

# THE BARNARD BULLETIN

Vol. XXIX, No. 26

FRIDAY, MAY 1, 1925

PRICE TEN CENTS

## THE ORGANIZATION OF STUDENT GOVERNMENT

By Marion Mettler

The series of baseball games for interclass championship ended on Thursday, April 23, with the game between the Freshmen and the Juniors. The Freshmen, minus their regular pitcher and catcher, played against great odds and gallantly tried to hold the Juniors, but they did not play together very well and made a number of errors. The Juniors played fairly good baseball, but as a whole the game was not very interesting because of its one-sidedness.

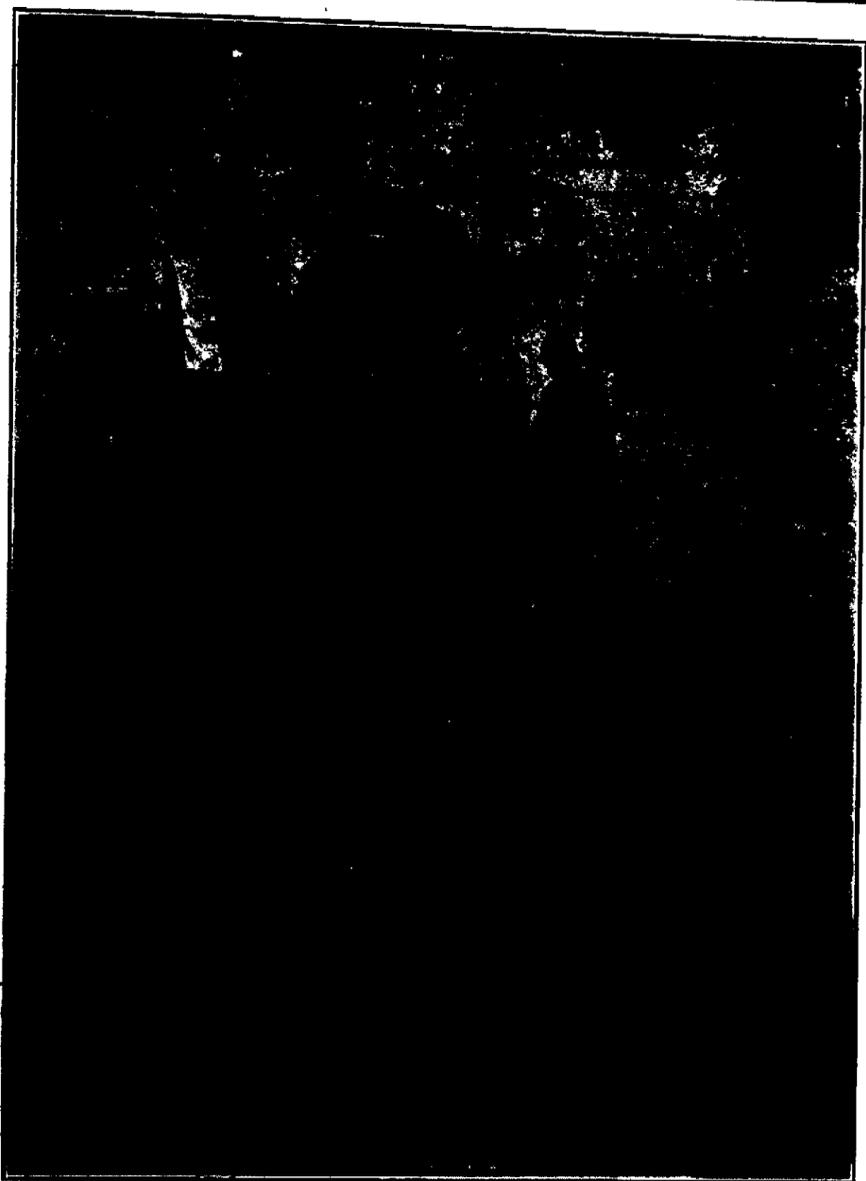
The Soph-Senior game on Monday, April 20, was very much more exciting because of the closeness of the score, and because this game would determine whether the seniors would finish their fourth year without a defeat against them. But the sophs, after steadying down in the first inning played a beautiful game—one of the best that has been played on the floor this year. In the second inning they did not allow the seniors any runs; and toward the end of the game when the seniors were just a few points ahead it would have been very easy for them to have gone to pieces, but they fought with a determined spirit and won out. H. Semmel made a couple of pretty catches that stood out for individual work. The Seniors, on the contrary, did not play so well together, although the individual work on the part of the fielders, Dietz and Benjamin, was remarkable. They picked up the balls quickly and made beautiful long throws into the home plate, which were neatly caught by Preische.

