. Will all those whose memories are poor please learn the following by heart?

1. A student is allowed as many cuts per semester as she has classes per week. This means all the classes registered on the schedule and in the Dean's Office.

2. First and second year Science courses give one five cuts, not seven.

3. Hygiene gives two cuts and Diction one.

4. Extra classes in any subject, imposed by the Professor, do not give an extra cut. For example, a certain Archaeology class meets four times a week, but in the Deans' Office and on the schedule it is listed as meeting only three times a week. Therefore it gives one only three cuts.

5. Psychology gives one only three cuts, in spite of its laboratory hours.

We hope all the misunderstandings will cease, if the above points are observed. The Dean's Office or the Chairman of the Cut Committee will be glad to answer any further questions.

Summer School Students Are Cross-Section of Industry

(Especially Contributed by Esther Smith, Chairman of the Summer School Committee)

Most of the undergraduates know there is such a thing as the Summer School. It is however so different from any educational movement we have experienced that it can be said safely that very few of us have a concrete idea of what really goes on at Summer School.

We know that thirteen years ago President-Emeritus Thomas, while riding on a camel in the Sahara desert, had a vision of the campus open in the summer with industrial workers enjoying its beauty. We also know that there is a Bryn Mawr graduate, named Hilda W. Smith, at the head of Summer School—but here in the majority of cases our concrete ideas stop. Some undergraduates have indeed been to Summer School meetings and heard Miss Smith and former Summer School students talk, but they are, unfortunately, in the minority.

Every summer one undergraduate is chosen to go to Summer School to help by doing odd jobs; and it is a most fascinating and thrilling experience to watch what goes on on the campus. All day long on the opening date the students arrive from every point of the compass. They enter looking scared and shy—many different nationalities—no two political views identical—extent of previous education varying greatly — as heterogenous a mass as could be imagined, yet with similar desires. The one big desire that binds them all together is the thirst for knowledge.

Dealing with such a mixed crowd in academic classes would be impossible, consequently a very different and more effective form of education is used, that of discussion. The classes are all based on the workers' own problems, and they contribute from their personal experiences. Each of the six undergraduates (five from other colleges) belong to respective units, as the classes are called, each of which deals with a different problem (such as Trade Unions, government). It is certainly first hand information in the true sense.

Besides these classes there are two workshops—the social science and the science workshop. In the former the students make charts which help visualize whatever problem they are working on. In the science workshop simple exhibits and chemical experiments are set up, showing at a glance why water, for instance, is H₂O!

Athletics is another favorite activity. Here the undergraduates have the floor. They teach tennis and swimming and help with baseball.

At the beginning of the summer the air is full of currents of hostility. Soon, however, the students learn to listen to the point of view of others and a real spirit of tolerance is developed. The girls that leave are braver and, we hope, happier.

It seems all around the best of experiments. Here are these workers in industry so eager for more education that they take a chance on losing their jobs—their means of livelihood—just to come to Bryn Mawr. It must be worth it and it is, because present at Summer School is a cross section of industry, girls chosen who will go back to their friends and tell them what they have learned, who will spread what knowledge they have acquired. It is made an even more valuable experience because of Miss Smith, who was dean under President Thomas, and of whom President Park has said, "Bryn Mawr has justified itself, if only in producing 'Jane' Smith!"

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Friday and Saturday

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Bala-Cynwyd

"Little Women"

Varsity Team Wins Over Drexel, 49-15

Pass Work Needs Improvement; Faeth and Boyd Score 28 In First Half

SECOND TEAM ERRATIC

On Saturday morning Bryn Mawr defeated Drexel basketball teams, 49-15 and 52-7.

During the first quarter, the Drexel forwards found opportunities to try their skill at shooting, as the guards kept the ball constantly in mid air in the forward court. Faeth and Boyd, however, ran up a score of 28 points in the first half against Drexel's 6, but were slowed down considerably in the second half when the guards got on to their system of passing.

The centers had the strongest opponents, especially during the first half, when the toss in was used, as it is almost impossible to work out a definite defense for this type of play. In the second half, although Jones got the tip-off fairly consistently, Larned's opponent got the ball several times on the top through her speed and clever footwork.

On the whole, passing was better than usual, but is still much too slow. On Saturday comes the Mount St. Joseph team with its fast passes and clever handling of the ball, and Bryn Mawr will probably be on the defense more than usual, unless height or some other factor enters in. This is one of our better and more exciting games, so we hope everyone will come out to see it.

The line-up was as follows:
Drexel **Bryn Mawr**
 Koch r. f. Boyd
 Brooks, H. l. f. Faeth
 Saylor c. Jones
 Young s. c. Larned
 Bowker r. g. Kent
 Hagy l. g. Bridgman
 Substitutions — Drexel: Anglada for Saylor, P. Brooks for Koch, Bryn Mawr: McCormick for Faeth, Faeth for McCormick.

