

The College News

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French Club Gives Superb Performance

Le Barbier de Seville Unites Excellence of Acting With Good Staging

DIRECTION IS LAUDABLE

The French Club's presentation of *Le Barbier de Seville* in Goodhart Hall on Saturday night was a superb performance in point of action, staging, direction and unity. *Le Barbier de Seville* is a play of highly typed, diverse characterization, and could therefore easily present the spectacle of a divided group of individuals, each pursuing his own part with determination and indifference to the behavior of everyone else on the stage. The French Club's performance of the play, however, was so well directed and acted that in every sense the group worked smoothly and unitedly together, so that no one person at any time seemed better than any other, although all were excellent in their roles. As a result, the play had a degree of professional finish which has been seldom reached on the Bryn Mawr stage.

The director, Mlle. Maud Rey, is to be congratulated not only on the unity and changes of tempo she managed to produce, but on the period authenticity of the acting. The actors' gestures were both completely in character and done in the classic French style. The formal bowing, the combination of every gesture of the hands with an appropriate and stylized change of the position of the feet, and the studied, formal grouping of the actors in each scene displayed Mlle. Rey's accurate knowledge of correct old French acting. If the mark of a professional play is its skillful changes in tempo, this presentation of *Le Barbier de Seville* could have passed muster on almost any professional stage, for the tempo was rapid and interesting whenever Bartholo was on the stage, was slow and delicate in the love scenes, and rose to heights of accelerated rapidity in the amusing drunken scene with the Count and in the scene when the Barber shaved Bartholo.

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Varsity Wins Game Against Swarthmore

In their final official games of the season, the Varsity basketball teams defeated Swarthmore by the scores of 29-25 and 34-18.

A tied score at the end of the first quarter and a Bryn Mawr lead of only one point at the end of the half, not only indicate the excitement of the game, but perhaps show to some extent the disappointment we felt that a team which began the season with such excellent co-ordination, teamwork, and accuracy, should play its last game with such evident wildness and lack of unity. The fact that six personals and three technical fouls were chalked up against Bryn Mawr to Swarthmore's three personals and one technical does not indicate any intentional rough play, but merely shows Varsity's lack of control and actual carelessness of play. Passing was even more ragged than usual, especially from the centers to the forwards, whose inaccurate shooting did not help to improve the general morale of the team. At the end of the third quarter, the line-up was shifted a bit in the hope that the change would bring some order into the chaos and it would seem that the shift accomplished its purpose, for a fourth quarter rally from a score of 25-25 gave Varsity a lead which she managed to maintain until the final whistle.

On the other hand, we must give most of the credit to the guards, especially to Bridgman, whose interceptions and excellent defense against Stubbs really saved the day. Of the whole team, the guards alone, we think, have maintained the high standard which they set at the beginning.

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Faculty Decision

Dean Manning wishes to announce that the faculty has reconsidered the case mentioned in week before last's editorial, and has agreed to abide by its original decision. The reason given is that the student in question was urged to take the German Oral last fall, and since she refused to do so, the faculty does not feel that any exception can be made in her case.

Fencing Team Wins Phila. Championship

College Team Will Represent Phila. in Amateur Women's Tournament

E. SMITH RATES FIRST

On Thursday, March 15, the Bryn Mawr fencers won the Women's Team Championship of the Philadelphia Division of the Amateur Fencers' League of America, entitling them to represent the district in the National Tournament. It is the first time in many years that the college team has been able to defeat that of the Philadelphia Sword Club. In addition to the team championship, the Bryn Mawr fencers captured the first two places in the meet for individual scoring, Miss Eleanor Smith ranking first and Miss Marianne Gaton, second.

Three teams entered the meet, one from Bryn Mawr, one from the Sword Club, and a composite team, made up from Bryn Mawr and Shipley School. The college team consisted of Miss Gaton, Miss Smith, and Miss Manship. Gaton captained the team and took all her matches but one, despite the handicap of an injured left wrist that forced her to fence right-handed, as she has not done for two years. Smith won every one of her bouts, her fine form and dexterity showing up beautifully in open competition. Manship lost her first two bouts, but recovered her usual skill in time to win the last four with comparative ease.

Miss Brill, Miss Lane, and Miss MacDermott fenced on the Sword Club team. Brill, like Gaton, lost only one bout, but ranked third in the individual placing, because she had eleven touches against her as opposed to ten against Gaton. Lane, of the Sword Club, ranked fourth in individual placing, and MacDermott, sixth.

On the composite team fenced Miss Cox and Miss Berolzheimer, from the College, and Miss Garthwaite, from Shipley School. Cox won the only bout which this team had to their credit.

Mr. Agnew and Mr. Shakspeare judged the meet. The following are the official results:

Team

Bryn Mawr College: 15 victories, and 40 touches against.

Sword Club: 11 victories, and 58 touches against.

Composite team: 1 victory, and 88 touches against.

Individual

Miss Smith (B. M. C.): 6 victories, and 10 touches against.

Miss Gaton (B. M. C.): 5 victories, and 11 touches against.

Miss Brill (S. C.): 5 victories, and 15 touches against.

Miss Lane (S. C.): 4 victories, and 17 touches against.

Miss Manship (B. M. C.): 4 victories, and 19 touches against.

Miss MacDermott (S. C.): 2 victories, and 26 touches against.

Miss Cox (C. T.): 1 victory, and 28 touches against.

Miss Berolzheimer (C. T.): 0 victories, and 30 touches against.

Miss Garthwaite (C. T.): 0 victories, and 30 touches against.

Miss Park Announces Graduate Fellowships

Single European Scholar Named Instead of Five—Dr. Noether Given Tribute

CUM LAUDE LIST READ

Speaking in chapel on Friday, March 16, Miss Park stressed the fact that courses and degrees form only the framework of a college. Over-emphasis upon them leads to dryness. To present such a framework as a representative picture of college is incorrect. This skeleton or pattern must be rounded out and humanized by other kinds of discipline and learning. Clashes of mind, disciplines of the body, the senses and the will, also play their part in forming the woman who is ready to deal with abstract questions and practical devices alike.

On such an occasion as the announcement of European and graduate fellowships, everything but the framework of Bryn Mawr College must necessarily be excluded and intelligence must be dwelt upon to the exclusion of other qualities, which are taken for granted.

