

# THE COLLEGE NEWS

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## Vienna Choir Boys Display Fine Sense Of Music, Comedy

### Solemn Faces Metamorphose Into Gemutlich Viennese Charm in Operetta

## VERSATILITY OF TENORS ASTONISHES AUDIENCE

Goodhart, January 10.—For those of us who thought of the Vienna Choir Boys as a select group of little angels, their performance here was something of a revelation. For they proved themselves not only excellent musicians, but actors, too, with a fine sense of the comic. Their program was varied, opening with a group of four ecclesiastical works, continuing with an entire operetta, and ending with selections of Mozart, Strauss, and German and Italian folk songs.

For the first third of the program they retained their nomenclature as choir-boys, dressed in black robes with white embroidered stoles, and standing with folded arms and very serious angelic faces. They were particularly seraphic in Mozart's *Laudate Dominum*, which combined an exceptionally fine soprano solo with the sensitive support of the full choir. The opening selection, *Haec Dies* of Gallus was perhaps a bit unfinished in tone quality, but this criticism cannot apply to any other part of the group. The choir concluded the religious section with another work of Gallus, the *Ascendit Deus*, an encore sung with finesse and considerable appreciation of its contrapuntal intricacies.

In the second part, everything changed except their voices. The smallest boy, aged nine and a half, who looks like a rabbit that has just been pulled out of a hat, turned into a coquettish girl; another, whose gravity in Part I had concealed a dimple, became Mizzi, a vivacious and utterly appealing heroine. They gave *On the Beautiful Blue Danube*, "Operetta in One Act; Music by Johann Strauss," and while their musical director, Victor Gombos, played the piano in a corner, Lilliputians danced and sang.

But their acting was as sophisticated as that of the D'Oyly Carte, and twice as imaginative as Grand Opera. Herr Hecht, the rich, ugly, stuttering fisherman, who could not

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## Mrs. McAneny Advises Theatrical Aspirants

### Experience, Willingness to Start Without Pay Are Assets

Common Room, January 11.—"There are no jobs for college girls in the theater," said Mrs. Herbert McAneny, speaking at a vocational tea this afternoon. "I visited many of my friends on Broadway during Christmas vacation, and this is what they told me." Nevertheless, she added that in spite of the discouraging advice of people who are successful in various fields in the theatre, new talent does constantly enter the theatrical world, and she suggested the most practical methods of beginning careers in acting, directing, technical and executive work for the stage.

Experience is the most valuable asset in applying for any kind of a job. The ambitious beginners must prepare to work for a considerable length of time without pay before finding a secure position. Mrs. McAneny got her first theatrical job when assisting Miss Minor White Latham teach playwriting at Columbia. A friend who was doing play-reading for the Actors' Theater gave her part-time apprentice work, and later an introduction to Gilbert Miller which led to her engagement as regular playreader. "This man," said Mrs. McAneny, "met Mr. Miller on a boat coming back from Europe; played shuffleboard with him or something. He knew the day Mr. Miller was arriving again from England with lots of new scripts, and he also knew he had fired his playreader before he left, so I arrived just at the right moment and got the job."

Mrs. McAneny told this anecdote as an illustration of the fact that contacts in the theatrical world are very helpful in getting auditions, and in meeting influential people. "A letter to a producer will almost always get you a chance to read for him," she said, "but it won't get you a part unless it happens to be from someone he is afraid of, like a wealthy motion picture magnate." A summer theater is a good place to make contacts, and study at dramatic schools such as the American Academy of Dramatic Arts in New York and the Carnegie Institute in Pittsburgh is even more valuable. A season at an apprentice group of a summer theater

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## Philip Jacobs Speaks On Local Peace Work

### Service Committee is in Touch With Student Organizations, Labor Groups

## PANEL DISCUSSION SET

Common Room, Tuesday, January 4.—Philip Jacobs, in charge of peace activities in this district, spoke on the work that is being carried on by the Peace Section of his organization, the American Friends Service Committee. Mr. Jacobs was formerly connected with the Emergency Peace Campaign which, however, was only a two year project to arouse interest in peace. The work done by the campaign has now been transferred to the Service Committee. There are two principle fields in which it acts, in connection with student organizations and among labor groups.

Through the United Peace Committee which aims for unity in the peace movement, and with the National Peace Conference which is trying to maintain a common program in the face of varying opinions within it, the Service Committee keeps in close touch with the A. S. U., the Y. W. C. A. and the League of Nations Association. Students work with them off as well as on campus in their efforts for rural education and are, says Mr. Jacobs, the most impressive and effective workers on this job.

Rural education is carried on during the summer by small groups of students who, after two weeks of training, go out to various towns for eight week periods. There they try to influence the leaders of the community, Rotary Club, Labor Union leaders and others, to form peace organizations and to take legislative action toward this end. They distribute literature and form study groups to continue their work throughout the year.

Many of the Labor Unions are not as yet aware of their stake in peace or their power to take decisive action now. There are two groups working in this relatively new field and the Committee expects to enlarge its activity in it.

In February and early March, the United Peace Committee is holding a conference at Swarthmore composed of representatives from various colleges. Their purpose is to discuss a program for peace and, since committees of students and faculty will be arranged to do preparatory work, the speakers should be well-informed. Bryn Mawr expects to send representatives.

A further program has been planned by our Peace Council. On March 4, there will be a Panel Discussion on the Far Eastern Crisis at which Miss Spear, Dr. Chang, Chinese Harvard graduate, and Haru Matsui, Japanese authoress, will speak. On April 27, at 11 A. M., a Peace Demonstration will be held. The speaker will be Vera Michels, Dean of the Foreign Policy Association.

