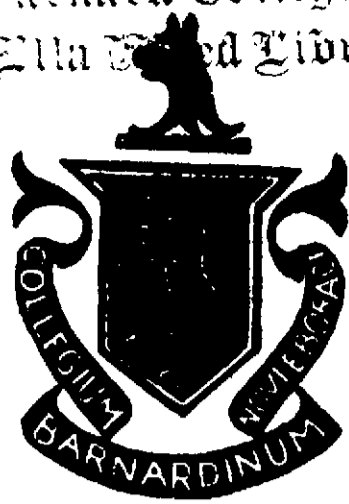


Barnard



Bulletin

VOL. XXXIII, No. 28

JANUARY 22, 1929

PRICE TEN CENTS

Students Urged to Try Earle Prize Exams

Subjects to be the *Aeneid* and *Olynthiacs*

January 17, 1929.

To the Editor of Bulletin:
 The examinations for the Earle Prize in Classics are now being held, and it seems appropriate therefore at this time to make announcement of the subject set for next year's examination. This year is being celebrated as the two thousandth anniversary of the birth of Vergil, and the committee in charge of the examinations therefore thought that the Latin subject should be taken from Vergil. They have decided upon the twelfth Book of the *Aeneid*. For the Greek subject they have assigned the *Olynthiacs* of Demosthenes. These speeches have also a topical interest at this time because of the very important excavations carried out at the site of Olynthus last year by Professor David M. Robinson of Johns Hopkins University, accounts of which have appeared in the newspapers. All students with a fair knowledge of Greek and Latin are urged to compete, and are advised to begin reading these assignments well in advance. The prize was founded in memory of Professor Mortimer Lamson Earle, and was first offered twenty-one years ago. It is open to all candidates for the degree of Bachelor of Arts, from Columbia College and from Barnard College.

Yours faithfully,
 Signed, Gertrude Hirst.

STUDENTS RECITE OLD MAGYAR TALES

Old Magyar legends of Attila the Hun and his three sons were told by five members of Miss Sturtevant's class in medieval literature, at the tea held in the Conference Room Friday afternoon. These tales have been translated from medieval Latin chronicles by Victoria Oozanics, a member of the class who is a native of Hungary where Attila lived and reigned. Some of them are adaptations of traditions handed down from generation to generation among the people of Hungary. Each separate story wove itself into the pattern of the group, which together makes up a cycle of Magyar legend, beginning with the coming of the founders of the tribe out of the East and ending with the death of Attila and the defeat of the Magyar warriors. These stories are filled with the quaint beliefs of Hungarian folk-lore,—more strange and powerful than usual fairy-tales—and were told in rich, picturesque language that emphasizes their romantic feeling.

The committee of five who had charge of the tea and who related the stories was made up of Gertrude Tonkonogy, Erma Davidson, Elizabeth Weary, Mrs. Toerge, and Judith Seaman.

PROF. HALLER SPEAKS OF WRITING LYRICS

Advises Perusal of Greek Classics and Contemplation of Architecture
 "You must get excited about Greek things in general before you can write poetry for Greek Games," was Professor Haller's advice to the group of Sophomores and Freshmen who gathered in the Conference Room on Thursday afternoon to get suggestions on writing lyrics for this year's Greek Games.

In order to get the Greek viewpoint, Professor Haller said, the student should visit the Metropolitan Museum and the Avery Library to see examples of Grecian art and architecture and to read about these. Also in the line of reading, the aspiring poet should make herself familiar with Greek literature through translations of Homer's *Iliad* and *Odyssey*, especially the sixth book of the *Iliad*. Translations of the great tragedians, Aeschylus, Sophocles and Euripides are likewise helpful.

Urged to Feel Love for Beauty

Professor Haller urged the lyricists not to pore over the Encyclopedia and mythological handbooks to get information about Demeter and Persephone, to whom this year's Games are dedicated. "You cannot appreciate a magnificent cathedral by walking about it with your nose in a guide-book," said the speaker, "and neither can you get poetical sensations about ancient Greek gods by burrowing in encyclopedias. Read Ovid's *Metamorphoses* for the stories themselves. But it is more important by far to get the Greek feeling, the enthusiasm for beauty, than just the cold facts."

