

Barnard Bulletin



Author Talks At McMillin

Pearl Buck, Author of Novels on China, Talks on "Character in Fact and Fiction"

NOVELIST DISCUSSES WRITERS Pulitzer Prize Winner Declares Characters Are Still First in Importance

As far as readers are concerned, interest in a novel is still primarily centered about the characters, and these are the people that must be satisfied. This was the contention by Mrs. Pearl S. Buck, when she addressed the Institute of Arts and Sciences last Thursday night at McMillin Theatre. Temporarily abandoning the subject of China, her knowledge of which has brought her much reknown, Mrs. Buck chose to speak about "Character in Fact and Fiction."

"There is a school of writers," Mrs. Buck explained, "who consider personalities of little importance, and who feel that the novel should be concerned more with the struggle between ideas, rather than conflict between individuals." On the other hand, she stated, there are novelists who ignore plot of any kind, but she feels that "character and action will retain their importance."

"So we can see," she continued, "that a novelist's material is his characters." Where these characters are to be found depends upon the particular writer. Mrs. Buck divided writers into two groups: "the introvert and the extrovert." The introvert, she elaborated "cannot look outside himself, the world is explained in terms of his own personality." His books usually are "exceedingly long and shapeless, containing one well-developed character." The other people are generally "vague variations of the principal."

The extrovert, Mrs. Buck stated, is the more frequent type. She pointed out "this sort of novelist takes his characters from life; he possesses a camera eye, always observing and noting human beings for transference into his books." The very best writers, she continued "take great care to study life by living it. They are a mixture of introvert and extrovert, their characters being taken from life and drawn through the imagination."

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M. Charlot Talks on Art

Speaker Illustrates Lecture To Art and French Students With Slides

IS NOTED AS A PAINTER "Birth of Venus," "Pierrot in the Snow" and Other Paintings Are Shown

"Painting. Since the Impressionists" was the subject of the illustrated talk given by Monsieur Jean Charlot, noted artist, before French and Art students last Friday in Room 304 Barnard. Monsieur Charlot was introduced by Professor Loiseau, head of the French department.

Monsieur Charlot said that he was a painter, speaking about paintings. "Painters," the speaker said, "cannot feel the magic of a painting as well as those looking at it." The first slide shown was the "Birth of Venus" by Bougureau. Monsieur Charlot explained that this work, done in the 70's, was one of the last remnants of the technical school, and said that the artist had achieved perfection as a technician. Bougureau, the speaker explained, was a craftsman working for his trade and not for his own contentment. Next came a painting of the Surrealist school, "Pierrot in the Snow." This is a story-telling picture, showing a man, in the costume of a masked ball, who has just been wounded in a duel. The painting is addressed to the public. The following painting was a sea-scene by Turner, followed by a cathedral study by Monet. Monsieur Charlot interpreted the latter by explaining that musically-minded painters did not have strong lines, but rather an emphasis on color. Rembrandt, on the other hand, had to drop color for values.

The next painting was one by Renoir, which, Monsieur Charlot said, was a perfect illustration of a saying of Titian's that a good painting is like a bunch of grapes, in that grapes are spherically-shaped volumes related in exact order. In this work, the relation of the bodies in the painting to the trees in the background was especially pleasing. Following this was a painting by Pissarro, at one time considered a second-rate impressionist, but now recognized as an influence on the work of Cezanne. This work showed the elaboration of straight

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Martha Reed Elected New Undergraduate Head; Referendum Favors Counting Plus and Minus

Proceeds of A.A. Penny Race To Go to New Building Fund

The Penny Race, which is being conducted by the A.A. as its contribution to the fund-raising campaign for a new Barnard academic building, will continue for three weeks. Freshmen, Sophomore, Junior and Senior classes will compete in the "race" towards Riverside Drive and 120th Street.

Proceeds of the Milk Bar held on Thursday will also be donated to the new building fund.

Record Vote of 580 Ballots Cast in Election. 372 Vote "Yes", 156, "No" to Include Pluses and Minuses In Recording Marks

LARGEST VOTE IN THE HISTORY OF THE COLLEGE

New Undergrad Head Has Been Active in College Affairs; Was Sophomore Class President, and Chairman Of Freshman Day

With a record vote of 580 ballots cast in the elections, Martha Reed has been chosen as the undergraduate president for the coming year. The referendum on "Do you favor the permanent recording by the Registrar of pluses and minuses, and their inclusion in a new scheme to be worked out by the Eligibility Committee" was overwhelmingly answered in the affirmative. The total vote was 372 "yes" and 156 "no." The vote is the largest recorded in the history of the college.

Miss Reed, the new undergraduate president for 1936-37, has been active in college activities before her election to this office. She was president of 1937 in her Sophomore year. In 1935 she was chairman of Freshman Day. She participated in Greek Games as charioteer in her Freshman and Sophomore years. During the past year she has been a member of Representative Assembly as a delegate elected by the college at large.

Miss Reed's opponent in the elections for undergraduate president was Agnes Leckie. Miss Leckie is president of the International Relations Club and is the Barnard delegate to the Columbia Peace League. She has been a member of Representative Assembly for two years and was a member of the Committee of Twenty-Five during her Sophomore year.

