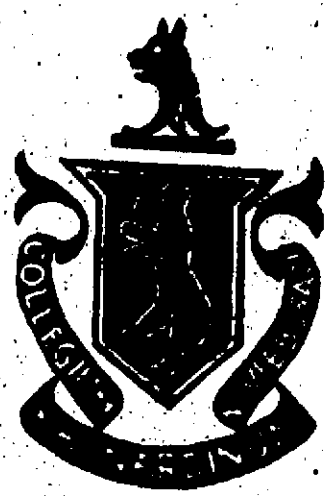


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COMMENCEMENT ISSUE

Barnard Bulletin



VOL. XXXIX, No. 51

FRIDAY, JUNE 7, 1935

PRICE TEN CENTS

Class Luncheons Held on May 31

Professor Latham, Braun and Montague Speak At Last Class Meetings

FRESHMEN PLAY BRIDGE

Luncheons Take Place At Louis Sherry's, Hotels Warwick And Montclair

by Edna Holtzman

Classmates of the Freshman, Sophomore, and Junior classes bade each other farewell at class luncheons held in New York hotels on Friday, May 31. From one to three o'clock next year's Seniors made merry at Sherry's over fruit cups, chicken patty, Louis Sherry ice cream and demitasse. Dorothy Skene, class social chairman, introduced Professor Latham who discussed the plays of the past season and the prospects for the coming one. It is significant, Miss Latham believes, that the stage presented no real tragedies this past year. Realistic plays, she predicted, would not feature the coming season.

Charlotte Haverly, incoming president said, "If I can be a good scout, just signal me." Alice Corneille, out-going president of the Junior class and incoming undergraduate president, expressed the hope that her duties of the coming year would be as pleasant as those of the past year had been.

In the Warwick Hotel the Sophomores said adieu to the music of Howard Lally's orchestra. Mirth and merriment abounded and Professor Wilhelm Braun, in keeping with the occasion, gave an informal talk on the "Wisdom of Foolishness." Elspeth McKenzie, social chairman of the class, dubbed Professor Braun "sweetheart of 1937," which title he now holds in addition to that of "darling of the college," an epithet of long standing.

(Continued on page 4)

1935 Plants Ivy In Annual Ceremony

Class Song Written By Remer Is Presented By Senior Class

ON NORTH TERRACE

Suzanne Strait And Georgiana Remer Speak, Riggin Plants Ivy

The Class of 1935 carried on its part of the traditional Ivy Ceremony of the Senior Classes at Barnard, on June 6, at 6 p. m. when a piece of ivy was planted by Roselle Riggin in the presence of the Senior Class under their plaque on the North Terrace of Barnard Hall.

The Seniors marched out of Barnard Hall to the North Terrace, facing the Hudson River, and sang their class song which was written by Georgiana Remer, Class President and salutatorian. Suzanne Strait, former Editor-in-Chief of the *Barnard Bulletin*, the head of Ivy Ceremony, spoke to the assembled seniors about the "Ivy Tradition", and its significance for the class of 1935.

Miss Strait's speech was followed by the planting of the piece of ivy by Roselle Riggin, Social Chairman of the Senior Class. After the ivy had been planted, Georgiana Remer, Class President, spoke to the Seniors, who were in their regulation Senior Week costumes of caps and gowns, white dresses and black shoes and stockings.

As the sun was setting in front of them the whole senior class sang the "Sunset Song", which completed the Ivy Ceremony for 1935.

This Ceremony is very old, dating almost from the beginning of the College. Formerly the participants gave a performance at the Ivy Ceremony, dressing in old fashioned costumes and usually presenting a play.

Dean Addresses Class Day Audience

Senior Class Presents Curtain For Brinkerhoff As Gift

BACHRACH LEADS SONGS

Diana Campbell, Porgy Remer Give Addresses, Roselle Riggin Presents Gift

Outlining the qualities which make up the magic talisman of success, Miss Virginia C. Gildersleeve, Dean, stressed the necessity for combining a certain degree of skepticism with natural enthusiasm in her address at the class day exercises, held in Barnard Hall last Tuesday afternoon.

In discussing the key to the doors of success, Miss Gildersleeve outlined the qualities necessary for a well-rounded life. The doors, she said were opportunity for work,—satisfying, enriching work; opportunity for recreation; friendship; and service. The qualities which college cannot produce are personality "which the fairy godmother bequeaths at birth", brains, and self-discipline. There are others, such as the full command of one field, knowledge of facts, imagination, skepticism, and courage which can be increased by a college education.

The most important of these is a sense of team play or the ability to get along with others.

"A few fragments of knowledge will cling to you after you leave college," continued the Dean. "As for energy and enthusiasm, I don't know whether college dulls them or not. I hope all of you are going out into the world in fine fighting form."

The Dean's address was made primarily to the parents and relatives present. It followed her acceptance of the senior gift to the college. Roselle Riggin, on behalf of the graduating class presented the gift, a curtain for Brinkerhoff Theatre and a \$150 donation to the alumnae fund.

The ceremonies, which began with the entrance of the seniors to the strains of the *War March* from the *Priests of Athalia* by Mendelssohn, lasted about two hours. Under the direction of Natalie Bachrach the class next sang its song. Then, Georgiana Remer delivered the salutatorian address. She extended her thanks and that of the class to the faculty, trustees, and officers of Barnard for their guidance.

"To the faculty perhaps we are especially indebted," said Miss Remer. "They have given us a glimpse of their golden bowl of wisdom, and have taught us the most valuable piece of learning there is—that we know very little. We may forget some things,—the number of interglacial epochs in the Quarternary, the date of the Battle of Salamis, the differ-

(Continued on page 5)

Alumnae Unite At Supper June 5

Reunion Classes Present Gifts From Alumnae Fund To Dean; 1925 Hostesses

MRS. LOWTHER HONORED

Associate Alumnae Thank Fund Committee Chairman For Three Year's Service

Barnard's Associate Alumnae opened their annual reunion Wednesday, June fifth, with a meeting at five o'clock, followed by supper at six-thirty, and a reception at eight.

The trustees' supper was held in the gym. The reunion classes, '05, '10, '15, '20, '25, '30, and '35, held theirs in separate rooms, while those classes not invited to the trustees' supper dined in Hewitt Hall.

In the evening, Florence de Loiseau Lowther, Chairman of the Central Committee of the Alumnae Fund, introduced the representatives of the reunion classes, whose gifts were received by Dean Gildersleeve. As a surprise, resolutions thanking her for her three years service as Chairman were presented to Mrs. Lowther by Madeleine Hooke Rice, '25, President of the Associate Alumnae. The resolutions, adopted at the alumnae meeting, were enclosed in a leather folder tooled by May Newland Stoughton, class of 1906. Moving pictures of the college were shown during the evening. The decennial class of '05 were hostesses.