The first graduate European Fellowships were presented in the first six years of the college. The Fanny Bullock Workman Fellowship was founded by the will of Mrs. Workman, at both Radcliffe and Bryn Mawr, for purposes of travel. Mrs. Workman was one of the most romantic of Victorian women. She was a mountain-climber and a scientist, as well as being profoundly interested in education. This fellowship, which is of the value of \$1,000, has been awarded seven times. The Mary Elizabeth Garrett European Fellowship, of the value of \$1,000, awarded annually for excellence in scholarship, has been held 40 times in different departments.

The Fanny Bullock Workman Fellowship for 1934-35 is Maude M. Frame, of Philadelphia. Miss Frame took her A.B. at the University of Pennsylvania in 1927. She was a reader in Philosophy and a Graduate Student at Bryn Mawr College, 1928-30, 1931-34, and a Scholar in Philosophy, 1930-31. She has chosen the subject for her thesis from the departments of both Philosophy and History of Art. Her subject is the conception of space and its relationship in Italian Renaissance Painters.

The Mary E. Garrett European Fellowship is to be held next year by Emma Hope Broome, A.B., Mount Holyoke College, 1927; M.A., Bryn Mawr College, 1932; Scholar in Latin, Bryn Mawr College, 1931-32; Holder of Fellowship in Biblical Literature from Bryn Mawr College, 1932-33 (fellowship used at the University of Chicago), and Fellow in Biblical Literature, Bryn Mawr College, 1933-34. Miss Broome, also, has studied in two departments—Latin and Biblical Literature. She can contribute to her study a knowledge of the Roman Empire and an unusual background in the Syriac and in the Semitic languages. She will work under Professor Burkhitt, at Cambridge, where she will investigate the sources of Peshitta, the accepted translation of all branches of the Syriac-speaking church.

Only one European scholar, instead of the five usually admitted, will enter Bryn Mawr College next year. Olga Taussky, of Czechoslovakia, has been selected. Miss Taussky studied at the Universities of Zürich and Vienna. She took her Ph.D. degree at the University of Vienna, 1930, was assistant in the Department of Mathematics, University of Göttingen, 1931-32, and is now collaborating in the publication of the edition of Hilbert's works.

Miss Taussky was chosen with the aid of Dr. Emmy Noether. Dr. Noether, who is the greatest woman mathematician in Europe or America, is now resident at the college and will be here next year. To afford opportunities for the very advanced study offered by Dr. Noether, an additional

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News Elections

The Editorial Board of the *College News* announces the following elections for the coming year:

Editor-in-Chief — Geraldine Rhoads.

Copy Editor — Diana Tate-Smith.

The following new members were added to the board: Allison, L. Brown, Fisher, Goodhart, Lyle, Marbury and Rose.

Mr. Hopkinson Talks on Art Appreciation

Thursday afternoon in the Common Room an attentive audience was given by Mr. Charles Hopkinson, famous portrait painter, an account of what passes through the mind of an artist when he looks at a picture.

The layman, if able to perceive things taken from the visible world in a painting, enjoys the picture for the associations roused by it; the artist improves upon that habit of mind by enjoying a painting for the association, but also for a great deal more, for composition, form and color. It is these latter constituents of a picture that he has in mind when creating his own work and it is to them that he looks for the intrinsic value of a work of art.

The composition of a picture should be enjoyed in the same manner as music, as something not connected with the visible world; or again, in the same manner as architecture, an art appreciated for the abstract elements of direction of planes, thrust and proportion. The feeling of form in space, the three dimensional aspect of a picture should be produced in the simplest way possible. The sense of depth which the artist strives for is not the depth of a mirrored image, but the space relation of a world created by the artist himself; and if the distortions are consistent, the picture will exist in its own world, far more interesting than the visible world.

The painter thus starts off with his own concept of reality and uses only material objects, such as trees, figures and terrain, as points for the eye to

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Bryn Mawr Swimmers Conquer Swarthmore

Backstroke Record is Broken With 31.4 in First Meet Off-Campus

DIVING IS EXCELLENT

At three-thirty on Friday afternoon, the Varsity swimming team, accompanied by a sizable cheering section, wended its way grimly over the hills to Swarthmore for its first off-campus meet. At six o'clock the bus loaded with its hilarious crew sped homeward after winning a most exciting meet, 49-35.

Varsity, in carrying off six of the nine events and in breaking the college record for the 400-yard backstroke event in a strange and comparatively slow pool, confirmed the opinion that it is one of the best teams we have had in many a season.

In the first event, the 80-yard free style, Swarthmore led over the first three laps, but on the last turn, Daniels and VanVechten made a final spurt to take first and second places, respectively, with Heathcote, of Swarthmore, coming in third.

Woodward took an immediate lead in the 40-yard back-stroke event to break Duncan's record made in the Interclass meet by clocking 31.4 seconds, with Huntington taking second and Porter third place.

In the medley relay, Bryn Mawr was behind in the side and breast strokes, but Hemphill took the lead on the trudgeon, and Wylie kept it in the crawl to win the event in 54.2 seconds.

Whiting was the favorite in the crawl for form, but met keen competition from Keyes, of Swarthmore, who took second place, and was only .5 of a point behind with a total of 22 out of a possible thirty.

In the breast stroke event, the field was pretty well bunched on the first lap, but Waldemeyer made a beautiful turn to take the lead down the last lap and first place in 32.2 seconds.

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Haverford Foils Bryn Mawr in Tag Game; Basketball Enlivened by Hurdles and Songs

On Monday afternoon, March 19, Bryn Mawr's Varsity went down to its second defeat of the season in a hard-fought game with Haverford College's basketball team. After a false start which netted Varsity an uncounted two points because of the Haverford desire for forwards to play against forwards, the game got underway. Bryn Mawr started off with Boyd scoring a nice shot amid roars from Haverford's supporters. Flacus countered with a long shot, preceded by a game of tag with his guard, who viewed his success from a sitting position on the floor. Odd as it may seem, soon after these initial efforts, Bryn Mawr committed the first foul, when Larned attempted to hurdle her opponent as the best way to get around him.

Haverford kept right on Varsity's heels, both literally and actually, as the score mounted little by little until at quarter time it stood at 10-8 in favor of Bryn Mawr. A flock of substitutes came in for both sides and the battle continued. The Scarlet and Black tried some fancy shots and passes, some of which fell into Varsity's hands, others in the basket; and one had a miraculous escape from a trip through the window! When half-time came Bryn Mawr was on the long end of a 15-14 score.

The Haverford cohorts indulged in several cheers and songs, one or two of which we recognized as having been heard in these parts before. The rendition of "Come Cheer For Our College" was especially gallant, we thought.