Mr. Jacobs urges that if we can secure several students to join the summer rural education committees, it will have a vital effect on our Peace Council because of their direct experience and increased knowledge. Those interested should give their names to Louise Morley, Merion.

## MISS SWINDLER IS HONORED

The Bryn Mawr Alumnae Bulletin of January, 1938, announced that Miss Mary Hamilton Swindler, Ph.D., 1912, Professor of Classical Archaeology at Bryn Mawr, has just been made a member of the Royal Society of Arts, London. Ordinarily candidates for election to the Society must be proposed by three Fellows, but Miss Swindler was elected under the rule that the Council of the Society may waive the proposal requirement in the case of "persons of high standing or whose interests are connected with the work of the Society." Founded in 1754, the Society is one of the three oldest learned and scientific organizations in England.

M. R. M.

## COLLEGE CALENDAR

Friday, January 14.—Last day of lectures.

Saturday, January 15.—Discussion of consumer co-operation. 8 p. m. Deanery.

Monday, January 17.—Mid-year examinations begin.

Friday, January 28.—Mid-year examinations end.

Tuesday, February 1.—Beginning of the second semester.

Tuesday, February 8.—Concert by Madame Engel Lund. Goodhart, 8.30.

Saturday, February 19.—Freshman Show.

## Lord Marley Says Eventual Chinese Victory is Possible

### Japan Aims to Rule Asiatic Mainland, to Gain Outlet For Their Surpluses

## AN ENGLISH-AMERICAN ACCORD IS NECESSARY

Goodhart Hall, January 5.—"It is within the rights of international law to sell arms to China," said Lord Marley when he spoke on the Far East last Wednesday night. "There are," he believes, "very great possibilities of eventual Chinese victory . . . and the only way to accomplish it is for the people to join together and maintain those supplies to help China defend herself. . . . A personal boycott has very little effect on Japanese economy."

"It is important," he continued, "that British and Americans understand one another," for a prejudice has grown up between them which can only be eliminated "by analysis of the Far Eastern situation from an objective point of view."

Japan has two aims: The domination of the whole Asiatic mainland and the Pacific, thus aiming against democracy as a hindrance to dictatorship in Japan; and the acquisition of land for surplus population and raw materials along with a market for her surplus. "Surplus population," Lord Marley commented, "merely means the stupidity of the government in not providing work maintenance for the people. Japan has no surplus population." Moreover, besides being practically self-sufficient, she has never been known to colonize any country except to a negligible extent. After 42 years of control in Formosa there are exactly 200 Japanese families living there.

With England and France as her imperialistic predecessors she is justified in seeking some control overseas since her own resources are inadequate. But Japanese intention does not end here, for, Lord Marley pointed out with some degree of sarcasm, "The Japanese do not want an 'open door' in China, but one way passage for Japanese goods only." North China, rich in coal, iron, salt, wool and cotton, is tempting because of the doubling of the state expenditures since the war with China began. A further effort toward self-sufficiency

Continued on Page Four

## Mr. Crenshaw Explains Discovery of Isotopes

### Biologists Use Heavy Hydrogen In Modern Experiments

Common Room, December 15.—At the third meeting of the Science Club James L. Crenshaw of the chemistry department spoke on *Heavy Hydrogen*. He traced the experiments leading to the discovery of the heavy isotopes of hydrogen, and explained how almost pure heavy water can be obtained. Mr. Crenshaw described briefly a few of the experiments that are now being carried out with this heavy water.

Chemists used to hold two beliefs that have since been proved false: they believed that the elements were unchangeable; and that all atoms of a substance were of equal weight. These fundamental assumptions were completely changed by the discovery of radio-activity, and by the invention of methods to measure the weight of single atoms.

The radio-active elements furnished proof that an element may have more than one atomic weight. As Uranium disintegrates it should give lead with an atomic weight of 206; Thorium should give lead with an atomic weight of 208. Usually the chemist obtains a mixture of the two kinds of lead with an average atomic weight of 207.2. Two atoms of the same element having the same chemical properties but different atomic weights, have been named isotopes.

Early experimenters with isotopes

Continued on Page Four

## Exhibition of Paintings in Common Room Includes Chirico, Chacal, Friez, Survage

### Mr. Howard Gray's Collection Shows Variety of Subject And Technique

The exhibition in the Common Room of paintings from the collection of Howard Gray of the History Department extends in time from about 1910 to the present; in technique, from the crude realism of Marc Chacal to the surrealism of de Chirico, and from the impressionism of one of Cezanne's pupils, Oton Friez, to the abstraction of Survage. Most of the painters are familiar in name, at least, and it is interesting to see them represented by works which are perhaps less characteristic than those chosen for exhibition in museums.

We usually associate Chirico, for instance, with broken columns and horses, but here he has painted *Le Printemps du Destin*, in which the thought of spring causes a tree to appear inside a room. This is easier to understand than the usually complex workings of a surrealistic mind, but it is not the kind of thing that could emotionally affect anybody but the artist. To us, a tree in a room means a tree in a room, and nothing more, even when noted with Chirico's rather unusual brush-strokes.

On the other hand, Marc Chacal's *Soldiers* has a sombre brutality about it that makes it powerful. It is interesting to see that Boardman Robinson illustrates Russian novels with the same kind of dark crudity that characterizes Chacal, and yet his

*Keepers of the Light* is almost Blakian in its spirituality.

O. Zadkin, Chacal's countryman, seems to prove the finer-grained side of the Russian character. We do not pretend to understand why *Russian Woman Combing Her Hair* should be so out of drawing; we can only ask ourselves whether this is a defect; and if it is, whether it is justified by composition or color. We think it is justified in the *Woman at the Window*, who is strangely fascinating with her flat face and glowing throat. The third painting, *Two Boys*, has something of Chacal's harshness.