Writing the poem is itself a matter of technique, but the feeling for cadence and rhythm is much more necessary than knowing all about iambic pentameters and heroic couplets. The poet should read poetry every day and should get a deep feeling for rhythm.

Miss Pritchard Judges Characters of Members of Psychology Club at Tea

Judging an individual's personality by physical characteristics was the topic discussed by Miss Pritchard at the tea given Thursday afternoon by the Psychology Club. She explained in considerable detail how the facts about a person's character can be estimated from careful observation of outward appearances.

Altogether there are nine fundamental points to be learned in this method of character-appraisal, according to Miss Pritchard. These include color of one's hair, the shape of one's hands, the build of the body, the general contour of the face, and others.

This system of judging character is especially useful to business executives and employers in general who must choose workers

Assembly 1.10—Today
 H. Noel Brailsford will speak on "Imperialism, or Is There Any Other Alternative?" College is invited.
 History Majors are required to attend.

MISS BIEHLE EXPLAINS ACTIVITY OF N.S.F.A.

Miss Biehle of the National Students' Fellowship Association explained the scope and the worthwhileness of the N.S.F.A. at tea Wednesday, January 16. The N.S.F.A. is an international organization, and in cooperation with the Confederation Internationale des Etudiants, is working to promote world understanding between students. "This," said Miss Biehle, "will ultimately lead to world peace." The aim of the N.S.F.A. is to send abroad students who will be intelligent tourists.

The recent visit to Barnard of a group of students from South Africa is an example of what student unions all over the world are doing. This intelligently conducted group is visiting representatives homes, schools, and points of interest under the guidance of the N.S.F.A., and thus will get to know what the people and customs of the country are like.

"In spite of differences in language and customs," said Miss Biehle, "a common ground of understanding can be found." She urged students who are going abroad next year to join the N.S.F.A. groups. There will be two, one sailing in June, the other in July, each group consisting of about fifty students. There are a number of tours to choose from and Miss Biehle urged anyone interested to get in touch with Marian Churchill or to visit the office of the N.S.F.A. at 218 Madison Avenue.

INTERNATIONAL TEA BOASTS NEGRO TALENT

James Weldon Johnson Discourses on the Contributions of His Race

An afternoon of negro talent formed the program for the International Club tea on Friday, January 18. It is the policy of the club to have various countries and races represented at each one of its teas, and accordingly this afternoon was devoted to the negro race. A concert singer, a pianist, and a famous negro writer made up the list of artists. The club was able to secure these artists through the kindness of Mrs. Meyer a trustee of Barnard.

Lorenzo Cole Rendered Piano Selections

Miss Lorenzo Cole first played several selections on the piano, including on her program:

By Chopin:
 The B Flat Prelude
 The A Flat Prelude
 The Revolutionary Etude
 "Sometimes I Feel Like Crying"
 —arranged by Coleridge Taylor

"An African Dance"
 All of her numbers were well received.

Mrs. Murray Interprets Popular Negro Spirituals

Mrs. Murray is a well-known interpreter of negro spirituals, and has done a great deal of concert singing, as well as solo work in New York churches. She also took an important part in the production of "Deep River." She sang six negro spirituals:
 "Were You There"
 "Don't You Weep When I'm Gone"
 "I'm So Glad Trouble Don't Last Always"
 "Deep River"
 "Steal Away"
 "Oh, Wasn't That a Wide River?"
 The popular "Deep River" was exceedingly beautiful, though all of the spirituals were skillfully interpreted.

Negro Folklore Asserted to be Most Important

Mr. James Weldon Johnson discussed negro literature as it has developed in America, pointed out the cultural contributions of the negro in America, and in illustration of his statement of the aim of the negro writers of the present time, read two of his own poems. Mr. Johnson is well-fitted to talk on the subject of negro literature. He himself is a well-known writer both of prose and poetry. In addition he is executive secretary of the National Association for the Advancement of the Colored Race. He was admitted to the bar and has been United States Consul at Venezuela and Nicaragua.

The cultural contributions of the negro are much greater than most people realize, Mr. Johnson asserted. However, there is an awakening to the fact of important negro contributions to a greater extent than formerly. That the folklore of the negro is the chief folk-

THE BARNARD BULLETIN

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Editorial

THE EXAMINATION RULE

Examinations seem to be the order of things at Barnard. Evidently some time ago at a meeting of the Faculty a ruling was passed making formal final examinations compulsory except for composition courses. Just how long ago that order went into effect we do not know, but it is certain that since that time, educational methods at college have been changing until now the rather arbitrary law is a vestigial remain of a former educational theory. It is no longer seriously heeded by a great many members of the Faculty who have found better means of testing the knowledge of the students. Its presence entails no little trouble to professors who would like to work out the newer methods more effectively.