With the men's rules in force, we expected to see a general roughhouse, for we had heard something about Haverford's new underhand system of passing and it sounded quite sinister,

yet all went well, although it cannot be denied that the Scarlet and Black shooters showed Varsity several tricks which may be useful against the Faculty. During this quarter Varsity showed some hesitancy about using the privilege of bouncing the ball indefinitely. Meirs at center did avail herself of the chance to try for the basket, but unfortunately she met with no success. She made up for it with good play at center, in spite of a momentary protest at the small size of her opponent at the start of the second half. Bridgman did good work at guard during this period, but we wondered that she didn't grow dizzy trying to keep her eye on her elusive opponent. Altogether we must admit that the third quarter was not a great success from the point of view of the Bryn Mawr score. A paltry two points was the sole product of eight minutes of frenzied activity during which Haverford rang up thirteen points to bring the total to 27-17.

In the final period the game reverted to girls' rules. This did not phase the Haverfordians very much, for, although Varsity put in several baskets, the Scarlet forwards nonchalantly pushed in a couple of shots with what seemed almost infinite ease, while missing quite a few more in much the same style. The Haverford lead proved, nevertheless, to be insurmountable and the game ended with the score, 31-26. The game was not a complete loss. Although Varsity did meet its second defeat, several valuable pointers were picked which will undoubtedly be stored up for use against the Faculty.

So, as we say farewell to Haverford's victorious team, we close in the same breath with a warning to our next opponents. May the Faculty beware!

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The Last Gasp

As we bend over our faithful typewriter for the last time of a Monday morning we feel really quite sad about the passing of our glory and the coming of a new, and perhaps better, age. For two years the present seniors on the board of the *News* have planned the celebration which they would hold to commemorate the joyous moment when they should no longer be the servants of public opinion. But, now that that time is upon us, we feel unaccountably unhappy about it and the desire to sit upon the ground and tell sad stories of the death of kings sweeps over us at frequent intervals. Whether or not the readers of our noble paper will mourn our demise is a matter of opinion; if they do not we probably will not notice the omission as we will be fully occupied in bemoaning it ourselves.

But, while we are concerned with our memorial services, another board will have stepped into our shoes, and the *News* will have gone by another of the signposts on the road to journalistic immortality. The fact which has always impressed us most strongly in connection with the *News* is that, in spite of periodically changing boards, it manages to maintain a certain continuity of character that survives the influence to maintain a certain continuity of character. That this should be true is an indication that the *News* belongs actually to the college as a whole and not to that group which happens to be in control at any given moment. The assistance which the college can lend the editors by their support is much greater than would be imagined at first glance. No paper can long endure and prosper if its clientele is indifferent in its attitude, or destructive in its criticism. The *News* depends almost entirely upon the goodwill of its readers for its continued existence, and for this reason the present editors wish to avail themselves of their last editorial opportunity to thank the subscribers for their support in the past, and to commend the *News* to their future attention.

The policies of the entering board may not be those of the deceased, and the methods of enforcing an editorial policy upon the attention of the public may not be the same, but the college may rest assured that their interests are being left in safe and competent hands. The new board will make every attempt to fulfill the specifications of the undergraduates as regards the type of paper they want, and all they ask in return is goodwill and a certain amount of co-operation during crises.

We have no desire to burst into editorial tears at this point, or to indulge in a long harangue about the future that we hear lies before us, or the past that we know lies behind us. But, we have thought about the character and the future of Bryn Mawr regularly every Monday morning for two years and there are certain ends which we should like to see achieved within these ivied walls before we are placed firmly beneath the sod. As they demand slight explanation we will confine ourselves to listing them. We should like to see:

- (1.) The bushes in front of the Library devoured by Japanese beetles before the horrified eyes of whoever is responsible for them.
- (2.) Two vegetables at luncheon and dinner in the halls, instead of some of the fantastic concoctions to which we are at present subjected in the name of "a change."
- (3.) A system of marking whereby the disparity in marks so noticeable at the last mid-year period might be eliminated.
- (4.) A system whereby all marks should be known only to their proud owner unless they were so good that she felt constrained to noise them abroad, or unless they were so poor that she felt the need of consoling herself by asking everyone else what the Gods had brought them.
- (5.) A system whereby the professors might be prevailed upon to assign the work in their courses with an eye to the fact that it was not the only course taken by their students. We have always thought that if the professors did the work themselves at the same time that the students were doing it there would be fewer overworked undergraduates.
- (6.) A recognition by the resident undergraduates of certain truths about community living; (a.) The preference of a minority cannot be made the choice of the majority, *i. e.*, when three people want to use the smoking room as a study and the rest of the hall wants to use it as a lounge—it should be a lounge. (b.) The Library is the logical place for those individuals to study who cannot bear the slightest noise in their vicinity while attempting to concentrate. (c.) Bryn Mawr is slightly advanced socially over the ordinary prep-school and it seems a shame that disciplinary measures long endeared to the hearts of prep-school heads should have to be instituted to keep the infants

WIT'S END

RIDE THE FOUR HUNDRED
Perambulating quite de luxe
The puny little infant pukes
With blasé air upon his ride
Along the Hudson Riverside.
—Snoop-on-the-Loose.

Dear Mad-in-the-Hat,

My name is big chief Ink-on-the-nose. I am American Indian. I am the only co-ed in Bryn Mawr. They say I very fortunate. I do not know. I know I frightened and lonely.

The other day I go to class. I get as far as door and hear hiss. I run and hide behind pale-face squaw on tree trunk. She very big with lumpy hair—I think she have name Venus. A big chief fuzz-in-the-face asks me what is trouble. I tell him about hiss. He grin and say it only thermostat. I ask him what kind of snake is that? He say it is not snake, but just lot of hot air. He open mouth and laugh. I do not understand.

Please forgive me much in writing you. I have first idea of writing squaw with name Dorothy Dix. But a papoose, I mean say freshman, she say she only write when she do something wrong. I have done nothing wrong. I just sad man. None like me. Big squaws tell me I have no merits. I do not understand.

Humbly yours,

—A Blue Redskin.

MUSEUM FEET

O! painful aftermath
Of treading culture's path!
O! let me make my moan
On museum floors of stone!

It is so hard upon the earth
To look at fragments on the march
(Whereas I like to gawp in zoos
Upon inhabitants in twos).

With no apologetic "buts"
I swear I haven't got the guts
To walk so very, very far
To gaze upon small objets d'art.
—Aesthete.