Although the seniors lost this last game, they did win the championship.

Although the freshmen have not made any score this season in the contest for the championship, they are to be greatly commended for their spirit and sportsmanship, since in almost every game they played they knew they did not have a very great chance of winning. Class baseball this season has been successful, for it has developed a number of good players for the Odd and Even teams and the All Star. The dates for the Odd-Even games are Tuesday, April 24, Monday, May 4, and Thursday, May 14; the All-Star-Faculty game will be played on Thursday, May 7.

## NEWMAN CLUB TO ENTERTAIN

At a meeting of Newman Club held in R. S. O. on April 28, plans were made for a tea to be given on May 9 in honor of Father Reilly, the chaplain of Newman Hall. This is also to be a farewell affair, as Father Reilly will not be at Columbia next semester.



© Paul Thompson

Scene Where Androcles is Thrown to the Lion

## "ANDROCLES AND THE LION" GIVEN BY WIGS AND CUES

On Friday evening, April 24, Wigs and Cues gave their initial performance of Shaw's "Androcles and the Lion." It was an important occasion, as the spring event usually represents the culmination of that society's activities for the year.

Since Mr. F. Lumsden Hare and Mr. Cleon Throckmorton were concerned with the production in matters of coaching and scenic effects respectively, "Androcles and the Lion" could boast of attaining a certain professional standard. Great credit is due to Miss Minor White Latham, Margaret Melosh, President of Wigs and Cues, and Mary Benjamin, Manager of the play.

### CAST

(in order of appearance)

Megara	Emma Hunter
Androcles	Dorothy Putney
The Lion	Edna Peterson
Centurion	Meta Halpern
Captain	Gene Pertak
Lavinia	Edith Harris
Lentulus	Catherine Baldwin
Metellus	Marion Wadsworth
Spintho	Thelma Burleigh
Ferrovius	Mary Benjamin
Ox Driver	Hannah Semmel
Call Boy	Marla Alzamora
Editor	Mildred Lyman
Keeper	Marion Pinkusohn
Secutor	Emma Hunter
The Retiarus	Hannah Semmel
Caesar	Katherine Milan

Mob:	The Misses Blanc, Dezendorf, Dick, Dinkelspiel, Frankfeld, Irish, Melosh, Mendham, Paschal.
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### COMMITTEE

Chairman of Staging & Lighting	Ruth Corby
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## SILVER BAY TOPIC CHOSEN

To Discuss Christian Approach Toward Problems of Life

That Silver Bay is valuable for its broadening contacts with girls from other colleges, for its opportunity to become better acquainted with the girls in one's own delegation, as well as for its intellectual stimulation, is the unanimous opinion of the students who were in last year's Barnard delegation.

The conference this year will last for ten days—from June 19 to June 29. Yet, in spite of the fact that the days are all occupied with conferences, discussions, or hikes, there is always opportunity and encour-

(Continued on page 4)

## \$174 NETTED BY TAG DAY

Proceeds Will Furnish Studies

\$174 was collected on Tag Day, April 22, from the college through the sale of tags, candy, unclaimed lost and found articles, and bridge tickets. This sum will be doubled by the administration.

A committee of thirty-six girls selected from the Junior, Sophomore and Freshman classes sold six hundred tags, amounting to \$60. Anne Torpy '26, and Elizabeth Metzger '27, were in charge of the committees on Tag Day. Candy was sold at noon in the basement of Milbank which was decorated for the purpose! Through the efforts of Ger-

(Continued on page 5)

## SIMPLICITY IS KEYNOTE OF MODERN STAGING

Kenneth Macgowan Speaks At Barnard Assembly

Kenneth Macgowan, well-known as director of the Provincetown Playhouse and Greenwich Village Theatre and as sometimes critic of "The Globe" and "Commercial Advertiser" sketched with the help of slides, the development of stagecraft from the time of the Greeks, at Assembly on Tuesday.

