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Wellesley College

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HEADQUARTERS REPORTS JUNE QUOTA HALF SUBSCRIBED

Fifth Avenue to Honor Wellesley With Blue Decorations

On April 25th the Fund stood $188,922.05. Still more than a million and a half short and we promised $2,700,000 by June! However, we do not despair, for our publicity is constantly increasing and much is hoped from it.

After a different line of advertising, comes the news that about the middle of May, Fifth Avenue is to observe Wellesley week by decorating in blue. Ten stores have already expressed their willingness to cooperate and little doubt is felt that others will join the cause. It is hoped chairman in other cities will test the generosity of local merchants in a similar manner.

SYRACUSE, New York, reports starting a Wellesley week at the Library. Autographed copies of books by Welles-ley women were placed in a conspicuous case and a bulletin board bearing Wellesley pictures and notes nearby. Considerable interest was aroused among outsiders, by this simple and inexpensive publicity stunt.

The first May basket has come in ahead of time, bringing a check for $50. Let us know what your May basket carries back to you!

Another working suggestion is to ask each friend for a penny (or dollar) for the day of the year on which she was born. If she tried her lungs up, January first, she owes only a pen-ny (or dollar), but if she chances to leave the region of Blue Birds the last of December,—yum—yum! Some girls are starting Saturday contests at golf clubs where there are no country houses. They figure that

SOCIETY OPEN HOUSE SCHEDULE

All sophomores and juniors, who are not society members, are cordially invited to attend the open-house receptions at the following societies:

April 30—May 1: 6 P.M. Alpha Eta, Miss Melanie S. Cleary, Barnum P. M. Shakespeare May 1—4: 6 P.M. Phi Sigma, Miss Lillian E. L. Z. A. A. Z. A. Agora May 2—4: 6 P.M. Phi Sigma, Miss Lillian E. L. Z. A. Agora

“Salt and Pepper” Proves Worth of College Operetta

GOOD CONTINUITY AND MODERN SETTING ARE POPULAR INNOVATIONS

Modern setting, clever lines and lyrics, continuity of narrative and a theme song that would have done credit to Victor Herbert, enabled this year's operetta, presented April 29 and 30, in the Barn, to take once more its place among the worthwhile college activities. Very little adverse criticism and a great deal of genuine praise can be reasonably given the performances of "Salt and Pepper" when the fact that plot, music, and scenery were all produced by college talent is taken into consideration. Especially fortunate was the choice of a modern setting which lent itself to a type of familiar humor and to local applications appreciated by the audience.

The flourish with which the operetta opened characterized the whole performance. A large and extremely well-chosen chorus of girls and men in sport clothes introduced the first act, which was laid at a fashionable pool club. Their song, which stated that "We are the salt of the earth," made it clear just how exclusive the club was and explained the snobbish attitude of the hero, Edward Clay-brack, and his fiancée, Clare, towards the coeds. There was no delay in the action. Jack, whose sympathies were entirely "proletarian" put his vanner concerning the superior effects of environment versus heredity into immediate trial by undertaking the abduction of Kathleen, an Irish coed, who had suffered no effects from an illustrious "family tree." Although the actual plot savored perhaps of "Pygmalion," the treatment was entirely original. The introduction of characters from fiction to assure Kathleen of her success was both novel and effective. Cinderella and the prince, Cecily Sharp and her admirers, Judy Abbott and Daddy-Long-Legs, and La Ghana,—these characters singing the theme song, ended the first act with the same vivacity with which it had begun.

The second act was marked by a distinct progress in the plot and in clever repartee. The feature of this act was the chorus of schoolgirls in gray Brumley blouses. An unusually good equilibrium was maintained between the principals and the girls of the chorus. Here in the select school of Miss Chisethwaite was reflected the patronizing attitude and the slight contempt held by college girls towards the boarding schools. However, a mutual bond between them was traced in the hungry strike which received the sympathy of the entire student body in the audience. The scene between Jack and Miss Chisethwaite received up-tempo applause.

Good Casting Throughout

Helen Baxter played the part of Jack with exceptional success. Into her naturally funny lines she put an interpretation that added greatly to the humor of the opera. The fact that she, a secondary character, ended so completely the sympathy of the audience is a fitting note to this year's Operetta.

POSTPONEMENT OF MAY DAY FAILS TO QUENCH ENTHUSIASM

Chapel Stops Scrubbed Despite Downpour

Although the heavens selected May Day for the most persistent downpour of the season, the seniors were up at six thirty Saturday morning to scrub the Chapel steps in accordance with the May Day tradition of Wellesley. The early risers from both campus and Village were dazed by the color scheme and arrangement of the motley collection of garments worn. Guests arriving to spend the week-end in Wellesley were disappointed at the postponement of the other May Day festivities Monday.