PHILOSOPHIC GEOMETRY

Fragment I:
It may be that I simply am
Without intellectual clarity,
But really I don't give a damn
For the essence of triangularity.
Fragment II:
A square is a square and always a square
Be it non-existent here or there,
And it is what saved Descartes from despair.
Because through his doubting he trusted the square.
—Minor Philosopher.

RUS IN URBE

Come is the day of the double decker,
Swarming the genus rubbernecker,
On the up and up in the upper half,
Are a lot of people taking the gaff
Of the insane wind coming out of the blue
That stretches above Fifth Avenue.
—Suburbite.

ROCKEFELLER RETURNS TO THE DARK AGES

Sh! Sh! We must not make a sound,
Though twenty odd people are gathered around,
We must not make a sound.

Sh! Sh! Whisper if you must.
Although you are aching to scream 'til you bust,
Whisper if you must.

Sh! Sh! coming down the stair.
Take off your shoes for heels disturb the air,
Coming down the stair.

in hand so the grey beards can live in peace.

(7.) A realization on the part of the undergraduates that they have come to Bryn Mawr to learn, and that there are many avenues to knowledge open to them other than those of the lecture room, and quiz section.

There are our dying wishes, and as we gaze at them we are amazed to see how completely they contradict all the deep-seated convictions which we held when we were freshmen. It all goes to show that age is upon us in earnest, and that being the fact we shall retire to our rheumatism, and ruminate on how the *News* was run in our day. Allow us to commend it to you as an institution worthy of your support, and may we suggest that you hold none of the grudges against the new board which provided us all with so much amusement during the regime of the last. The new board is composed of really charming people, and if the subscribers do not succeed in ruining their dispositions before they get started, all should go very well indeed.

Sh! Sh! The quiet hour is here.
It's after ten-thirty, the warden's wrath we fear.
The quiet hour is here.

Sh! Sh! when going out from dinner.
Don't stop to tell your best friend she's looking much thinner,
When going out from dinner.

Sh! Sh! It's boarding-school again.
We thought we were twenty, but we've found we're only ten.
It's boarding-school again.

—Grown Up.

Flotsam-jetsam has a very technical meaning which no one knows but such as are Marine Lawyers. When a ship sinks and only when a ship sinks and refuses to come to the top again, flotsam and jetsam are produced, not both in the same way however. One is made in one way and one in a very different way. Flotsam is more or less passive and jetsam as the name implies is active.

When the passengers of a boat see the ship about to sink, naturally the first thing they think of is how to keep it above the water so they throw out everything they can lay their hands on in hope of saving themselves. In case they are disappointed and sink, jetsam results and it comes under the head of wreccum maris in the law books.

But if the passengers decide that they do not want to throw things overboard, as someone might come along and save them from their fate, and then the ship sinks with all hands on board and cargo floats to the top, that is flotsam.

Cheero—

THE MAD HATTER.

Scavenger Hunt Promises Hilarious Evening for All

Scavenger hunts have been very common throughout the nation of late, but the Hunt promised for the Wednesday after vacation will be of a variety completely unknown to date. There will be sweepstakes on the various teams of faculty and undergraduates, a talk on Germany by Miss Ely, unprecedented prizes for the victors, and plenty of refreshments to top off an evening of sports.

Teams are forming all the time for the big event: the Willing Wardens, led by Miss Ferguson; Dr. Flexner's Bully Boys, and the Diez Dash-aways. Numerous undergraduate teams have also signed up with the backers of the Hunt, Terry Smith and Bunny Marsh.

The schedule for the evening is simple and should be very agreeable to follow. The teams are to meet under Pembroke Arch or in the vicinity if things get crowded, and from there proceed by car, bicycle, or foot to scavenge. Having scavenged until they are worn out, they may sink then into a well-earned rest at Miss Ely's, where they will hear their hostess talk in her usually amusing fashion as they are refreshed.

Everyone not in the infirmary or otherwise incapacitated is urged to appear on the scene Wednesday night, April 4, and join in the fun. There are certain small preliminaries necessary, as the managers of the Hunt wish to be notified of what teams are entering so that they may make up their book for the sweepstakes. The price for all this humor is only seventy-five cents and you may be able to make it up if you bet wisely, so don't fail to make the small initial investment.

Any further information may be obtained from Smith or Marsh, Pembroke West, who are running the Hunt.

News of the New York Theatres

After the furore created by Fred Astaire in *Flying Down to Rio* we feel that we should keep his collegiate public informed of his life and hard times to the best of our ability, and we offer as an opening wedge the item that after the film was completed, and Fred saw it in a projection room, he was so horrified that he raised every cent he could find in the world and tried to buy it from Metro-Goldwyn-Mayer so he could tear it into very small pieces and throw it far away. He thought everything about it was awful, and the sight of himself going through the throes of the numerous dances made him shudder with apprehension for his future. Fortunately for the Bryn Mawr public, Metro liked it and refused to part with it for love or money. Which all goes to show that Fred Astaire is a modest, retiring young man, and not in the least aware of the fact that down on the Main Line there is a colony of young women who Carioca to bed and to breakfast. Perhaps it's just as well that he doesn't know about all this liberal adapting of his medium to the specifications of academic joints and library muscles. The dear Bryn Mawr girl as a type was never meant to bloom like an orchid in the moonlight, and no amount of torturous winding about the campus is going to change the fact.

The present theatrical season is more or less over as far as new plays are concerned and the minds of most of the producers are teeming with plans for the season to come. However, before we launch into the promises for next season, there are a few things in the here and now that would bear a little explanation. Charles Dillingham held both thumbs and brought into town a revue in which there was not one seasoned performer nor one known librettist, scene designer, or stage hand. The thing was honestly called *New Faces* and everyone went to work, and hoped every night for five silent minutes before rehearsal, that they would get through the opening chorus before all the first nighters went home for their sherry and biscuits taken after a particularly stiff dose. They saw their prayers come true in a triumphant manner, for they were all so enthusiastic about life and they played with so much spirit and gave every established institution such a superior going over that the jaded older generation loved it. The audience all passed out of the theatre murmuring "Youth, youth, Ah, what a marvelous thing is youth" and the show was made. All New York is talking about it like one talks about an incubator baby—"marvelous what science can do," and all the rest of it. As a matter of fact the show is really very funny indeed, and done in the best blasé manner which its children can affect. They submit the bird to the English Players by doing a scene in which the diction and enunciation are so perfect that no one word can be understood; Nancy Hamilton does a Katherine Hepburn, which amused even Miss Hepburn, who sneaked down from Olympus for the evening; there is a lively song entitled *I Hate Spring*, which shows you just how startling are the ideas of the flaming post war theatrical generation, and, all in all, for forty-three scenes youth holds the stage and the old and aged roar with pleasure to see the little ones having such a hell of a time.