Renée Fulton Mazer was Chairman of the Reunion Committee. The class fund representatives were as follows:

Mabel Parsons '95, Theodora Baldwin 1900, Marguerite Smith '05, Mabel McCann Molloy '10, Edith Stiles Banker '15, Marie Whitlock '20, Meta Hailparn Morrison '25, Grace Reining '30, Georgiana Remer '35.

Barnard Seniors Receive Degrees

221 Barnard Students Among 4,800 Candidates At 181st Annual Columbia Commencement

EXERCISES HELD IN GYM

Dr. Butler Speaks On "A Much Needed Prayer"—To Deliver Man From Envy, Hatred, Malice

221 Barnard students received the degree of Bachelor of Arts Tuesday at the 181st annual commencement exercises of Columbia University. More than 4,800 men and women received degrees, diplomas, and certificates at this ceremony.

Because of the rain, the exercises were held in Columbia gymnasium rather than on the library steps. Candidates sat on camp chairs on the main floor while several hundred relatives and friends occupied the balcony. Several thousand other guests were accommodated in various halls, hearing the exercises over loud speakers.

Because of the limited space, some of the candidates for degrees could not find room in the gymnasium and had to sit in other halls.

The ceremony began with a musical program followed by a prayer offered by Chaplain Knox. Dr. Nicholas Murray Butler then delivered his annual president's address, which he entitled "A Much Needed Prayer." Dr. Butler said, "There is no more earnestly needed prayer than that of the Litany: 'From all blindness of heart, from pride, vainglory, and hypocrisy: from envy, hatred, and malice, and all uncharitableness, good Lord, deliver us.'"

According to Dr. Butler, the world today is drifting amid dangerous rocks and shoals because neither man nor na-

(Continued on page 3)

Books For Summer Reading Recommended To Students By Professor Sturtevant

by Edna Holtzman

A reporter from *Bulletin* approached Professor Ethel Sturtevant for a summer reading list of selected novels. Her classification of the chosen books was unique and interesting, if not strictly orthodox. She divided them into three categories. First, the big, important books which she calls giants, second, books most appropriately described by Henry James' phrase "the finer grain," and third, books which give a picture of the facets of American social history.

Anna Karenina by Leo Tolstoy, which tops the list of giants, Miss Sturtevant considers indispensable to an understanding of the contemporary novel. *Growth of the Soil* by Knut Hamsun and *Kristin Lavransdatter* by Sigrid Undset imitate

the form of the Icelandic Saga. *Swann's Way* by Marcel Proust, and *The Magic Mountain* by Thomas Mann are highly recommended.

Turning to the English novel, Miss Sturtevant urged everyone who hasn't already, to become acquainted with John Galsworthy's *Forsyte Saga*. She also praised two other of Galsworthy's series, *The Modern Comedy* and *End of the Chapter*. The former depicts the mood of the post war generation; the latter endeavors to recapture lost hopes and values in an attempt at reconstruction. Miss Sturtevant stated that Joseph Wood Krutch's *The Modern Temper* was a preliminary reading necessary to understand *The Modern Comedy* and *End of the Chapter*.

(Continued on page 4)

Brewster Commends 1936 Mortarboard As "Herbarium Of Historical Blooms"

By William T. Brewster

'Tis a cheerful, charming chore to characterize the 1936 MORTARBOARD "Chore" is the *mot juste*; for whoever can, even for the BULLETIN, hope to review the flowers that bloom in the Spring? They are made to enjoy, they bring, not merely the promise, but the actuality, of merry sunshine; and who am I to press and dry them between some old book's covers? Rather the golden graces of Flora alternate with her whiter and redder moods on a background of her own forget-me nots; and these bright covers of the MORTARBOARD are the vernal promise of summer's ripening bud that they enclose.

For the 1936 MORTARBOARD is an herbarium of historical blooms, or, better,

a gracious garden where the flowers of past years flourish among more current annuals. Being historical, this MORTARBOARD is appropriately dedicated to the two who first planted the Barnard garden and whose care that it should flourish is still as unfaded as when,—like daffodils before the swallow dared,—they scattered the first seed,—Mrs. Meyer and Mr. Plimpton.

Those are good pictures of the present garden, especially good, but they do not give so exact a view of Barnard's horticultural history as do those garden beds (Exhibits, Nos. 19 to 33) laid out with a luxuriant growth of hardy perennials. The head gardeners (Exhibits 20 and 21) are surely to be congratulated on the floral display that has matured during these forty-five years.

(Continued on page 2)

Barnard Bulletin

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Editorial

Commencement Memory

The Class of 1935 will have, among pleasant and sentimental memories of its Commencement week, one which is neither pleasant nor sentimental, but, on the contrary, ugly and disturbing.

At another branch of the University, all during this week of fond farewells and last loving glances, perhaps even at that very important moment when 1935 was being presented with its degrees, six students, equally attached to their college and equally desirous of receiving their degrees when the time arrives, were, and at the moment of writing, still are, waging an apparently losing battle for the retraction of an order of expulsion because of their anti-war activity.

The authorities at the College of Physicians and Surgeons who notified these six students that they would not be readmitted in the fall, did not, of course, openly say, "This is because you signed a letter charging us with suppression of anti-war activity." At least that would have been frank and above-board. Instead, they couched their reasons in vague terms including "fitness" "rules and regulations," etc. When asked for specific rules which these six students have allegedly infringed upon, the P & S authorities declared that theirs is a private institution whose rules may be kept private. Yet it stands to reason that if there were some substance in the charges made by the authorities they would be only too glad to be upheld by that impartial and ever-growing group of people who have become interested in this case in the name of academic freedom.

Probably nothing the Class of 1935 can do will have any direct influence on the outcome of this case. But whatever the final word, at least 1935 should remember this: that they, who as undergraduates have come into actual contact with these increasing restraints and repressions, should as members of the "world outside" do something to change the attitude that undergraduates are small children whose every move must be watched and checked and whose every attempt at intellectual progress must be hastily downed before developing to dangerous proportions.

Professor Brewster Reviews Mortarboard

(Continued from page 1)

It is by virtue of being among the hardest of these perennials that I have been asked to do what, were the MORTARBOARD editors less methodical, would be an impossible task. "Forty centuries look down upon you," cried Napoleon to his serried squares at the Battle of the Pyramids. Forty MORTARBOARDS have looked down on me. Not all equally, to be sure, and latterly MORTARBOARDS have not even eyed my eye; for, with the growth of the garden, the *Weltanschauung* of the MORTARBOARD has become more distant and *degagee*; whereas in "the very good old days that have long since passed away," the relation between MORTARBOARD and Faculty was more immediate and *intime*. Possibly it may not have been wholly void of malice, if an instructor were thought to have erred in distinguishing the flowers of intellect from the weeds. On this point student and instructor can never be at one; the only sure rule is that propounded by *Punch* in answer to an inquiry as to telling flowers from weeds: "Hoe them all up; those that sprout a second time are the weeds."