He showed us pictures of the remains of the great theatre of Dionysus built on a hill in Athens, and then he showed a modern version of the Greek theatre as reproduced in Berkeley, California. Then came the Roman theatre with its long narrow, raised stage—the antecedent of the modern stage. After this there was a gap in the art of the Drama, when minstrels and jongleurs provided the desired amusement of the day. Then, in the twelfth century, came the passion plays given in cathedrals, and then out of doors outside of the cathedrals where a stage was built against the wall of a building. In these miracle and morality plays, the first scenes were built—many different ones being on the stage at the same time. The next development in stage craft is seen in the Shakespearean theatre which was built in the shape of hollow box with balconies for the important people, and a pit for the rest of the audience.

Next came the court fetes where grand opera was first born. The opera theatres were the direct antecedents of the modern stage—having been used until about eighty years ago. These were followed by the decorative nineteenth century theatre.

Then came modern and ultramodern stage craft, scenery achieved by the use of revolving stages, and screens, curtains, steps and pillars, suggestive, symbolic, and realistic scenery, all aiming to be true to the

(Continued on page 2)

## FRESHMAN VOTE CHANGED

New Organization Is Proposed

The Representative Assembly held its usual meeting on April 22nd. The members voted to adopt the amendment to the by-laws of the constitution,—that the Freshmen shall have only half a vote in the second semester.

Margaret Hatfield told the Assembly about the Conference of the National League of Women Voters which she attended at Richmond. She felt strongly, since Barnard seemed to be the only college without some sort of organization outside of departmental clubs to stimulate interest in current affairs, that there should be some effort to form a specific organization to arouse this interest. One great benefit to be derived would be that the college at large would have an opportunity to hear famous speakers in historical, economic, or political fields. There was discussion, but no action was taken.

## The Barnard Bulletin

Published weekly throughout the College Year, except vacation and examination periods by the Students at Barnard College, in the interests of the Undergraduate Association.

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### COMMENT

Professor Irwin Edman in his now famous Richard Kane articles deplores the fact that college students become maladjusted to life by their education. He says that we gain a notion of an ideal world utterly divorced from reality. Consequently, when we enter the world of affairs we are unfilled to take part in its activities.

If that is true, it is not necessary for us to fold our hands and heave sighs of despair. College must change to keep abreast with the times. Who can change it except those who are within the college? As students we have the power to decide what a student environment shall be. We know better than anyone on the outside what is the matter, and can take steps to change it.

Right now each Barnard student who is at all interested in uniting intellectual with social life has an opportunity to do so. There is some agitation at the present time for a college organization which will permit discussion of current political and social problems in the country. It behooves everyone of us to support such a movement, for it will be a real contribution in bringing the college environment in closer harmony with the outside world.

### "MORTARBOARD" REVIEWED

When one first sees the cover of this year's "Mortarboard," one feels that it should be put almost reverently between heavy old brass book-ends in a shadowy library, where the flickering glow of a fire would fall on it, and where one could linger over its pages. For, after one has admired the cover and the exquisitely designed and harmonious fly-leaf and book-plate, there are many pages over which one wishes to linger. The most notable thing about the book is its unity of conception and execution, a unity sustained by the mediæval character of the binding and of most of the art-work.

1926 has ably maintained the standard of past "Mortarboards," and in signal instances has risen far above it. In regard to the matter of cartoons, for instance, a great deal has been achieved. None of the cartooning is pointless or distinctly crude; the humor is humorous, and not too obvious; one can actually recognize people represented. The roughnesses are those of the skillful artist who is faithful to the point she intends to convey. They do not look like the result of carelessness. "Our Universe-ity" is one of the most neatly done and proportioned things that has made its appearance for some time, and it is rather more original than the equally amusing "What's Wrong With This Picture."

The full-page drawing for the Greek Games section is, in its simple dignity and restraint, the most finished bit of work that has emerged from the pages of "Mortarboard" for many years. The whole section devoted to the Games shows decided improvement over the treatment given them in the past. There is no crowding in of information, and the pages give one an impression of freedom and power. The section is, as it should be, apart, so that even the unusual feature of having a separate running heading for this part does not seem to constitute a dangerous departure, especially since the heading carries out the effect of the main cut, and lends a consistency and continuity to the whole. Tony Sarg's little drawings are done with a delightfully whimsical touch. One wishes that the two dance pictures and one entrance picture had been more distinct, and that there were some way by which the floor markings of the gymnasium could be eliminated in all Greek Games pictures in all "Mortarboards."

The campus pictures are distributed with a lavish hand and a nice sense of discrimination.

