

THE COLLEGE NEWS

VOL. XXIV, No. 25

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Modern Dancers Give Technique Demonstration

Shows Background And Explains Purposes Of The Forum

COLLEGE GROUP DOES C. WEIDMAN DANCE

Gymnasium, May 10.—The Dancers' Club presented an informal lecture-demonstration on the Modern Dance under the direction of Ethel Mann, '38. Her short introduction which opened the program was followed by demonstrations of the Doris Humphrey technique and the presentation of a part of *Affirmation*, a dance composed by Charles Weidman. The performance was enthusiastic and exciting, and the dancing, though amateur in form, showed interest and ability far above anything expected from college students.

In her outline, Ethel Mann referred to the origins of modern dancing which were found in the methods of Isadore Duncan who freed this art of its former artificiality. Miss Duncan's aim was to develop "natural" movement which could express emotional and mystical experience. Upon this principle of expression the Modern Dance has been built.

Technique, she explained, is only the way one does something, and no two persons employ the same means. It is, in a word, an individual's point of view. The three outstanding schools of technique today are those of Charles Weidman, Martha Graham, and Doris Humphrey. The Bryn Mawr dancers employed the methods of Miss Humphrey who has been training them in her classes on the campus this year.

The technical foundation of Miss Humphrey's work is based upon the natural body action in relation to gravity. Out of the alternation of unbalance and recovery, a rhythm develops which is kinetic rather than musical. The three structural elements of this dance are rhythm, dynamism or intensity, and design.

The demonstration of technique, accompanied by the drum, included body stretches, a study in opposition and

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Shaw Comedy and 'Trifles' Presented By Players' Club

J. Harned and E. Emery, '40, Play in Glassell Of Mid-West

Goodhart, May 7.—The Players' Club presented a socially non-significant tragedy, *Trifles*, by Susan Glaspell, and a farce, *Passion, Poison and Petrification*, by George Bernard Shaw. Both are one-act plays; the first is difficult because it is extremely subtle, and the second because it is just the opposite. The Players' Club handled its joint problems with remarkable success.

Susan Glaspell's dreary midwestern tragedy opened the evening. The slight plot concerns a sheriff and a county attorney, who search the Wright farm house to find clues to prove that Mrs. Wright, now in the village jail, has killed her husband. From trifles, the women who accompany them piece together Mrs. Wright's sad history.

Eleanor Emery, '40, and Julia Harned, '39, were the two women, stiff and chary of speech. The looks which they exchanged created a tense atmosphere, which was communicated to the audience as a terrifying feeling of suspense. Eleanor Emery's acting was particularly subtle in its complete restraint, which she emphasized by occasional nervous movements of her hands. Julia Harned played a more difficult part with understanding simplicity.

Martha de Witt, '41, struggling as Hale, a farmer, under a heavy monologue at the beginning of the play, spoke slightly too fast and without sufficient emphasis. However, she walked and carried herself like a man, unlike the sheriff, Thelma Deck, '41, and the attorney, Barbara Black, '41, who were somewhat too feminine in their speech and gestures.

Passion, Poison and Petrification is a farce, recognizably Shavian, about a husband who poisons his rival and feeds him lime as an antidote, only to watch him turn slowly into stone, good for nothing but a statue in Trafalgar Square. The Players' Club cast acted this with skillful abandon. Julia Follansbee, '41, was excellent as the melodramatic villain, sneering

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ANNA HIETANEN

Anna Hietanen Joins Geology Department

Special Appointments Include Two Men Candidates for Ph. D. Degree

The Mary Paul Collins Scholarship for Foreign Women, to be held for 1938-39 in the department of Geology, has been awarded to Miss Anna Hietanen, of Finland. A canvass of all the institutions in the world where women of advanced graduate rank in geology are available showed only eight or ten eligible for the scholarship. The department believes Miss Hietanen is the best qualified of these to participate in the work planned.

Born in Isokyro, Finland, in 1909, Miss Hietanen will receive her Ph. D. this year. She was trained under Professor Pentti Eskola of the University of Helsingfors (Helsinki), who has done extensive field work in the metamorphosed igneous rocks of Finland. These rocks present problems very similar in petrology and stratigraphy to the complicated Piedmont Province around Bryn Mawr, on which the department will concentrate next year.

Considerable work on this region has been done in the past, particularly by members of the staff and students of the college. Recently, interest has been renewed because of changed methods of age determination and consequent new interpretations. The Mary Paul Collins Research grant provides two scholarships to American graduate students, who will also work on the Piedmont project. These have been awarded to Miss Anna L. Dorsey, A.B., 1937, University of Missouri, and Miss Natalie Carleton, A.B., 1933, and M.S., 1936, University of Vermont.

Dr. Elisabeth Sauer, of Munich, Germany, who received her Ph.D. degree *summa cum laude* in 1937, was also seriously considered with Miss Hietanen for the main scholarship. It is now probable, the Dean's office of the graduate school announced, that Dr. Sauer will be at Bryn Mawr as German Exchange Teaching Fellow.

Four or five men are registered as graduate students for next year, two of them the first men candidates for the Ph.D. degree in the history of the college. In addition, the regular graduate scholars will be Jane Armstrong, from Smith College, and Kathryn Dedman from Marietta College.

Next year the Mary Paul Collins Research grant will be awarded for the fourth time. It was held first

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Science Picnic Postponed

The Science Club picnic has been postponed until Monday, May 23, because of the Varsity-Faculty baseball game this Thursday. Members should sign on the new lists posted in the halls before Monday, May 16, and indicate whether they will bicycle or will require transportation. All available cars will be gratefully welcomed.