The Group Theatre, which is the proud parent of *Men in White*, is opening *Gentlewoman*, a play by John Howard Lawson, on Thursday, and it should be very good indeed. Mr. Lawson's last play concerned a sacred city in Thibet, and no one was at all interested, so this year he has moved his typewriter into a luxurious New York mansion of the vintage of 1934 and has created a love story that has all the sophistication that he found it impossible to put over in Thibet. Stella Adler and Claudia Morgan are the two cheeriest souls in it — and there is also Morris Carnovsky. Meanwhile, *Men in White* runs on, and the cast has to find new ways of keeping up interest in the thing after the two hundred mark has flown past them. On St. Patrick's day they played the whole first act in Irish dialect and it went over beautifully except that Edward Bromberg kept forgetting just which dialect was his native one.

Beatrice Lillie is at present in Lon-

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Mr. Hopkinson Talks on Art Appreciation

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rest upon as it goes back to the picture. That at least is the correct attitude for the artist, that the model he is about to paint is not to be slavishly copied, but to be used to create reality by taking its place in a part of the artist's predetermined scheme of things.

The artist is saved from photographic art as well by the materials he employs as by his individual concept of reality. The color scale he possesses is less extensive than that of nature and constitutes a fundamental obstacle to exact reproduction. Although an amateur may try to paint the color as he sees it, he fails, for he cannot duplicate the wide scale of natural colors. He must arrange his scale to fit his own world.

The Italian primitives of the fourteenth and fifteenth centuries did not follow the practice of the moderns, who attain more truth to nature in painting light and shadow by using neutral colors for shadow and strong for light, yet their pictures have vitality in spite of untruth to nature. Perhaps the reason may be found in the fact that, although they reversed the modern process and put strong colors in the shadow and made the lights paler, they adhered to a definite color scale; they created a color hierarchy of their own, true in spite of its falsity to the laws of light and shadow in painting.

An element of a picture especially interesting for the artist is its pattern. Any picture is more or less a pattern made by any arrangement of lines within a rectangle. The divisions are vertical, horizontal and diagonal and if the pattern coincides with these divisions, so much the better will it fit its rectangular frame. The figures or other component parts of a picture must balance in form as well as in disposition of light and dark areas.

To attain this balance two fairly common rules of symmetry—balance and dynamics—may be used. The principle of dynamic symmetry was used again and again in Renaissance art, notably in Velasquez' *Surrender of Breda*. The mean and extreme proportion of dynamic symmetry is extremely pleasing to the eye—a fact which may explain the appeal of square-rigged ships. The measurement of Greek temples and vases revealed the fact that eighty per cent. of them fall within the principle of dynamic symmetry.

Any painter may follow his illustrious predecessors in arranging his composition; he has only to take a rectangle, draw diagonals in it and draw right angles from those diagonals, putting objects, such as a head, the corner of a room, a table, on the lines of the angles and symmetry results. And a painter, especially a portrait painter, can get along very well in this fashion; but if he applies the rules of dynamic symmetry in a slavish, conscious fashion, the finished picture will inevitably present a rigid pattern to the seeing eye. If one knows the principle behind the pattern of such a picture, the composition seems tiresome. Certain lithographs of prize-fighting done by George Bellows are all designed on this same principle of rigid and undeviating symmetry and, consequently, lack subtlety.

For the painter, the real subject-matter of a picture is something else than the object painted or its associations; the relation of lines, tones of color, light and shade interests him; and it is immaterial whether they centre about a tree or a gas pump. This indifference to subject-matter is naturally carried over from conception to perception of a picture by him, and if the layman wishes actually to enjoy art, he must imitate the artist. To gain perception it is useful to train the eye to pick out effects of light and shade in nature; and finally to train the vision by looking at good painting.

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Art Exhibit

Paintings by Julius Bloch are on exhibition in the Common Room by courtesy of the Little Gallery of Contemporary Art.

News of the New York Theatres

(Continued from Page Two)

don and will not be with us until next season, when she will return to skate up and down our stages in her best manner. With her will come Noel Coward in his own play, *Conversation Piece*, with Yvonne Printemps. That is at present running in London and the English love it. Then Cochran will present Elizabeth Bergner in *Escape Me Never*. Miss Bergner is at present playing Catherine the Great in the English movie and has won the acclaim of all New York. A great piece of work on the part of her press agent managed to get the film banned from Germany because she is a Jewess and at present the Astor Theatre is a sort of meeting place for all those wishing to register a protest with Hitler. They probably haven't stopped to consider that Hitler may not care and that the English company is practically erecting a statue to his fame as a result of the proceeds that roll in. Then the one and only Gertrude Lawrence will return to these shores in *Nymph Er-rant*, the tale of a lady who wanders around Europe with the greatest of pleasure and sings Cole Porter's music as she goes. It sounds very much as though next season is going to be fully as amusing as the present one has been and still is.

And so to bed, gentle readers. After two years of this sort of thing we are retiring to the comfort of the Library, there to spend the remaining days of our life browsing about among

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the history books we love so well. In view of the fact that we consider ourselves partially responsible for the revival of the drama, together with Re-peal, which has had a good deal to do with the receptiveness of the public, we hope that you will all buy the volume of reminiscences which we intend to publish before leaving these precincts for good and all. It will be entitled *Down the Elementary Canal with Dean and President*, and there will be a limited edition with illustrations by Gertrude Stein and lyrics by Yehudi Menuhin. We plan thereby to accomplish the synthesis of the arts which has become our life's ambition. We want so very much to learn how to come to grips with life and effect a marriage between Gertrude Stein and Wagner, and the proceeds from our book will go to found a school of technical research in this field.

Varsity Wins Game Against Swarthmore

Continued from Page One

ning of the season.