The Kissing is immediately recognizable because of its extraordinary transparency, and the clear brightness of its colors. And no one who heard Katchamakoff last year could fail to appreciate one of the pictures that was in last year's exhibition. His work is different from most of the moderns, and interesting because it shows undistorted form by line and the minimum of shading.

Of the three remaining paintings, two can be classed together in a rough way: *Survage's Composition With Figure*, and *Lureat's Landscape by the Sea*. Both have symbolic-looking women standing against an abstract background. *Survage's Composition* is done in cubistic masses of color; *Lureat's* clouds are a little like Dali's, but not so finely drawn. *Maria Blanchard's Portrait of a Boy* is ruddy, but, to us, uninteresting.

M. R. M.



**Lord Marley Considers Consolidation Necessary**

**International Economics Court Advocated in Interview**

Lord Marley, in an interview last Wednesday before his speech on the Far East, said the great economic problem facing the world today is one of consolidation. The growing period is past, further expansion limited, and the question now is division of production and distribution of markets. Cordell Hull, he pointed out, aims to develop international trade. He himself advocates starting an Economic Relations Court, in conjunction with the League of Nations and similar to the present International Labor Relations Court. This court could work out the economic needs of each country and arrange distribution to satisfy these needs. By such a method excessive rearmament could be controlled since no more iron and similar supplies than economically necessary could be imported by any one country.

He considered Mr. Roosevelt's speech at the opening of Congress a brilliant economic analysis of the difficulties in this country in extremely simple terms, its tone at once conciliatory and firm. He pointed out that as President of the United States, Roosevelt is the most powerful individual in the world today.

The ability of China to hold out against the Japanese depends, Lord Marley thinks, on the degree of unification among the Chinese, and their ability to develop organized guerilla warfare. It must be remembered that Japan's occupation is as yet only a military one. It may for example hold a railway line and two or three miles on either side, but the country itself is in chaos.

Turning to the other seat of war, Spain, Lord Marley said that without the support of Italy and Germany, Franco would not be able to last three weeks. In Spain itself he has the backing of the aristocrats and business men but not that of the people.

**EXCERPTS From EXILE**

One of the first things I had to do after arriving in Italy was to abolish all previous ideas of the Latin race. I had thought they were a lazy, laughing people, who drank quantities of wine and strummed guitars all day. They aren't that way at all. They are a hardy, earnest people, who race madly from dawn to far into the night. At first it was annoying to hear them beat rugs and bargain noisily with fruit vendors outside my window at six in the morning, but now I sleep through it in my stolid Nordic fashion.

The dismaying part of it all is that they expect you to lead the same kind of feverish life. The day starts at an unseemly hour when the maid crashes into the room with a pitcher of hot water, and you have to get up quickly before the water gets cold.

Over one-half the people are for the government, five per cent are for Franco and the remainder are indifferent.

Questioned about the present schism between the A. F. of L. and the C. I. O., Lord Marley said he thought the craft type of union which the former advocates is dead because it splits the workers among themselves. He would like to see the typographical type of union extended, all workers and employers settling their disputes around a table, and arbitration courts enforced by law.

Referring to the Duke of Windsor, of whom he is a strong supporter, he said that he is a man who has always had a job and now, suddenly without one, he does not know how to use his leisure. His trip to Germany was most ill advised, Lord Marley admitted. He should, instead, have gone to the Scandinavian countries to study housing, in which he is sincerely interested. The constant snubbing to which he is being subjected is not a definite policy, but just a general "build down" following 40 years of "build up."

From then on till you are completely clothed, you leap wildly from one patch of rug to the other in an attempt to avoid the stone floor, which sends up whirling icy breezes. Heating the house before noon is a thought that never occurred to this amazing race, and as a result, your pre-breakfast behavior resolves into a dance that rivals the "Big Apple." When you are completely exhausted, various members of the family sweep down on you, pound your back, pump your limp hand for a few minutes and shout in rapid Italian what a fine day it is. (They consider it beautiful weather if it isn't the third day of steady rain.)

Then, utterly shaken, you start walking the weary miles to the university. Now, when traffic dangers have to be faced, is really the beginning of the trials of the day. Cars, motorcycles, carriages and, worst of all, bicycles swirl about with abandon. Bicycles swoop down on you without a sound, and the danger is only realized when there is a sudden piercing whistle in your ear and your skirt, blown by the breezes they create, is wrapped around your legs.

Once at the university there is still no pause to the dizzy pace. The professors think you are made of the same sturdy stuff as they, and as they casually assign a large chunk of Italian literature and the history of Rome for the next day, they say: "You are young, enjoy yourselves! There is a lot to be learned that you can't get out of books." So aside from numerous classes, you find yourself tramping through museums and churches, madly taking notes, then rushing to some less elevated place to learn about the gayer side of Italian life.

And aside from all these activities you have to put aside many hours a day to the highly developed art of eating. For such little people the Italians put away vast amounts of food, and considering the speed at which they eat, it takes them an amazingly long time. At first you find it difficult to keep up, but sadly enough, it is one

**Student Federation Meets**

Albuquerque, N. M.—Delegates to the annual congress of the National Student Federation of America met recently on the campus of the University of New Mexico to discuss such problems as the relation of student government bodies to the administration and faculty, living conditions, athletics, discipline and student self-government.—(ACP)

**DANCERS' CLUB WILL HOLD FORUM MARCH 15**

At the last meeting of the Dancers' Club the tentative date of March 15 was set for the forum to be presented by that organization. Rehearsals for the forum which will be given in the gymnasium will start immediately after the mid-year examination period.

The forum will consist of lectures and demonstrations of ballet, Duncan and the modern dance, representing the chronological stages of the development of the dance. Members of the club have already been chosen for the three groups. Chairmen of the groups are: Ethel Mann, '38, Modern; Bonnie Allen, '38, Duncan; Alice John, '39, Ballet.