Miss Meigs Reviews the March 'Lantern'

The *College News*, in a recent editorial, states that the *Lantern* is having an admittedly low period and that it is ~~being~~ ~~led~~ with ultimate death unless further support is offered. The *News* thus calls attention to a very vital question among Bryn Mawr's extra curricular activities.

It is the opinion of this member of the faculty selected to review the last number, that the cause of this low period is not the fault of a group of diligent and spirited editors, but is the responsibility of certain more remote figures, namely T. S. Eliot, Gertrude Stein and, less directly, Chekov, Katharine Mansfield and *The New Yorker*. It is not suggested that imitation of the work of the above named is the source of the trouble. The fact is that each of these, in his own way, has helped to set up a literary fashion which it is extremely difficult to follow. Since the educated taste of a college audience responds to this rather intricate and specialized work to an unusual degree, it seems incumbent upon the college magazine to reflect that taste and produce something of a similar sort. More than one magazine of the present day has fallen into the rut of some such specialized tendency, has grown thinner and thinner in actual content and then, after temporary retirement, has burst suddenly into the journalistic ring with a "Here we are again," turning double somersaults and clad in the violent motley of *The Picture Magazine of Popular Appeal*. Such a fate could never overtake the *Lantern* for the good taste of its constituency will not abide it. But none the less, it is the serious concern of everyone interested in Bryn Mawr to consider the case of the magazine. That a college of Bryn Mawr's resourcefulness should have real difficulty in maintaining an adequate literary magazine is hardly to be believed.

At present, the editors must write the contributions themselves, or must select them from the casual and fugitive pieces of work which students may produce in their spare hours. Such spare hours are very few and the people outside the Editorial Board do not make work for the *Lantern* part of their regular program of extra curricular activities. As a result, the editors are overworked and are unable to offer their best efforts in the magazine. Some new plan of gathering material, a much larger

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WASHINGTON LETTERS FLOOD PEACE COUNCIL

After the Peace Demonstration of April 27, the college Peace Council distributed its resolutions to numerous senators, congressmen, departments and committees who might be interested. To date, Louise Morley has received ten letters. The first was, appropriately enough, from the War Department, and is posted on the Peace Council bulletin board. The other nine lie in the council secretary's folder, where anyone may see them on request.

Besides the War Department, the following acknowledged with varying degrees of gratitude the receipt of the resolutions: The Department of Labor, the United States Department of the Interior (which has by far the largest departmental letter head and the only one specifying the country), the Department of Commerce, the Department of Agriculture, the Navy Department, the Senate Committee on Foreign Affairs, two Pennsylvania congressmen and one Pennsylvania senator.

By far the warmest letter came from the senator, though the congressmen were very nice; and the coolest was from the Navy Department. Senator James Davis, after remarking that he has our letter, and adding that he appreciates our thoughtfulness, jotted down in his own hand these words: "Do you know that Bryn Mawr is Welsh: It is *Big Hill*. *Mawr* is big—*Bryn* is Hill." The Navy De-

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Mercantilism Final Flexner Lecture Topic

Gay Sees Reflux in Modern Times and Hopes for Its Success

INDUSTRIAL CONTROL BY STATE DEVELOPS

Goodhart, May 9.—In his final lecture on the Economic History of England during the Renaissance (1485-1640), Dr. Edwin R. Gay, Flexner lecturer, spoke on *Mercantilism and the Rise of Free Enterprise*. He described mercantilism as a restrictive economic tendency in the period of transition from mediaeval stability to the mobility of modern capitalism. Mercantilism is not a system, but the haphazard comments and opportunistic legislation which followed the changes in Renaissance economy.

This transition was accomplished without serious disruption of the public order. Dr. Gay quoted Whitehead as saying that where there are the two forces of permanence and flux, the "art of progress" is in maintaining change in order and order in change. We are at present in reverse transition from mobile to stable economy. Dr. Gay closed his series of lectures with the hope that the future may accomplish its change as successfully.

In the confusion resulting from the clash of persisting mediaeval institutions with new forces, the idea of the powerful state as a supreme restricting power came into being. The legislation of the period was marked by vacillating opportunism more than by any determining policy. It shows an aspiration rather than a reasoned redress of the state of things. From these efforts and the discussions they developed, arose the theories of Hume and Adam Smith, our modern political economy, and the actualities of modern free enterprise.

During the reign of Elizabeth, Lord Burleigh was one of the greatest mercantilists in action. At a time of serious depression in 1587 he was prepared to rescind the entire bulk of restrictive legislation passed since the beginning of the reign. The efforts of a "pressure group" of London merchants would perhaps have been in vain had not the Armada come, and success in arms stopped economic reform.

Although government legislation in this period was designed to restrain the changes, it sought restraint in the interests of rationalism. The result was the gradual destruction of the mediaeval system with the growth of *laissez faire* and individualism.

In this period the powerful state was developed to hold the same con-

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COLLEGE CALENDAR

Thursday, May 12.—Faculty vs. Varsity baseball game. Hockey Field, 4 p. m.

Monday, May 16.—Final Examinations begin.

Tuesday, May 17.—Concert by Miss Mary Earp for the benefit of the Bryn Mawr Hospital, Deanery, 8.30.

Monday, May 23.—Science Club Picnic, 4.30.

Friday, May 27.—Final Examinations end.

Sunday, May 29.—Baccalaureate Sermon by Dr. Robert Russell Wicks. Goodhart, 8 p. m.

Monday, May 30.—Senior Bonfire, Lower Hockey Field, 9 p. m.