The famous hoop-rolling contest, in which the entire senior class rolled from Tower Court to the Chapel hoops which had been handed down to them, took place early Monday morning. Barbara Bean was the first to reach Chapel, with Ruth Hampson a close second. The four classes lined up on either side of the road and marched into Chapel to the accompaniment of the senior Marching Song, freshmen, according to the May Day custom preceding. After the service, which was led by Miss Pendleton, there was a general rush for Tower Court Hill, where the Sophomores, dressed in white with blue crepe paper hats, had almost perfectly formed '21's memorials. Led by their class Song Leader, Nora Cleveland, they sang and swayed from side to side, then rose and rhythmically waved handkerchiefs, the moving blue and white of their color scheme making a beautiful picture.

SOCIETY VACANCIES FILLED

Initiations To Be Held May 2

According to the recent plan accepted by the Inter-Society Council for filling vacancies in the list, nine new members have been invited to join societies. The method of determining the new members was similar to that employed in the full. The list is as follows:

Agora
Elizabeth Ely, '22
Susan Graffham, '22
Alpha Kappa Chi
Margaret Longacre, '21
Dora Armstrong, '22
Rudolph Freeman, '22
Jeanne Vincent, '22
Phi Sigma
Rachel Rabb, '21
Tan Zeta Epsilon
Grace Freeman, '22
Zeta Alpha
Elizabeth Conch, '21
The Wellesley College News

EDITOR IN CHIEF
ELIZABETH M. WOODY, 1922
ASSOCIATE EDITORS
BEATRICE JEFFERSON, 1922
DOLORES M. WILLIAMS, 1922
ASSOCIATE EDITORS
DOROTHEA MILY, 1922
ELIZABETH BARTON, 1922
MARGARET ROGERS, 1922
ELIZABETH SANFORD, 1922
HELEN STAHL, 1922
LOUISE CHILD, 1924
BARBARA CONDER, 1924
RUTH HELLER, 1924

BUSINESS STAFF
SUSAN GIBSON, 1922
Circulation Manager
BARRABA BATES, 1922
Assistant Circulation Manager
LUCY JOHNSON, 1923
Advertising Manager
RUTH WHITE, 1923
Assistant Manager
HAY PALK, 1923
ANNETTE WRIGHT, 1924

PUBLISHED WEEKLY DURING THE ACADEMIC YEAR BY A BOARD OF STUDENTS OF WELLESLEY COLLEGE.

MARGUS PRESS, PRINTERS, WELLESLEY, MASS.

OPERETTA VINDICATES NEW BARN PLAN

The presentation of Salt and Pepper marked a second milestone in the successful year of the Barnswallows’ Association. Published, as it did, so complete a contrast to The Tragedy of Xan, it demonstrated the ability of the college to achieve high comedy as well as high tragedy. Two such triumphs as these amplifiably justified the supporters of the new Barn plan, who predicted that it would usher in better dramatics, and more general interest in the dramatic organization, than were realized under the old system. With the enthusiastic leadership of Laura Chandler, the Barnswallows’ Association has taken its rightful place of importance among non-academic activities. In selecting such a play as Drake for its final performance the Barn declares its aim to present yet another form of drama, and that it feels sure that the pageantry and glamour of the outdoor play will make a fitting end to such a successful year.

Free Press Column

All contributors for this column must be signed with the full name of the author. Only articles thus signed will be printed. Initials or nom de plumes will be used in printing the articles if the writer so desires. The Editors do not hold themselves responsible for opinions and statements which appear in this column.

Contributions should be in the hands of the Editors by Friday, 11:00 a.m. on the 10th of each month. Contributions must be as brief as possible.

THE NATIONAL SECURITY LEAGUE VS. THE INTERCOLLEGIATE LIBERAL LEAGUE

For the most part, only those people in the world at large and in the College community read the “Nation” and other so-called liberal magazines, whose views they do not share with those. Occasionally a few Librarians have time to read conservative papers, and not many Conservatives read liberal publications.

The same attitude is seen in clubs. The people who consider themselves modern and liberal meet and hear one another express views held in common, and those who are supposed to be both Liberals and Conservatives meet with one another to try to exchange views held also in common. The fact is, both groups are illiberal in that they impatiently cut themselves off from a point of view which did and still does the country good. Clubs in a college which foster any such one-sided view toward life are particularly unfortunate. The ideal is surely for all Liberals and Conservatives to meet together, with such togetherness and goodwill, with such eagerness to know the truth and nothing but the truth, that an enlightened and intelligent public opinion may result.

The writer recently attended a mass meeting of about 2000 people at the University of Wisconsin, when Mr. Foster, organizer of the Steel strike, spoke upon, “The Steel Strike and Trade Unionism.” Proponent and opponent had equal opportunity to question Mr. Foster after he spoke, and all were self-restrained and exhibited a most tolerant spirit. It was planned that Mr. Otto Kahn was to speak at another meeting giving the Capitalist’s point of view. I commend to Wellesley students an enlargement of the Forum into a Collegefurn in the belief that it makes for the greatest leadership of thought.

Alumn, ’07.

DEAR COLLEGE NEWS:

The Music Department has always taken a keen interest in the college operetta because it gave the gifted musical students an opportunity to work out the general principles underlying musical construction; in one sense of the word the opera was a music laboratory. Therefore the Department has always looked with an indulgent eye on the musical errors and immaturities of style and has generally given help (sometimes little, sometimes much) in the preparation of the music, in preparing copy for the engraver, in correcting proofs, and in orchestrating the music, and, in part years, in directing the completed work. This year all these things have been done by students save a portion of the orchestration, which fell to the lot of Boston professional hands. The present moment, therefore, seems opportune for a review of the operettas of the past twelve or thirteen years.