Voting was held in the Conference Room during Thursday and Friday from 9 to 4. Of the total 580 votes cast, 576 were cast for President while 528 students cast their ballots in the vote on the referendum.

When told of the returns of the elections, Miss Reed declared, "I deeply appreciate the confidence which the student body has placed in me, and I shall certainly do my best to live up to it."

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Rehearsal Held For Greek Games

Entrance Presentation Practiced By Members of Competing Classes on Friday

The first entrance rehearsal for the 1936 Greek Games was held last Friday at noon in the gymnasium. A large number of freshmen and sophomores were in attendance.

Miss Marion Streng, of the Physical Education Department, announced that the story of this year's spectacle would be the same as that given eighteen years ago, when Aline MacMahon, now a noted Hollywood actress, presided at the altar in the role of Sophomore Priestess. The same theme, of Prometheus on his return from the mountain lighting the altar with the fire he had stolen from heaven, will be enacted, Miss Streng said.

Professor Edward D. Perry of the Barnard Greek Department, who is directing the vocal parts which are in Greek, has saved the invocation used at Greek Games eighteen years ago. This will be read again this year by Janice Van de Water, recently chosen Sophomore Priestess.

The god Prometheus, to whom the games are dedicated, will open the games circling the gym as if he had just come from the mountain with his stolen fire. Mankind, in the form of all the Freshmen and Sophomores who have signed up for entrance, moves in after Elspeth Davis has read her lyric, and Mrs. Seal's Oral Reading group will speak during this movement.

As Prometheus carries his torch to the altar, Priestesses enter. Prometheus presents his fire, the altar is lighted and there is an invocation in Greek. The Freshman Priestess is Mariluise Vogelbreuter. Exultation sweeps the crowd, and the drums of the orchestra roll as the mass moves forward.

Zeus, angered by the theft of the fire, sends Pandora to Epimetheus, brother of Prometheus, with a jar of evil spirits. Pandora is accompanied by the Glee Club as she enters the gym, there is a chorus, and another lyric is read. Although Epimetheus is warned by his brother, he nevertheless goes to meet Pandora, and escorts her up to the altar.

Pandora opens her jar, and the evil spirits pervade the crowd, overcoming them. The harp of the orchestra will accompany the escape of the evil spirits. After this debacle, Pandora opens her jar again, and Hope is released, chasing away the evil spirits. The crowd sings a hymn to Prometheus, moving away from the altar, the Freshmen on the left of the audience, the Sophomore on the right.

Harriet Curtin, Sophomore challenger

(Continued on Page 3)

Required Meetings For Classes Today

Presidential Candidates To Be Named; 1936 Will Discuss Senior Week Plans

Class presidents for next year will be nominated at the spring semester compulsory meetings of the freshman, sophomore, and junior classes which take place today. Freshmen will meet at one o'clock in Brinckerhoff Theatre, sophomores at 12 o'clock in Room 304 Barnard, and juniors at 12 o'clock in Brinckerhoff Theatre.

Beside the nomination of presidential candidates, the classes will be asked to discuss the nature of the contribution they wish to make to the Undergraduate Building Fund campaign, whether it is to be a lump sum from class treasuries, or a new project of some sort.

The Class of 1936 will also meet today at one o'clock in Room 304 Barnard. Jane Eisler, Senior Week Chairman, will make an important announcement concerning Senior Week, the major social event of the year for the graduating class. Chairmen of the various activities will be introduced, and the budget and prices will be submitted to the class for its approval. According to Miss Eisler, "What-you-get-for-your-money will be stressed in accordance with the committee's policy to provide the most of the best for the least money and the most people. This meeting will officially inaugurate the Senior Week campaign."

A fine of 25 cents must be paid by those absent from required class meetings.

All Birds Envy The Green Owl's Rise To Fame Behind Footlights

By A. L. S. — g. f. h.

"Look at him!" said the hummingbird to the wren. "He's so puffed up that he looks like an overstuffed pillow! Struts around like a peacock!"

"And all because his mother sent him to college," trilled the wren disapprovingly. The object of their scorn sat complacently on the oak bough thinking self-satisfied thoughts.

"Sissy," peeped the sparrow at him. The Green Owl shrugged a wing and hummed a few bars.

"Listen, Jenny," said the hummingbird, "the songbird of the south." The wren laughed. The sparrow flew over and sat beside the Green Owl.

"If I 'ad 'ad your chance, I would 'ave did the same thing, so 'elp me," he whispered. The Green Owl said nothing for a minute. Then, out of the corner of his mouth:

"Stick around, Chippie. I'll get you in under my wing. But mum's the word."

"Thanks, oll toff!" The wren and the hummingbird flew down beside them.

"How about us?" wheedled Jenny, "can't we come? We'll be quiet."

"Scram!" said the sparrow.

"No room for femmes," growled the Green Owl. "I'm having enough trouble now, trying to herd more than thirty women around the stage. Women, pah!" Jenny and the hummingbird flew screaming through the woods. "Peacock, peacock!" they shouted over their shoulders.

"Pay no 'eed to 'em," counseled Chippie.