Scores—Drexel: P. Brooks, 12; H. Brooks, 3. Bryn Mawr: Boyd, 23; Faeth, 24; McCormick, 2.

Referees — Miss Smith and Miss Perkins.

The second team game was, as the score indicates, almost a complete walk-away for Bryn Mawr. The first half was a succession of baskets tried and made with monotonous regularity, Baker scoring 26 points and McCormick, 12, while Kuch scored the only basket for the opponents.

In the second half, however, the team seemed to lose interest and the play was decidedly messy and extremely erratic. Even the guards relaxed and permitted their forwards to make a basket. Evidently encouraged, they managed to score three more points before the game ended. In the second half, the Taggart-Baker combination was tried out, but did not seem to be as successful as the old partnership.

The line-up was as follows:
Drexel **Bryn Mawr**
 Riggs r. f. Baker
 Walsh l. f. McCormick
 Anglada c. Meirs
 Jackson s. c. Rothermel
 Feber r. g. Bishop
 Pearce l. g. Jarrett
 Substitutions — Drexel: Pearce for Riggs, Kuch for Walsh, Tiffany for Pearce. Bryn Mawr: Baker for McCormick, Taggart for Baker, Washburn for Bishop.

Scores—Drexel: Riggs, 1; Kuch, 6. Bryn Mawr: McCormick, 14; Baker, 30; Taggart, 8.

A system of referring all proposed legislation to a committee before it can be put to a vote has been instituted by the Student-Faculty Congress at Bucknell. The reason given for the action is that "the members of the Congress were wont to spring motions, and, after a brief discussion, ask for a vote on the question," and that "often these motions were either unworthy of Congressional consideration or so poorly worded that confusion on the floor resulted."
 —(N. S. F. A.)

Eight out of ten male movie stars are college graduates, while only one out of every ten female stars has a degree.—(N. S. F. A.)

BOOK REVIEW

Work of Art by Sinclair Lewis
 (This book was obtained from the Bookshop)

Mr. Sinclair Lewis' latest novel, *Work of Art*, is a tragedy embodying the structural formula of an authentic Greek tragedy, but satirically transposed into the mediocrity of modern life and ambitions. The hero, Myron Weagle, is a small-town New Englander, dominated by an ambition to such an extent that it fills and controls his entire life; just at the glorious moment when this ambition is fully realized, fate intervenes and completely ruins the realization. The mediocrity of modern life is rendered obvious with Mr. Lewis' bitter satire, by the fact that this dominating ambition of Myron's is to be an hotel-keeper.

Myron was born to the hotel business, for his mother and father kept the American Hotel at Black Thread Center, Connecticut. His father was a ne'er-do-well, and Myron became the man of the family in his small boyhood. He learned the business from the ground up, and developed a poetic dream of the perfect hotel, which grew and grew as he heard stories of famous hotels and perfect service from traveling salesmen and other itinerant guests. His younger brother, Ora, also had an ambition; he wanted to be a poet; but Ora's methods of attaining his end consisted of convincing his family that he was their intellectual superior and could do no disagreeable work, so that he had ample time to lie and dream of his coming glory.

The main portion of the novel is devoted to the story of Myron's progress after he grew up, from job to job in one hotel after another, each job more responsible than the last and each teaching him a different side of the hotel business. When he became the New York Manager of one of America's greatest hotel chains, he married a girl from Black Thread Center, but neither his wife nor their son ever distracted Myron's primary attention from his work. Ora had also come to New York and was making a shady living as a ghost writer, and requiring considerable financial assistance from Myron.

Through the years Myron's ideal of his Perfect Hotel had grown larger and more perfect, until at last, in 1926, he found himself in a position to realize it. He built the Ideal Weekend Resort Hotel, with sound-proof radio lounges, sun parlors, winter and summer sports, and a trained corps of expertly-drilled servants; all the details were calculatedly perfect. The hotel opened in 1927 with every room filled. The New England Brass Industries Convention, the press, and many prominent guests were assembled to start it off with a flourish, and the opening dinner dance was most auspicious. At three o'clock that morning, a notorious murder occurred in one of the bedrooms, and every tabloid in the country featured the hotel as the Murder Tavern.

Instead of bowing to fate in the approved manner of a Greek hero, Myron made the modern mistake of trying to recoup his fortunes. He failed to save the hotel, was given poorer and poorer jobs throughout the country, and ended by trying to start the Ideal Tourist Camp in partnership with his son. The modern and mediocre aspect of Myron is that his Ideal changed as his luck broke, becoming lower and lower until the reader is left with the uncomfortable suspicion that Myron, sometime manager of the country's greatest hotels, the Poet-Seer of The Perfect Hotel, was quite content with planning his perfect Mid-Western tourist camp. Ora, however, had struck sudden success with a play and having for years tried every scheme to avoid working towards his ambition, was left in the end famous, wealthy, and highly successful.