It may be said at once, I believe, that pure, very real music “Salt and Pepper” is the best of a long line. I can’t pretend to any special knowledge of stage craft or of the drama, but in “Salt and Pepper” the committee gave us beyond the usual search for atmosphere—as elusive a quest as that for happiness—which usually landed them in the slam, or lapland, or Patagonia, and came down to earth in a girl’s boarding school, where they found familiar and effective material. Some of the jokes were old, but they were fresh to us, and we laughed heartily at them. The music was, for the most part, as pleasant as that of any opera, and the stage acting was a splendid job of work, and the setting of the opera was a supercilious Sancho Panza enjoyable. It is to be hoped that next year’s operetta and those of succeeding years will find their plots as happily as 1921’s operetta.

It is well known, of course, that the college girl’s musical ideals are largely of the musical comedy type; she sings musical comedy songs; she likes musical comedy stories, and seems to have had a musical education. In a certain sense musical comedy has always had an influence on the college operetta, but this was never pronounced until “The Lure of the Real.” After that work more or less consciously the musical comedy idea possessed the committee, though to do them justice they struggled against it. It is, however, difficult to work for a conscientious applause rapturously that sort of thing, and cares little for that which has not the “jazz” ear-mark. “Salt and Pepper” is proof that musical, joyous music and homely humor may be thought to be worth trying for, and are still appreciated by enough of the college to make their production worthwhile.

If any one who reads this letter will take the piano score and play and sing carefully the various numbers of the operetta, comparing results with the performances he will find that at the college at least “Salt and Pepper” the music itself was never really heard. This came about from several causes—the bad manners of the audiences, the impossibility of getting a sufficient number of orchestral rehearsals, and the preoccupation of the audiences with scenery and action and spoken lines. I place the blame for these deficiencies first because they are to be blamed on the audience, and the lively operetta outside, in the following spring all the other evils. There was never the slightest presence on the part of either the Thursday, Friday, Saturday audience that they had come to hear a musical performance; constant talking was indulged in unless the curtain was up or there was something interesting to the eye. The eye-gate seems to be wider open than the ear-gate. There is the incentive to either write or perform music if, as music, no attention is paid. The student has to pardon non-attention to the Overture, for there are always latecomers, but—to take one example out of many—the charming prelude and overture are lost in the last sound of the postlude dies away. The next step in the production of an operetta that shall be even better than the present one is to teach the Barn audience to listen to the operetta as music as well as to attend to it as drama. The moment that our audience listens to the music that moment the performers will take their “job” very seriously and careful...

(Continued on page 7, col. 4)

STUDENTS HEAR DR. WISE INFORMALLY

Eminent Rabbi Gives Opinion of Younger Generation

With a large student audience seated on the floor before him and members of the faculty on the surrounding benches of the library of Tower Court, Dr. Stephen Wise of New York’s Free Synagogue, spoke informally for over an hour after his address in chapel last Wednesday night. In rousing the audience’s query concerning the much discussed labor situation he pointed out, post-war mistake of laying the idea of declining prosperity “English people can’t believe,” said Dr. Wise, “that industrial legislation and the national attitude toward the labor situation is so young and undeveloped. The quality of leadership and the organization of our trade unionism cannot compare with that of England. Matters will not improve until the masters of finance realize that there cannot be union with organization at the industrial end and disorganization at the labor end.”

Dr. Wise then professed his willingness to answer any questions at which the “inquiring reporter” plucked up enough courage to ask, “Just what do you think of the younger generation?”

“It wouldn’t bear publication,” replied Rabbi Wise, but upon further request proceeded to elaborate his opinion of this current topic.

“Students seem unaware what has been, ‘but that is a stupid and trite idea you young folks. I have great respect for the younger generation in general but am not in agreement with its outlook. You are making a concrete example of this statement. “There is nothing ‘wrong’ with America itself but when done by nice young girls as it is today it is equivalent to...
What Makes the Firefly Glow?

YOU can hold a firefly in your hand; you can boil water with an electric lamp. Nature long ago evolved the "cold light." The firefly, according to Ives and Coblentz, radiates ninety-six percent light and only four percent heat. Man's best lamp radiates more than ninety percent heat.

An English physicist once said that if we knew the firefly's secret, a boy turning a crank could light up a whole street. Great as is the advance in lighting that has been made through research within the last twenty years, man wastes far too much energy in obtaining light.

This problem of the "cold light" cannot be solved merely by trying to improve existing power-generating machinery and existing lamps. We should still be burning candles if chemists and physicists had confined their researches to the improvement of materials and methods for making candles.

For these reasons, the Research Laboratories of the General Electric Company are not limited in the scope of their investigations. Research consists in framing questions of the right kind and in finding the answers, no matter where they may lead.