Tuesday, May 31.—Senior Garden Party, Wyndham, 4-7 p. m.

Wednesday, June 1.—Commencement. Address by the Hon. Francis B. Sayre, Goodhart, 11 a. m.

Eight Bryn Mawr Folk Dancers Descend On New York to be in Spring Festival

Four undergraduate couples, Miss Ethel Grant and Mrs. A. Basset, '24, went to New York on Saturday, April 17, to the spring festival of the English Folk Dance Society of America. Mrs. Basset took four students in her car. En route she told anecdotes of the days when impoverished undergraduates pledged 100 dollars to Goodhart and then raised the money by dress-making and waxing sweetpeas. (These were Mrs. Basset's methods. Others sat on Taylor steps and sold four cent strings of beads for a dollar.)

In New York, our first gesture was the purchase of an ice pack for one of our number who seemed to be developing appendicitis. The next was lunch. Having consulted the policeman on the corner of 67 Street and Park Avenue, we started into a murky little sandwich shop. Alarmed by the darkness and by the numbers of furtive looking men at the counter, we backed out again quickly. There was no other place in sight. At length, on the advice of a nearby doorman, we gathered courage and went all the way in. From the inside it looked like a cross between the bookshop with its lights off and a soda fountain.

The Folk Dance festival, which is backed by many imposing people, headed by Mrs. Roosevelt, is given in the armory on East 66 Street. By the time we arrived most of the dancers were already there, but a good many ladies in bright cotton dresses still crowded in the door. We followed in the wake of two elderly green ones

and reached an enormous dark room where we changed shoes, surrounded by mothers tweaking their little girls' braids, schools in all stages of undress, and grandmothers preparing to dance themselves.

The room in which we danced had enough floor space to accommodate eight tennis courts and was proportionately high. All around the sides there were elevated boxes bearing on a shield the names of the groups sitting in them. We shared our box with the *Child Welfare Foundation Training School*, which was dressed in brown and blue.

Every one seemed to be in group costume but ourselves; there was a contingent of brilliant pink women from Boston, green women from New York, pink children and blue children herded by a girl in white from the *Staten Island Academy*, and a whole seraglio of yellow ladies clustered around one long-waisted middle-aged gentleman. The men all wore white; some were in tight Morris breeches, but most had on ordinary trousers. Like the women, they ranged in ages from six to 65. Some of them were covered with the insignia of folk dancing, each rosette indicating a type of dance mastered.

The program began—on time—with the Horn Dance given here last Big May Day. It was danced entirely by men, and included, besides those who carried antlers, a clown, a hobby horse and a small boy carrying a green branch. The steps were slow and

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Name: Patience, Grade: Merit

For one reason or another nearly everybody has objected to the pusillanimous attitude of the *News* towards *Patience*, in general because our criticism was not sound enough in any direction. Whether or not people are aware of it, there is an aura of sacredness about Glee Club performances which prevents critics from saying what they think, and leads them to make allowances. Usually they are misled by the elaborateness of production, the hours of time spent on it, and the difficulty soprano voices have in singing tenor parts. We feel, however, that even if the productions of the last two years are judged on such a sliding scale, they come out in the same positions in relation to each other. According to our familiar marking system, *The Mikado* would get a high credit and *Patience* would fall somewhere in the great middle obscurity of merits.

We have several reasons for this decision. *Patience* does not carry itself as well as *The Mikado*. Except in the superb dragoons' chorus, there was evidence of a lack of the training which should have counterbalanced this. Perhaps the D'Oyly Carte Company was too far away to provide the inspiration which it certainly gave last year. We noticed that the Glee Club omitted one or two of its precedents and failed to supply anything better. Another reason is that the voices of the leads were not as sure as those of *The Mikado*. We admit that they made up in charm for what they lacked in quality, but in an operetta, quality of tone is the last thing that should be subordinated.

Glee Club, unlike big May Day, is not the kind of undertaking that is likely to grow bigger and bigger until it collapses under its own weight. It does not have to be better every year than it was the year before. But it is under an obligation to itself to try to equal its best performance, to be consistently good from year to year. This is an almost unrealizable ideal, but we do not think that its late downward step can be excused by any application of the laws of averages. The Glee Club's "predicted score" is too high to allow for such aberrations.

Do-As-You-Would-Be-Done-By

The most dangerous criminal is always hardest to find; this is an axiom which applies even to as mild an institution as Bryn Mawr. We refer to those who abuse written and unwritten Library rules by taking books bodily, slips and all, from the Reserve Room to read at their pleasure, and return them slyly when no one is there. Similarly we suspect people of purloining books from the stacks, because it is so much easier, and because Miss Terrien reports that over 300 are lost a year.

Now that the examinations are creeping up on us, we feel particularly vicious about Reserve Room rights. We think that a plague of prickles should visit whoever refuses to observe them. That is what happened to Tom in *The Water Babies* when he disobeyed Mrs. Do-As-You-Would-Be-Done-By. The circumstances as you see are somewhat similar; our pious hope is that the conscientious prickles that grow above sea-level will be twice as painful.

In Philadelphia

Movies

Aldine: *The Return of the Scarlet Pimpernel*, English film with Barrie Barnes.

Arcadia: *I Was A Captive of Nazi Germany*, experiences of a young American journalist.

Boyd: *There's Always a Woman*, mystery film, with Melvyn Douglas and Joan Blondell. Coming Thursday: *Stolen Heaven*, comedy, with Gene Raymond, Glenda Farrell and Olympé Bradna.