The line-up was as follows:

Swarthmore *Bryn Mawr*
Stubbs r. f. Boyd
Wood l. f. Faeth
Sonneborn c. Jones
Metcalf s. c. Larned
Thomas r. g. Bridgman
Curtis l. g. Kent

Because the second team lost McCormick, who played as substitute in

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Columbia, S. C.	24.55	St. Petersburg, Fla.	46.45
Savannah, Ga.	30.20	Winter Haven, Fla.	44.70
Brunswick (Sea Island), Ga.	34.05	West Lake Wales, Fla.	45.10
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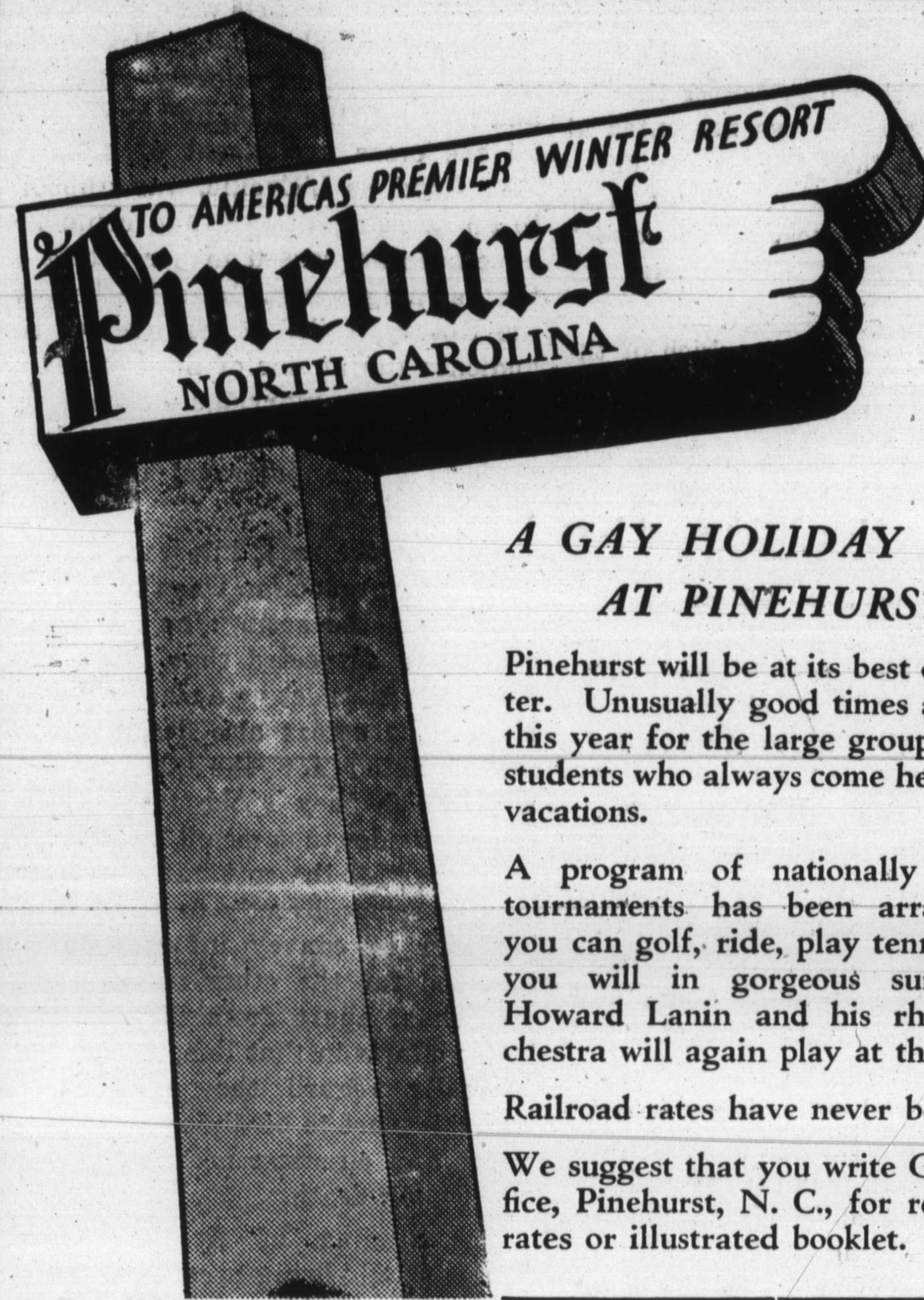
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the first team game, the big problem was to find a running mate for Baker. Fortunately, Baker was putting the ball through the rim from every angle and the several forwards who were shifted in and out acted in the main as ball feeders. As a result, play was far less confused and the passing was neater than in the Varsity game, but play on the whole was slow.

The line-up was as follows:
Swarthmore *Bryn Mawr*
Geddes r. f. Baker

Hood l. f. Howe
Robinson c. Meirs
Walton s. c. Bennett
Whitcraft r. g. Jarrett
Jackson l. g. Bishop

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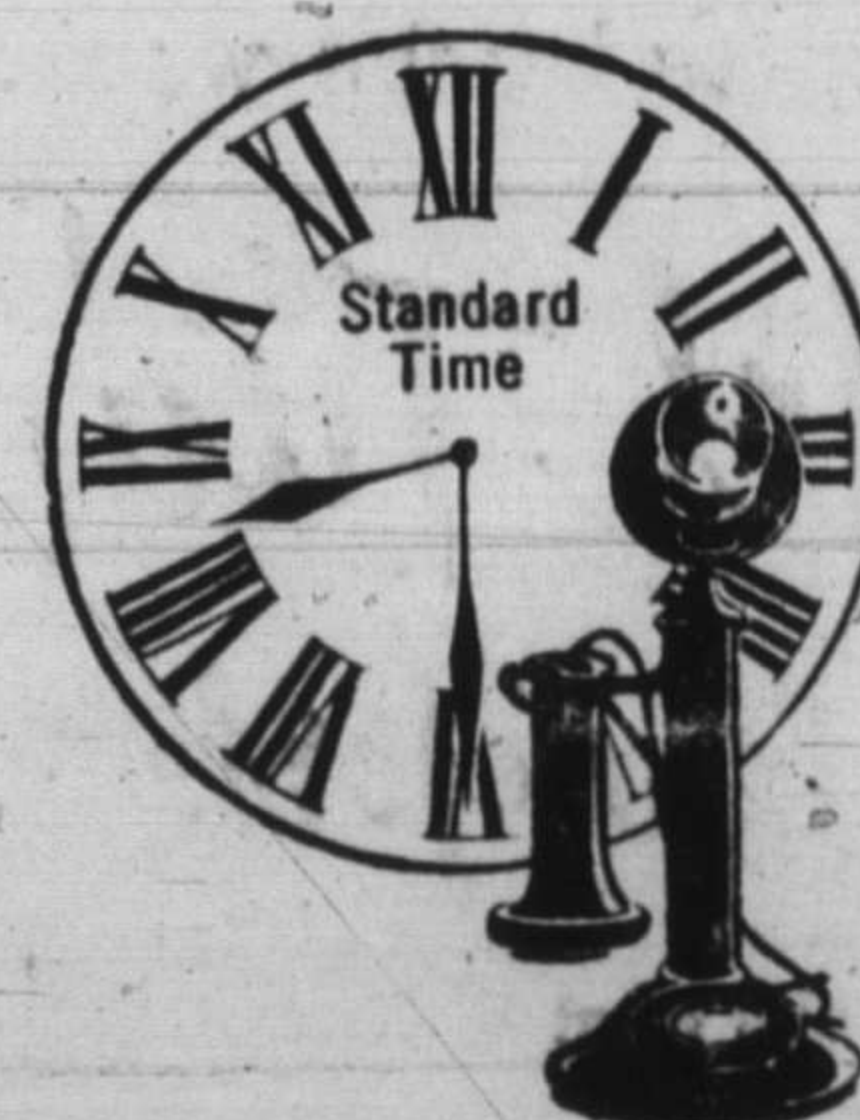
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Miss Park Announces Graduate Fellowships