What makes the firefly glow? How does a firefly's light differ in color from that of an electric arc, and why? The answers to such questions may or may not be of practical value, but of this we may be sure—it is by dovetailing the results of "theoretical" investigations along many widely separated lines that we arrive at most of our modern "practical" discoveries.

What will be the light of the future? Will it be like that of the firefly or like that of the dial on a luminous watch? Will it be produced in a lamp at present undreamed of, or will it come from something resembling our present incandescent lamp? The answers to these questions will depend much more upon the results of research in pure science than upon strictly commercial research.

YEAR AT WELLESLEY TO BE FILMED FOR THE FUND

Every Student a Possible Star in the New Wellesley Picture Film Now Being Made For Use in the Campaign

For the last week Wellesley has, all unknowingly, been playing a part in the moving picture production of a telescoped college course. "The film," said Miss Manwaring, when asked about the new venture, "will show only flashes of each college activity, compressing into one year most of the events from the arrival of freshmen to the graduation of seniors. In order to make this possible the students are asked to hold themselves in readiness to stage September scenes in June, and also to remember that they are now as it were on dress parade before the camera."

Mr. Carl Gregory of New Rochelle, who has the distinction of being a fellow of the Royal Photographers Society, is in charge of the production. The firm with which Mr. Gregory is associated is the same that, not long ago, did the very successful Princeton film. It is planned to use this Wellesley picture not so much to help in raising money as to show parents and schools what college life is like. It will be sent around the country and will, it is hoped, serve both to arouse the interest of prospective students and to refresh the memories of alumni.

Among the various scenes to be included in the production will be pictures of the buildings, and glimpses of classes, especially those which can be held out-of-doors such as the botanists in their garden, or the students of the automobile course at work on a car. There may also be some laboratory close-ups and views of dormitory life, including, if possible, an outside fire-fight. Mr. Gregory has already taken a picture of the opera rehearsal and of the rehearsal of one of the Tree Day dances. These views will probably be augmented by pictures of the various festivals of the year, arranged in order of their effectiveness and working toward Commencement activities as a climax. There will also be brief scenes of the different sports, and of the unorganized outdoor life on the campus. Later, another sport picture is to be made by a high grade company noted for its outdoor pictures. This will be entirely separate from the first production, and will show in detail the best work of the various sport teams.

Elizabeth Hand, '22, had charge of a corps of students who helped Mr. Gregory to get the pictures he wants. The day is planned by schedule and arrangements are made in advance for certain scenes which have to be especially staged.

FARNsworth Art Museum

An important exhibition of paintings by Mr. Charles H. Woodbury is announced to take place at the Farnsworth Museum about May 7th.
The audience through a fault in dramatic construction, is further praise of her acting. The haughty Clare was played splendidly by Elizabeth Fry, whose voice added to her part. She was the direct antithesis of the naive and lovable little Irish Kathleen. By her sweet voice and attractive manner, Eda McCoy, as Kathleen, charmed her audience. Dorothy Williams, as the blue-blooded aristocrat, read two primary attributes of a hero, attractive appearance and a low, o'ceaning voice. However, the character treatment of Edward was something obscure. It was scarcely con- vivable that should change from the ineffectual character of the first act to the discerning and overpowering individual with a keen sense of humor as shown in the third act. It is also regretted that neither Helen nor Kathleen had lines which allowed them individualistic as interpretation as those of Jack and Miss Chisholthwaite. Mary Kelly, in playing the part of the head of a girl's school gained her success by refraining from a too exaggerated portrayal as is often given in similar cases.

To the minor characters belong no smaller part of the achieved success. Florence Anderson and May Fales, in their rag doll dance, and Margaret Noyes, as the remarkably adept valet, received appreciative applause. Marcia Cressay, with her "Why Wait?" and Carol Mills, who as a French teacher had her nationality emphasized by the brevity of her skirts were only two of the highlights of the performance.

Scenery and Costumes Simple and Distinctive

The scenery showed the careful work that was manifested in every part of the operetta. The settings of the first and third acts were especially distinctive. Together with the costume as well as the mass effect, was pleasing to the last detail.

Lighting Facilities Inadequate

To the lighting belongs an unfavorable criticism. Although the Barn equipment, which does not include a spotlight, allowed only limited lighting effects still it should be mentioned that a lack of sufficient overhead light caused shadows to be thrown on the actors' faces during the entire performance. On Friday night, the lighting in the last act was too faint for the features of the players to be seen from the back of the Barn. Also the suddenness of the changing of the light which played on the fountain distracted the attention of the audience to an appreciable extent.

Music Far Above Amateur Average

The success of the music is due chiefly to Virginia French and Ruth Cushing. Both the theme song, "When a Lady Loves," and "Lady Moon" were above the average amateur composition for melody and rhythm. Numerous catchy songs might be commended which directly escape the type of popular songs of Gilbert and Sullivan. If there is anything to question in the music, it must be the almost unyielding repetition of choruses which made for monotony. It was obvious, however, that this was the result of an effort to avoid the awkward brevity which has so often characterized operetta songs.