Earle: *The Adventures of Marco Polo*, starring Gary Cooper. Coming Friday: *Go Chase Yourself*, with Joe Penner, Lucille Ball and June Travis.

Europa: *Storm in a Teacup*, English film, with Sara Allgood, Cecil Parker and Vivien Leigh.

Fox: *Doctor Rhythm*, musical, with Beatrice Lillie, Bing Crosby and

Andy Devine. Coming Friday: *Kentucky Moonshine*, with Marjorie Weaver, Tony Martin and the Ritz Brothers.

Karlton: *Joy of Living*, with Irene Dunne and Douglas Fairbanks, Jr.

Keith's: *In Old Chicago*, starring Don Ameche, Tyrone Power and Alice Brady.

Stanley: *Test Pilot*, air drama, with Clark Gable, Myrna Loy and Spencer Tracy. Coming Friday: *The Adventures of Robin Hood*, with Errol Flynn, Basil Rathbone and Olivia de Havilland.

Stanton: *Law of the Underworld*, melodrama, with Chester Morris and Anne Shirley.

Theatre

Erlanger: *Tobacco Road*, with John Barton.

Forrest: Last week of *A Doll's House*, with Ruth Gordon and Sam Jaffe. Opens next Monday, May 16:

The President—

Attended a meeting of the Board of Directors of the Bryn Mawr Summer School on Saturday, May 7, in New York.

Will speak at the Boston Bryn Mawr Club on Saturday, May 14, and at the New Haven Bryn Mawr Club on Monday, May 16.

Will speak at the Centennial celebration of Greensboro College, Greensboro, North Carolina, on Saturday, May 21.

WIT'S END

DON JUAN

(Canto XVII continued)

O pudor! Juan walked home in a huff, Calling himself an intellectual sham;

Not that it mattered if he knew the stuff—

To tell the truth he didn't give a d—.

But he, Don Juan, getting a rebuff From the fair sex, from mulier, woman, femme;

Ignored as if he were a celibate.

"That pale face," thought Don Juan, "is my fate."

Then he arranged in categories (Kant Couldn't have done it better) every lady

From occidental parts to the Levant, Of reputation dubious or shady, Adorned by Spanish skirt or Turkish pant,

That he had known, from Julia down to Haydée;

Reviewed his baffled youth, his years of sin,

And feeling better, sauntered to the Inn.

He sat outside, fanned by a balmy breeze.

Waiting for lunch, he watched the world go by, Sometimes in ones, more often twos and threes.

"Where is my fate?" he queried with a sigh,

"I wish she'd come and have a toasted cheese

Sandwich with me. Perhaps an aniline dye

Egyptian thing with multi-colored layers,

Mysterious as a novel by Miss Sayers,

Would suit her better, or a pecan bun Dripping with raisins." Juan's reverie

Was rudely shattered by a frightful pun,

"You look jejune;* come and sit with me.

Fasting alone's not my idea of fun." Juan looked up and was surprised to see

His friend, K. Lavender, applying pressure,

Assisted by a grin not broad but Cheshire.

*This was probably unintentional.

(To be continued)

Burgess Meredith and Lillian Gish in *The Star Wagon*, for two weeks.

Locust: *You Can't Take It With You*, with Aldrich Bowker and Eva Condon.

Walnut: *My Malkele*, Yiddish Operetta, with Molly Picon and Aaron Lebedoff.

Music

Special Robin Hood Dell benefit concert on May 23, Ormandy conducting.

Shubert theatre: Columbia Grand Opera Company of New York presents tonight *Faust*; Thursday, *La Boheme*; Friday, *Carmen*; Saturday, *Rigoletto*. Saturday matinee, *Hansel und Gretel*.

Suburban Movies

Ardmore: Robert Montgomery and Virginia Bruce in *The First Hundred Years*, a comedy of job versus husband. Friday to next Thursday: *Snow White and the Seven Dwarfs*.

Seville: *The Adventures of Tom Sawyer*, with Tommy Kelly and May Robson. Coming Thursday: *Merrily We Live*, with Constance Bennett and Brian Aherne.

Suburban: For eleven more days, Rebecca of *Sunnybrook Farm*, with Shirley Temple and Randolph Scott. Wayne: Will Rogers in *County Chairman*. Beginning tomorrow: *The Goldwyn Follies*, starring Adolphe Menjou, Andrea Leeds, Kenny Baker and Charlie McCarthy.

CROP OF SPRAINS IS AVERAGE THIS YEAR

Thirty students have sustained knee or ankle injuries, which necessitated their using crutches, canes, or limps, during the past year. The exact totals are: 17 sprains, 11 contusions (bad bruises), one strain, and one dislocation.

Dr. Olga C. Leary, at the Infirmary, remarked that the majority of the injuries seem to result from natural, but timely, exuberance, and not from activities which are generally considered dangerous. Deborah Calkins, '40, of the French house, leaping down the hill on her way to college, fell and sprained both ankles. Others have chosen to take off precipitately from the library steps, with unfortunate results upon landing.

Among the more unusual cases are Louise Thompson, '39, who dropped an airplane chock on her foot, and Isota Tucker, '40, whose foot went to sleep when she sat on it in class, with a sprain resulting when she stood up. Skiing occasioned the largest number of ordinary injuries.

This year's casualties do not seem to be much above the average. The score for 1936-37 was: 17 sprains, 18 contusions, and one dislocation.

Miss Meigs Reviews The March 'Lantern'

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contributing board perhaps, or a wider policy in the variety of material offered and accepted would bring about the new stimulus that is needed. For the moment, the *Lantern* is stamped with the idea of emphasis on a certain manner, and, as the manner of the contributions becomes more pronounced, the matter becomes slighter, to the despair of the editors long before it is the disappointment of the reading public.