The view of Columbia library in the evening was of particular interest, since it reveals a certain grandeur of the building and its surroundings which we often feel but do not always see. The two pictures of college parlor are well placed before college teas; they are pictures that will bring memories when we read the book in the fire-light. It was a happy thought, too, to place opposite the classical club heading the view of the stair corner in Milham, of the lights and shadows of the wall-plaques and the design on the stairway. As Mr. Young might say, there is an un-

(Continued on page 3)

### TWO BARNARD STUDENTS WIN FELLOWSHIPS

Louise Rosenblatt and Sophie Hansen have been chosen by the Franco-American and German American exchange to do post-graduate work in Europe. Miss Rosenblatt has been an Honor student in English, and she intends to study French literature intensively as a background for work on comparative literature. The European college term does not begin until November, but Miss Rosenblatt plans to sail for France and the University of Grenoble in September, and Miss Hansen, who is to study at the University of Breslau, sails about a month later.

The Student Exchanges are doing a very interesting piece of work in making it possible for college graduates of different nationalities to study under systems foreign to their own. The Franco-American committee, for example, arranges a year in America for some seventeen or eighteen French students, who are introduced to American university life, and a year in France for an equal number of American girls. The governments of the countries take an interest in the students, and do all they can to ease the trying experience of adaptation to foreign customs.

### SPANISH CLUB TO PRESENT CINEMA

The Spanish Club of Barnard College is presenting a program of Spanish music, dancing, and two very interesting movies which were obtained by Senorita Marcial Dorado through the courtesy of the Bureau de Informacion pro Espana. An amusing afternoon is promised to all who come to Brinkerhoff Theatre, Monday, May 4, at 4 p. m. The proceeds of the entertainment will go to the support of the first college founded for women in Spain, the Colegio Internacional de Barcelona, of which Senorita Marcial Dorado is a graduate. Tickets at 25 cents each may be obtained from any member of the Spanish Department, or from Bryna Mason, in the front hall of Student's, Friday and Monday noon.

### KENNETH MACGOWAN SPEAKS

(Continued from page 1)

dramatic idea of the play. Great modern scenic artists, Robert Edmond Jones, Lee Simonson, Norman Bel Geddes, Max Reinhardt, and others are all aiming individually toward the same end, and there are some German artists who use futuristic settings—representing, as Mr. Macgowan said, "a never never land." As long as scenery gives the true dramatic atmosphere of the play without unnecessary details to confuse the audience, it is right, said Mr. Macgowan.

### NEW COURSE ANNOUNCED IN PUBLIC SPEAKING

The new course in Public Speaking has been approved by the Faculty. It is English 51—Public Speaking. Professors Gildersleeve, Howard, Huttman, Moley and Miss Weeks will direct the course which will count two points. It is open to all students, excepting Freshmen, and will meet on Thursday from 3:10 to 4:10.

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### "ANDROCLES AND THE LION" LAUDED BY REVIEWER

The Wigs and Cues production of "Androcles and the Lion" was practically perfect in every detail. It was certainly the most professional performance that has been seen on the Barnard stage in many years. The play itself was an ideal one from the actors' standpoint. Each one showed a familiarity with the character and the part she played, so that the acting appeared natural and the lines in most cases seemed to be a natural expression of the character, rather than merely read. This all tended to set the desired tone of comedy and satire, carrying the audience along so that every line was caught up, and immensely enjoyed. The thunderous applause was a proof of this, an evidence that the audience made up in quality what it may have lacked in quantity.

Mary Benjamin, as Ferrovios, unquestionably took the stage, and a more perfect interpretation of the part could not be desired. She carried through a very definite and difficult character study with exceedingly brilliant acting in the last act, when she ran crushed, yet victorious from the arena. Katherine Milan as Caesar also distinguished herself in those scenes. She both looked and acted the part, and set an excellent tone for the rest of the cast to play up to. The Captain and Lavinia, Gene Pertack and Edith Harris, were very good to look at. Perhaps if Lavinia had made more of the subtle and sarcastic quality of her lines, she would have been a better foil for the Roman stolidity, and the end might have been easier to accept.

Androcles and the Lion were delightful. Androcles looked as though he had stepped out of a Bible story. He acted the perfect clinging vine and helpless charmer. Their best acting came in the prologue, although nothing could surpass Dorothy Putney's expression of bewildered recognition when the Lion plays with her so joyously in the arena. Edna Peterson as the Lion appeared to have a marvelous time, and certainly gave one to her audience. Her tantalizing foot at the back of Caesar in the last act threatened to wreck the whole scene.