Continued from Page One

Fellowship has been added in the department of Mathematics and is to be called the Emmy Noether Fellowship.

The first resident fellows of the college formed part of the original group of forty students who lived in Merion Hall. Money for these fellowships comes every year from the income of the college. At a time when every salary given by the college is being cut, these twenty-one fellowships are being continued in full. To be a resident fellow, it is necessary to have gone at least a year beyond that in which the A.B. degree was taken. There were 192 applications for the 39 fellowships, which made the choice very difficult.

The Resident Fellows for 1934-35 are as follows:

Resident Fellowships, 1934-35

- DEPARTMENT OF BIOLOGY
Elizabeth Hazard Ufford, A.B., Bryn Mawr College, 1929; Scholar in Biology, Bryn Mawr College, 1933-34.
- DEPARTMENT OF CHEMISTRY
Edith F. Sollers, A.B., Goucher College, 1931; Graduate Student, University of Pennsylvania, 1933-34.
- DEPARTMENT OF CLASSICAL ARCHAEOLOGY
Jeannette Elizabeth LeSaulnier, A.B., Bryn Mawr College, 1933; Scholar in Classical Archaeology, Bryn Mawr College, 1933-34.
- DEPARTMENT OF ECONOMICS AND

- POLITICS
Ruth Catharine Lawson, A.B., Mount Holyoke College, 1933; Scholar in Economics and Politics, Bryn Mawr College, 1933-34.
- DEPARTMENT OF EDUCATION
Ethel Joyce Ilott, A.B., Bryn Mawr College, 1933; Scholar in Mathematics, Bryn Mawr College, 1933-34.
- DEPARTMENT OF ENGLISH
Dorothy Anne Buchanan, A.B., Smith College, 1930; M.A., Bryn Mawr College, 1931; Scholar in English, Bryn Mawr College, 1930-31, and Instructor in English, 1931-32; Instructor in English, Vassar College, 1933-34.
- DEPARTMENT OF GEOLOGY
Alice May Dowse, A.B., Tufts College, 1930; Graduate Student Radcliffe College, 1933-34.
- DEPARTMENT OF GERMAN
Elizabeth Barclay Burton, B.A., University of Toronto, 1932; Universitaet Frankfurt-am-Main, winter and summer semesters, 1932-33.
- DEPARTMENT OF GREEK
Emily Randolph Grace, A.B., Bryn Mawr College, 1933; Scholar in Greek, Bryn Mawr College, 1933-34.
- DEPARTMENT OF HISTORY OF ART
Marianna Duncan Jenkins, A.B., Bryn Mawr College, 1931; M.A., Radcliffe College, 1932; Fellow in History of Art, Bryn Mawr College, 1933-34.
- DEPARTMENT OF LATIN
Susan May Savage, A.B., Bryn Mawr College, 1933; Scholar in Latin, Bryn Mawr College, 1933-34.
- DEPARTMENT OF MATHEMATICS
Madeline Levin, A.B., Hunter College, 1932; M.A., Bryn Mawr College, 1933; Scholar in Mathematics, Bryn

- Mawr, 1932-34.
- EMMY NOETHER FELLOW
Carolyn Grace Shover, A.B. and B.S. in Education, Ohio State University, 1926; M.A., 1927, and Ph.D., 1931.
- DEPARTMENT OF PHILOSOPHY
Estelle Merrill Allen, A.B., University of Washington, 1931; M.A., 1932; University of Chicago, 1933-34.
- DEPARTMENT OF PHYSICS
Sara Helen Kehler, B.S. in Education, University of Pennsylvania, 1931; M.A., 1933; Fellow in Physics, Bryn Mawr College, 1933-34.
- DEPARTMENT OF PSYCHOLOGY
Charlotte Virginia Balough, A.B., Bryn Mawr College, 1933; Scholar in Psychology, Bryn Mawr College, 1933-34.
- DEPARTMENTS OF ROMANCE LANGUAGES
Ruth Whittredge, A.B., Wellesley College, 1929; M.A., Radcliffe College, 1930; Scholar in French, Bryn Mawr College, 1933-34.
- DEPARTMENT OF SOCIAL ECONOMY AND SOCIAL RESEARCH
CAROLA WOERISHOFFER FELLOWSHIPS
Janet Montgomery Hooks, A.B., Mount Holyoke College, 1933; Carola Woerishoffer Scholar in Social Economy, Bryn Mawr, 1933-34.
- Ruth Fay Schumacher*, A.B., Ohio State University, 1933; Graduate Student, Ohio State University, 1933-34.

cum laude. 41.5 per cent. of the Senior class, 32.8 per cent. of the Junior class, 28.3 per cent. of the Sophomore class, and 19.1 per cent. of the Freshman class hold this rating. The decrease in percentage through the classes is to be expected, as a student in her own field does better work.