Examinations may have quizzing value for certain types of courses such as science or elementary language, but courses demanding more intensive and individual interest in a limited field do not fall into that category. Professors as well as students have found that the long term paper or the prepared final is a more expedient and intelligent means of testing knowledge in these courses. Instead of representing a capacity for memorizing and the ability to place those words on paper the prepared final or paper often represents a well-rounded final study for the course

which will outlast the period of examinations. In accordance with the rule, however, there is a room and hour posted for the examinations in spite of the fact of the understanding that students in such courses need not appear. Added to the difficulty the professor finds in submitting to the formalities of the law, the rule forces the registrar to prepare a far more complicated schedule for examinations than would be necessary.

Because of the obsolete ruling, Seniors taking graduate work in which there is no regular examination must take one especially prepared for them, even though the professor in question sees no need for it. It seems only sensible that each professor himself should decide whether or not to give a final examination. This, in fact, appears to be the state of things at present. Why not then abolish the rule which only entails trouble and inconvenience to all concerned?

Obeying the Rules

We are not certain that there is any crying need for this editorial. We write it, however, in the hope that the few offenders who talk, eat apples and drop books in examination rooms will take heed and guard against doing it this year. Under the honor system there is no enforced quiet in the examination room, but there is a moral obligation upon each student to do nothing which will detract from the business at hand. The cooperation of every student is necessary in order to insure an atmosphere of calm and quiet during a period of strain. There seldom is any need for the occasional disturbances which occur in rooms and which are often disastrous to those who must concentrate. The signs requesting quiet in the rooms and the halls are placed there for your benefit. Help yourself as well as others to better grades and easier examinations by obeying them.

Important Notice
Scholarships

All applications for scholarships, from students now in college, for the year 1929-30, must be filed in the Dean's office before March 1. Application blanks may be obtained from the Dean's Secretary.
V. C. Gildersleeve, Dean.

Barnard Bulletin regrets to announce the resignation of Ruth Reyman from the editorial staff. Miss Reyman has been a member of the staff for two years and during this semester has been chief reporter.

OPEN HOUR

Swimming Everyday
During Examinations
From 4 to 6

Tryouts for Junior Show will be held shortly after the spring season begins.

Watch for exact dates.

Second Balcony

The Kingdom of God

The "Kingdom of God" arrived on Broadway with great fanfares. "America's most famous actress" was opening a new theatre named in her honor, by appearing in a play by Mariaez Sierra, translated and adapted by the Granville-barkers. Furthermore, true to the title of the play, here was the so-called commercial theatre at its least commercial. Considerable realism must have gone into the producing of this play, which has no taint of the "commercial" in its conception or its unfolding. Alas, that so little good should have come out of such good intentions!

Sierra is a modern playwright who despises the beaten path, the drama constructed according to hackneyed rule, cast into three rigorous acts, and employing threadbare characters in obvious situations. All very laudable and deserving of our approval. At times, as in "The Cradle Song," Sierra produces a play that is tender, wistful, rather than strongly dramatic, and in which one is willing to sacrifice dramatic compactness for the sake of seeing a section of life that is unusual to the stage. In "The King of God," however, Sierra has abandoned, not only dramatic formula, but nearly all dramatic form. He has forgotten that the essence of drama is a friction of forces which is somehow personified on the stage. Theme and atmosphere here have more importance than the clash of characters. He tells us that the "Kingdom of God" is not yet found on earth, and he proves his point (if proof is necessary) by taking us into an asylum for old men, a maternity home and an orphanage. He shows Sister Gracia of the Order of St. Vincent de Paul working in each of these places to bring God's Kingdom a little nearer. To this end, she renounces her family in the first act, her lover in the second, and in the third act, she stops the boys of the orphanage from rushing out to steal food. Each of these situations offers opportunity for struggle between characters, but only at one point, the scene between the nun and the doctor who loves her, does the playwright rise to his material, and then only for about five minutes. This is the only moment when the main character of the play is not indomitable and demands sympathy. In addition the act is interesting because of the various types of women found in the maternity home, their different grievances and the attitude with which they bear their sorrow. Again, these women, though interesting, are used as types, a panorama of characters rather than actors directly involved in the main action. But then there is no main action. Each act is a finished unit, an illustration of the theme. Nothing but the playwright brings up the next curtain, and he alone decrees that there should be three acts. The material at no time dictates the form or demands to be brought to a definite conclusion.