In considering the number actually under review, it might be generally characterized as containing very good writing for the most part, but with a proportion of it in too stylized a field. There is an able editorial, which sets forth, with clearness and continuity of argument, certain ideas about vocational courses and courses in applied arts, as not being completely appropriate for the academic curriculum. It is hardly possible to pass over this without offering the argument, not considered in the editorial, that such courses may, and do, deal with the whole subject of the art, but through the approach of the creative taste of the student. In the present writing courses, all of them, modern literature and its trends are studied, but from the point of view of the person whose general interest is in writing rather than in research.

To go on to the fiction in the current number, we do find that certain of the contributions present this specialization of certain literary fashion, that of making effects with sounds and shapes of words, rather than offering continuity of narrative or study of character. There are passages where this achievement is good, such as, "the cat rippled and humped," and "the cat muscles arced" (in *Incident*) and "the box bushes dark green, silvered with cobwebs," and the inexorable voice of the Subway, "Break it, shake it, break it down" (from *Pocahontas Grieves*). *Fire Thought* with its angular conception of the picture before the fireplace, gives a stimulating and striking thrust into one's imagination, but its narrative goes rather far afield and returns with difficulty, so that the visible effect of the story is better than its continuity. Descriptive passages in *The Rain Makers*, are good; the story is so well told that the rather violently dramatic theme obscures some of its excellence. *Case No. 39*, for the very fact that it is an easier exercise, falls into fewer pitfalls; it is graphic and moving, a little too long drawn out in some portions, faintly uncertain at the end, but vividly shown to the last minute. *Snow White and the Dwarfs*, the concluding piece of non-fiction, shows good criticism, the impact of vigorous and discerning taste upon the cinema vehicle designed to please the million.

The poetry makes its effects significantly well; there is pictorial beauty in *Gulls* and in the more deeply thoughtful *Cry in the Wilderness*. There is variety and grace in *Cloud Dance*; there is significant and grad-

League Elections

The Bryn Mawr League takes great pleasure in announcing the following elections for next year: Blind School Head—E. Tuckerman, '40; Assistant—H. Hunt, '41; Industrial Group Head—E. Aiken, '39; Assistant—H. Cobb, '40; Publicity Manager—F. Levison, '41; Haverford Community Center Head—J. Braucher, '39; Assistant—R. Sprague, '41; Maids' Committee Head—A. Spillers, '40.

L. Estabrook New Head Of International Club

J. Brackett Lewis, President of Czech Y. M. C. A., Speaks

The Common Room, May 10.—"Hitler will probably next invade Hungary, not Czechoslovakia," stated Mr. J. Brackett Lewis, National Head of the Czechoslovakian Y. M. C. A., in an address to the International Relations Club. His opinion is based upon the fact that Hungary is nearer Germany than Czechoslovakia, and weaker. It has neither military alliances, mutual assistance pacts, nor a large army with which to defend its Austrian boundary. This boundary lies in a broad flat plain which at present has no fortifications. Hungary is necessary to Germany because her chief crop is wheat, which the Reich must have.

Mr. Lewis believes that Hitler could not enter Czechoslovakia without provoking France and Russia into war. "But," the speaker said, "the Prague government will make every possible concession to the Nazi party to prevent losing territory to Germany."

The Sudeten-deutsch party demands a one-man, one-party government for the 3,250,000 Germans in Czechoslovakia. Henlein, the Nazi leader, wants the country to give up her alliances with the Little Entente, Russia and France, which will place her entirely under German domination. The Nazis insist upon a strict language boundary between Czechs and Germans. According to Mr. Lewis, the fairest line that could possibly be drawn between Bohemia and Czechoslovakia would still exclude 750,000 Germans from Bohemia, and include a half-million Czechs.

The 18 per cent German population in Czechoslovakia already has four political parties, proportional representation in the government, 4,000 German schools. Political rights are guaranteed them by a provision in the constitution forbidding denationalization of national groups by any discriminatory legislation.

Laura Estabrook, '39, was elected new president of the International Relations Club; Joy Rosenheim, '40, secretary; and Betty Cohen, '39, treasurer.

ual unfolding of ideas in *Sisyphus*.

The faculty contributors will be forgiving, surely, of the fact that lack of space makes the discussion of their share rather brief. Who is this writer, after all, too offer judgment on the work of her peers? There is no need to comment on the amusing qualities of both conception and narrative in the tale of the magnate of Worlds Shirts. A busy instructor who has not had time to follow in detail the previous adventures of A. Stapleton-Smith could not give final criticism on the fine points of this entertaining addition to the record.

The poetry is of high quality, offering more and more food for thought and vision as one rereads it, whether it is "the pure football of pattern and continuity" of *Pedestrian Life*, the "windy clairvoyance" of *Radio*, or the bird, "chipping and shaving a sound like a rubbed seed," amongst the small and great who are *Waiting on History*. The engaging numbers of Hortense Flexner King and the harsh but friendly portraiture by her husband add much for which we are deeply grateful. Dr. Anderson's review of the *Folklore of Capitalism* is an able justification of his criticisms of the book, and a firm and sensible warning not to believe all you see on the blurb.

Engagement

Frances Reitler, '40, to Frederick Asher, Dartmouth, '37, of Chicago.