All this is correctly stated in the words of Miss Hughan on page 86. It was in the Fall of 1894 that I entered Barnard College with her Class of 1898, and, in English A, had the honor of teaching Miss Meyer and the other giants of those days, the elements of Rhetoric and Truth: what she says is clear and bright. She, however, omits mention of the fact that her class introduced the literal, as well as the literary MORTARBOARD, and its accompanying gown. I am still sad about that: for when 1898 all trooped in one morning draped in the new garb, I couldn't tell one from another and I have never been able to readjust my ideas of intellect and beauty. It is the fate of men to have to dress alike, but women have the privilege of being alike in one respect only—that is, different from one another. But 1898 was a valiant class: "In enterprise of martial kind, when there was any fighting," they led.

Equally truthfully, I think, are the accounts of the rise of various student institutions and activities. The MORTARBOARD naturally takes itself more to heart: but these others should be known by any Barnard girl who is curious to know how she happened to be environed by so many charming, if sometimes distracting, influences, essences and effulgences.

And now, what of that bright bed of brilliant annuals to the raising of which all this forty-five years of preparation has been tending, the MORTARBOARD'S own class, the *terminus a quo* of all our effort and affection, until the Class of 1937 is transplanted from the cold frames of obscurity to grace the Spring of 1936 in its MORTARBOARD. May I say that I have seldom seen a more cheering display than pages 57 to 82 have to offer. Here are 205 portraits, ten times as many as in the original MORTARBOARD. Of these, 71 are openly smiling and 109 appear to be about to break out into the unextinguishable laughter of the immortals. There are no frowns, either of care or thought; of pensive melancholy or its opposite, sweet seriousness, hardly a chemical trace. Now why is this? The question is delicate. "The smile of women and the motion of great waters," says Walter Pater, were the two ideas that chiefly moved Leonardo da Vinci. He lived four centuries too soon. Smiles are now the *sine qua non* of the footlights; they are standard equipment, i. e., at Hollywood; and they have been gloriously elevated by the cigarette, sports suit and bathing beauty *blow*, by the dentifrice-generents of the Subway and the charming

(Continued on page 6)

HERE AND THERE ABOUT TOWN

Second Balcony

Parade

Guild Theatre

The Theatre Guild suddenly comes forth with a revue, complete with songs, risque skits, Jimmy Savo, dance teams, all the girls and boys of the ensemble, and a distinctly Broadway atmosphere. As if that isn't novel enough, the revue is allegedly Communist. This venture, one gathers, was intended to "show 'em" to provide a pleasantly shocking treat for staid subscription patrons, unused to such undignified spectacles within the hallowed portals of the Guild Theatre, and to quell caustic comments from outside on an exceptionally uninspired season. *Parade* only serves to "show 'em" that the Guild might better stick to its Shaw and O'Neill, and leave revues and Communism respectively to the bourgeois producers who know something about revues and to the people who have more than a dilettante's interest in radicalism. Audiences nowadays don't have to endure being practiced on; they can go elsewhere easily enough and see the finished product.

As a revue *Parade* has an inescapably slapped-together-in-a-hurry air. Some of its features are good, but not good enough to give it any intrinsic merit. The score is passable, but very conventional and not catchy. The lyrics have to be worked pretty hard to squeeze out any traces of cleverness. The sad-faced Jimmy Savo is a master of comic pantomime, but he can be seen in vaudeville, and, we hope, some day in the movies. There are some good modern dancers in the show, but Esther Junger can be seen at recitals and the Fox and Walters can at night clubs. So there is nothing here you need greatly yearn to miss.

As for the Communist angle, it is really too bad that *Parade* isn't better just because it is the first Communistic revue for it has skimmed the top off the cream. The next one will probably be mimed as much as acted, but it will not be better. The fact is that this show is not really good as it has been painted. The coloring is so artificial, in the first place, that I couldn't fool even Mr. Houdini into suspecting that the Theatre Guild has taken the left turn. It is so diluted, in the second place, that what little interest it might have had is completely neutralized. The audience started out to satisfy its more hallowed capitalist impulses and demonstrate the delights of Communism, but their hearts were obviously not in it, and they surrounded their so-called propaganda with so much extraneous material that the resulting effect is guaranteed aimless. This so-called radicalism of the Guild's has a tentative, experimental air which is extremely irritating, and amusing in contrast with the sincerity of the real Leftist theatre. These people are so scared of themselves that they make you nervous.

Possibly this department's disposition was soured by the insistence of the ladies in the rear that the departmental hat—not of a size to obstruct anybody's view and very difficult to get on just right—be removed, instantly. Whatever the cause, *Parade* reminded me of nothing so much as a Sunday show at camp, assisted by professional talent who happened to be visiting in the neighborhood. The weather is pretty hot for theatre anyway.

R. T. L.

Second Balcony

The Young Go First

Theatre of Action

The Young Go First, a stirring left wing drama of the C.C.C., is surprising sceptical theatre-goers who never suspected the Theatre of Action (Formerly the Workers' Laboratory Theatre), of harboring so fine a group of young actors. Hampered to some extent by a weak play which failed to focus the interest of the audience with any consistency, the cast at once gained the full sympathy and support of the audience by its sincere, whole-hearted performance.

Especially outstanding for his portrayal of one of the red-blooded youths rebelling against the unfair discipline and regimentation of the C.C.C. where he must remain to support a needy family, is young Edward Mann. During the past year, Mann has been busy in "Sailor Beware", "They Shall Not Die", "Judgment Day", "Crime and Punishment" and "Panic".

Will Lee, another in the group of rebels in Section C of the camp, creates the character of Beebie Menucci with the finesse of a long experienced comedian. Lee is one of the founders of the Theatre of Action and is a favorite with the workers-theatre audiences.

No less amusing is the character of Edward Burke O'Leary with which Curtis Conway won the immediate sympathy of the audience. As the fighting Irish lad ready for anything, he keeps up the right spirit of the other boys with his Irish courage.

The Young Go First is not without its female interest, although little chance is given to them for any real acting. Mrs. Stedman, an old fashioned mother whose heart and apple pie goes out to the boys is admirably done by Rhoda Rammelkamp. This young woman, incidentally, has a Yale degree in dramatic art to her credit, and is at present both business manager and actress for the Theatre of Action.