Now for the rest of the play in production. Miss Ethel Barrymore selected this play for her new theatre, and for only two reasons: she was carried away by the worthiness of the theme, and she probably liked to play a Sister of Mercy. She has only one true op-

CHAS. FRIEDGEN
ANNEX

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Book Notes

"Coming of Age in Samoa"
By Margaret Mead

For years psychologists and educators have accepted "stormy adolescence" as part of human nature, the painful psychological accompaniment of the physical changes from childhood to maturity. Into the complacent acceptance of the popular theory Miss Mead has hurled a bomb.

Imbued with the "Boazian" point of view that "much of what we ascribe to human nature is no more than a reaction to the restraints put upon us by our civilization," Miss Mead mistrusted the accepted view. If "stormy adolescence" is indeed a part of human nature, all people, regardless of their form of civilization must be afflicted with it. One case of a people who are "at peace with the world" during adolescence is sufficient to disprove the hypothesis. And Miss Mead found such to be the case in Samoa.

Identifying oneself sufficiently with a people whose language and customs differ so intensely from our own, must have presented a tremendous problem. But these difficulties were well surmounted. Miss Mead succeeded in becoming intimate enough with the young girls of "the three villages" to get their point of view. She had to give us a picture of the whole social life of Samoa—but she selected the details with a view to illuminating the problem of adolescence and left out all the phases which were irrelevant to it. She was able to describe things objectively for the most part. It is only occasionally that she slips and uses subjective adjectives,— as for example, on page 121: "the dance often becomes flagrantly obscene." Here we are at a loss to know whether the natives felt them obscene or whether it was Miss Mead's western conditioning that prompted the description.

On the whole, the book is one of the most interesting and illuminating that we have read this year. It is well worth careful reading.

B. D.

portunity for acting, in the second act, and there she acquits herself well. The settings harked back to the good old days before Gordon Craig; here the trees bore leaves and the grass was a substantial green straw carpet, not to mention the stucco walls that undulated in the breeze. It was a long running evening, held together only by the magnetism of the star.

Elsie Traunstein

JOHNSON DESCRIBES NEGRO POETRY

Continued from page 1

America is universally acknowledged. The importance of negro spirituals is great, and their beauty is recognized all over the world. The old slave plantations are a definite part of American literature in the form of "Uncle Remus" stories collected by Joel Chandler Harris. Variations on this type of story are found in "bedtime" stories—"Uncle Remus in a diluted form." As regards secular music, rag-time, the blues, and jazz have all been originally contributed by the negro. This particular form of music has taken such a hold on America, that it is a national factor in music, and wherever music of this sort is heard it is recognized as American. Lastly a native art of dancing has been contributed by the negro in the form of the Charleston, etc.

With the close of the era of the "blues," Mr. Johnson believes that the "major creative efforts of the negro" will stop. By this he explained that he means the effort of the negroes as a race—a race with rich folklore. Common education, and general cultural standards do not foster folklore. From now on the negro will emerge as a "conscious artist" working individually, and creating alone.

Because he is most familiar with the field of literature, Mr. Johnson confined himself to discussing that phase of negro culture. As early as the time of the Revolution, there was poetry written by a member of the negro race. Phyllis Wheatley, a slave girl bought by philanthropic people, was the first negro poet. She had the advantages of a "Boston" education, and wrote largely in the style of Grey. She was not a "great poet, but great in comparison with her contemporaries." She has the honor of being the second American woman to have a volume of poems published.

From the time of Miss Wheatley, to that of Paul Lawrence Dunbar, there were thirty or forty negro poets, "mostly bad, but some good," who wrote largely in imitation of English writers, and for that reason could not be called true negro writers. Paul Dunbar was the first "authentic" negro poet. He was "the first one to unite poetic material with a poetic technique."