One of the most unusual notes in the production was the attention to detail in all phases of the performance. The smaller parts were well coached and played. Meta Hailparn

(Continued on page 5)

**CHRISTIAN SCIENCE SOCIETY TO MEET**

The regular meeting of the Christian Science Society of Columbia University will be held in Room K, Hall, Tuesday, May 5th, at 7:45 p.m. The University public is welcome.

**SILVER BAY TOPIC CHOSEN**  
(Continued from page 1)

ment to think; to discover what one's honest opinions really are; to "find" one self; to realize why one is going to college; to determine one's aim in life.

Last year the subject for the conference at large was "Life at its Best." This year the dominant subject will be "The Christian Way of Approaching Practical Problems of Life." The general plan of the conference will probably resemble last year's in all other respects.

Last year there were Bible Discussion Groups for all, led by the students. These discussions were not at all limited or narrow. Each student was privileged to contribute to the discussion any personal opinion or idea. This was an invaluable opportunity to test one's pet ideas and theories, and to find out how they fare when they meet new and stranger mentalities.

The whole conference was divided up into "project groups." A number of interesting problems and questions, among which were the "social position of men and women" and the "racial problem," were placed before the conference members. Each attendant signed up for the problem that had the greatest appeal to her. Then, every day the various groups met and continued discussing their particular issues.

Silver Bay offers the opportunity and privilege of becoming acquainted with, and of studying and working with leaders in the thinking world. Important people whose opinions are worth noting and considering came to Silver Bay last year and addressed large mass-meetings of the delegates.

Aside from the value of the discussions at Silver Bay, that of contacts cannot be over-emphasized. There are six hundred people at Silver Bay. Over thirty colleges are represented. From these students we may learn how their colleges are handling the same problems that we have to face and what other colleges have that we have not.

However, Silver Bay is not all "celebration," although the enthusiasm for and interest in subjects discussed detracts from the usual popularity of sports. There is tennis, swimming, hiking, boating, and baseball. Each night after dinner there are miniature "sing-songs" under the trees, and these song fests have their culmination on "Silver Bay Night," an evening when each college delegation presents the song it has written that year in honor of Silver Bay.

There were about thirty girls in last year's delegation from Barnard, but this year there will be a smaller delegation because of limited resources. Fifty dollars will cover expenses, though there is a limited college fund that will help those girls to attend the conference who are deserving of the privilege, but who could not go without financial help. Mary Armstrong will be glad to confer with all students who are interested.

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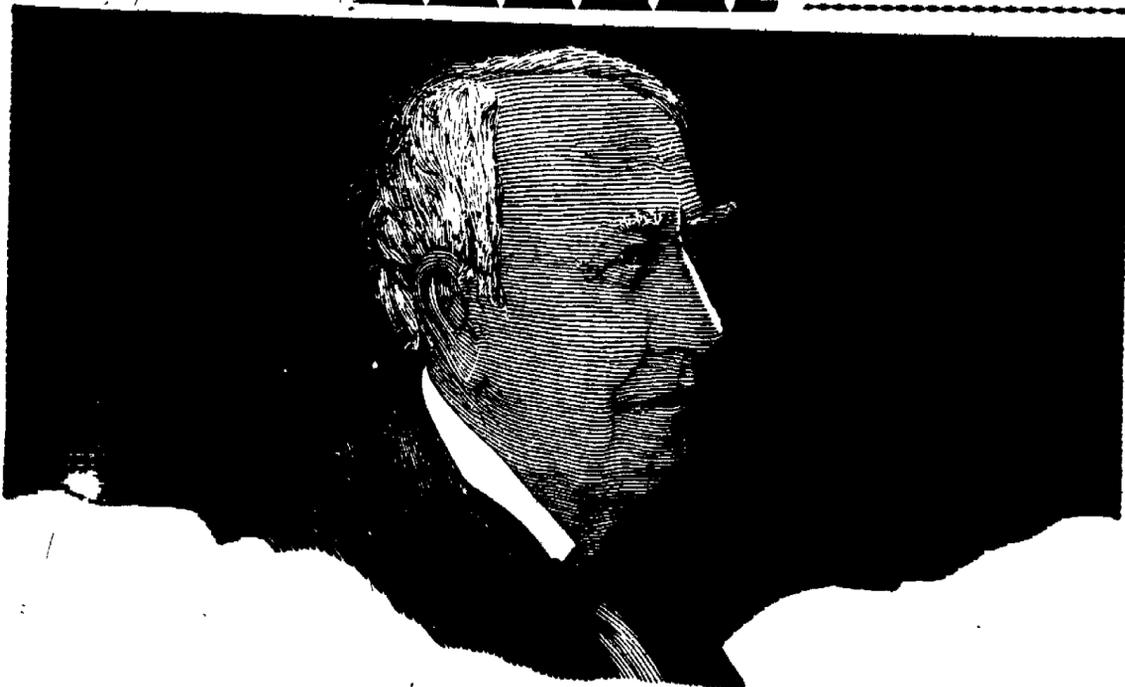
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**A. A. BANQUET  
IN THE GYMNASIUM**