PUBLIC OPINION

To the Editors of the *College News*:
In the issue of May 4 under the article on Bryn Mawr fencing, certain facts were omitted which I feel ought to be included. Caroline duPont was captain of the team this year. Denise Deby has been elected captain for 1938-39. Frances Keller and Denise Deby placed in the Amateur Fencers League of America meets held at Mary Lyon School at Swarthmore and at Bryn Mawr. The team for next year will be determined according to the results of the Bryn Mawr championship. This year's team was composed of C. duPont, D. Deby, D. Smith and F. Keller. E. Dana was substitute.

These omissions may be due to inadequate information, but I should appreciate it if this information could be added in your next issue of the *News*.

The fencers are very glad that the *News* was able to write up the sport, and welcome any occasion to make their activities better known to the rest of the college. We are all anxious to create a fresh interest in a sport that has been so long neglected at Bryn Mawr.

Sincerely,
DOROTHEA DUNLAP SMITH,
Manager of Fencing, 1938-39.

May 8, 1938.

Dear Editor:
Last Saturday night the Players' Club presented two one-act plays. They were advertised as informal and as the result of a spontaneous desire to act, and they had the reputation of the club's previous presentation of *Hamlet* to insure their entertainment value.

Except for rather high admission charges (because of the desire to raise funds for the Mrs. Otis Skinner Theatre Workshop), there was no reason at all for the small attendance of undergraduates. It seems that Bryn Mawr students are neither moved by a desire to forward undergraduate activities by showing a little interest in them, nor are they moved by the promise of truly amusing entertainment. Such indifference must be very discouraging to energetic groups who wish to enliven the campus. The French Play and the fine musical entertainments of the Deanery were almost entirely ignored by the college students.

Such an attitude is deeply rooted at Bryn Mawr. The activity and enthusiasm which should normally characterize a group of young women is allocated to a very small portion who struggle against overwhelming odds. If we do not arouse ourselves from our self-absorption and take an interest in campus projects we will eventually be overcome by our own lethargy. We will become self-contained, but dull people within a dull institution.

Sincerely,
MARY KATE WHEELER.

(The following comment is an extract from a letter received by Martha Van Hoesen, '39, president of the Bryn Mawr League, from John F. Reich, of the Spanish Child Feeding Mission.)

Dear Friends:
On my return from Europe I learned of the continued interest of Bryn Mawr Alumnae and Students in the children's hospitals we operate in

HAMPTON GRADUATES SING NEGRO SPIRITUALS

The Deanery, May 8.—The familiar Hampton Singers returned to Bryn Mawr to present three groups of negro spirituals, sung without accompaniment. This year, the singers were Jeremiah Thomas, William Byrd, Gregory Kiah, and two brothers, George and Robert Hamilton. All are graduates of Hampton Institute.

Although obviously missing John Wainwright who retired last year, the present singers did extremely well, particularly the basses. Because of this, the most impressive selections were the deep-toned *We Are Climbin' Jacob's Ladder, Go Down, Moses, Deep River*, and two of the encores, *Were You There When They Crucified My Lord?* and *He Never Said a Mumbin' Word*. The singers, however, carefully lightened the rather heavy effect of these numbers by grouping each with two familiar and popular spirituals, and one humorous one. The humorous songs were especially well rendered, particularly the contagious *There's No Hiding Place* and the naive *Keep a Inchin' Along like a Po' Inch Worn*.

In the intermissions, John Hamilton explained the history and the purpose of Hampton Institute. It was founded after the Civil War, by General Charles Hampton Armstrong, to assist the freed slaves in obtaining an education. Built in 1868 near Williamsburg on the Virginia Peninsula, it is now attended by over a thousand colored students.

Southeastern Spain. It is needless to say that we greatly appreciate your sustained support. All that I have seen and heard makes me realize that these hospitals are the brightest spots in the entire relief program. Although they have only 150 beds, they are the only hospitals to serve 20,000 refugee children. They are both places for the cure of desperate illnesses, and havens for children who otherwise could not adjust themselves to the hurly-burly of refugee conditions.

To date our records show that the Bryn Mawr Committee has contributed \$1056.10. In addition to this, \$225.00 has been received from an individual alumna and friend of Bryn Mawr. I am sure she would want her contribution to be credited to your committee, since I know of her great interest in it.

If you wish, I would be glad to write an article for your college publication describing life in these children's hospitals. I believe you have received a series of photographs of the work, one or two of which might be published in connection with the article.

Very sincerely yours,
JOHN F. REICH,
Secretary, Committee on Spain.

P. S.—We are now conducting a spring campaign for clothing which will be distributed to refugees in the fall. Students probably will be discarding clothes when packing at the end of the school year. Would it be possible for a collection to be made? Both summer and winter clothes are appreciated.

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Zadora and Steuermann Give Duets and Solos

Selections From Busoni Played With Great Enthusiasm

Goodhart, May 3.—Michael Zadora and Eduard Steuermann presented a brilliant recital of piano compositions by Ferruccio Busoni. The program consisted of three selections for two pianos and four piano solos.

The first number on the program was *Fantasia Contrappuntistica*. This music was strong and vigorous with pronounced accent. However, it was not particularly melodious and the repetition of its themes made it monotonous and heavy. In arranging this composition Busoni seemed to have been painfully conscious that he was dealing with two pianos.

Carmen Phantasy, the second selection, was far more melodious. Although he was successful in developing his themes, Busoni did not have the gift of melody. As a result the most interesting numbers on the program were his variations on themes by other masters. The arrangement of *Carmen* was delightful, having both movement and vigor unencumbered by the desperate attempt for originality which marks *Fantasia Contrappuntistica*. *Paganinesco* was also interesting though not quite as spirited. Both these solos were played by Mr. Zadora. *All' Italia* and *Turandot*, solos by Mr. Steuermann, were light and rhythmical.