"Shut up! I'm trying to decide whether I should blink twice or three times, in the third act." The Green Owl tucked his head under his wing. "March 13 and 14, 8.30," he repeated, mechanically, as he fell asleep.

Sophisticated Barnardites Enroll For Advanced Dancing at Van Am

By Kay Kneeland

Of the sixty-one Barnard girls who have signed up for the annual Van Am dancing classes, sixty have elected the advanced courses. The other signed up for the elementary course. This should prove something.

Disregarding the *Spectator* headline, "Barnard 'Best' in Van Am Classes," (Always disregard *Spectator* headlines and *Bulletin-adv.*), we prefer to consider the sixty-one as a representative section of Barnard students. It does prove something. It justifies the theme song suggested for classes, that ditty entitled "Sophisticated Lady."

Last year the theme song was poignant. Not as much because of the choice in "My Eyes in My Face" there are multitudinous

Trends, Signs, and Portents that may be derived from the above data. Progress to the bigger and better, prosperity is practically here, etc. (Sixty-one people had \$1.50.) Further, Spring is here. Hope springs eternal. Music hath charms. Do you?

The classes began yesterday afternoon at three. That was the elementary one, which only one girl had elected. She had been transferred, however, to an advanced class. About thirty Columbia men danced with holding air, to the strains of Sam Coomb's sound system. The advanced class at 4 was scheduled to contain forty men and twenty-five girls.

Other classes will be held this afternoon at 3 and 4. Each class meets twice a week for four weeks. At the conclusion of the series, there will be three tea dances. Robert Spreen, '37L, ex-Arthur Murray teacher, is again in charge of the instruction.

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EDITORIAL

Last week some hundred Barnard students were fingerprinted by a Department of Justice official at the express request of a sizable body of undergraduates who believe that this gesture will place Barnard in the forefront of a great 'civic cause.' With an impressive fanfare of publicity, the prints of many of us were recorded. At the same time, a small but vociferous minority denounced the entire affair.

In addition to a dubious attitude held by persons outside the college who are interested in Barnard, strong opposition to the fingerprinting campaign was evinced in a statement issued by the recently formed Social Science Union. The crux of the argument lay in the reactionary uses to which the prints of individuals *might* be put.

We agree that if a person's prints *may* be used in the future to prevent or punish him for various and sundry activities distasteful to future Powers That Be, civilian fingerprinting is a sinister thing. But this argument of the opponents of fingerprinting loses some of its weight when one considers the fact that in that hypothetical future period of reaction and popular repression an "obnoxious" person can be done away with *fingerprints or no fingerprints*. In other words, if the Social Science Union is attempting, by its opposition to fingerprinting, to ward off a repressive regime, it is making a futile gesture. The Union knows better than we do that factors *much more dangerous* than the filing away of fingerprints threaten the freedom of American democracy. If it be so minded, let the Union direct its protest toward *those* factors.

At the moment, therefore, fingerprinting seems to us innocuous enough. To attribute highly complex and mixed motives to the Department of Justice is somewhat unfair. And, after all, the campaign is voluntary. We haven't quite reached the stage where we are forced to submit in matters inimical to our beliefs.

To digress somewhat from the above, we would like to congratulate the Social Science Union upon the auspicious start it has made in Barnard affairs. Agreement with the idea set forth in its pamphlet may not have been universal, but credit is definitely due the Union for its alertness and for its throwing off of the cloak of lethargy which seems to envelop most Barnard organizations.

We think the serious and special consideration of the undergraduate body is merited by the letter in today's Forum Column on the subject of the election of the Undergraduate President. In view of the confusing elements that have surrounded these elections in the past few years, the writer's plan, in its very simplicity, seems to us a worthy and valuable suggestion.

Query

On what basis do you judge a candidate?

Previous extra-curricular activities, personality, and "political views."
 —R. K., '37.

I invariably vote for the underdog.
 —E. J., '36.

Brains, executive ability, sense of humor, and personal appearance.
 —A. S., '37.

The one with the most interesting name.
 —G. G., '39.

I vote on prejudice—based on reason.
 —D. M., '38.

According to her appropriateness for the position and her ability to do the work.
 —H. E. H., '37.

I vote for someone who'll do something really important, not just be a mere figurehead.
 —G. E., '39.

Sparkling personality, and all that sort of thing.
 —M. S., '38.

For those that have a platform I vote on that, for those that haven't, I vote on looks.
 —M. T., '36.

On whether or not she's held office before, and what I think of her generally.
 —J. M., '38.

Just good horse sense.
 —L. T., '39.

I flip a coin . . . until it comes out right.
 —K. K., '38.

I vote for someone on account of because she's cute.
 —A. S., '39.

The one with the brown derby who hands out big black cigars is my candidate.
 —T. N., '36.

I vote for a person on the basis of the success of her past achievements in the college.
 —D. H., '36.

From what I know of her as an individual and therefore can judge her capabilities. If I do not know her personally or from her activities in college, I would not vote for her at all.
 —E. M. J., '38.

Individual jobs have different qualifications. An undergraduate president, I should judge entirely on her personality. An office such as undergraduate treasurer, I should judge on the basis of efficiency.
 —M. P., '37.