**"MORTARBOARD" REVIEWED**

(Continued from page 2)

broken rhythm in such pages as these. The campus section in the beginning is not out of the ordinary except for the mysterious and elusive panorama of apparent miles of lawn and trees, and a tower in the distance. One thinks at first that it is Vassar, or Eton by the Thames, and almost wishes that one could not identify it.

"Alice in Wonderland" is a thing to which one would turn very often. It is remarkably clever—in fact, the best thing of the sort which has shown itself in some time. One recognizes the drawings—and their presentation is just fantastic enough to intrigue one's imagination and just usual enough to make them seem like a familiar dream.

Even in the pages where local interests of the class are featured, the balance between class and college has been well observed. 1926 has, one feels, expressed its individuality as a class rather in the literary than in the art work. Unity is gained by carrying out one idea, but a flavor of piquancy and personality is unmistakably sacrificed. Some of the large cuts, too, give an effect of heaviness and confusion of detail. The imprēssiveness, for instance, of the central figure of "Student Government" is lessened by the minutely executed border. Richness does not necessarily imply profuseness, and many of the drawings could have been less plethoric. The club headings make an interesting study in differences of style. Those for French and Spanish Clubs take one's breath away by

their delicacy of line and perfection of detail, while those for the religious clubs leave one with a feeling of incompleteness. In most of the art work, too many human figures have been attempted. It would be wise for college artists to learn not to try to draw people, for their efforts are rarely successful, except in the fields of the grotesque or ludicrous. The cuts opposite the class pages did not appeal, except for the cunning one for the Freshmen. The tradition of doing something with the class mascots was a good old one, and seemed worthy of being perpetuated, even if it did not lend itself to great variety. These drawings did not appear to lend themselves to this adaptation with marked success. In all the art work, greater simplicity could have been achieved, with a more thorough harmony throughout the book.

Some of the snap-shot pages are badly planned and indistinct, though exceptions may be made in the case of the Silver Bay and the Bear Mountain pages. Probably a share of the blame, especially in the case of a few of the larger pictures, must go to the engraver. The group pictures of Student Council, the publication boards, and the teams are much better than usual; the staff is to be commended for

having found artistic backgrounds in our limited campus. It is a pity that the "Bulletin" and "Barnacle" pictures became transposed, that one non-dormitory girl was made a dorm student for the occasion of a dorm page, and that a mistake occurred in the Junior section in placing one girl's picture beside another's name. There are many errors resulting from careless proof-reading, such as misspelling of names, and wrong classification in the A. A. awards. These things always happen, but they can easily be avoided if due and painstaking attention is paid to them.

Such things as the Ring Lardner letter, the wedding, and the report of Sing-Song are hackneyed in style. They amuse for a moment, but they do not wear well. However, one realizes from experience that there is a limit to the ingenuity of workers on year books, and that everything cannot be beautifully fresh. A good many of the quotations for the individuals seem to lack character, though they may be pleasing from a literary point of view. Some are capricious, and they are the best; some are sentimental and patently sweet, without a relieving touch of fancifulness. Still the class section is, aside from the regularity of the photographic arrangement, beyond criti-

cism. It is, after all, the class's own business.