One would never call this a viable "red" play. Rather one would say *The Young Go First* is an attempt to make the all too sleepy group of theatre goers do some thinking. Their success in doing this is their only goal for they are a non-profit making group who are striving to build up a real workers' theatre.

It is far from a perfect production. The Messrs. Martin, Scudder, and Friedman have not created what one would call a really good play. They did carry it through and one finds oneself of interest being constantly wrenched from one character to another. But it is conscious of the actors and the quality of the production lies with them. As such a group the Theatre of Action is sure to find its place in the world theatre and perhaps succeed in its aim to create a flourishing workers' theatre.

Margaret

Music

Music—a Luxury

The neglect of general musical education in this country can be attributed mainly to the fact that music has been considered a luxury. The nation has had a definite effect on natural thinking of our people. I believe who appreciate good music to the extent of the musical interest of the majority of the people is a taste for current jazz. The number that have never seen the inside of a concert hall, and cannot afford even a radio, that are not interested in "intellectual" music, is appalling. Few people can play a musical instrument. Fewer have the will to study the art.

(Continued on page 4)

College Club Extends Membership To Holders Of Accredited College Degrees

The Board of Managers of The College Club, 40 Commonwealth Avenue, Boston, desires to call to the attention of holders of a bachelor's degree in arts, philosophy, science, or literature from one of the accredited colleges, the privilege of junior membership in the club. Junior members may join the club without payment of an initiation fee and, during the first year subsequent to their graduation, pay annual dues of ten dollars only, one-half the usual amount. Former non-graduate students of accredited colleges who have completed three full years' work towards the bachelor's degree in arts, philosophy, science, or literature

are entitled to the privileges of junior associate members during the five years subsequent to their departure from college.

Upon request to The College Club, application blanks will be furnished as well as information regarding rooms in the club house, dining room facilities, and entertainment programs.

At an early date in the autumn, the club hopes to hold "open house" in order that anyone interested may see the clubhouse and meet some of the club officers. Notice of this date will be given, if possible, early in the fall.

Registrar's Notice

In view of the fact that complete transcripts will be required by the New York State Education Department, will all seniors who expect to apply for a teacher's certificate now or next fall please leave their names at the Registrar's Office before June 10:

A. E. H. Meyer
Registrar

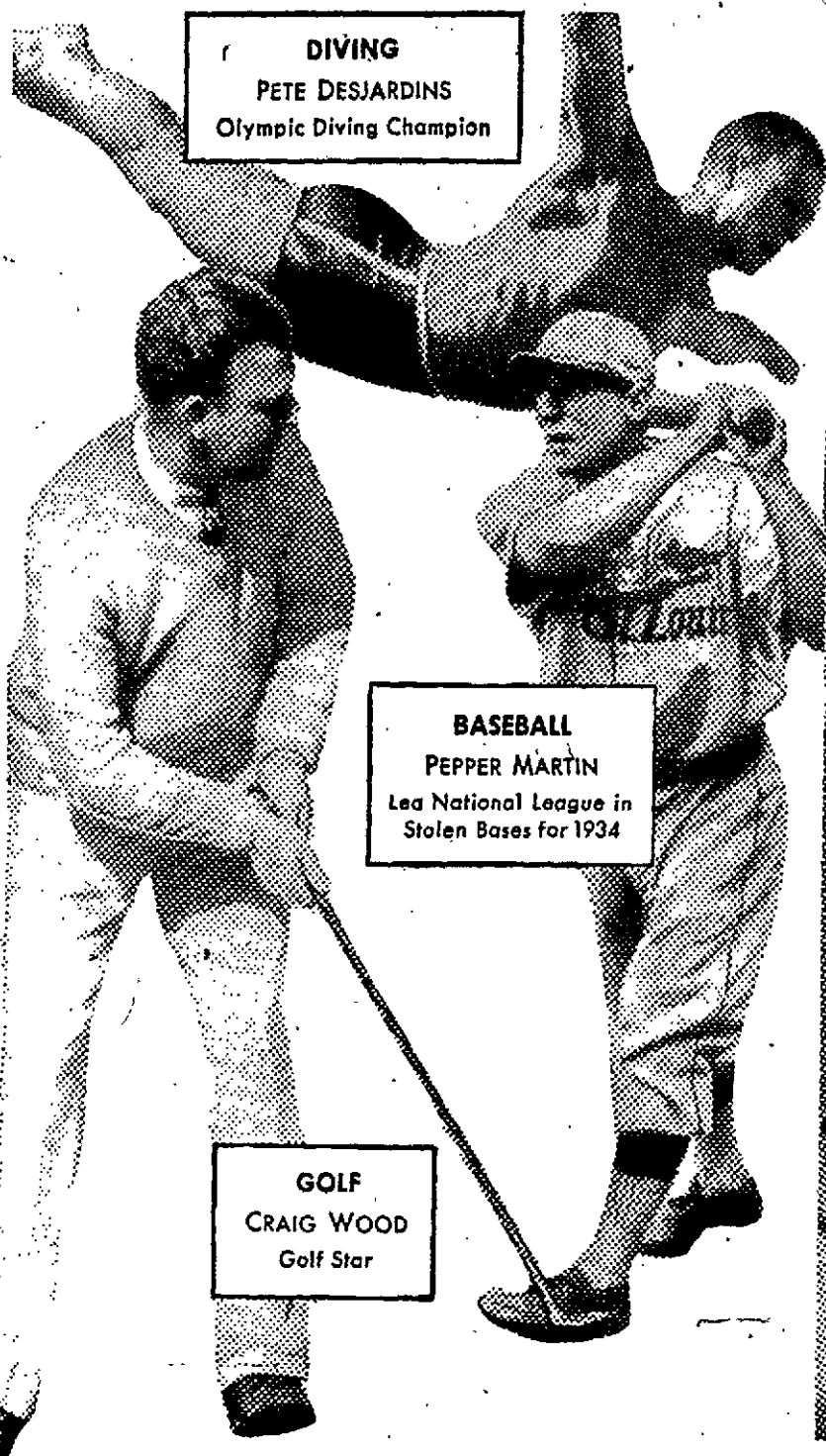
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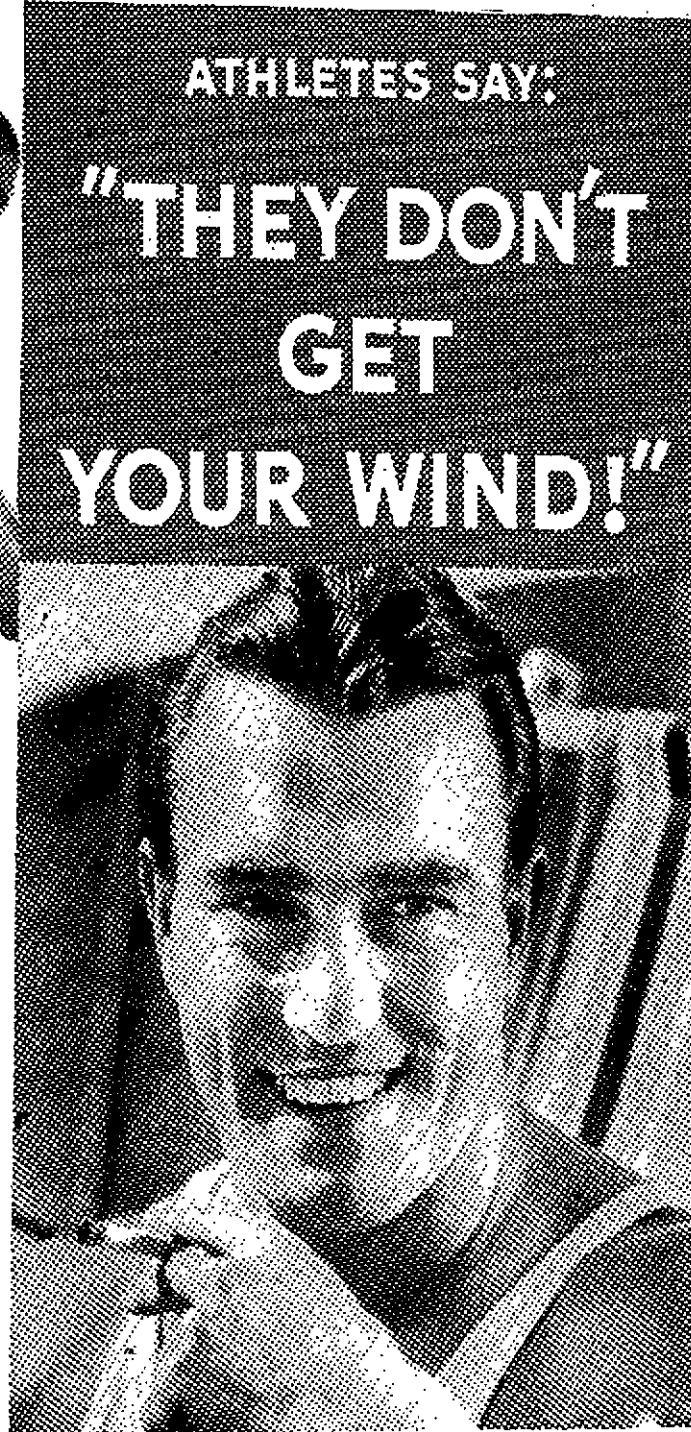
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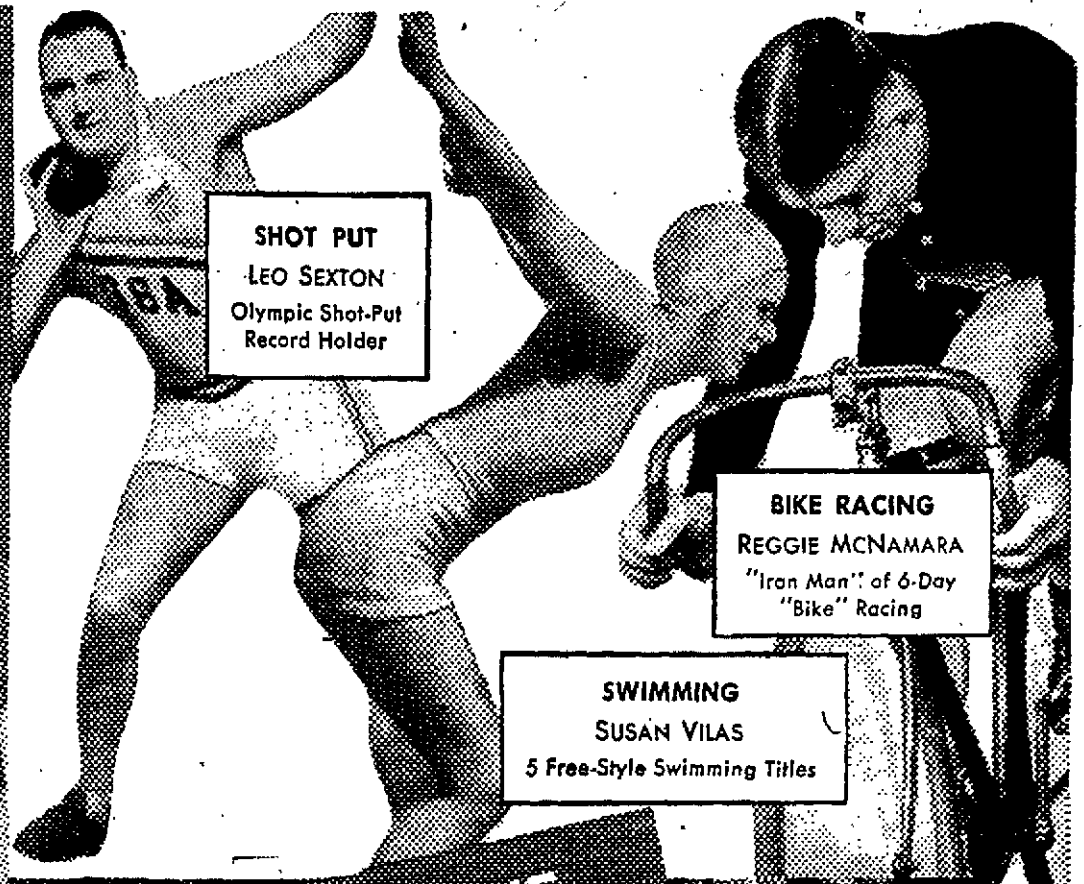
DIVING
PETE DESJARDINS
Olympic Diving Champion

BASEBALL
PEPPER MARTIN
Lea National League in Stolen Bases for 1934

GOLF
CRAIG WOOD
Golf Star



ATHLETES SAY:
"THEY DON'T GET YOUR WIND!"



SHOT PUT
LEO SEXTON
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5 Free-Style Swimming Titles



YOU'LL LIKE THEIR MILDNESS TOO!

PETE DESJARDINS, winner of many U. S. and Olympic diving titles, says: "Divers and swimmers like a mild cigarette. That's why I prefer Camels—they never get my wind or jangle my nerves."