The bitter irony of this book leaves the reader feeling very uncomfortable. Mr. Lewis seems to be declaring that even if modern people are sufficiently visionary and sensitive to have an ideal and to work towards it, they have not the courage and the nobility to recognize and admit defeat. Instead, they go stupidly and blindly on working, and sink unconsciously to the mediocrity of lower and lower ideals. The ultimate result of read-

ing *Work of Art*, as of reading many of Mr. Lewis' books, is the feeling, "What's the use of living anyway?" Mr. Lewis' peculiar technique of imparting to the reader the feeling of restlessness and boredom, which his characters are enduring by describing countless small and sordid details, is again the predominant characteristic of his style, but he occasionally makes surprisingly clever generalities about people as a whole, which are often irrelevant but very pleasant as a relief to the suffocating pettiness of the monotonous atmospheres he loves to create.—D. T. S.

No More Ladies

In Mr. A. O. Thomas' new comedy, *No More Ladies*, now playing at the Booth Theatre, we are treated to an intimate glimpse of what happens in the "smart set" when a desire to take pleasure where it can be found invades the masculine heart and carries the action outside the confining walls of the home and into the marts of love for sale. The comedy concerns a bright young thing of the present Southampton vintage, who decides to put her hand in that of a charming rake in order to indulge in a variation on their usual activities by the employment of the novel convention of marriage. They have no hopes for the permanency of such an arrangement, but they are at least prepared to try anything once. He promises to call her "darling" only when under extreme and sincere emotional stress and strain, and with that assurance they begin life as one. In less time than it takes to tell they become two again, or even three, if you count the night club mandolin player, who constitutes directors' meetings for the wandering consort.

Unfortunately for the peace of mind of the wife, who is played with great charm by Miss Ruth Weston, love has fluttered in on the summer breezes, and she finds her heart thumping loudly at the thoughts of anyone enjoying the charms of her lawful playmate (Mr. Melvyn Douglas—but recently saved from the dangers of Hollywood). Being a woman of action she immediately composes a most extraordinary house party, composed of the mandolin player, an indigent English lord, now married to one of Mr. Douglas' ex-mistresses, the ex-husband of that ex-mistress, and herself — not to mention her grandmother, who is a most remarkable example of the older generation who has kept pace with the times—being at times slightly in advance of them. Needless to say, Mr. Douglas is a bit confused at the whole business and very annoyed when it comes out that the present Lady Moulton addressed him as Petty Wetty when their passion was at a white heat in the dim past. To complete his annoyance Miss Weston stays out happily beyond the time when all faithful wives should be in bed and picks as her companion in crime the ex-husband of the ex-mistress. This manifestation of independence and women's rights so upsets Mr. Douglas that he regains his senses, feels once more the lure of the home, and experiences a wild desire to call Miss Weston "darling," which he does with a success that graphically illustrates the inherent weak-mindedness of all women.

The play is more or less a celebration of the return of the era of joy and good feeling inaugurated under Mr. Roosevelt, and as such it admirably fulfills its destiny. There is nothing either sincere or significant about it, but it is amusing and absorbing in the manner of all plays, which mean little or nothing to anyone, not even the actors. Having been treated in the theatre for the past few years to moving protests against the injustices and cruelties of life, it is a great relief to laugh heartily at the antics of the overbred members of society who struggle laboriously to lack all manners, morals, and merit. Mr. Douglas as the young man who values his reputation as a wrecker of commandments and a dangerous character more than he does his life, is suave, abandoned, sulky, foiled, and passionate in the correct order and with the correct enthusiasm. It is not difficult to imagine the effects of his company, as he affects carefully all the characteristics of a whirlwind lover, even toward the grandmother of his wife.

Miss Weston as the wife is almost too attractive to make the story plausible,

since it is difficult to imagine just what a mandolin player would have to offer that she hasn't. Perhaps the answer is to be found in the things which she has that the mandolin player lacks, but that is for you to decide. Mr. Rex O'Malley as the ex-husband of the ex-mistress is excellent in the role of one who finds himself in danger of being compromised by all the women present at the same moment. His light banter and humorous persiflage out-Southamptoned Southampton from start to finish, and, but for the fact that he could not remember what went on during the evening he spent with Miss Weston, he was never found wanting in any sense.