For the moment one regrets the lack of a finishing touch. The class, and acknowledgements, and the directory are worthy features with which to end, but they rather take away from the charm that has been ever present in perusing the rest of the book. And why stick the illustrious and industrious '24 at the bitter end where no one will see them? We are still interested in them, at least from a sociological standpoint. They may, however, have been placed there out of craftiness. Some on the board may have been wise enough to know that one would keep on turning pages, not to look at the advertisements on the Finis, but to see again the Lion on his lonely rock facing the setting sun. After one has looked at that, one realizes that it is the finishing touch, as it served to set the tone for the book in the beginning. One knows, too, that one will be glad to put 1926's "Mortarboard" with the leather bound Shelley and Tennyson and all one's dearest books—even one's own "Mortarboard." And it will not rub covers with these and the bronze book-ends solely on account of the impression conveyed by its tasteful outward appearance.

Margaret H. Irish.

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**"ANDROCLES AND THE LION"  
LAUDED BY REVIEWER**

(Continued from page 2)

as the Centurion never forgot to be bored and sleepy; Marion Wadsworth made of an obscure part one that was noticed. She never ceased to be superior and the complete patrician. And for the first time in the history of the Barnard stage the supers knew what they were supposed to do and did it. They never slumped into a bored audience but they were always the mocking soldiers or the hilariously hysterical Christians.

It is not surprising if the professionally coached acting could not quite measure up to the professionally designed and built scenery. The staging was a work of art. The Brinkerhoff stage has never appeared so large or to such good advantage. It seemed like a miracle to have Caesar and the Captain actually pace up and down the stairs with safety and unconcern. The set of Act I at the Cross Roads was a masterpiece of suggestion and placing. The quick shifts between the acts and the ingenious device of transforming the court behind the emperor's box to the arena were high spots that are new to the Barnard stage. It is to be hoped that in the future as comparatively excellent staging may be accomplished by the Wigs and Cues members themselves, with the assistance of professional advice, if need be. Although the staging of "Androcles and the Lion" was an artistic achievement, it would have been better to sacrifice perfection to have it more the expression of the study and efforts of the Wigs and Cues members. So long as the actors get along with professional coaching and not by importing professional actors, it would make the performance more uniform and more of a training and expression of a Wigs and Cues talent to have the staging professionally coached but not professionally made.

The costumes were gorgeous and drab in just the right places and again we find attention to detail excellent. Caesar, Lavinia, and the Captain had the most striking costumes, but the accuracy and detail of the soldiers, Androcles, and Ferrovius were of equal merit.

The greatest compliment we can pay to the lighting was that it was never noticed because it was never wanting.

Altogether this spring performance of "Androcles and the Lion" should be a milestone in Wigs and Cues history, and that organization is to be congratulated.

Helen Le Page

**MRS. HESS GIVES TEA**

Mrs. Alfred Hess, alumnae trustee of Barnard College, gave her annual tea to the Senior class on Friday, April 17, from 4-7 o'clock at her home at 16 West 86th Street. A large number of Seniors was present, and a smaller group of prominent Juniors.

**STUDENT COUNCIL MEETS**

The members of Student Council for this year and the next met on April 23. The Council approved the schedule of rehearsal hours for this year's Senior Show, but decided to recommend to the president and Senior Show Chairman of 1926 that next year's show be made less elaborate, and that less time be spent on it. There was some feeling that Senior Show is tending to become a second Junior Show.

The election of Irma Simonton as editor of "Barnacle" was approved. Bryna Mason reported for "Bulletin" about its policy of giving commissions for advertisements. Student Council approved the working out of the plan and granted permission for its continuation, with the understanding that there be reports given twice a semester.

The money from the auction of "Lost and Founds" will be given to the drive for the studies.

Several appointments for next year were made: for Vocational Chairman, Mary Armstrong; for Chairman of Bulletin Boards, Harriet Taylor; for Eligibility Chairman, Betty Patterson. Try-outs will be held for college cheer leader, to provide a basis for selection on the part of Student Council. For chairman of the curricular committee, the present committee will submit several names.

The members of the Council decided to write a letter of appreciation to Miss Candace Howard, thanking her for her work with Greek Games.

A slight change was made in the rulings relating to the awarding of second class emblems in non-athletic awards. From now on, recipients of such emblems in each association may be selected in any way and ratified by the Central Award Committee. The Undergraduate President, from now on, is to receive a first class pin. "Mortarboard," this year, is to be allowed to give six pins instead of five, if it wishes.

Respectfully submitted,  
M. H. I.

**\$174 NETTED BY TAG DAY**

(Continued from page 1)

trude Braun and her committee, \$30 was obtained from the candy sale.