From what I know of her views, her past experience and any personal knowledge I may have about her. I try to be as unprejudiced as possible.
 —F. H., '37.

On her experience in college activities and the personal qualifications which would cause her to stand out when representing Barnard to the outside world.
 —H. R., '38.

On what she has done before in college and what she expects to do when in office.
 —B. B., '38.

Many times the only basis I have for judgment is by comparison with the other candidates who are running.
 —D. E., '39.

I judge candidates by the color of their hair. This year's election is unusually interesting.
 —C. N., '36.

Forum

This column is for the free expression of undergraduate thought. The opinions expressed are not necessarily those of the Bulletin Staff.

Elections

To the Editor
 Barnard Bulletin:

Dear Madam:

The situation in regard to the election of next year's undergraduate president is not a happy one to contemplate. Three of the nominees have withdrawn and one of the candidates who finally ran declined the nomination when she was first put up. Due to some unforeseen circumstance, it is possible that a nominee would be forced to withdraw, but it is difficult to see how three candidates could be affected in the same way.

It is not likely a girl will be nominated for this office without her knowledge and the time to decide whether or not she wants the nomination is before she allows her name to be brought before the college as a serious contender for election. The undergraduate president is the highest student officer in the school but when the office is bandied about in this fashion it will not be long before the college loses all respect for her.

An electoral system which allows such a situation to exist jeopardizes the very foundations of student government. To be effective, undergraduate officers must be chosen by open and equitable elections which truly reflect the opinion of the college. In fairness to the elected officers, as well as to the college at large, the present system must be reformed.

In order to allow all expressions of opinion to come before the college, as well as to be sure that only those who wish to run are nominated, application for the office of undergraduate president should be by petition. A girl wishing to run for that office shall have a petition signed by fifty students who are willing to support her. At an undergraduate assembly the number of nominees shall be reduced to three. These three candidates shall then come before the college in open election.

A system directed along these lines would mean that only those who are vitally interested in student affairs would be nominated for office. It would prevent the embarrassment and inconvenience of withdrawals and it would go far toward arousing the interest of the student body in their government.

Yours very truly,
 —Helen Raebeck.

Marking System

To the Editor
 Barnard Bulletin

Dear Madam,

Your referendum question is very hard to answer. I said "No" to it because I don't favor a new system of marking which would count pluses and minuses. But, if we have to have those tag-ends on the marks, I think they should be counted.

I'm in favor of doing away with them entirely and substituting, perhaps, a Fail-Pass-Outstanding system, which was very wisely suggested in this column a week or so ago.

Do you see then that my answer didn't let me say what I meant? Others feel the same.

Sincerely,
 —Jane D. Eisler.

An eastern women's college compiled a report saying that men become angry on an average of six times a week, but that women become angry only half that often. A men's college came right back with, "True enough. But who makes us mad?" —The Pitt News.

Given: I love you.
 To prove: You love me.
 Proof: I love you (given).
 Therefore: I am a lover.
 All the world loves a lover (axiom).
 You're all the world to me (constant).
 Therefore: You love me.

ABOUT TOWN

Second Balcony

American Holiday

Manhattan Theatre

After months of plans and preparation, the Federal Theatre project has finally got under way: the government emerged on Broadway. What this step will eventually mean to the growth of the American theatre is difficult to prophesy. Its immediate significance is twofold. The first is that it has begun to realize that unemployed actors are just as much human beings as unemployed engineers. It has also begun to realize that the theatre is or should be a part of the national life. This is explained in the published statement of its purpose: "The Federal Theatre starts with the objective of employing theatre people in the profession which they have been trained. The far-reaching purpose is to establish theatres so vital to community life that they will continue to function after the Federal program is completed."

The first of these federal offerings appeared little more than two weeks ago at the Manhattan Theatre. *American Holiday*, by Edwin L. and Albert Barker, is an interesting play from other points of view than that of sponsorship, but its very experimentalism makes it peculiarly suited to its present patronage. Its cast of thirty-one, exclusive of mob scenes, is a definite handicap to private production; and its treatment of an essentially American, though not a political problem makes it especially fitting for the first effort of a national theatre.

The play is perpetually timely in its exposition of the American policy of exploitation—the exploitation of a small Mid-Western town which has been the scene of what, according to newspaper headlines, is "the murder of the century." Within the space of three days it becomes the congregating place of star reporters, evangelists, prostitutes, curiosity seekers and the like. A commonplace commercial hotel is transformed into high-class bedlam. While the theme of the play seems to deal fundamentally with the fates of the town itself and of those of its inhabitants whose means and methods of life are changed by the upheaval, its real significance is far deeper. We face here, and it is high time that we realize it, the most sordid aspects of a national commercialism.

For the administrative part of the production, the WPA project has drawn people of experience and proved talent. Miss Agnes Morgan, who staged the play, won her reputation in her work with the Neighborhood Playhouse and the Theatre Guild, and is known to a large part of Barnard as the director of the more important Wigs and Cues productions. Tom Adrian Cracraft is responsible for the sets, and the entire production is under the supervision of Edward Goodman.

The Federal Theatre is an experiment in the theatre, which fact should make it of interest to all who realize the tremendous vitality which has been stagnating beneath the surface of Broadway for the last decade. With proper understanding and cooperation, it should be a successful experiment.