Honor Are Even

Mr. William G. Mason, formerly connected with the Copley Theatre and the Boston Theatre, directed the little operetta. To him, as well as to Laura Chandler, Margaret Metzger, and Virginia French, belong the credit for this year's unprecedented success. In connection with this operetta, a great number of people have given tireless services, but most significant, of all is the fact that those who criticized last year's operetta have put much constructive work on this year's production. It should also be mentioned that the same composers whose music underwent criticism last year, have continued in their work with commendable spirit.

Scene "Salt and Pepper"

Director Mr. William G. Mason Cast
Kathleen O'Shaughnessy Eda McCoy, '24
Clare Emerson Elizabeth Fry, '22
Edward Claybrook, Dorothy Williams, '22
Jack Helen F. Baxter, '23
Miss Chisholthwaite, Mary G. Kelly, '22
Mickey Margaret D. Gervin, '21
Waiter Margaret Noyes, '24
Cinderella Mary Warden, '23
Prince Charming, Marion McClintock, '24
Becky Sharp Laura Chandler, '21
Jo. Sedley Helen Sherman, '21
Rawdon Crawley, Catherine Brash, '24
Lord Styne, Marjorie Bartholomew, '23
Judy Abbott Barbara Conner, '24
Daddy-Long-Legs Naoma Tommas, '23
La Giana Don Ramon Miriam Mayne, '23
Moon Harriet A. Spink, '21
Owl Miriam Mayne, '23
Louisa Mary Fales, '24
Marjorie Nancy Davidson, '24
Sally Mary A. Wheeler, '23
Julia Erma Bell, '23
Chorus of school girls, faculty, saddles, men and cooks.
Margaret Metzger, '21—Chairman of Operetta
Mary Virginia French, '21—Chairman of Music
Lorraine McCombs, '23—Chairman of Properties
Helen Frankel, '22—Chairman of Lighting
Harriet Cavis, '23—Chairman of Costumes
Clyde B. Kooser, '22—Chairman of Ushering
Katherine Hughes, '21—Chairman of Make-Up
Catherine Chapman, '22—Chairman of Publicity
Frances Stryker—Chairman of Supper
Music by Wellesley College Orchestra. Hats loaned by Filenes. Costumes furnished by Miss Hastings with special consideration for the Fund.

Wellesley College News
SAILOR MIDDY BLOUSES
FOR GIRLS.

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We will make shirts to match the blouses. Eating or Embroidery
White Blouses
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The Parliament of Fools

WELESLEY BREAKING FAST, OR PEPPER AND SALT

Act I Scene 1

(Curtain rises, revealing typical Wellesley dining room. Clock at left registers 7:15 A. M. Deep silence echoes through the rafters while entire absence of bustle is easily noticeable. Panting audience watches large hand of clock tick away 14 minutes, at end of which time deafening chatter of approaching feet displaces former silence as multitudes of half-dressed students burst into dining room and fling themselves into chairs. Enter chorus of obsequious maids).

Maid: Hot or cold, cold or hot —
Will you have it? Will you not?

Cold or hot, hot or cold —
Cold is new and hot is old.
Girls, (as one): Cold. (Exit Chorus. Enter Chorus singing wheat prelude with shredded refrain, simultaneously depositing cereal on tables. Silence follows broken only by rhythmical snacking.)

Girls, (as one): We want that song again! (Chorus, blandly disregarding extraneous requests, exits and re-enters, chanting following ditty:)

Maid, (as one): Coffee, cocoa, milk?
Milk, coffee, cocoa?
Cocoa, milk, coffee?
Served in mugs Ro-
coco. (Exit Chorus, re-entering to sing a toast. Silence follows, broken only by rhythmical crunching with gurgling refrain.)

Girls, (as one): We want that song again! (Chorus, blandly disregarding extraneous requests, exits and re-enters, chanting following ditty:)

Maid, (as one): Do you wish for the egg, the egg?
Do you wish for the egg today?
Girls, (as one): We never wish for that egg, that egg! Sing not of that ancient lay.
(At this psychological moment the curtain crashes to the ground as all orange peaks in the distance.)

Adonis has inside information to the effect that the hen in the Operetta, out of gratitude for her part, laid an egg.

"Great coke from little acorns grow" The dollars from those soap cakes flow for

THE WELLESLEY SEMI-CENTENNIAL FUND

ACORN SOAP
Have you a cake of Acorn soap in your room?
It not only floats but it lasts.
Don’t go the village for your Soap.
Watch it lather in hard water.
Come to the Alumnae Office and get

ACORN SOAP
9 cakes $1.00.
2 cakes 25c.
Just Two Days More
Friday and Saturday, May 6 and 7
of the Great Markdown Sale
at
MADAME WHITNEY'S
Up One Flight
The Waban Bldg.
Wellesley Square.

GORSETS AND LINGERIE AT VERY LOW PRICES
DON'T MISS IT

THE WELLESLEY COLLEGE NEWS

EDITH MATTHISON READS

That unique quality of distinction which has always characterized the work of Edith Wyne Matthison was realized anew by the large audience which heard her interpretation of Romeo and Juliet at Billings Hall on Friday evening, April 29th. Miss Matthison's sense of rhythm and exquisite grace of movement were given especial opportunity for expression in the scenes which she chose from the play.