The last two selections on the program, played in duet by the two pianists, were *Phantasy for a Clockwork* and *Duetto Concertante*, adapted from Mozart by Busoni. Both selections were charming. Here Busoni used his medium instinctively and unconsciously so that the orchestration did not interfere with the music and the composition flowed freely.

Mr. Zadora and Mr. Steuermann played magnificently all evening with flawless technique. They seemed to have enormous enthusiasm for the music and tried throughout to convey this feeling to their audience.

O. K.

Players' Club Gives 'Trifles,' Short Farce

Continued from Page One

nastily, turning green and red (with the aid of cannily managed lights), and professing love for his wife in passionately unconvincing terms. His lawful wedded wife, Lady Magnesia Fitztollemache (Nancy Sioussat, '40), reclined with well-affected languor upon her campbed, and just as languorously watched her lover's dying contortions as she offered to renew her love for her husband. Virginia

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RE THE LATIN PLAY

May 9.—At a meeting of students interested in the Latin Play, Miss Agnes K. Lake announced the choice for next fall. *Rudens* or *the Rope*, by T. M. Plautus, will be given on October 5. In tryouts for translations, to be decided before commencement, the competitors will interpret the Latin and the literal trot in modern American.

FACULTY TENNIS TEAM DEFEATS VARSITY, 3-2

May 7.—The Varsity Tennis Team yielded to the Faculty Team with the score of 3-2. The Faculty won the three singles matches and the Varsity won both the doubles.

Auchincloss, '40, was defeated by Mr. Richard Lattimore, 6-2, 6-1. In the second singles Mrs. Charles Woodrow won the first set, 6-4, but lost the second to Whitmer, '39, 4-6. In the third set which she won, 6-2, Mrs. Woodrow's drives were hard and accurate, and Whitmer was unable to continue the placements she had managed so effectively in the preceding set. Mr. Thomas Broughton defeated Lazo, '41, 6-3, 2-6, 6-1.

Auchincloss and Whitmer defeated Mrs. Woodrow and Mr. Lattimore in the first doubles, 6-3, 6-2. Lazo and Boyd, '41, won from Mr. Broughton and Mr. Arthur Cope in the second doubles, 6-2, 7-5.


Nichols, '41, was a beautifully dignified and naive lover, up to the point where physical difficulties forced her to unbend. Her rendition of indigestion, caused by a surfeit of insidious poison and plaster bun, was painful, but very convincing.

We cannot dwell long enough or fondly enough upon Abbie Ingalls, '38, as the devoted maid, dressed in curlers and a blue silk and lace nightgown that put her mistress' housecoat to shame. Her most engaging characteristic was a cheerful indifference to the cruder aspects of life, and a fluttery equanimity which was quite equal to the menial task of sweeping up three corpses (M. A. Sturdevant, '40, Priscilla Curtis, '40, and Susan Miller, '40), with a fan.

Every now and then she and the rest of the cast were assisted by the celestial choir, coming in with heavenly accuracy and singing *Oh, Won't You Come Home, Bill Bailey?* in an earthy off-key. The whole backstage sound effects department is to be congratulated for its stark realism.
M. H. H. and M. R. M.

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College Folk Dancers Participate in Festival

Continued from Page One

stately. One fiddler played the music, a heart-breaking tune that silenced even the little children.

Bryn Mawr's first dance was Sellen-ger's Round, danced in concentric circles around the jack, a gentleman wrapped up in a tower-shaped cage covered with greenery. (It was a relatively new jack, because one of the old ones wrote a best seller, *The Running of the Deer*, and left the business.) We felt rather self-conscious because of our lack of costumes. To add to our confusion, the last figure was danced in a different way which we could not follow.

Our appendicitis victim joined in everything, going back to her ice pack when the music stopped. We danced, in all, ten dances and made only two mistakes, the first one unconsciously. The second was during the hey in Picking Up Sticks. We were ashamed, but we kept on dancing and found consolation in the set on our left. In spite of loud hisses of "Slip steps, slip steps!" from an old gentleman, it became hopelessly muddled. On our right some of the Bostonians were asking if this wasn't where we sat down. It was not.