—N. D. F.

Music

Harrison and Deering

Town Hall

Were it not for the fine choice of program of Beatrice Harrison, cellist, and Henri Deering, pianist, their joint recital on the evening of March 4 would have been a failure. As it was, however, it was sometimes possible to overlook their various artistic deficiencies and concentrate on the music itself.

The Brahms *E Minor Piano and Cello Sonata* has enough musical interest to absorb one even though the cello part is played invariably at a *mezzo piano*, and even though the pianist has to exert the utmost effort not to play *forte* all the time. The Classical *Menuetto and Trio*, the contrapuntal *Allegro* are well able to hold an audience even though scratched or banged out.

The American premiere of Arnold Bax's *Sonata for Cello and Piano* was, on the whole, a not too happy choice on the part of the performers. Modern music, especially on first hearing, must be played entirely competently, for it suffers from the very beginning for being "different" and "dissonant." Hence, in spite of definitely inherent worth, it was difficult to appreciate the composition entirely.

In the three Bach *Chorales*, arranged for cello and piano by Kodaly, Miss Harrison pleased one with a real singing tone that was so obviously lacking in the rest of her playing. But those who had expected to hear Bach were confronted more with Kodaly than with the great Master of Choral Writing.

Solo groups of both instrumentalists interspersed the larger works. Miss Harrison was better in the older pieces of Lully and Scallie than she was in post romantic Elgar. But at times she showed herself to be a much finer musician than Mr. Deering, who played Debussy, Ravel, and Falla in exactly the same hard, bombastic way. Be that as it may, Mr. Deering got the more enthusiastic reception.

But no matter how unsatisfying their performance was, Mr. Deering and Miss Harrison are to be commended for bringing to the concert stage a Brahms Sonata that is little known, and a Bax Sonata that had never before been heard.

—M. T.

Vocational Talks

Field—Motion Picture Work

This is a condensation of another of the articles published by the Institute of Professional Relations after the conference on "Women's Work and Their Status in Public Affairs," held last year at the

The big opportunity in pictures is in the editorial department in the East and on the Pacific coast. The "every-day" end of pictures, the road to stardom, is an impossible goal, unless a girl has outstanding beauty and dramatic talent. The "every-day" side of pictures is a fertile field which must be approached like any other business. The personnel officer of the New York office is the one to see. When applying for a job one should have some definite skills to sell: stenography, filing, etc. The girls who enter the editorial department as secretarial or reader jobs often end in either big executive or in writing jobs.

The reading department in the New York office is often in charge of a woman editor with a staff composed almost entirely of women. It is their job to make a continuous survey of fiction, stage, and magazine materials, and to spot any story which might make a good picture. They do not wait for such material to get into print but make contacts far and wide so that they may have first chance at galley proof or even manuscript.

The reader's job is to cover all such material and to write synopses of anything which seems adaptable for motion pictures. The reader must know the limitations of the screen, the censorship laws, and the type of dialogue which can be used. She must be able to see the story as a series of pictures.

A number of women have been distinctly successful as script writers. In this work one sometimes adapts a play or a book, sometimes writes an original script. This requires long experience in the techniques of motion picture production. In writing a script the author must keep the position of the camera in mind, describe the behavior of the actors, and develop a series of pictures that pass one into the other unfolding a story with all the dramatic elements of suspense and interest. Production costs are very high so that there is no chance for "author's corrections" once the work of taking the pictures has started.

For work in the editorial department, a college background is recognized as a distinct advantage. It should include courses in the drama and in short story writing.

One way into the motion picture industry is through a newspaper job, which is especially good training for the publicity end of the movies. It is, as one has heard over and over, hard to get a newspaper job. Frank Vreeland, editorial and publicity executive for Paramount, who was one of the speakers on this subject, suggests that, if you can't get a job, offer to work for nothing, explaining how one important film critic began her career doing reviews in rhyme for a newspaper. Then you can say you have had experience. You don't have to say you worked for nothing. He adds, however: "If you want to uplift the world, don't go into pictures."

Girls are urged to learn what they can at the time in their own home town, and to remember that the motion picture industry is engaged in the business of making and selling ideas—not making and selling things. If you've got some idea that there will be a place for you to do something new and different idea.

Ten Yrs. Ago Today

Professor Shotwell declared at a college assembly that the League of Nations is the organization which can do more towards the abolition of war than any other institution we have at present. "It makes it possible to call the council together when international relations are strained, and prevent a repetition of 1914," he declared, adding that the League would require a public spirit behind it. Last year, he continued, it proved to the world its potentialities for good by settling a Greek-Bulgarian dispute.

Margaret Goodell was elected Undergraduate President. Miss Goodell, an honor student in English, had held numerous college offices.

Elinor Wylie was entertained at a tea for English majors. She read portions of her poetry and discussed the art of writing poetry and prose. "I cannot understand the inconsistency of the reading public that deems it a crime to print poetry as prose, and yet receives with great plaudits free verse that is dignified by the name of poetry," Miss Wylie declared, and said it was impossible to "write poetry with one hand and prose with the other." Mrs. Wylie is opposed to advising people as to what type of novel to write and an individual way of writing it which is absolutely the best for that person," she continued; and added that her method—that of description—is diametrically opposed to John Erskine's stand on the question.