Miss Lucille Watson played the grandmother Townsend, who shrank from neither strong drink, strong language nor the facts of life, with energy and the determination to startle everyone, including herself. She delivered a long speech on the virtues of libertines, which was too complicated for us to understand, but we got the idea that she approved highly of them. When she found her granddaughter in the arms of the Southampton Terror, she confined her comments to "My God! The ship's on fire," and we discovered from the butler that her last instructions before retiring to bed at three after a party at the country club had been to wake her up early as she was to be Queen of the May. It seemed to us at times that Miss Watson was getting slightly ahead of herself as she would undoubtedly have gone to an early grave had she consumed as much alcohol, cigarette smoke, and uttered as many slyly licentious remarks all her life as she did in the time of the play.

B. M. League Plans Camp to Replace Bates House

(Especially contributed by Margaret Marsh, Chairman of the Committee for the Bryn Mawr Camp.)

The Bryn Mawr Camp is to enter upon its first season in June and July of this year. It replaces our old arrangement, known as Bates House, and is to be different in many respects. It is to become a place where Bryn Mawr undergraduates can get constructive training in working with children and learn how to keep them amused, what to do with intractable ones, and so on. As formerly, there will be a trained head-worker, who will have first responsibility and the workers will get their training under her direction. The house we are planning to use for the camp is in Avalon, N. J. It is directly on the beach, with a recreation center for the children at our very door, a location ideal for the "teachers," as well as for the children.

We are being forced, naturally enough, to cut in half the number of children we are able to take. This means twenty will come in each bi-weekly group, and these we have decided to choose only from Philadelphia now that the camp is a purely Bryn Mawr institution. Even though we are taking only twenty in each group, we still have a financial gap to fill. Cotbeds, blankets, towels and similar supplies must be bought and the committee would greatly appreciate information as to the possibility of borrowing or purchasing any of these supplies second-hand. As the situation now stands, we have in our coffers \$1,551. By the first of June we will need \$550 more. Not more than \$150 can be raised by the sale of sandwiches, and, in addition, an indefinite sum on the puppet show we are giving in the Deanery garden this spring. The Bryn Mawr Camp belongs to the undergraduates, and, although the alumnae help as they feel able, it is really outside their province.—The Camp must, in the final analysis, depend on undergraduate support. Catherine Bill and I will be glad to give anyone who may be interested more information about the work we hope to do.

Students in an English class at Oklahoma A. & M. College are fined one cent every time they misspell a word. The fund derived from this source is used to pay for an annual banquet of the class.—(N. S. F. A.)

A recent report submitted in protest by Wisconsin Teachers states that State Charwomen are paid a higher wage than teachers.—(N. S. F. A.)

When Will Bryn Mawr Be Officially Snowed-In?

Continued from Page One

friends perforce abandoned her to her fate and returned, bereaved, to their cheerless halls.

Still the college goes heartlessly on; plays and Bryn Mawr must go on forever, through fires, and heat, and examinations, and blizzards, and it would seem that the faculty, the brave and hardy faculty, will be the last to notice our absence when we are all dead and gone into the snow.

Therefore, for the benefit of our buried sisters, who are undoubtedly piling up cuts while they sojourn beneath the unofficial blanket of the blizzard, we wish to suggest that classes should henceforth be held under the snow. If our classmates cannot come to their classes, let their classes go to them. We will take our courage in our hands, students and faculty together, and leap blithely into the snowdrifts, bearing the torch of knowledge to those who went bravely forth into the snow in quest of it and wandered from the path on frozen, but unwilling, feet. We will tunnel our way from drift to drift, while our professors strive to break the physical path as they have so long striven to break the mental one, and we will hold our classes wherever we find two or three gathered together perishing for lack of knowledge.

If the faculty should by any strange chance find this plan unfeasible, either of two courses is open to them: if they wish, they may rig up a breeches buoy between Taylor and every hall and pull in their students as best they can, or else they may at last declare the anxiously-awaited verdict that Bryn Mawr is officially snowed in and thus save what few young lives will survive this sorry day.

Miss Park Gives Plans For New Residence Hall

Continued from Page One

Ely Meadows—has been chosen in preference to the lot opposite Pembroke East as the best location for the new hall. The hall is to be built in three sections, each section containing its own small dining room. There is to be a single kitchen. Many more public rooms are provided than in the other halls, which were constructed at a time when rooms for general use were not considered necessary. The students' rooms, in response to a general demand, are to be almost entirely single. There will be innumerable bathrooms.

Wyndham is to be converted into a President's house so the sixteen girls now housed there will move into the new hall. In addition five or six girls will move from each of the other halls so that the maids can be better accommodated in the halls than they are at present.

The new building will be placed diagonally on the lot. It is hoped that about fifty more feet from the garden in the rear of the Ely field can be purchased so that the building can be surrounded by a small grass-plot. Since the college owns the property from Rockefeller to Dalton, application will be made to Lower Merion Township to convert the road into a private one, where an impressive entrance gate is to be built.