Those in the college interested in joining any one of these groups, or in lending them literature, should see the above people.

of the easiest customs to acquire.

The result of this exhilarating life is that you collapse utterly, and become more pale and shaky every day, or else you acquire a new energy so that your eyes sparkle and your walk is almost a run. But in whichever way the life affects you, you continue to be a part of the endless marathon. The only difference can be detected in eyes half shut in a dazed weariness or too wide open in an irritating alertness.

MARTHA EATON.

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**College Dance Group Illustrates Lecture**

**Professor Schumann Lectures at Rockefeller Center**

(Especially contributed by Miss Josephine Petts.)

In a lecture on *Dancing in Relation to the Other Arts* given at Rockefeller Center on December 18, Hans Schumann, professor of music at the University of Pennsylvania, said: "In present-day dancing we are not reviving the art of dancing, but we have actually discovered movement as a new medium for the arts. In other words, we have added the kinesthetic sense to our conception of art."

A dancer may be inspired by some music or by a painting or sculpture to lift him to a higher level of feeling, but when he is actually dancing to music then the dance and the music must be born simultaneously and work in a counterpoint fashion.

In all the arts, we have passed through a period of Oriental influence, but we have to understand that the art of the East has been great for many centuries and therefore has produced almost final results, separated from us not only spiritually, but by the barrier of time. We have now come through this period in painting and music, and America, which has a particular sense for movement, may well be the place to nurture the dance as an artistic expression of its own.

To improve the appreciation, and therefore, the development of an art, the critic should be able to create himself, said Mr. Schumann. Colleges and universities are presenting more and more courses in dancing with the purpose of promoting the students' appreciation of the dance, which lags behind his appreciation of the other arts.

Bonnie Allen, '38, Elizabeth Converse, '32, Alice John, '39, Jane Ludwig, '38, and Elizabeth Taylor, '40, illustrated the lecture with dances including a waltz composed by Mr. Schumann with the dancing classes in Bryn Mawr.

**DO GOLFERS APPRECIATE CAMEL'S COSTLIER TOBACCOS?**



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(Below) SALES GIRL Elsie Schumacher works in a department store. She says: "When the rush gets me worn out—it's me for a Camel, and I get a quick 'lift.' Practically all of us girls in the store prefer Camels."



(Below) DRAFTSMAN B. T. Miller: "I smoke steadily—yet Camels never tire my taste. I often feel used up during long hours before the drawing board. I find Camels give me a 'lift' when I feel I need it."

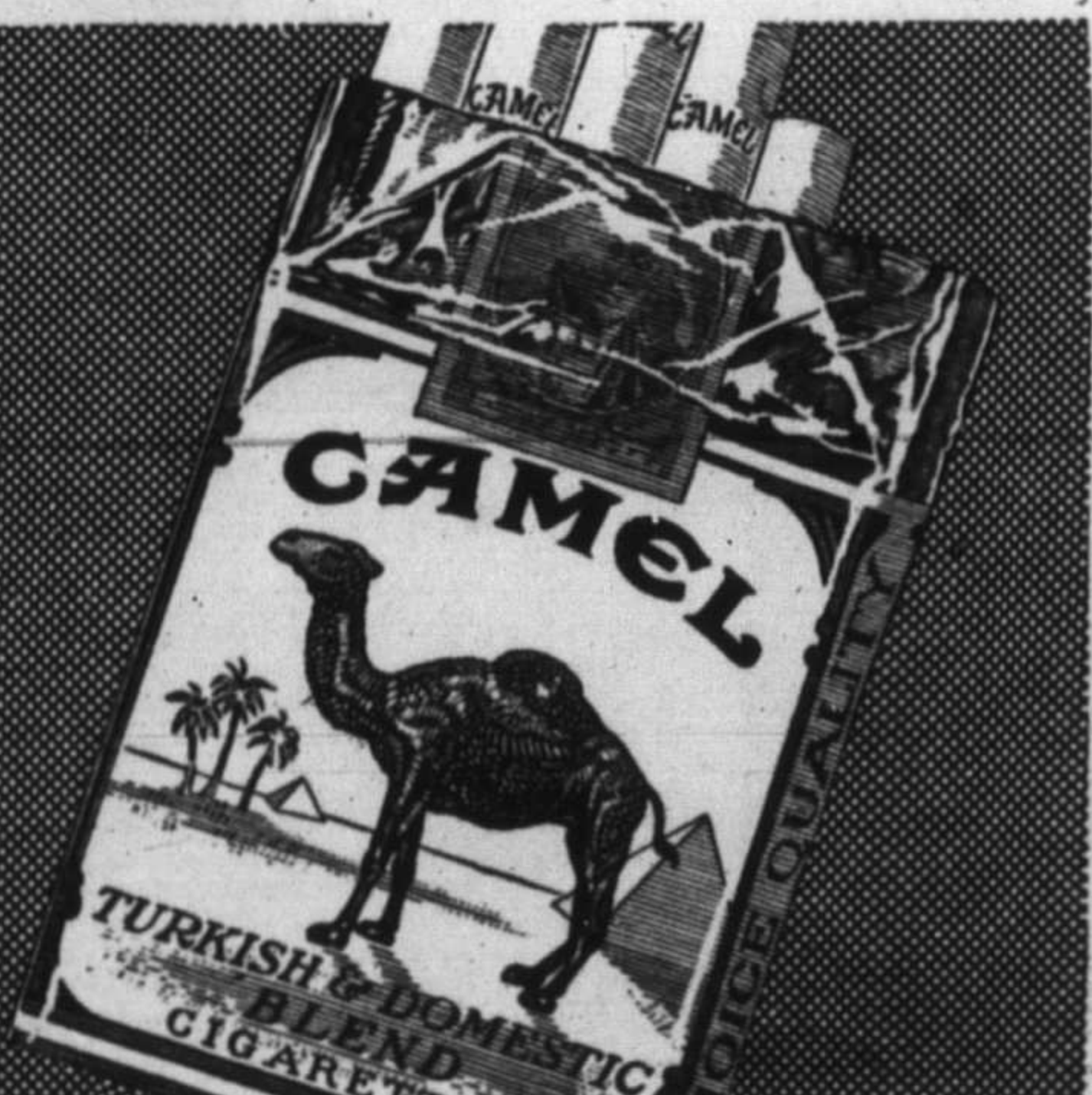
(Above) SCHOLARSHIP MAN James Dean, '38. "The toughest part of studying is sticking to it hour after hour," he says. "I've learned that smoking Camels helps ease the nervous tension of study."