"Barnacle Quarterly" made its first appearance under the new policy of publishing separately comic and literary sections, six of the former and four of the latter being the yearly program. The Barnacle board felt that a policy which attempts to include both the comic and the literary material as the previous Barnacles had done was a weak rather than a tolerant policy, but invited criticism of the new experiment.

The Columbia Press Bookstore was conducting a contest for the best original name for the bookstore submitted by a Barnard, Columbia, or Teachers College student. \$100 in prizes was offered.

Professor Moley was conducting an investigation on criminal injustice for the Missouri State Bar Association. Professor Moley called attention to the fact that "our process of justice is a sieve through which only the unlucky, the friendless, and the inexcusably careless get to prison at all." The ineffectiveness of the process between arrest and conviction is due to three primary causes, according to one of Professor Moley's reports: the many protections that the defendant can enjoy, the inefficiency of prosecuting officers, and the role played by political "pulls" in averting the course of justice.

Miss Louise Gode was promoted from the position of lecturer to that of instructor, with a full time program. *Bulletin* carried a Forum letter from two sophomores who complained of the "flagrant disregard of honor code pledges among all the classes" and suggesting a probationary period before a new student signed the pledge, in order for her to fully understand its significance.

Junior Show, "a fantastic comedy, with clever lyrics and good dances," called "The Passing of the Moon," was to be produced on March 19 and 20.

Administration Notes

The Administration takes pleasure in announcing that the Associate Dean, Dr. Louise H. Gregory, has been promoted from Associate Professor to Professor of Zoology. Miss Gregory has been at Barnard for twenty-eight years, and for the past twelve years has been Chairman of the Committee on Students' Programs.

Professor Louis A. Loiseau, Head of the Department of French, who has been at Barnard for thirty-four years, will be on leave of absence for 1936-37, and will retire in June, 1937. Associate Professor Frederic G. Hoffherr, at present on the Faculty of Columbia College, has been transferred to Barnard, and will act as Executive Officer of this Department.

Mademoiselle Marguerite Mespoulet, who has held the title of Associate for the past two years, has also been appointed Associate Professor of French.

In the Department of History Dr. James Henry Oliver has been appointed Assistant Professor, to take charge of the work in Ancient History. Dr. Oliver received his degree of Ph.D. from Yale, where for a time he taught Greek and Latin. For the last four years he has been working on the excavation of the Agora in Athens.

Rehearsal Held For Greek Games

(Continued from page 1)

er, will be pushed out of the group on the right by the Sophomores and will issue her challenge to the Freshmen, who are to answer through their challenger, Kathleen Nicoylasen. Then will follow the dancing and athletics.

Both the Freshman and Sophomore chairmen have announced the final selection of their central committees which follow:

Chairman of Games—Aline Freudenheim.

Business Manager—Helen Raebeck.

Sophomore Committee

Entrance Chairman—Helen Lange.

Dance Chairman—Jean Goldstein.

Music Chairman—Vera Riecker.

Athletics Chairman—Mary Hagan.

Lyrics Chairman—Elspeth Davies.

Chairman of Judges—Emily Chadbourne.

Publicity Chairman—Doris Milman.

Costume Chairman—Barbara Grushlaw.

Properties Chairman—Dorothy Colodny.

Business Chairman—Caroline Rabcock.

Freshman Committee

Chairman—Carolyn Swayne.

Business Chairman—Natalie Sampson.

Athletics Chairman—Veronica Rusicka.

Lyric Chairman—Cornelia Elliot.

Music Chairman—Jane Vesey.

Dance Chairman—Marion Halpert.

Entrance Committee—Marcia Meeker.

Costume Chairman—Dorothy Smith.

Properties Chairman—Ruth Stibbs.

Pearl Buck Gives Talk at McMillin

(Continued from page 1)

The next task after a writer has found his characters is to select the particular ones he wishes to use. Again Mrs. Buck declared, "There are two approaches although most work is a mixture of both." For example she showed that "the novelist may think in terms of situations, planning his action and then fitting into it the sort of people who would be likely to behave in that manner." She cited the "Bounty" books as an excellent instance of this approach. On the other hand there are those books which she described as "being primarily interested in characters, in exploring personalities." A novel like "Of Human Bondage" Mrs. Buck pointed out, "develops its characters first and lets their personalities determine the action." On the whole she decided that "the choice of characters depends on the writer's taste. He may be interested in them merely as people; he may be interested in them for what they do; or he may use them to express an idea of his own, in which latter case we call him a propagandist."

But the most difficult problem of all, the speaker stated, is "to make the characters appear to the reader as genuine, living people." This is done she revealed by a wealth of significant detail, detail carefully chosen and expressed to give the fullest portrait of the individual. She emphasized the fact that "a character drawn literally from life will not necessarily live in a book. He must be shaped and altered to fit within the dimensions of a novel." After all, she added, "a novelist is not writing case histories."

Mrs. Buck mentioned some of the prerequisites for would-be writers. He must have "emotional understanding, an intellectual preparation, grim determination, a zest for living, and above all an ability to face disappointment."