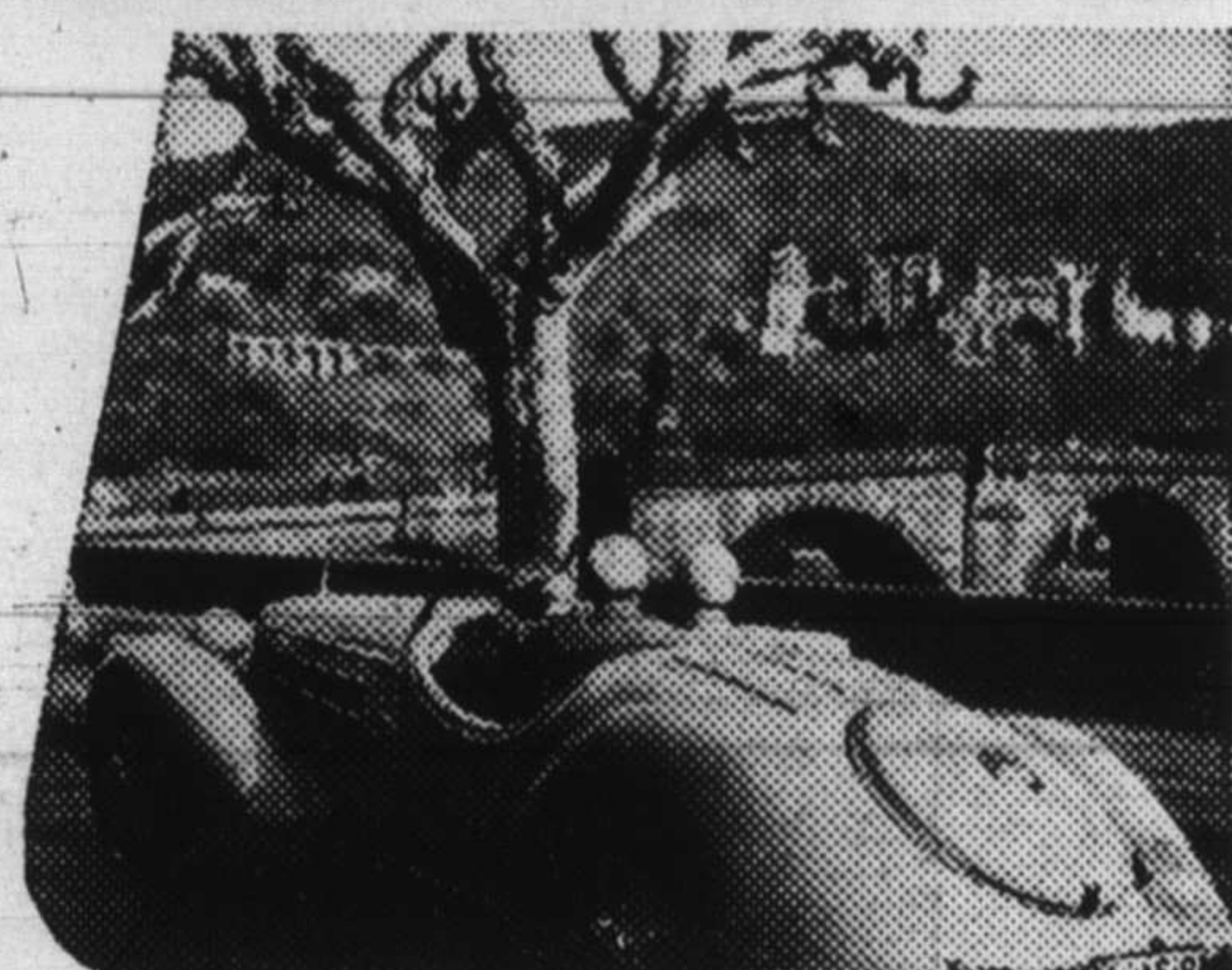
By far the most exciting part of the program was the Morris dances. The largest and best group of these dancers were the New York men, who had been attending classes throughout the year. Most of them were professional people, lawyers, bankers and doctors, who take Morris in their spare time. The Morris step is a light springy one; a good dancer looks as though he touched the ground only to keep off it. We did no Morris dancing this year, but Miss Grant hopes to take a Morris group to the next spring festival.

Thanks to the most detailed planning by Miss Gadd, festival director, every set found its position for each dance without delay or difficulty. The program ended as promptly as it began. Just before we left, Mrs. Choate, the festival chairman, thanked each group for coming.

Exhausted, we slept on the return trip all the way to Doylestown, reaching Bryn Mawr at 9.15.

D. H. C.

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Modern Dance Group Gives Demonstration

Continued from Page One

succession, elevation and springing exercises in preparation for walking, and running, and a study in breath phrases which illustrated rise, fall and recovery. These exercises in falling were particularly interesting. Beginning with backward, forward or spiral plunges, they completed the movement throughout the entire body. Such action requires a maximum of flexibility and muscular control. The group of dancers, selected from Miss Humphrey's classes, performed with admirable accuracy.

Ethel Mann also gave two solo studies, *Pendulum Swings*, and a *Rhythm Study* by Miss Humphrey. The first illustrated centrifugal rotation of the upper part of the body acting in relation to the motion of the legs. The second was marked by staccato, almost jazz rhythm, and swift direct leaps on accents contrasted to those of the music. Both required exquisite balance and professional training. Throughout her dancing was powerful and imaginative, and at the same time technically exact.

Affirmation, which closed the program, is an expression of the modern artist's search for a place in the contemporary world. His goal is reached in a realization of group cooperation. Danced in two counter-groups and ac-

GROUND TO BE BROKEN FOR NEW LIBRARY WING

The breaking of ground for the Quita Woodward Memorial Wing of the library will take place on Monday, May 30, at 12 o'clock.

President Park, Mr. Rhoads, Mr. Martin, the president of the Alumnae Association and the president of the class of 1932 and Dr. Woodward will take part in the ceremony by turning a shovelfull of earth. President Park will make a short speech and it is hoped that A. Lee Hardenbergh, president of the class of 1932 in which Quita Woodward graduated, will also speak.

accompanied by piano and drum, it created an interesting and continuously changing design. The motions were wide, often circular and sweeping in form.

Costumes for this dance were variously yellow with white and white with red. Lighting was used effectively in the last section, flashing from bright amber to deep lavender as the groups combined in a concluding advance towards the audience.

Power was characteristic of the whole performance. It is this power both in technique and form, which overwhelms with sheer force the more artificial and mechanical approach of ballet and other earlier schools and which makes the Modern Dance so

adequate a medium for the expression of contemporary life.

Tremendous applause followed the conclusion of the program, and actual

cheers rose from lethargic Bryn Mawr throats. The Dancers' Club needs no reassurance. Their reception spoke for itself. To Ethel Mann, however,

special praise should be given for her diligence and perseverance in carrying on this training class.

I. A. T.

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