The reading opened with the first scene in which Juliet appears. From the first the English portrayal which Miss Matthison chose to give was evident; that of subordinate individual characterization to the theme of the play as an organic whole. The accentuation of characters other than those of the main actors of the drama was used only to bring out the meaning of the scene.

The character of Romeo was portrayed with a depth of feeling which made the warmth and ardor of his love poignantly real. Miss Matthison was not quite so happy in her interpretation of Juliet, for she did not entirely succeed in recreating the joy and impulsive youthfulness with which Romeo's love is returned. The stirring power of true art was felt most deeply in the poetic scene. Here Miss Matthison's portrayal of the course of human wills and desires towards an inevitable culmination almost succeeded in drawing the drama into the realm of reality.

Miss Matthison is now living at Miss Bennett's School at Millbrook.

Dubrown

Wonderful Shoes
FOR
Wonderful Girls

Gray Suede
Brown Suede
Black Satin
Tan Russia Calf
White Kid

Baby Louis Heels

In our new second floor department for Girls

E. W. Burt & Co.
32 West Street

on the Hudson, where she is directing the students in a production of Electra. The fact that Miss Matthison herself in taking the part of Electra recalls her previous success in the initial presentation of Gilbert Murray's translation of this great tragedy. Her famous portrayal of Everyman has been an equally equitable epoch in dramatic history.

LECTURE BY PROFESSOR WILLIAM MCDOUGALL, EMINENT PSYCHOLOGIST OF HARVARD AND OXFORD

The department of philosophy and psychology deems itself fortunate in the promise of a lecture by Professor William McDougall who has this year come from Oxford to Harvard. Professor McDougall, long known to us as author of an "Introduction to Social Psychology," now in its fourteenth edition, and more recently through his provocative and suggestive discussion of "The Group Mind," will speak on "The Psychology of Belief," at 9:45, Friday, May 13, in Room 122 or in Room 244, Founders Hall, as the needs of the audience demand. Members of the college and their friends are cordially invited.

Alumnae Dept.

Alumnae and former students are urged to cooperate in making this department interesting by sending all notices promptly to Alumnae Office, Wellesley (College) Mass.

ENGAGED

13 Marion Corliss to Walter Bunce Spencer.
16 Mildred Caroline Ogood to Frederick P. Young of Detroit, Mich.
20 Dorothy Linday to Howman Rolph of San Francisco, California.

MARRIED

'08 Margaret Moos Hustley to Dr. C. E. Moos, Professor of Botany, at the University College, Johannesburg, So. Africa, February 28. Address, 23 "The Crescent," Parktown, Johannesburg, So. Africa.
17 Mary E. Mathews to Winter N. Snow, University of Michigan, Law School, April 12.
19 Eugenie H. Sachs to Lionel Mason Ableson of San Francisco, January 25, in Cincinnati, Ohio. Address, 2975 Jackson St., San Francisco, Cal.

BORN

13 To Grace (Perry) Davidson, a daughter, Alice Rogers, February 11.
15 To Ruth (Somes) Butler, a daughter, Mary Elizabeth, April 29, at Providence, R. I.
18 To Gladys (Liebman) Riegelman, a daughter, Ann, April 12, in New York City.

DIED

'00 Mrs. Francis A. Lister, father of Anna M. Lister and Helen T. Lister March 24.
'00 John Hallie, father of Adelaide Hallie, April 7, at Saco, Maine.

RABBI WISE CRITICIZES AMER-ICA'S ATTITUDE TOWARD FOREIGN-BORN CITIZENS

Americanization Discussed From Point of View of Foreigner

"Americanism is not a matter of birth, but of worth; not a question of the rich out of inward spiritualism," said Rabbi Wise in his discussion of Americanization before the Christian Association at Memorial Chapel, on Thursday evening, April 28.

The question of our relation to the foreigners who are thronging into this country every day is one of the biggest problems which we have to face since the war. America has so far met the situation with a mere glossing over of outer values. We have failed in every instance to investigate beneath the surface.

"Imagination," said Rabbi Wise, "consists of the physical contact of the foreigner with the soil of America, but Americanization is only achieved when the soul of the immigrant touches that of America." As soon as we realize this, we will cease indulging in the American passion for recasting others into our own pet mold, "Even though we know," Rabbi Wise went on to say, "that perfection is immisible.

In the field of personalities, such leveling nearly always means plan-ning down. If we stop to remember the rich racial and national heritages which many immigrants bring over with them, the inherent inferiority of the foreigner does not seem so appar-ent. What America needs at the present time is not a uniformity that is outward, but a unity that is inward. It is worse than wasteful to try to substitute regularity of design which is new to America from all the nations of the world.

$5 FOR PARLIAMENT OF FOOLS HEADING

The competition for a "cut" as the heading of the Parliament of Fools column will end May 14. All drawings should be left in the News Office. Church Basement. An award of $5 will be made for the winning sketch.

HEADQUARTERS REPORTS

(Continued from page 1, col. 1)

they will not only make a good deal for the cause selling cold drinks, sandwich and chocolate, but that they will in this way call Wellesley to the attention of many well-to-do persons who may be glad to contribute.