Seven Ohio State University students were suspended recently for refusing to take military training. They will be automatically reinstated when they agree to conform to the military training rule, according to the University authorities. Which recalls the recent incident at the University of Minnesota where one student, objecting on conscientious grounds, was excused from military training.—(N. S. F. A.)

The Catalogue, published by the Oklahoma A. & M. College, lists a course, "Nut Culture," with this explanation, "study of pecans, walnuts, etc., not maniacs."

An announcement on a bulletin board at Drake University reads: "Come up some time—any time—to the Christian Endeavor Society meeting."

A survey in an eastern university showed that 60 per cent. of the students sleep through at least three hours of classes each week.

**Freshman Show Wins
Enthusiastic Comments**

Continued from Page One

bawdy, and we know of one member of the audience who definitely enjoyed himself.

As to the cast—it was on the whole excellent, and understood the spirit of the play and stayed in it throughout. Winifred Safford was a perfect heroine from the time the curtain rose to surprise her engaged in singing hymns in quite the flattest voice heard since Lantern Night, to the final moment when she gazed up into the handsome countenance of True Blue Harold (Helen Harvey) and began to make plans for the future. Harold combined for us all the sterling qualities of the man who not only eats Wheaties every morning for breakfast, and uses Life Buoy Soap religiously, but who sees his dentist not twice, but three times a year. Miss Harvey recalled Tom Mix and our childhood days when she burst into the Greeks and snatched Little Nell from the brink of destruction as though it were all in a day's work.

Letitia Brown wore her black frock coat and twirled her mustache in the manner of the best enemy of women and civilization in general. As Malicious Montague she set the tone for her performance when she leered through a window in the first act and uttered a laugh which made it look bad for Little Nell. Together with the gentlemen known as the "sneaks from the Greeks" she made that celebrated establishment look far more

cheery than it does today. They set a standard of behavior which makes the conduct of their modern prototypes look definitely shabby.

The scene in the Greeks was by far the best scene in the play, probably because there were more people on the stage, and it was kept alive by the casual movements of the men at the bar. Betty Stainton availed herself of the setting to deliver from the bottom of her heart a mournful torch song to the effect that *There Ain't No Good in Men*, and by the time she finished we were fairly well persuaded to her point of view.

Miss Stainton also deserves a great deal of credit for the lyrics to the songs which she composed, and into which she managed to inject a certain amount of sense. Modern lyricists might copy her to their profit. The casual inhabitant of the Greeks who appealed to us most was the very innocuous alcoholic created by Elizabeth Davis, but the other bar flies were very much at home with their feet on the brass rail. We may say that the ease with which the most upstanding members of the class of 1937 were converted into gentlemen of low character alarmed us a bit. They were a little too good.

As for those who took the parts of the more genteel members of the group created by the authors, they were on the whole very satisfactory. Elizabeth Washburn and Amelia Wright, as the parents of Little Nell, were all that Louisa M. Alcott and her school would have us think them. The mother was such a perfect help-

mate that we were on the verge of screaming at times, but the urge passed off fortunately.

The dear Bryn Mawr girls were charming—there isn't any other word that will express our feelings on the subject of the personalities which flitted about in high shoes through our hallowed halls in the dim, dark days. Helen Taft (M. Lee Powell) appeared before our startled eyes and sang a touching ditty to the effect that she wanted to marry Freddy and he wanted to say the least. Her rendition of the ballad deserves great praise as she was called into the play at the last moment and had never rehearsed with the cast before the big moment.

Elizabeth Lyle created a Marion Park, who had as good a disposition then as she has now, although she hardly commanded the instant attention of the students in meetings which is hers today. One feature of the scene in Taylor Hall which attracted us was Miss Seltzer's dance—done in high-buttoned shoes, above the tops of which gleamed the bare legs of the modern intellectuals.

In general, then, the cast performed its duties well and moved about competently within the limits set by the authors. There were times when the stage was on the verge of a lingering death, speeches were delivered from behind pillars, posts, and during exits out back doors, and the actors were occasionally overcome by a great desire to forget it all, but these were minor points in the performance.

As for those members of the class who spent the week before the show

in dirty white ducks and grimy sweat shirts, we can only say that they did their work well, and the gods will reward them in the future if the world does not at the moment. Edith Rose directed the play as a unit, and she gave it a certain spirit and atmosphere which contributed materially to its success. Helen Fisher shouldered the thankless job of stage manager, and the speed with which the sets were changed was evidence of her efficiency. Not once did the curtain rise on a stage hand in a compromising position and that is a tribute to Miss Fisher and her assistants.

Olga Muller was head of the committee on construction, and she built an excellent set for the scene in the Greeks, and utilized the brown cyc to create a very effective interior for the home of the heroine. The scenery had a certain vitality about it, which helped to make up for the fact that Varsity Dramat's best paint bucket held the glue which was responsible for a connection here and there.