Read these reports from star athletes approving Camels

When athletes agree upon one cigarette, its mildness is placed beyond question. For they must be *sure* about mildness! Pete Desjardins says: "Camels are so mild that I can smoke as many as I like and still keep my wind in perfect condition." Pepper Martin, fleet-footed St. Louis Cardinal, says: "Camels are mild—don't cut down on my speed or wind." And Pepper is backed by Leo Sexton, Olympic shot-put record holder; Craig Wood, the golf star; Reggie McNamara,

the "bike" racer; and Susan Vilas, of swimming fame—to name only a few of the outstanding athletes who say they smoke Camels all they please, without disturbing their wind or nerves.

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Bulletin Editor Mystery Still Remains Unsolved

By Edna Holtzman

A most mysterious disappearance occurred at the Barnard campus on June fourth at noon. Miss Diana Hirsh, popular editor of the *Barnard Bulletin*, who had been taking dictation from a Barnard professor all morning, failed to appear at a luncheon appointment with Nelson Eddy, Hollywood heart breaker. Mr. Eddy whose suspicions were aroused because, as he alleged, "Miss Hirsh has never before failed to keep a date with me," immediately informed authorities. A campus-wide description of the missing editor was broadcast. She was described as being five feet four inches tall, having blue eyes with a come-hither expression, and was last seen wearing a flowered print dress with a girlish wide-brimmed hat. Miss Hirsh's friends, when asked for a statement, tearfully revealed that they had warned "Dinky" to be careful.

At 1:10 on the same day the mystery which had been baffling campus authorities for over an hour was solved. A phone call was received in the office of the Barnard comptroller, and a voice identifying its owner as Miss Hirsh, revealed that she had been locked up alone without food or provision in room 4A since noon. Miss Hirsh flatly refused to divulge the strange circumstances of her involuntary incarceration. Upon being released, she gave her hair a reassuring pat and dashed off for destination unknown.

About Town

(Continued from page 2)

Colin McPhee, in his article on "The 'Absolute' Music of Bali" in the latest issue of *Modern Music* tells of an almost ideal condition in Bali. There, "musicians are an integral part of the social group, fitting in among ironsmiths and goldsmiths, architects and scribes, dancers and actors, as constituents of each village complex." There, a composer is considered a worker, not a curio. He composes for Society, as a scientist does research for Humanity. His contributions to Society are anonymous, not personal. Music is considered from a utilitarian angle—an idea similar to that of Bach, who composed for performance purposes mainly. The Balinese offer music to everyone—not only to the well-to-do. It is part of their religion, their education, their business. In short, it is a vital factor in their life.

The nearest we in the Western World can approach to the situation in Bali is to make music in all forms more accessible to those who desire it. Concerts should be made as accessible as movies. Low-priced music lessons should be a respected institution, not, as today, coupled with the idea of poor quality. Lessons and instruments should be available at the public schools for all interested students. Moreover, public music schools would not be unwelcome.

This may sound like placing music in the category of public utilities. Frankly, that is what we propose—for music and all other arts. Music especially is an important factor in the individual's emotional life, an important element in any consideration of society as a whole.

S. M. T.

Girls! Here's Just the Thing for the Summer!

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Professor Sturtevant Suggests Reading List

(Continued from page 1)

In the field of the American novel she mentioned *An American Tragedy* by Theodore Dreiser, although her personal reaction to it was unfavorable. Badly written and fumbling, she said that it well illustrates what Anderson calls "the heavy hand by Theodore." Henry James' *Portrait of a Lady* deals with the impact of Europe on Americans.

Reverting to English literature Professor Sturtevant mentioned *Experiment in Autobiography* by H. G. Wells, "a panorama of the author's life as he approaches old age. It well illustrates his quality of almost seizing the spirit of the moment and then changing suddenly and sometimes almost ludicrously".

The second group comprises books which Miss Sturtevant said she would call distinguished if radio hadn't ruined the word. "These are shorter books than the giants, not so important for their philosophical content, but exquisitely written." *Public Faces* by Harold Nicolson is a satire on English politics which, however, applies to American political life as well. *Brothers* by L. A. G. Strong is "a fine novel of Homeric detachment and power". *The Bird of Dawn* by John Masefield "is a superb novel with a final scene that leaves the blood tingling." *The Harbourmaster* by William McFee is another splendid novel of the sea.

Selecting from the works of English women novelists, Miss Sturtevant described *Miss Mole* by E. H. Young as "just plain joy." *All Passion Spent* by Victoria Sackville-West she found "the most distinguished of all," and predicted for it lasting fame. *The Edwardians* by Miss Sackville-West is another delightful comedy. From Virginia Woolf Miss Sturtevant chooses *Mrs. Dalloway* and *Orlando*. "The latter opens in the time of Shakespeare and continues into the modern era. The main character changes sex in the seventeenth century, and one has a feeling that the changing character is meant to be Miss Sackville-West.

Death Comes for the Archbishop, the fame of which is increasing perennially, and *Shadows on the Rock* are the suggestions from Willa Cather.

In the last group, which includes the books concerning American social and political history, Miss Sturtevant mentioned Mark Twain's beloved *Huckleberry Finn*. Hugh Wynne by S. W. Mitchell is one of best instances of the American school of historical fiction in the late '90s. For a realistic portrayal of the American capitalist she chooses *The Rise of Silas Lapham* by William Dean Howells and *The Pit* by Frank Norris. *Main Street*, *Babbitt* and *Ann Vickers* are the selections from Sinclair Lewis. From that great master of the short story, Sherwood Anderson, she chooses *Poor White*, which pictures the transformation of the United States from an agricultural to an industrial nation. Edith Wharton's *House of Mirth* and *The Age of Innocence* "contribute an acid comment on the social history of New York." *My Antonia* by Willa Cather and *Giants in the Earth* by Roolvaag are moving stories of immigrant life in the West.

As a finale to the interview Professor Sturtevant offered a beautiful novel in many volumes, *Tale of Genji*, a Japanese Romance by Murasaki, translated by Arthur Waley. Her description of it was "Japanese and medieval, and very modern."

Hike, Cooking, Feature Last Camp Weekend

The last open weekend at camp this year was a decided success. We just laughed at the wet weather and went about gathering jacks-in-the-pulpit and hiking to Croton Dam just the same. Most considerably the stars came out for us Saturday night so that we could sleep out under them. The big feature of the weekend, however, was the Barbecue on Sunday. We began preparing for it the day before shelling eighteen pounds of peas. Then the next day we kept busy hulling ten quarts of strawberries, slicing ten pounds of tomatoes, baking fifty potatoes, and cooking the peas and coffee over the outdoor fireplace. The great attraction of the day was the actual barbecuing of the chickens, ten in number. A long pit was dug and in it a fire was built. When the pit was full of hot coals the chickens were fastened on long green poles and these were set across the fire. Soon began a sizzling and a broiling, and a delicious odor. Guests began to arrive and enjoy hikes over the trails and games of tenkoi. When dinner was served it was greeted with the greatest of glee and declared a huge success. This we owed to the efforts of Chief Chief Holland, not forgetting her able staff of assistants—the fourteen weekenders.