Mrs. Buck has won fame as a novelist by her books and short stories about China, for whose life and people she possesses such a deep understanding. Her works include "The Good Earth" which was awarded the Pulitzer Prize, "Sons", "East Wind, West Wind," and many others.

At Swarthmore, they find "It's the woman who pays"—at least during leap year week which they anticipate observing. During this week the girls will be expected among other things to treat their dates at the drug store, open doors politely and let the boys pass first.

Literary Group Discusses Poetry

Several students attended an informal and social meeting of the Literary Club on Thursday evening, in Room 319, Brooks Hall. Nora Lourie presided.

The freely-flowing rhythm and simplicity of the works of various well-known poets were revealed when Nora Lourie and Molly Clinton read several selections. Among them were the poems of Elizabeth Barrett, Amy Lowell, Ralph Hodgson, Edgar Allen Poe, and William Shakespeare. Refreshments, consisted of marshmallows toasted on an open fireplace.

An informal discussion on T. S. Eliot will be held at the next meeting.

DIALOGUE

Senior—"He was the smoothest male ever!"

Junior—"and could he dance!"

Sophomore—"He's got a car—"

Freshman—"We went roller-skating."

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Dinner	5:15-7:15	RATES FOR SERVICE	
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Supper	5:15-7:15	21 Meals per Week	8.50
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Notices

Maison Francaise

An exhibition of the Water Colors, Drawings, Lithographs and Woodcuts of Jean Charlot will be held at the Maison Francaise from March 12th to March 27th. The exhibition will be open between the hours of two and five in the afternoon but will be closed Saturday and Sunday afternoons; it will be open to the public after a private showing on March 11th.

Government Majors Meeting

Dr. Arthur Brecht, formerly a member of the German Reichsrat and now in exile, teaching at the New School for Social Research of New York City, will speak to the Government Majors on Monday, March 23rd, in the College Parlor. Government majors are required to attend.

Occupation Bureau

Notice of examinations for teacher-in-training to be held this spring is posted on the Occupation Bureau bulletin board.

This year students who will be eligible by September, 1936, may take the examination.

18 semester hours in the appropriate subject will henceforth be required, of which 12 must have been taken after the freshman year. In the "special" subjects, including fine arts, health education, music, stenography and typewriting, 36 hours in appropriate technical courses will be required. In future examinations, 6 hours of appropriate courses in education will probably be required.

Students should also note that for advancement to the substitute license at the end of the year of teacher-in-training, the New York State education requirements must be met and 6 additional semester hours of courses in the subject must be added. It should also be noted that the examination in economics includes economic geography; that the examination in history includes civics, which is not scheduled separately.

Students applying should notify the Occupation Bureau.

Lutheran Club

A meeting of the Lutheran Club was held last Friday in the Conference Room at which the Conference held at Gettsburg the week of February 28 was discussed. The topics of the Gettsburg Conference which the club reviewed were "The Christian Student Himself," which had been led by Dr. M. H. Fisher, "The Christian Student and God," led by Dr. Hoover, "The Christian Student and the Church," led by Dr. Wentz. Also, the several Discussion Forums held at that time were reviewed.

Miss Mary Wentz, vice-president of the club, officiated in the absence of the president.

STATE OF AFFAIRS \$775

Student Fellowship still lacks \$225! And the Seniors are trailing! With a grand spurt these last few days, 1938 almost caught up with 1937, which still leads. As for 1939, it's coming along nobly, but is behind these other two.

More spunk is needed from all sides, however. Are you, or aren't you, going to send a Barnard student abroad next year?

Fellowship Committee.

M. Jean Charlot Lectures on Art

(Continued from page 1)

lines, a factor differing considerably from that of Renoir. Cezanne came next. Monsieur Charlot said that the tendency of this artist was to construct a picture as perfectly architectural as a well-built house. Another Cezanne was shown, representing space in three dimensions. Paintings by Seurat and Gauguin followed.

The next artist was Matisse, demonstrating the beginnings of abstract art. The Cubist school was next represented. The artists of this school tended to further the mathematical approach. Their attempt at impersonality is important, Monsieur Charlot said, and explained that the wrist movement in painting becomes autographic. The Cubist school, in a sense, according to the speaker, performed an autopsy on painting as subject matter. Cubistic theory at its purest was represented by a work of Leger, in which cylinders, spheres, and cones are prominent. Duchamp, one of the greatest of modern artists came next. Most of the Surrealist school was influenced by him. Masson followed, and then works by Miro, Klee, Messonier, and Delacroix.

Monsieur Charlot concluded his talk by explaining the qualities of mural painting. Monsieur Charlot is famous for his frescoes.

Once there was a young rat named Arthur who could never make up his mind. But once he decided to go to the

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... he never regretted it.