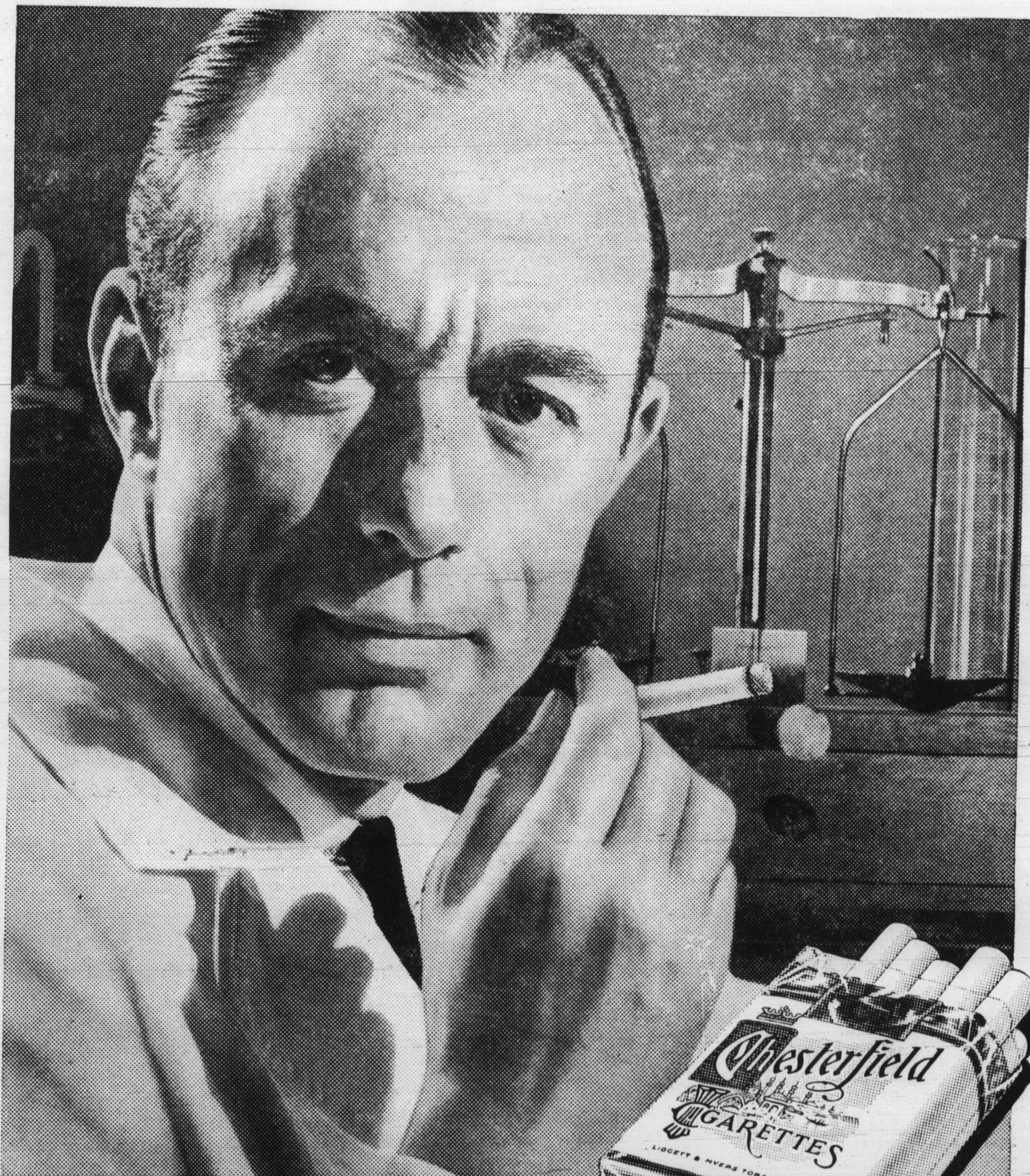
Mary Harwood seems to us to have done the most difficult work of all with the greatest degree of success. She was in charge of costumes, and no one could deny that the play was costumed effectively and more or less in period, which is more than can be said for any Freshman Show we have ever seen. Every effort was made to put the characters on the stage looking like what they were supposed to represent, and there was no doubt in our minds as to what we were looking at, as there has been in past years. The costumes, which were rented, were intelligently chosen, and those which

were made were intelligently made. Than that we know of nothing more to say.

Lucille Fawcett, besides being a drunken lady in the Greeks, provided the properties and at the crucial moment her efficiency stood the test. When the time came True Blue Harold had his revolver with which to shoot Malicious Montague, and the *Herald Tribune* was in Little Nell's house when the time came for her father to read of the death of that same Montague.