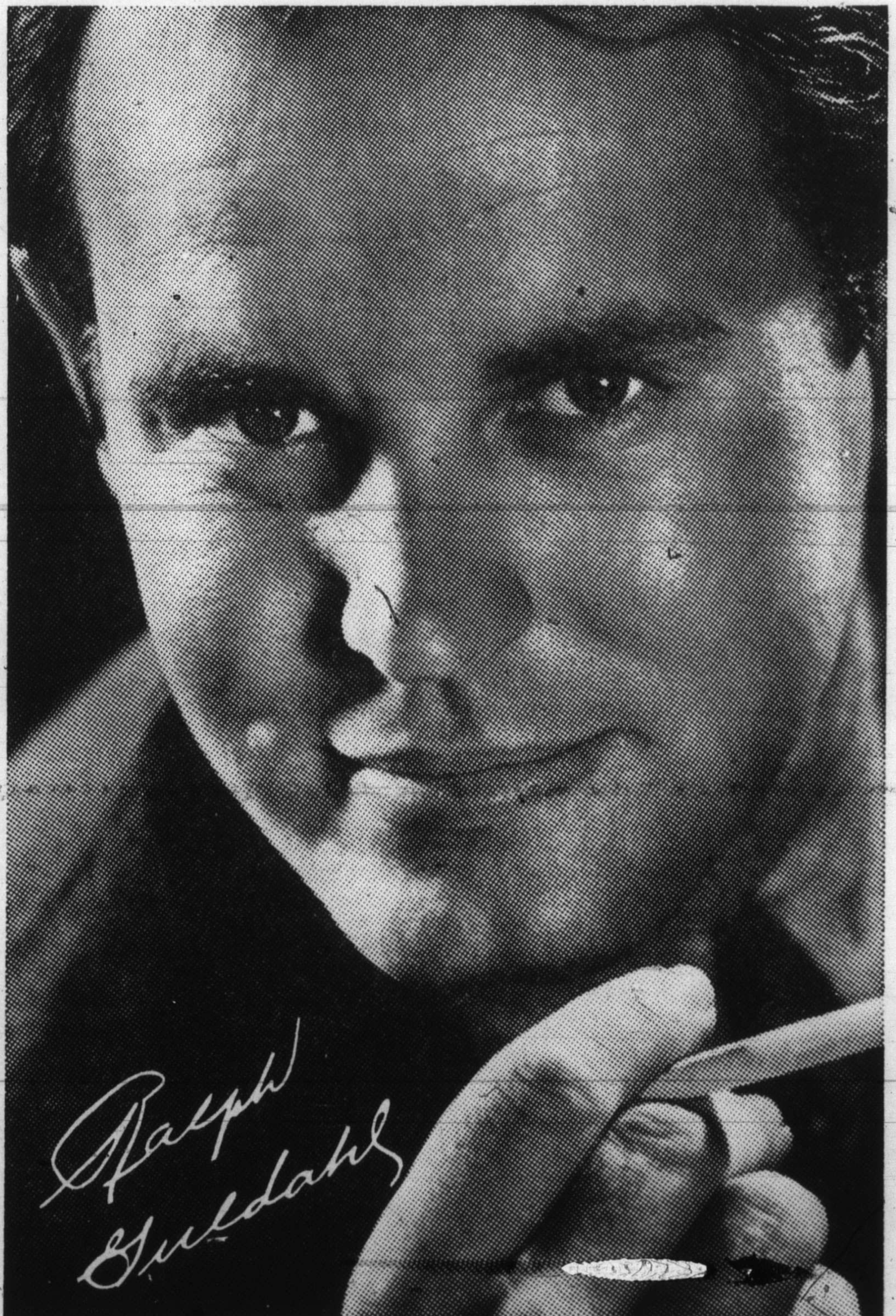
(Above) SPORTS WRITER Stuart Cameron: "I know many great athletes intimately. It's mighty impressive how the champions agree on smoking Camels. Camels don't get on my nerves."



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**CAMELS**

**ARE THE LARGEST-SELLING CIGARETTE IN AMERICA**

**Marley Says Chinese Victory is Possible**

Continued from Page One. ciency is the setting of Japanese control over all imports for purposes of rearmament in China as well as over cotton-growing in that country.

Politically, the Japanese summarize their own claims in the following ways: To cause China to abandon her anti-Japanese feeling; to control China's foreign policy; to cut off the possibility of a Chinese empire in Siberia. But there are obstacles to their hope of success: The growing unity and strength of China, which was also one of the causes of the war; fear of Russian intervention in China; and the possible intervention of the democratic powers, although this last is not of particular importance to the Japanese, because they realize that the democratic powers, being self-interested, will not intervene unless there is some treading on their rights.