Among the guests were Dean Gildersleeve, Dr. and Mrs. Alfred Meyer, Mr. and Mrs. Swan, Miss Wayman, Mrs. Achilles, Mrs. Seals, Mrs. McGill, Miss Abbot, Miss McBride and Miss Burmeister. There was a large attendance from the student body.

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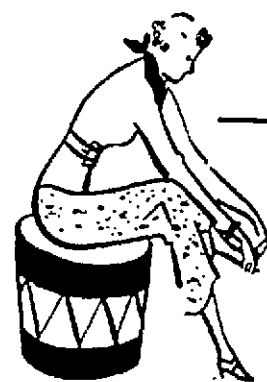
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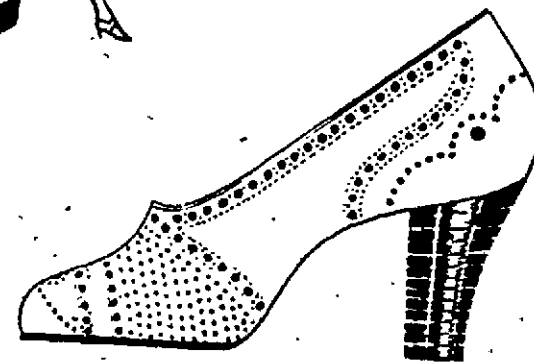
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(Continued from page 1)

ons have confidence in the word of their fellows. He criticized the Allies for failure to keep the pledge for reduction of armaments they made in the Versailles Treaty, Germany for her recent "amazing course of action," Japan for her militarism and the United States along with the rest of the nations of the world for engaging in an armaments race. All these factors, he held, were responsible for deepening and prolonging the depression.

Dr. Butler also denounced the exaggerated nationalism of the twentieth century as the "false patriotism," which Dr. Johnson had in mind when he said, "Patriotism is the last refuge of the scoundrel." This is evidenced today, he went on, in "envy, hatred and malice toward nations other than our own."

The same qualities of envy, hatred and malice, he continued, were shown by the "great multitude" who sneer at the few who have succeeded, especially in a material way.

Following the president's address, the deans of the various schools and colleges of the university presented their candidates for degrees to Dr. Butler, and he handed a scroll containing the names of those to whom degrees were awarded to the dean of each group. He awarded a total of 4,463 degrees to undergraduate and post-graduate students, 392 diplomas and certificates, besides the honorary degrees. The largest group was that of Teachers College, which received 2,700 degrees.

A feature of the ceremony was the administering of the Hippocratic Oath by Dean Rappleye to the recipients of the degree of Doctor of Medicine.

Dr. Huger Wilkinson Jervey, Professor of Law and director of the Institute of International, who delivered the annual address of the University Oratory, defined academic freedom, saying that "the citizen of the university" was fully enfranchised and free to formulate conviction and to speak and to persuade, but that freedom never yet meant freedom from responsibility."

The area of freedom of action of individuals within a university is limited by the area of freedom to control the university itself must have in order to perform its function," he said.

Honorary degrees of Doctor of Laws were conferred upon Secretary of Agriculture Henry Wallace, Dr. Edwin W. Kester, Research Professor of International Finance at Princeton University, Judge William Bondy of the United States District Court, and the Rev. John J. Glennon, Archbishop of St. Louis.

Degrees of Doctor of Letters were conferred upon Dr. Tyler Dennett, president of Williams College; Dr. Dixon E. Fox, president of Union College, and Dr. Waddell, scholar. Degrees of Doctor of Science were conferred upon William Slocum Barstow and Harvey Hatcher, electrical engineers, and the degree of Doctor of Sacred Theology was conferred upon the Right Rev. Bishops, Protestant Episcopal Bishops.

Those who received the university diploma were Dr. Eugene A. Colligan, president of Hunter College; Lincoln E. Boardman, explorer; Thomas Ewing, lawyer; and Hyde Kittredge, social worker. Other C. Hoening, aeronautical engineer; Ngfu Fullor, Tsiang, educator; Frank Vinsonhaler, physician, and the Rev. Alfred H. Ziegler.

The exercises closed with the singing of "America" by the audience, and a benediction by Chaplain Knox.

Senior Honors, Awards Announced Class Day

(Continued from page 1)

ence between a Private and a Private Member's Bill or what Colonel Newcombe's dying words were, but we shall not forget that there were such things, that there was an Appalachian Revolution, a Greece and a Rome, a British Government, and a Victorian novel. The book of the past, once opened, can never shut. And out of its experience we must make the future."

After the presentation of the gift and the Dean's address, the class sang *Stand Columbia and Sans Souci*. The valedictory, delivered by Diana Campbell, summarized some of the achievements and gains of the class of '35.

"We have been an average class in that we have achieved the scientific approach to things," she explained. "We have learned to be flexible, to have an objective, to be able and willing to enquire. We have, unlike our predecessors of other years, but in common with every graduate of today, been unusual in having the good fortune of going to college during a rather famous depression. This is important in that it has inevitably had a great effect on us as a class, and individually. Our class bonds have been solidified because we have had to depend to a very large extent upon each other for our interests and amusements. As individuals, we have developed: this depression has added to our stature, to our understanding of life."

During the ceremonies the Dean announced the awards to members of the senior class.

Those seniors who attained honors in special courses were Lillian Dick, in psychology, Elizabeth T. Simpson in mathematics, and Vivian Trombetta in botany.

Honorable mention each year of the college career was attained by Marjorie Van Alst Wright, Ada Shearon, and Edythe Weiner.

- The awards were as follows:
- George Welwood Murray Graduate Fellowship—Marjorie Van Alst Wright.
 - Grace Potter Rice Memorial Fellowship—Vivian Trombetta
 - Student International Fellowship—Sara Bright.
 - Exchange Fellowships—Franco-American: Mary Roselle Riggan, Italian-American: Elaine Augsbury; Spanish-American: Ruth Saberski.
 - Frank Gilbert Bryson Memorial Prize—Mary Roselle Riggan.
 - Dean Prize in German—Aline Claire Joveshof.
 - Jenny A. Gerard Medal—Vivian White.
 - Herrman Prize—Vivian Trombetta.
 - Kohn Prize—Ruth Relis.
 - Margaret Meyer Graduate Scholarship—Marguerite Mead.
 - Helen Prince Memorial Prize—Georgiana Cheesman Remer.