Lights were done by Letitia Brown, and were well handled. She did not give way to the impressionistic frenzy which has driven some freshman light chairman to stage the entire show in complete darkness, and we were duly thankful. Each of these chairmen had their committees, which worked well and honestly, and we can only say that the time will come, when the world is communistic, that they will be glad they had the experience.

Sophie Hemphill and Margaret Jackson, as heads of publicity and of business, managed to collect a goodly audience for the performance, and they must have heaved a sigh of relief when they found by the end of the first act that they had not deceived the public when they persuaded them that they could not afford to miss *Never Darken My Door Again*. The class of 1937 distinguished itself honorably, and in addition kept its little green turtle all to itself. Merits may come and go, but if the Freshman Show is any indication, the class of 1937 will go on forever.—S. J.



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you will
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.. and there's something too in the way *tobaccos* are balanced that makes a cigarette milder and makes it taste better.

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IN PHILADELPHIA

(Continued from Page Two)

Iturbi will conduct. Program: Mozart... Eine Kleine Nacht Musik Schumann,

Symphony No. 3 (Rhenish), E Flat Debussy... La Mer Granados. Intermezzo from "Goyescas" De Falla,

3 Dances, "Three Cornered Hat" March 7 and 8. Ballet Russe will give two public performances only. On Wednesday afternoon, March 7, and Thursday evening, March 8. There will not be a performance on Wednesday evening.

March 7. John Charles Thomas, baritone, will give a concert, Wed-

nesday evening at 8.30 P. M. Movies

Aldine: The "alluring," "worldly," "sophisticated," etc., Anna Sten bursts into our midst in the much publicized *Nana*. It is the story of a lady of the streets who had pretty much her own way with the male element after a hard life to begin with. A period production of the Zola novel. Keith's: James Dunn and Claire Trevor in *Hold That Girl*. It's the type of movie that has made Mr. Dunn loved by so many and loathed by us. Very harmless.

Earle. Bert Wheeler and Bob Woolsey in their new madhouse movie—*Hips, Hips, Hooray*. Some people evidently think these two are a scream as they crack aged puns, and

admire the legs of their chorus girls, but why they think so is beyond us.

Karlton: May Robson in *You Can't Buy Everything*—meaning Happiness. She has Lewis Stone to help her in this sentimental animal that reduces one to tears while having a fairly good time watching the life story of a kindly lady.

Stanley: A very amusing tale about a runaway heiress and a tough newspaper man on a transcontinental bus, *It Happened One Night*. Clark Gable and Claudette Colbert play their roles well enough to make this very good entertainment indeed.

Stanton: Joan Blondell in *I've Got Your Number*, the story about the girl - with - the - voice - like - a - smile. Glenda Farrell communicates

with departed spirits by tapping the wires. Not very good.

Boyd: *The Cat and the Fiddle*, with Ramon Navarro and Jeanette Macdonald. The musical story of the love and enmity of two musicians. Was better as Jerome Kern's operetta that was well done on Broadway.

Europa: We continue to be subjected to a very horrifying war film—*Forgotten Men*. The films of the countries that participated in the conflict.

Local Movies

Ardmore: Wed. and Thurs., *By Candlelight*, with Elissa Landi and Paul Lukas. Fri. and Sat., *Flying Down To Rio*, with Dolores del Rio, Fred Astaire and Gene Raymond. Mon. and Tues., *Convention City*, with Joan Blondell and Adolphe Menjou.