The problem of Chinese unity, which consists in the reconciliation of the Chinese Soviet Government and the Government proper at Nanking, is at present being aided by Japan's bombing of the interior of the country which only serves to intensify the fear of Japanese control.

Fear of Russia has increased because of her crack-air force and the strengthening of her army by the removal of dissenting officers in the Trotsky spy trials.

As regards the democratic powers Lord Marley said that "the suspicion between America and England enables the Japanese to drive a wedge between the two countries," and for illustration he pointed to the great difference in the handling of the two recent incidents, the shooting of a British ambassador and the sinking of the American ship Panay. The former was almost ignored. The latter brought forth profuse apologies.

America is concerned with the results of the conflict because she is definitely opposed to any action bringing any danger of war. Lord Marley also pointed out that "the Neutrality Law, which would make the position of United States residents in China awkward, besides giving Japan the right to give orders to the United States Navy, will not be put into force. . . . The Ludlow Amendment is probably not serious," he added.

In conclusion he summarized, the Japanese are not so poor economically as they would have us believe—the national debt is not serious. . . . The most serious trouble is the failure of Manchuria to give any return for 25 or 30 years. . . . The Japanese underestimate it as the source of soybean" which can be used to produce anything from bread to automobiles.

We can only hope now that Japan will encroach on the democracies. An attack on Hong Kong might wake up the British government, but Lord Marley confessed that he does not know what action the British would take, or could take, because Germany and Italy would at the same time threaten England. To send her fleet to the Pacific at this juncture would be impossible for her.

**May Day Script Wanted**

Who was in *St. George and the Dragon* in May Day? If anyone has a copy of the script, will she please tell Miss Barnitz, in the Bureau of Press Relations?

**Lash Redefines A.S.U. Aims At Vassar Convention**

Continued from Page One be more efficient this year in collecting its dues and spreading the *Student Advocate*. He also said that there was a need for more branches in the South. Mr. Lash's report was accepted by the convention.

Issues on which the convention finally voted were discussed in committees and then carried to the floor in the general sessions. Among the resolutions incorporated into the A. S. U. policy were the following:

- On peace: the A. S. U. backed Collective Security, specifically: to favor the United States defining and naming the aggressor in a war, whether declared or not, in order that embargos may be levied and enforced; (2) to favor independent action preventing aid to the Fascist countries and furthering aid to the Loyalist government;
- (3) to oppose the war preparations of America, to back the Nye-Kvale bill, and to oppose the Shepherd-Hill bill;
- (4) to oppose extra-territorial military action of the United States;
- (5) to back the removal of all United States military forces from foreign countries;
- (6) to support the anti-war demonstration and to urge the cooperation of Labor;
- (7) to back lower tariffs and reciprocal trade agreements.

On the political affiliation of the A. S. U.: chapters and districts have now complete autonomy in this question, but should first advise the National Office as to the action that they plan to take. This is opposed to the original non-political stand of the Student Union, but this decision was necessary because of situations in various cities, where to be in any way constructive, individual chapters have found alignment necessary.

On Labor: the A. S. U. backs Federal Aid for Labor, but believes that Labor should organize on its own. It supports Federal aid to sharecroppers.

The delegates of the A. S. U. from Bryn Mawr were: Eleanor Bailenson, '39; Naomi Coplin, '38; Martha Van Hoesen, '39; Ethel Mann, '38, and Joy Rosenheim, '40.

**Mr. Crenshaw Explains Discovery of Isotopes**

Continued from Page One of hydrogen tried to obtain heavy water by evaporation of ordinary water, since the heavier molecules would naturally evaporate last, but they could obtain a concentration of only one part in a thousand. Then Washburn and Urey suggested to Professors G. N. Lewis and MacDonald a method of obtaining heavy water by electrolysis. They took the water from a storage battery that had been used for four years, and found, Lewis reported, "a startling increase in density." This water had a density of 1.000034, as compared to 1.000000, the regular density of water. After electrolyzing ten liters of water for almost a week with a very strong current, they obtained water with a density of 1.035, which contained 31.5 per cent heavy hydrogen. It is now possible to secure 99.9 per cent pure heavy water, but only by electrolyzing great quantities of water, since a half million liters of ordinary water gives only a liter of pure heavy water. Because of the amount of electricity required for the process, heavy water is very expensive.

Besides Deuterium, the isotope of twice normal atomic weight, another hydrogen isotope has been found by means of the mass spectograph. This third isotope weighs three times as much as an ordinary hydrogen atom.

A number of interesting biological experiments have been carried out with heavy water. Tadpoles die when placed in heavy water, and seeds will not sprout in it. Some mice were given bread and 2.31 per cent heavy water, and in six days their fats were found to contain .2 per cent Deuterium, showing since the mice did not gain weight, that fats are manufactured and destroyed from day to day.

**POLICE NEED COLLEGE MEN**

College men who are able to apply abstract knowledge to a concrete problem are in demand at the New York police academy. Three of the 143 rookies let loose from the academy have college degrees and more than 10 per cent have attended college for some length of time.—(ACP)

**DUKE UNIVERSITY SCHOOL OF MEDICINE DURHAM, N. C.**

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**Engagements**  
Mary E. Whalen, '38, to Robert Saul.  
Susanna W. P. Wilson, ex-'38, to David Hare.

**Short Story Contest**  
The *News* has received an announcement from Reynal & Hitchcock, Inc., New York publishers, that they will award a grand prize of 100 dollars for the best unpublished short story submitted in a contest closing April 1, 1938. The plot of the story must be taken from the 11 which are to be found on pages 31, 35, 36, 37, 66 and 67 of *How to Write for a Living*, by Trentwell Mason White. Stories must be at least 5000 words in length.