Mrs. C. R. Martin, 553 Grove St., Upper Montclair, N. J., will, during the campaign, send a recipe for real fudge cake upon receipt of $1.

One alumna of West Vienna, New York, has been making a commercial success of washable bunny bibs for babies. The bibs are quilted and appliqued in colors and are of varying degrees of elaboration. These bibs are promised to Wellesley campaigners at the following prices: First style—$1 per dozen. Second style—$1.50 per dozen. Third style—$1.75 per dozen.

Samples of the different styles may be procured for 45c, 65c and 75c each respectively. With our bibs, Peter Rabbits, Wellesley gardens, buttonies, candy, etc., almost everyone can start a gift shop and sell only Wellesley articles.

Now comes a girl who says, "Why don't I give dancing lessons for the Fund?"

And Udetta Brown of the Ideas Committee has blossomed out with the splendid notion of selling paper napkins stamped with the Wellesley insignia and asking every Wellesley family to buy and use them during the summer instead of linen. ..Over the, top ..with ...Wellesley! Even the neighbors would like to join us here.

Emma MacAlany, who has just returned from a speaking tour in Pennsylvania, reports that Mollie Ball Armstrong from Lockhaven has raised within $700 of her quota. We hope soon to print a list not only of those districts which have completed their quotas, but those who have grit enough to add, "Now we're going after more."

OPERETTA TO BE REPEATED

MAY 7

For the benefit of the Fund, and in order that guests for the Senior Prom may be entertained, the Operetta will be repeated Saturday evening, May 7. Tickets will be on sale at the El. Table.
BARON KORFF LECTURES ON RUSSIA

A valuable symposium of Russia past and present was given by Baron Korff in a lecture series which concluded Wednesday, April 27.

Baron Korff was professor of international law at the University of Helsinki in Finland, and is now an ex-officio by reason of the Revolution.

The subject of the lectures was taken up in three divisions:

1. The personality and regime of the Czar.
2. Russian relations with Japan and other countries up to the beginning of the Great War.
3. Events in Russia leading to the Revolution.

What has happened in Russia may be laid, said the speaker, at the Czar's door, in so far as he could have prevented it from happening. Nicholas had three rare opportunities to ally popular discontent with the government: his accession in 1894 would have been a good time for reform, as would the occasion of both Japanese and World Wars. But in every case the Czar made it his policy either to rebuke liberalizing movements or, having conceded a reform under pressure, to withdraw it gradually when the necessity of concession was past. This was the case in 1905, when Nicholas, having granted a constitution under duress of the Japanese War and socialistic unrest, eventually took back all the liberties it gave the people. Again at the outbreak of the Great War, Nicholas might have secured to his government the loyalty of his whole people, had he only availed himself of their willingness to cooperate with military officials in conducting the war.

It may be asked, then, what sort of ruler could have been so misguided as to dream of absolutism so steadfastly? This point Baron Korff met.

The character of Nicholas, he explained, was compounded of weakness and falseness. Behind these qualities was a definite idea of autocratic powers, an inheritance from his father Alexander whom he admired very much. There was also a strong desire, likewise handed down, to see Russia the first country of Europe.

The Russia upon which the Czar was supposed to impose his imperial will was a country which by its very nature was an easy victim to autocracy. There was no strong middle class, and economically, nothing stood between capital and labor. The small group of intellectual professionals, the intelligentsia was the only faction which actively sought self-government. The aristocracy was approachable by any one who entered the government service and had sufficient persistence to ascend the ladder of slow advancement. Russia officialism, how-
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ANOTHER WELLESLEY MYSTERY SOLVED

Reason for Existence of Locked Doors Between Cazenove and Pomeroy

The locked doors between Cas and Pom have been the source of unlimited discussion, but now this standing puzzle has been solved. The reason for so much speculation should be anything so prosaic as fire regulations must be lamented, but such is the explanation. Before the "new part" between the two buildings could be added, sufficient protection from fire had to be guaranteed. This guarantee took the form of doors between the two houses, at the ends of all corridors, and into all large rooms. They are all a special kind, known as fire-or smoke-doors, and built of metal sheets.

In case of fire in one part of the building the smoke-doors can be instantly closed and the progress of the flames sufficiently retarded to allow time for everyone to leave the burning building. Even with this safety-first device, there was still the problem of exits to be considered, and there seemed nothing to do but make an exit by way of the other building. Thus, for instance, if a fire should break out in Pom, the key to the door connecting with Cas can be procured by breaking the glass box, in which the key is kept. In this way a passage can be opened through the other building. Cas and Pom are, nevertheless, two distinct buildings, and are destined to keep their individuality until a fire opens the emergency doors and makes them one for a short while.

The two entrance doors under the archway, which are also kept locked, serve as other emergency exits. Originally intended as the main entrances, these doors were later, closed and labeled "Not An Entrance.