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Class Luncheons Held On Friday, May 31

(Continued from page 1)

Luncheon consisted of fruit cup, choice of lobster thermidor or chicken patty, celery and olives, salad, strawberry coupe and coffee. Martha Shoemaker, vice-president of 1937, speaking in behalf of Betty MacIver, who was unable to attend because she was sailing for Europe, expressed her own and her colleagues appreciation of the honor conferred upon them, and their hopes for a successful year. Martha Reed, ex-president of 1937, delivered a short paper and wished her successor good luck. Helen Hartmann, class historian, sketched the accomplishments of the class over the past year.

Mr. MacEvoy, the father of Barbara MacEvoy, a member of the Sophomore class, was instrumental in procuring the facilities of the Warwick Hotel and of Howard Lally's orchestra which played in the musical comedy "Roberta".

From one o'clock until five the Freshmen lingered over their good byes at the Hotel Montclair. Helen Boyle, social chairman, presented Professor William Montague who offered a new psychological plan to college students. Its object is to get the most out of college, and the method advocated by Professor Montague is "concentrating on the big and important things." It is his opinion that the college student should pursue one main interest and pursue it hard. The English adhere to this plan and, as a result, continue to add to their knowledge of the subject once outside the academic portals. Americans, on the other hand, have forgotten the greater part of their knowledge ten years after graduation. According to Professor Montague, centering interest

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in one main field brings increasing returns in knowledge in later life. Constance Friend newly-elected president of 1938 spoke of the pleasure with which she is anticipating her coming year in office. Bridge and songs finished the afternoon.

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Professor Brewster Reviews Mortarboard

(Continued from page 2)
 convertites to the sweet new life of the various sects of Soap-so. But in such sources I can detect no influence on the countenance of 1936; and the blandly routine encouragement of the photographer would seem to be almost equally negligible. On the contrary, the cheerfulness of 1936 seems to me to be as genuine and human as I found it to be contagious. It rises above depressions, Old Doubts and New Deals, and is basic and humorous. Our opening text holds: the 1906 MORTARBOARD is the promise of merry sunshine.

Can I say anything bad about the 1936 MORTARBOARD? Yes, this one thing. Several students are characterized as "honoring in" English Government, Physics, or what not. Now I can quite understand their "honoring" English, Government, Physics and what not, merely by their election of these subjects. But "honoring in!" We've enough college catalogue jargon without adding that beastly barbarism. "Majoring in" was bad enough; "honoring in" is many cuts lower. The Class of 1898 would never have been let use the term, even if they had so far sinned in their thoughts. It's really a nasty weed. Out with it!

G. G. Student Advisors For 1935-1936 Chosen

At a special meeting of Student Council called to order at 2.00 o'clock Friday, May 17 in the Student Council room with president Alice Corneille presiding, Greek Games student advisors for the 1935-1936 season were chosen. According to a letter from Miss Streng of the Physical Education department the following students were selected:

- General Advisor Jane Craighead
- Business Ruth Kleiner
- Athletic Ruth Harris
- Dance Irene Lacey
- Entrance Garnette, Snedeker
- Costume Eleanor Martin
- Lyric Kathleen Murphy
- Music Helen Dykema
- Properties Catherine Maloney

All of the advisors are members of the class of 1937 except Kathleen Murphy and Helen Dykema who are 1936.

Prizes Awarded By C. U. Camera Club

In the Prize Exhibition recently held in Earl Hall by members of the Columbia University Camera Club, John Titus of the Department of Astronomy and Stuart Weiner were awarded Prizes of Five Dollars each, whereas Emmy Hollander, a student of Barnard College and a promising beginner in photographic art, won a large steel enameled processing tray as an Encouragement Prize. The Judges were Mr. Talbot F. Hamlin and Mr. W. H. E. Bandermann.

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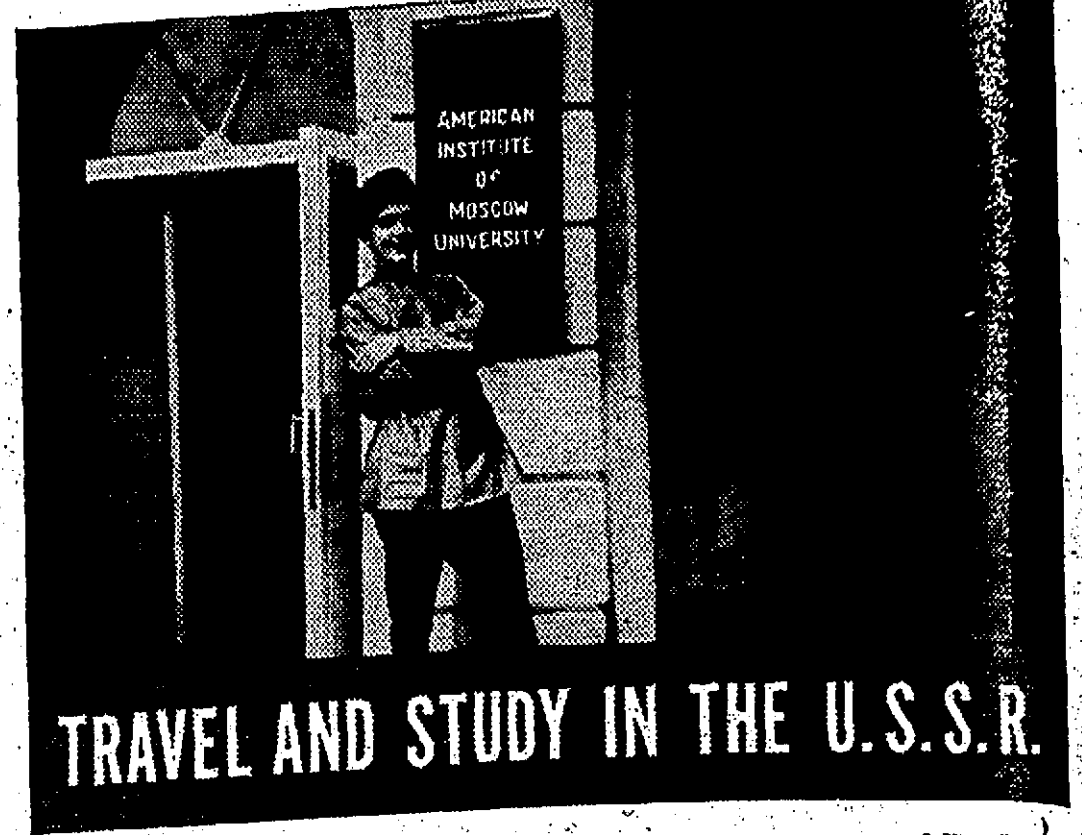
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