Second and third prizes will be \$50 and \$25; in addition there will be 25 awards of "The Smart Set Anthology." Manuscripts should be sent to Reynal & Hitchcock, Inc., 386 Fourth Avenue, New York. No entry fee.

**COLLEGE MORALS IMPROVED**  
St. Louis, Mo.—College students of today are more studious than their prototypes of ten years ago and less given to religious skepticism, drinking and moral infraction, adult leaders of the National Methodist Student conference believe.

Improvement in the moral tone of college life over that of the "bootleg era" was noted by Dr. Hiel D. Bollinger, of Chicago. He said the change was strikingly evidenced by the increased proportion of students working their way through college and by the interest of students in social questions. "There is now," he said, "about as much drinking among students as among the public in general. In fact students constitute a pretty good cross-section of the average citizenship."—(ACP)

**PUBLIC OPINION**

To the Editor of the *College News*.  
Dear Editor:  
This week's issue of the *College News* shocked me almost beyond speech. I have not yet been able to discover the name of the unfortunate undergraduate (or graduate) who was so inhumanly treated as to have mud (or grease) plastered upon the lower part of her face. It is obvious from her expression that this was done against her will, and from her posture that, while being photographed, she was brutally held in position by several members of the *News* board. I demand that public apology be made to the individual, whether she be named or nameless.

The vein of the rest of the paper, which I took to be a humorous one, was so misplaced as to be indistinguishable either as a tibia or as an artery. It alarms me even to imagine what opinion *News* readers—other than undergraduates—will have of Bryn Mawr College. The general sentiment of the undergraduates, I understand, is one ranging from disgust to horror. Your issue was indescribably indiscreet and indelicate.

Oh, these unoriginal originalities! Oh, these witless wits! Oh, oh! OH! One of your hitherto enthusiastic readers.

[The tibia is a bone.—Ed.]

**Will Produce Liquid Helium**  
New Haven, Conn.—Yale University physicists expect soon to go into the wholesale manufacture of liquid helium as a result of a new apparatus being set up in the Sloane physics laboratory here.

It will take one hour for the apparatus to produce one quart of liquid helium. That is 80 times better than the old method.—(ACP)



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BOOK REVIEW

*The Gardener Mind* by Margaret Haley. Yale University Press. \$2.

The thirty-sixth volume of the Yale Series of Younger Poets is a 76 page collection of slight verse by Margaret Haley, a Bryn Mawr alumna. If it is distinguished for anything, it is for a peculiar use of rather exotic words, and a robust sense of color and texture. Stephen Vincent Benét compares it in quality to the poetry of Christina Rossetti and Walter de la Mare, emphasizing that it "is not the fashionable work of the moment."

Although we agree that this poetry is not of the contemporary school, particularly because it contains no references to "contemporary affairs and problems," neither do we find many echoes of the late nineteenth and early twentieth centuries. Miss Haley seems to us to have been influenced mostly by the Romantics, and the early seventeenth century poets—the two schools, in fact, most admired by the so-called contemporary school of Eliot and Auden. This coincidence seems to point to a certain sympathy of Miss Haley for the poets of her own generation; and she also shows faint traces of their influence by the abruptness of some of her phrasing, and by an occasional arbitrary ellipsis for the sake of effect. The characteristic feature, in fact, of all this work, is not that it betrays any specific set of influences, but that it clearly shows unskillful and unfeeling adaptation of whatever influences it does have.

On the whole, the most obvious nature poetry is the best—the kind of lines which catalogue textures, colors, smells, sounds, and other physical minutiae of detail. These reveal originality of vocabulary and simile, but somehow the total effect of them is almost never original. The following are an example:

Apricot and corn,  
Leopard, marigold,  
Tiger lily, mourn,  
Crocus in the mold:

Mildew, verdigris,  
Moss, and every hue  
Hove up by the sea— . . .

Generally lines such as the above are short and rudimentary in grammatical form, and appear to have been written entirely for the sake of sound and image. Marvell seems to be the predominant influence in the nature poetry. An example is one entitled *A Green Thought* which contains the following lines:

. . . An ashen shade  
Gently blown to life, or lulled

By a thousand fans of thinnest  
Sliced and supple emerald,

NUCLEUS TAKES FIELD TRIP

On Saturday morning, January 8, the members of the Nucleus Camera Club made their first field trip to the little-known regions of Swedeland, between Bridgeport and Conshohocken. There, they photographed the Old Swedes Church (including pictures of a young lamb and a poetic tombstone) and also obtained views of factories, blast-furnaces, and a train which an obliging engineer posed for them in the center of a bridge.

And as soft as smoke upon the flesh:  
Green bower, chamber fresh, . . .

This poem not only borrows its title and dominant image from Andrew Marvell, but it also shamelessly uses the idea of Marvell's famous passage, which describes a kind of identification with the world of nature that protects a man's sensibilities from feelings of nostalgic pain arising from unfamiliarity. The rewording of Marvell's lines could perhaps be justified if something valuable had been added to the conception. Not only does this poem fail to make any such addition, but it also translates none of Marvell's delicacy, precision, and quality of freshness. Here and elsewhere, Miss Haley's grasses, leaves, and insects betray their source and inspiration, but whereas in Marvell the world of nature is never taken out of

doors, in these verses it suggests the elaborate imitations of a confectioner or 'glass-spinner:

A grasshopper  
With a body  
Like a lozenge of amber  
And dark green  
Beads for eyes:

Aside from her nature poetry, Miss Haley has written several vignettes evoking the nostalgic mood, a few sonnets constructed with her characteristic jerky phrases, and one or two pieces built on an idea. None of these shows more direct inspiration than the nature verses. For example, there is one called *On Waking Early and Hearing the Wind* which could be compared cruelly with Shelley's great ode. The basic idea is more limited, but essentially the same. We feel that when a modern poet wishes to use a thought which is traditionally so well established as this, it should at least be disguised in contemporary imagery, or formal obscurity. This poem is quite alarmingly simple:

Not so fast,  
O friend the shady wind!  
Take me with you—  
I am homeless too.  
O friend!  
O blast!