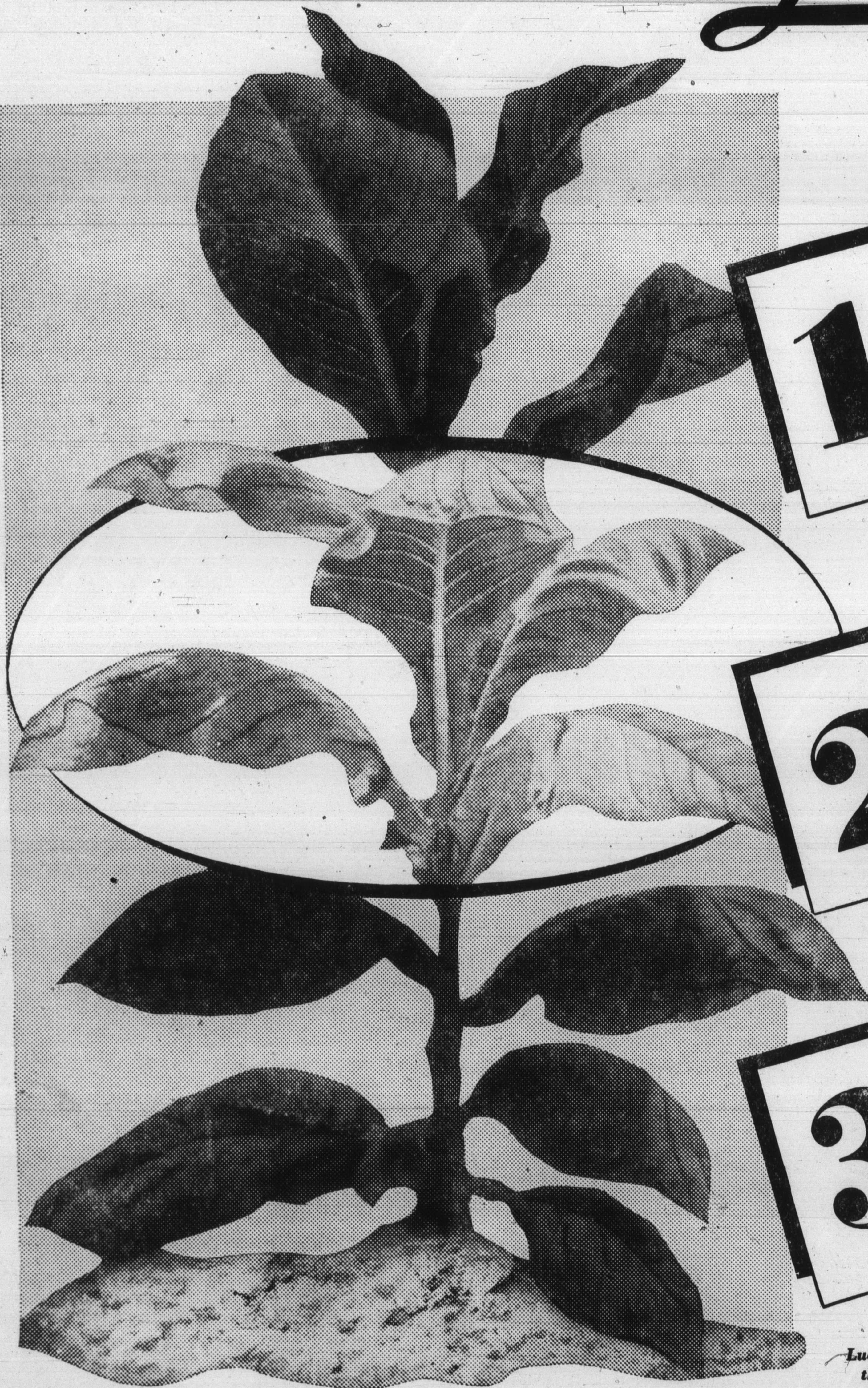
Wed. and Thurs., Frederic March, Miriam Hopkins and Gary Cooper in *Design For Living*.

Seville: Wed., Joan Crawford, Clark Gable and Franchot Tone in *Dancing Lady*. Thurs. and Fri., *Lone Cowboy*, with Jackie Cooper and Lila Lee. Sat., *Sleepers East*, with Preston Foster and Wynne Gibson. Mon. and Tues., *White Woman*, with Carol Lombard and Charles Laughton. Wed. and Thurs., *Goodbye Love*, with Charlie Ruggles and Vera Teasdale.

Wayne: Wed. and Thurs., *Women in His Life*, with Otto Kruger. Fri. and Sat., *The House on 56th Street*, with Kay Francis and Ricardo Cortez. Mon., Tues., and Wed., Lionel Barrymore and Janet Gaynor in *Carolina*.

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Luckies



1 Luckies do not use the top leaves... because top leaves are under-developed... they are not ripe... They would give a harsh smoke.

2 Luckies use only the center leaves of the finest tobacco plants... because the center leaves are the mildest, tenderest, smoothest.

3 Luckies do not use the bottom leaves, because bottom leaves are inferior in quality. They grow close to the ground, and are tough, coarse and always sandy.



This picture tells better than words the merit of your Lucky Strike. Luckies use only the center leaves. Not the top leaves, because those are under-developed—not ripe. Not the bottom leaves, because those are inferior in quality—they grow close to the ground and are tough, coarse and always sandy. The center leaves are the mildest leaves, the

finest in quality. These center leaves are cut into long, even strands and are fully packed into each and every Lucky—giving you a cigarette that is always round, firm, completely filled—no loose ends. Is it any wonder that Luckies are so truly mild and smooth? And in addition, you know, "It's toasted"—for throat protection, for finer taste.

Lucky Strike presents the Metropolitan Opera Company Saturday at 1.50 P. M., Eastern Standard Time, over Red and Blue Networks of NBC. Lucky Strike will broadcast the Metropolitan Opera Company of New York in the complete Opera, "Lucia di Lammermoor"

Always the Finest Tobacco

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NOT the top leaves—they're under-developed—they are harsh!

The Cream of the Crop "The mildest, smoothest tobacco"

NOT the bottom leaves—they're inferior in quality—coarse and always sandy!