With the World War there sprang up a sense of "injustice, of defiance, of rebellion" among the negro poets. A racial feeling pervaded them. However, the task of negro poets now is not concerned with a defense of the negro race, or a strong sense of race at all, but rather an attempt to find the beauty in the negro culture, and bring it to the notice of the world.

This is the aim of Mr. Johnson himself. In the two poems which he recited, written by him, he endeavors with great success to portray the real meaning of some of the sermons which the old preachers used to deliver on the slave plantations. Each of the poems in the volume entitled "God's Trombone" interprets one sermon. The two poems which he recited were: "The Creation," and "Go Down Death." The first depicts the way in which the preacher used to describe the creation to his people, and the second one is a very beautiful description of death, delivered as a funeral sermon.

SAILING DATES REVISED IN TRAVEL BUREAU LIST

There has been a revision made in the sailing schedule published recently by the Travel Association. Owing to a change in sailing by the North German Lloyd, the S. S. Bremen will not be available on July 3. In view of this fact, the Travel Association has chartered a space on the S.S. Columbus of the same line, sailing on July 3, and in order to meet the demand of those desiring to sail on July 3 accommodations have also been reserved on the S. H. Homeric for that date.

The following have also been added: June 27, S. S. Dresden; July 13, S. S. Lapland; July 20, S. S. Peneland; Aug. 10, S. S. Olympic; Aug. 17, S. S. Homeric. Besides these, the Association will have, as previously announced, the following departures: June 22, S. S. Majestic; June 29, S. S. Statendam. The round trip rate of the trans-Atlantic passage on the above steamers is \$180 and up, tourists cabin class.

All students who are planning to go to Europe this summer are urged to make their reservation as soon as possible, as the number of cabins available on each sailing is limited and those who apply for accommodations first will get the best rooms. A deposit of \$25 is all that is necessary to reserve an accommodation.

Boston Police Interfere With Harvard Activities

Police interference with student activities at Harvard has become a habit. Several years ago they censored the *Lampoon*, and this year they have gone in for dramatic criticism. "Fiesta," Michael Gold's drama of life among the lowly Mexican peons which the Harvard Dramatic Club produced at a great expense this year, was barred from Boston following an unfavorable report upon its first showing in Cambridge. The police found some obscene lines in the play, according to their report to Mayor Nichols.—*The New Student*.

PERIODICAL OF ITALIAN LIFE OUT THIS WEEK

Il Circolino, published under the auspices of the Romance Language Departments, appears on the campus this week. Its appearance marks the fourth issue of that periodical. Its columns are filled with news items of interest and stories about Italian life, particularly in America. Its feature article deals with the problem of Italian immigration into America today, which is the problem of assimilation and Americanization. In addition to the articles dealing with controversial questions of the day, Il Circolino, has criticisms of Modern Italian Poetry, and the Italian film, Lucrezia Borgia. As a small critical paper on Italian life and thought, it should interest not only those who are intimately connected with Italian culture, but the student who has a general interest in the literature and science of Europe.

NEW REPUBLIC SPONSORS ACADEMIC COMPETITION

The New Republic is sponsoring a contest to find out what kind of college students would like to go to and to encourage writing and thinking about the standards of academic life. The contest is open to all members of classes from 1926 to 1930 inclusive. The subject of the essay is to be "College As It Might Be." Of those submitted the best will be published and will receive an award of \$100. The second best article will receive a prize of \$75.

The essays must not be more than 2,000 words and must be in the hands of the Editors of the New Republic not later than April, 1928. The name, class, college, home address and, in the case of alumni, the present occupation of the author must appear.

The judges of the contest will be: Alexander Meiklejohn of the University of Wisconsin of "The Liberal College"; Max McConn of Lehigh University, who has recently written an article called "College or Kindergarten," and Robert Morse Lovett of the University of Chicago and the New Republic.

Several points are mentioned regarding the contest which should be noticed. Suggested topics are: athletics and other organized activities; co-education curriculum; examinations; location of the college; method of instruction.

Tea in Conference Room everyday during examinations from 4 to 6.

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Calendar

Tuesday, January 22
 Assembly. H. Noel Brailsford will speak.
 Theatre 1:10.

Wednesday, January 23
 Mid-Year Examinations Begin.