At last, at last, at last!  
This reminds us that Miss Haley's form is never completely satisfactory.

Theater Review

*Hooray For* What is good or not depending on the way you react to Ed Wynn. As he occupies the stage 94 per cent of the time this is an important point. This reviewer reacts pleasantly and enjoys his countless little inventions as much as those of the White Knight in *Alice In Wonderland*. The plot is infinitely complicated and not really important. Ed Wynn is an unwittingly brilliant chemist, constantly discovering disturbing varieties of gases. He is taken in hand by a great munition maker. This inevitably leads to POISON GAS, international spies, and finally to Geneva. Ed Wynn refuses

It is neither traditional nor strikingly original; and we tend to be bothered by line-lengths which seem to bear no relation to any sort of fundamental rhythmic unit. This defect, combined with the more telling ones of banality, awkwardness, and artificiality make her poetry seem very bad to us. In fact, our reaction to it can best be summed up by Miss Haley's own two dramatic lines from *Fanny Bravne*, part ii:

Oh,  
I cannot bear it!

J. T.

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**Mrs. McAneny Advises Theatrical Aspirants**

Continued from Page One

costs from 200 to 350 dollars, and the tuition at the American Academy of Dramatic Art is 500 dollars a year. Making contact through the study of acting is an expensive way, but one of the surest ways to be successful.

Mrs. McAneny used to be employed in a casting office for Gilbert Miller, but she says now the theatre is in such a bad financial condition that producers cannot afford to maintain casting offices, and depend on one of the 20 or 30 casting agencies in New York. Officials of these agencies say there is no hope for amateurs to get parts through their organizations, because the risk of supplying unknown material to a producer is too great. Costs of producing a play have gone up tremendously in the past few years, and managers are not willing to risk money on any branch of a production. It costs at least 3,000 dollars to produce a play; and musical shows, such as the current *Three Waltzes*, cost as much as 500,000 dollars. Almost the whole theater industry is unionized now. Actors' Equity rulings force producers to pay any actor with a speaking part at least 40 dollars a week. After the first week of rehearsal, the company must be paid at least 20 dollars each "rehearsal expense" money, and after four weeks they must be paid their full salary. About two out of three plays close while still in rehearsal.

The United Scenic Artists' Union lists all the scene designers in the industry, which are 60 in number. They must all join the union in order to work, and they can't join unless they can pass an examination in mechanical drawing and specialized architectural knowledge, as well as proving that they already have a contract to design sets for a play. The profession, like all kinds of theatrical work, is overcrowded. Only 10 of the 60 designers are really active, and only two or three of these do more than one show a year. Jo Meilziner, one of the most successful, has an office staff of three: One woman assistant, a stenographer, and a draughtsman. Once he tried taking an apprentice, but he didn't have time even to supervise his work, because the whole busi-

ness of designing and constructing sets for a play must be done within two weeks. Designers must be paid at least 250 dollars for each set, and they must pay 500 dollars initiation fee to the Union and 48 dollars a year dues. Most scene designers also do costume design, but there was a separate union formed six weeks ago with the more modest dues of 10 dollars a year. Scenic designers suggest that beginners in this field should also find summer theater work.

Mrs. McAneny listed playreading, directing, publicity, and criticism as the four "intellectual" jobs in the theater. The last two are best approached through newspaper work. Richard Lockridge, critic of the *New York Sun*, says that all the first and second string critics of the 10 leading papers got their starts as regular reporters. Magazine critics are not so well paid, and sometimes don't even get free tickets to the plays. Mrs. McAneny also talked to Helen Deutsch, a former student of hers at Columbia who is now doing publicity for the Theater Guild, and rose to the top of her profession in four years. She began by doing free publicity for the Provincetown Playhouse. She emphasizes the importance of having contacts in the newspaper world.

Directing, like other executive theatrical positions, can be approached via a stage-manager's job. This is a very important position, and young actors are often asked to take the job of assistant stage-manager and understudy, a valuable step toward the part of stage-manager proper. Good stage-managers are much in demand and are responsible for numerous details. They must assist in casting, rent the theater, keep the prompt copy of the play, incorporating all changes and business and retyping it every day. They keep the records of the day each member of the cast is engaged, and often discharge the actors. The mechanical end of the production is under their supervision, and when the play is running, they represent the manager and director, timing each act, taking charge of prompting and cues, arranging and supervising understudies' rehearsals, and sending a full report every day to the producer.

**BRYN MAWR LEAGUE PLANS SPRING ACTIVITY**

*Pembroke East, January 11.*—Plans for next semester's activities were formulated at a meeting of the executive council of the Bryn Mawr League. Speakers, representing various organizations with which the League is affiliated, will be invited to a tea to be given on February 3 for the college at large.

Another Square Dance for the benefit of the summer camp will be held on February eleventh. Forty-four dollars have already been added to the camp's funds by December sales made by the Grenfell shop and the Southern Highlanders. Proceeds from the sale of the remaining calendars

will also go to the camp. A drive to sell these has been started.

On March 17 the *Maids and Porters Dramatic Club* will present, as their third annual offering, *Mr. Faithful* by Lord Dunsany. Hulah Cheek, '38, is again directing the production. She is being assisted by Susan Miller, '40.

The League regrets the resignation of Tyrrel Ritchie, '39, as assistant chairman of the Maids Committee. It is pleased to announce that Anne Spillers, '40, will replace her. Eileen Banning, '41, has been elected to the Executive Committee of the League as class representative.

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