Students holding a cum laude average are as follows:

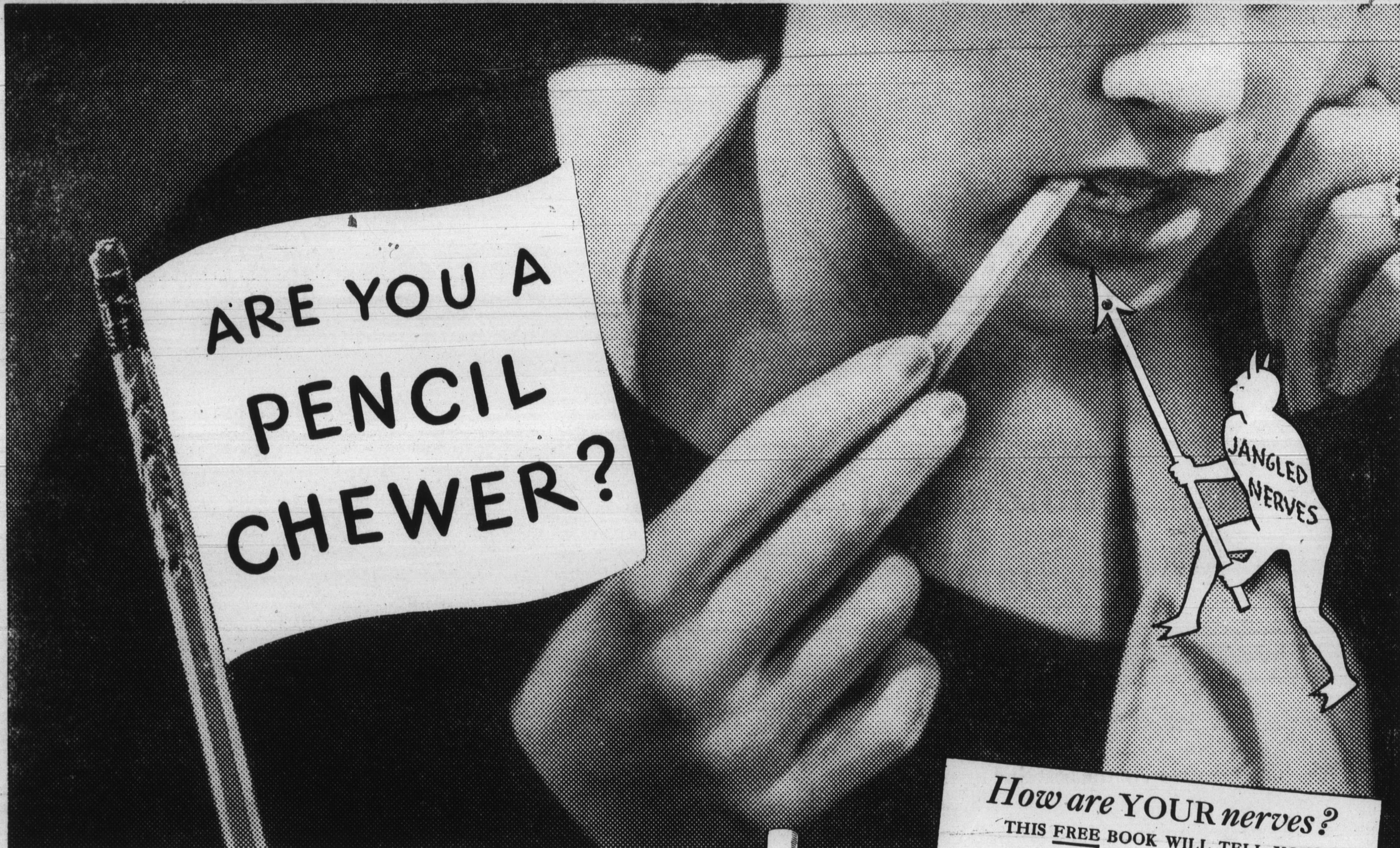
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Janet Barton Barber, Mary Anna Barnitz, Ruth Bertolet, Lula Howard Bowen, Catharine Cornthwaite Brett, Halla Brown, Loretto Lamar Chappell, Helen Ball Corliss, Maria Middleton Cox, Margaret Gimbel Dannenbaum, Alva Detwiler, Anita Aurora Pawolleck de Varon, Marianne Augusta Gateson, Betti Carolyn Goldwasser, Suzanne Halstead, Janet Elizabeth Hannan, Ellen Nancy Hart, Margaret Louise Haskell, Marian Talcott Hope, Sallie Jones, Louise Swain Landreth, Mary Elizabeth Landenberger, Eva Leah Levin, Myra Wilson Little, Elizabeth Murray Mackenzie, Elizabeth Mead, Elizabeth Louise Meneely, Harriet Jean Mitchell, Marion Gardiner Mitchell, Dorothy Haviland Nelson, Gertrude Annetta Parnell, Evelyn Macfarlane Patterson, Frances Pleasanton, Jane Evelyn Polachek, Margaret Mitchell Righter, Emmaleine Alberta Snyder, Sara Ann Dibert Suppes.

Class of 1935
Joane E. Baker, Catherine Adams Bill, Nancy Leslie Rutherford Bucher, Elizabeth Margery Edwards, Gertrude VanVranken Franchot, Ethel Arnold Glancy, Phyllis Walter Good-

hart, Alberta Anne Howard, Mary Pauline Jones, Elizabeth Kent, Barbara Lewis, Nora MacCurdy, Helen McEldowney, Eliazeth Monroe, Elizabeth Margaret Morrow, Susan Halliwell Morse, Shizu Nakamura, Geraldine Emeline Rhoads, Mildred Marlin Smith, Diana Tate Smith, Evelyn Hastings Thompson, Vung-Yuin Ting, Frances Cuthbert Van Keuren, Alma Ida Augusta Waldenmeyer, Frances Ellen Watson.

Class of 1936
Frederica Eva Bellamy, Betty Bock, Marion Louise Bridgmen, Caroline Cadbury Brown, Barbara Lloyd Cary, Marian Claire Chapman, Alice Hagedorn Cohen, Eleanor Brooks Fabyan, Marjorie Goldwasser, Jean Holzworth, Margaret Cecilia Honour, Barbara Merchant, Frances Callaway Porcher, Anne Elizabeth Reese, Lillie Edna Rice, Virginia Harper Sale, Lidie Bower Saul, Eurette Andrews Simons, Ellen Balch Stone, Elizabeth Hope Wickersham, Elizabeth Porter Wyckoff.

Class of 1937
Marcia Lee Anderson, Rose Gillespy Baldwin, Letitia Brown, Louise Atherton Dickey, Virginia Dorsey, Anne Bowen Edwards, Sylvia Hathaway Evans, Lucille Fawcett, Mary Sampson Flanders, Josephine Bond Ham, Esther Hardenbergh, Elizabeth Holzworth, Margaret Gracie Jackson, Kathryn Moss Jacoby, Margaret Robinson Lacy, Ruth Levi, Elizabeth Duncan Lyle, Katherine Mary McClatchy, Lucille Geraldine Ritter, Edith Rose, Leigh Davis Steinhardt, Eleanore Flora Tobin, Cornelia Ann Wyckoff.



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