Wednesday, January 23, through Friday February 1
 Tea in Conference Room, 4:00 to 6:00

Friday, January 25
 Business Meeting of the Botany Club, College Parlor, 8:00 to 10:00

Friday, February 1, until Tuesday, February 5, at 4:00 P. M.
 Registration.

Wednesday, February 6
 Spring Semester begins

JUNIOR COLLEGES

That the popularity of Junior Colleges will lead to the breaking up of the regular four-year college course, was hinted at a recent meeting of the Association of American Universities.

Dean Laing, of the University of Chicago, says that "The first two years in many universities are almost entirely preparational. The courses are mainly informational and have no proper place in the university curriculum. The high schools really should do this work but most of them do not." He pointed out that the change of the first two years to the junior college was inevitable and was already on the way in the West and Middle West.

And then, to go to the other extreme, *The Radcliffe Daily* announces that Northeastern College intends to inaugurate a five-year college course in September, 1929, dividing the student body into freshmen, sophomores, middlers, juniors and seniors.—*Adelphi College Fortnightly*.

DR. GREET DEMONSTRATES DIFFERENCES IN SPEECH

Dr. Greet, a member of the English department of Barnard played ten phonographic records of a short story read by men representing various sections of the country before the Women's Graduate Club on Thursday last. The records were made by a talking machine company who reproduced the voices of twenty four members of Columbia Summer Session in an effort to study the peculiarities of speech in America.

To show the astounding difference in the speeches of two men from the same state, Dr. Greet played records of residents of Fort Worth and Dallas, Texas. The pronunciation of such words as "due" and "scout" were entirely different. Dr. Greet proved that contrary to popular beliefs, many sections of New England do not use the broad "r" in the speech. Among the most amusing of the records was one which was made of a Native New Yorker who continually pronounced "you" as "yoh," who said "wuz," and "dis" and "dat," for "this" and "that." "The phonograph," Doctor Greet believes, "has helped to emphasize the difference between the speech of New Yorkers and other parts of the country, and should be a very useful factor in the further study of language idiosyncrasies."

The fable used in the test was a bedtime story which contained no words longer than three syllables. This was done so that it could be later used in testing uneducated classes of certain sections of the country.

Outside The Walls

FLOATING NEWSPAPER

Although for the most part of the year the Floating University which began its round-the-world cruise November 8, sees land and printing presses only at short intervals of time throughout the ten-month sail aboard the S.S. President Wilson, it has inaugurated the unique plan of publishing a magazine in miniature called the *Marco Polo Gazette*. While still out on the Pacific Ocean off the coast of Mexico, the students, with the aid of the President and faculty decided to publish a booklet "when-ever and wherever there was a printer who could print English in any part of the world."

The *Marco Polo Gazette*, explained its editor, "is written and edited by the students of journalism on the cruise. We are young; we are new to this job. But the world is all before us. Our little tabloid of tabloids is our radio message to you from the high seas—bringing word of us to our friends and families far away, and to those who would like to follow us next year in the paths we are breaking for you, a momentary and promissory share in this—our incredible adventure."

52 COUNTRIES REPRESENTED AMONG COLUMBIA STUDENTS

Fifty-two countries are represented in the group of foreign students registered through the International Institute of Columbia University. This is a slight increase over last year's enrollment, although no significance is attached to the fact because Columbia's foreign registrations changes but slightly over a period of years.

There are about 250 students there, the women outnumbering the men 168 to 86, but one hundred more are expected for the spring term. Thirty are there on scholarships offered by the International Institute and eleven are on Macy scholarships. Sixty-nine of the students live at the International House on Riverside Drive.

These figures are issued by the International House, of which Dr. Paul Monroe is the director and therefore do not include the men and women from foreign lands who have not enrolled. No full figures are available to show a full poll.

Library Problems are Universal

During the past year the students of Princeton paid \$3,852.75 because of their carelessness in the use of library books. Therefore a fine of more than two cents a book was paid on each book circulated from the University Library. At the end of the year 299 books were found in the students' rooms and more than half of these had never been recorded as loans from the library. The previous year the proportion of such books had been even larger. The existence of these records explains only too clearly one of the problems of college libraries.

In Bryn Mawr all books on reserve are kept in a locked room, and to take them out a student must stand in line and sign for the book and procure it at a window. The book must be personally returned which may mean another wait in line.

OLYMPIA THEATRE

Movie Entertainment as You Like it

To-day
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