To the many people who ask why there are doors between the two dormitories, and why these doors, since they exist, are kept locked, the fate of College Hall should be recalled. In that building were corridors 500 feet long, the floors of which had been oiled for years. There was but one smoke-door in the entire structure, between the kitchen and the rest of the house. When the fire occurred it swept unhindered along the oil-soaked boards. The kitchen portion, however, was saved by its one smoke-door and now forms the G. L. R. Thus the worth of the doors was proved, at a big price, and therefore they were put into the new Quadrangle buildings for safety to the girls and to the houses.

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Colleges NOTES

Operetta and expectations of a May Day celebration proved attractive to many alumnae and former students.

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CREW SEASON BEGINS EARLY

Modern Improvements Made in Boat House

Crew activities started on Monday, April 23, a day earlier than usual, and all indications point to an unusually good competition between the class crews on Fleet Night, June third.

Pictures have been taken of crews to illustrate good and bad form, and these will be of great help to the struggling rowers. A new system of marking the girls has been introduced. It is easy to pick out the best and the worst ones in each crew, but more difficult to keep track of the "in between" girls.

Charts containing the names of all those "Out for crew" have been prepared, and each girl is to be marked at every appointment, and her improvement watched.

Numerous improvements have been made in the boat house, which was

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MAY DAY CELEBRATED MONDAY

(Continued from page 1, col. 4)

Late in the afternoon the usual May Day frolic took place, somewhat less lively than usual on account of its postponement. Most of the college, dressed as little boys and girls, spent an hour or two romping and dancing around the May Pole on Tower Hill. The feature of the afternoon was the crowning of the May Queen, Marjorie Wright, by the May King, Constance Whittemore, who was almost unrecognized under a short blonde wig. The King and Queen were respectively Presidents of the senior and freshman class. Mary O’Keefe, in a red and black costume with a cap and bells and a real live goat made a noble jester.

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CALENDAR

OPERETTA MUSIC

(Continued from page 2, col. 4)

(Continued from page 2, col. 4)

cheerful- ness will be generally attended. The music and plot and lines and lyrics have now reached a gratifying pitch of excellence; if there is to be further progress it must come from those whom Robert Schumann calls "creative listeners." Although such numbers in "Salt and Pepper" as "The Pepper and Salt of the Earth," "Pepper," "When a Lady Believes," "A World of Make-Believes," "Lady Moon" were deservedly popular, there is still a tendency in the college operetta to make the music scrappy, although I am not denying there is in the absence of extravagant or unrelated matter and a perfect proportion of parts go "Comedies" and the dance "Que voulez-vous!" were the gems of the whole work; the dance as dance and music seemed to me to be the most consistently worked out movement I have ever seen in the Wellesley operettas. And since I have suggested that "Salt and Pepper" has scrappy music, it let me cite "Chorus of the Chiselled-Waite children," with its dance, as a well-developed moment and the sort of thing that we need.

A final word of suggestion. Is it not a vital error to ignore the best singers in college in writing the operetta? Ought not the operetta to be written about those girls who are fitted both as singers and actors? As a performance, the best number in "Salt and Pepper" was "Lady Moon," because it was sung by a girl with a fine voice and because it suited her voice. The vocal solos are usually planned so that they can be sung by girls who have dramatic talent, but whose voices are indifferents; the results are that: (1) the solos are badly sung, or (2) that a singer with an excellent voice finds herself burdened with a solo lying out of her voice,—indeed out of the effective register of any voice, good or poor.

There is no democracy in art, and I believe that the custom of "try-outs" for operetta parts is responsible for some of the evils to which I have alluded. Let the libretto and the music grow to maturity with definite personalities in mind and avoid the painful misfits that disfigured even that triumphant success "Salt and Pepper."

H. C. MACDOUGALL.

Billings Hall,
May 2, 1921.

HEADS OF SPORTS

Archery—Martha Hanna
Baseball—Mary Edith Stahl
Golf—Edith Kurlt
Basketball—Dora Armstrong
Hockey—Helen Forbush
Riding—Myra Beyer
Running—Almée Louise Bittman
Trans—Janet Travell
Volley Hall—Carol Woolf

COLLEGE NOTES

Lois Cusidd, 1917, has been awarded a Curtis Scholarship for Medieval History, by Columbia University.

DR. McDOowell URGES REALIZATION OF DUTY AND SERVICE

Cites Paul's Christianity As Ideal Type

"We have come upon a day in this country when we need realization of the fundamental fact that we are not our own. For every privilege we enjoy, a great price has been paid. The war has helped to strengthen this knowledge that we are owned by a great sacrificing nation and by the King of kings, God."

Dr. John McDowell, of New York, in his sermon on Sunday morning, May 1, used Paul as the example of one who realized this "fundamental fact." Of Paul he said, "If you measure him in terms of what he is without equal," Paul's own words, "I am what I am by the grace of God revealed in Jesus Christ," express his simple faith, and his actions show that he was trying to be worthy, by unceasing and unselfish service.

He typifies the practice of the motto which should more often and more earnestly be used: "Each for the other and all for God." According to Dr. McDowell that is the true way to glorify God.

WANTED—A Wellesley Alumna with ability to become manager of a general bookshop. Write full particulars as to past experience. Address A. H. S., Wellesley College News.