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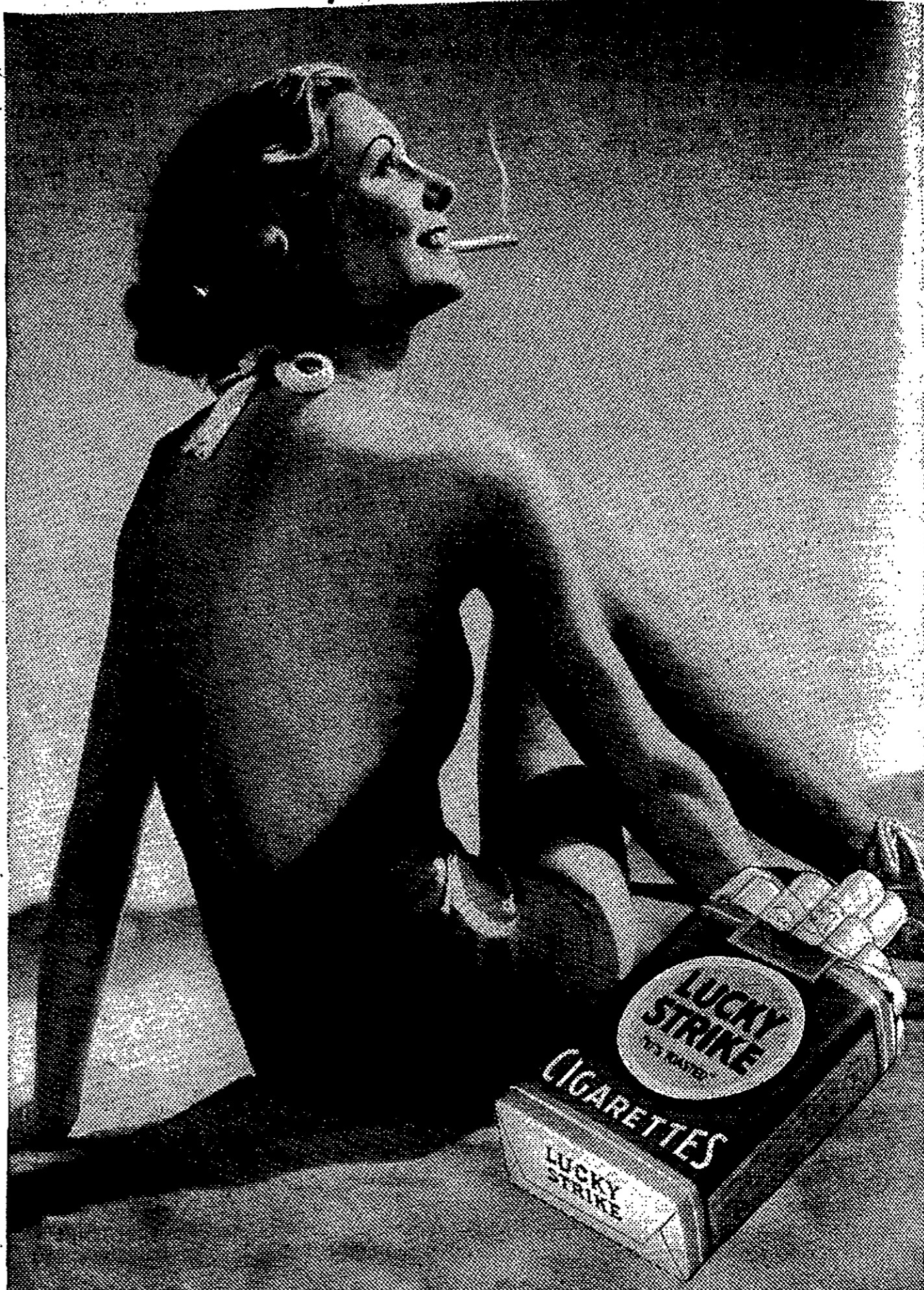
M. Reed Chosen Undergrad Head

(Continued from Page 1)

At the original assembly of February 17 called to nominate the candidates for undergraduate president, the nominees

were Jane Craighead, Agnes Leckie and Margaret Ritchie. Due to the withdrawal of Miss Craighead and Miss Ritchie, and in accordance with the clause in the Undergraduate Constitution which reads: "If the resignation of a nominee reduces the number of candidates for undergraduate office to a single candidate a meeting of the Undergraduate Associ-

ation shall be called to nominate additional candidates," a new assembly was called to name additional candidates to replace them. At this assembly, on February 24, the nominees chosen were Irene Lacey and Miss Reed. With the withdrawal of Lacey, the final contest was between Miss Leckie and Miss Reed.



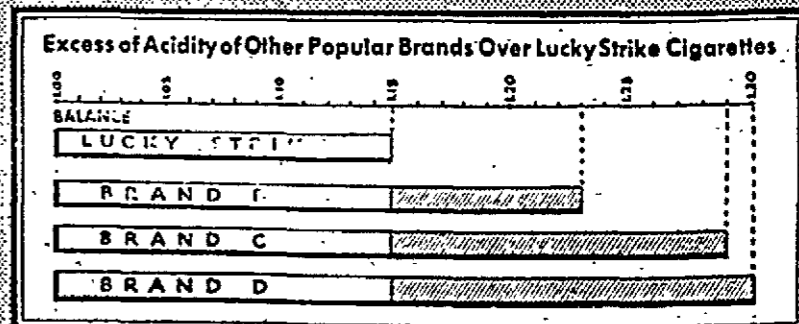
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