At noon also, Meta Hailparn '25 presided over an auction sale of unclaimed lost and found articles. Great amusement and \$40 was obtained from this sale.

In the afternoon the Bridge was held in the Blue Room of Brooks Hall. Prizes of fancy lollypops were given at each table, and a box of candy was given to the person who had the lucky number tag. After the Bridge there was tea and dancing to the accompaniment of a Barnard orchestra consisting of Estelle Stratton, Marion Mansfield, Margaret Goodell, Eva O'Brien, Veronica Meyers, Agnes Salinger and Everita Edes. The Bridge yielded \$54.

The money collected is to be used for Odd and Even Studies, but the particular plans will not be formulated until next year.

**SENORA DE PALENCIA SPEAKS**

"Regional Costumes of Spain" was the subject of an illustrated lecture given by Senora Dona Isabel de Palencia in McMillin Theatre on Monday, April 27, at 1 o'clock. Senora de Palencia, journalist and novelist of Madrid, chose costumes for the subjects of her lecture because differences in regional costumes which in Spain are worn by rich and poor, gentry and peasants, are a revelation of differences in regional characters. Dress is the foundation of the aesthetic doctrine and character of a group. The basic elements of all art are rhythm, line and color; costumes combine the three. The day that Spain gives up her regional costumes and all Spain falls under the general mode of fashions, the country will lose one of its most interesting and beautiful features.

Senora de Palencia wore and showed by means of slides many regional costumes from different sections of Spain.

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**"BARNACLE" REVIEWED**

Since "Barnacle" has achieved so little critical favor, we were anxious to see if the other colleges produced material on a higher plane. Judging by the Intercollegiate Number we should say emphatically that they did not. Though there were no mirthless jokes or lumbering skits to score against our rivals, still their serious contributions failed to rise above the average "Barnacle" standard—and the editors had a large field from which to choose. We were particularly disappointed in the poetry, because poetry is the one literary medium in which youth may excel. "Annie and the Great God Pan" was pleasant and whimsical and "In the Bath Tub" was an interesting pose in poetical gymnastics, but the sonnets more seriously and sincerely intended displayed commonplace craftsmanship and lacked force of personality.

On the prose side two of the contributions should have been omitted entirely:—"Mrs. Craven" which sounded like an essay in a College Entrance English Examination and "The Story of a Garden" which had only the slight charm of an anecdote. "The Hanging of Kruscome Shanks" was a half-successful stab at a story of character and atmosphere. It had the primary faults of young stories—the characters were misty figures moving in a vacuum. But it was apparent that the author had some sense of style and form. At least he groped rather well for his effect. "Life" was a play frankly written never to be acted. We object strenuously to the dramatic form being used without sincerity. "Glummy Dunkel" essayed realism and local color. The remainder of the contents were not interesting enough for special comment.

The Intercollegiate Number left us rather chill and tart toward college magazines. In this age of opportunity for young writers, they make their best bow to commercial magazines. College editors painfully extract contributions of doubtful quality. Contributors are nagged until they yield up a despised composition. No one cares to read college literary magazines; no one cares to write for them. Why waste money on printing them?

Incidentally, if "Barnacle" must continue in the face of so much disapproval, we feel that something ought to be done about the proof-reading. Several mistakes in every line and mistakes even in the advertisements are too many. Last year a sonnet was printed without its fourteenth line and the situation has not improved since.

M. L. L.

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 Treasurer... Anne Torpy, '26

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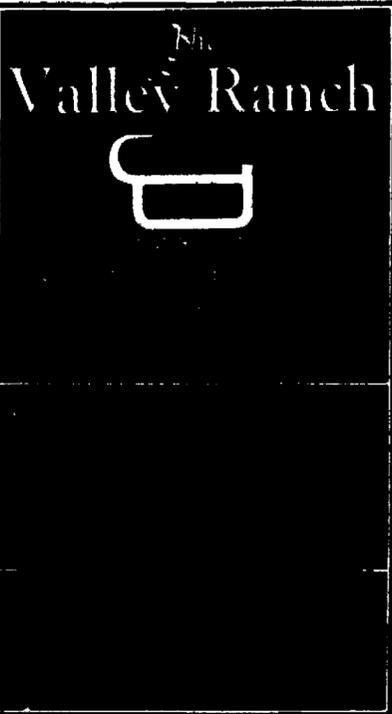
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