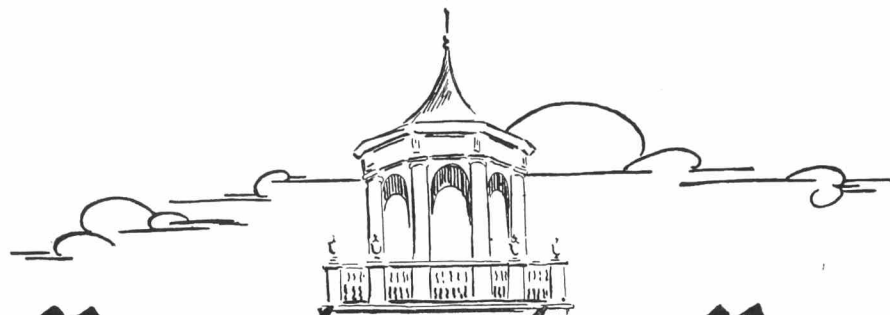




The Pembroke Record

Vol. XIV.

PROVIDENCE, R. I., MARCH 8, 1933

No. 15

DR. ALFONSO DE SALVIO LECTURES ON MARCH 22

AT SCHOOL OF DESIGN

"Spirit of Renaissance" Subject of Fourth Discourse in Current Series

Dr. Alfonso de Salvio, Professor of Italian Language and Literature at Brown University, will give the fourth lecture of the Classical Series in Memorial Hall at the Rhode Island School of Design on Wednesday, March 22. His subject will be "The Spirit of the Renaissance". This is one of a series of discourses stressing the Classical Point of View, under the auspices of the Community Art Project. The purpose of the project is to demonstrate what part the Classical spirit plays in the arts of the past and present. Each lecture is complete in itself.

In connection with this set of talks a fine collection of reproductions and originals, illustrating the Classical Point of View, will be shown in the Faunce House Galleries sometime during the month of April. A distinguished Classical exhibition of original works of art is now on display in the museum of the Rhode Island School of Design. Books on the general subject of the lectures have been placed on special shelves in the Providence Public Library, the Marston Hall Library, the John Hay Library, the Athenaeum and the School of Design Library.

The program thus far has proved extremely interesting and worth while. The speakers are all from Brown University, and have been selected because of their ability to treat adequately the subjects of the series. All the lectures are open to the public, and start promptly at 8:15.

The schedule for the remainder of the series is as follows:

Wed., March 22—Memorial Hall.

"The Spirit of the Renaissance."

Dr. Alfonso de Salvio, Professor of Italian Language and Literature.

Thurs., April 6 — Faunce House Auditorium.

"Classical Influences on American Architecture."

Mr. Will S. Taylor, Associate Professor of Art.

Thurs., April 20—Faunce House Auditorium.

"The Classical Tradition in Modern French Painting."

Mr. George Downing, Assistant Professor of Art.

Thurs., May 4—Faunce House Auditorium.

"The Classical Tradition in French Literature."

Dr. Horatio Smith, Professor of French Language and Literature.

NOTICE

Don't forget the Komian Art Exhibit in the Crystal Room of Alumnae Hall this evening. Admission ten cents.

The Public Speaking Class project will be given in the main Auditorium of Alumnae Hall instead of in the Crystal Room, Wednesday afternoon, March 15 at 2:30. Everybody is cordially invited to attend.

Following a talk on the origin and history of Marionettes, a marionette show will be given. A cut from "Twelfth Night" will follow and the performance will be terminated by Austin Dobson's "Au Revoir," a Victorian vignette.

UNIVERSITY TEACHERS' ASSOCIATION TO MEET

Thirty-first Annual Meeting to be Held at University Saturday

The Brown University Teachers' Association will have as its guests at the thirty-first annual meeting to be held at the University on Saturday, March 11th, the New England Association of Chemistry Teachers and the Barnard Club. The objects of the Association are to further the mutual interests of the University and the schools preparing students therefor, and to promote the welfare of the Brown graduates who are teachers.

The morning session will open at 9:30 in Alumnae Hall with a business meeting, following which Dr. Barbour will give a welcoming address. Miss Mary E. Chase, Professor of English Language and Literature at Smith College and author of many articles and books, will be the speaker of the morning on the subject "The Teacher and His Literary Standards". At 11:00, Eugene R. Smith, Headmaster of the Beaver Country Day School, will speak on "School and College Cooperation in Secondary School Development." An informal reception and luncheon will follow in the dining room of Alumnae. At the short afternoon session Mr. John K. Fenner, President of the Barnard Club will preside and George E. Vincent, formerly president of the Rockefeller Foundation will speak. Following this there will be individual discussions on the Classics, Science, Mathematics, and Modern Language in designated halls.

DUEL DEBATE WITH B. U. SCHEDULED FOR MARCH 16

Meetings with Radcliff and University of Vermont Also on List

"WAR DEBTS" is to be the subject for an exchange debate with Boston University on March 16th. The upholders of the negative side of the question from Pembroke are Dorothy Elwell '33 and Helen Mulvey '33. This team will journey to Boston while Fanny Hazard '35 and Anna Chernock '35 will take the affirmative side here. Boston University is reputed to have an excellent team so that this encounter should be an interesting and instructive as well as a lively encounter.

On March 29th, the same question - WAR DEBTS - will be debated in the Crystal room against Radcliff.

The following night, March 30th, debaters from the University of Vermont will come here to debate against our negative standpoint on the question "RESOLVED: THAT THE ACTION OF JAPAN IN THE MANCHURIAN SITUATION IS JUSTIFIABLE".

This schedule is certainly a very instructive one and should be worth following up.

BROWNIE STUNT NIGHT TO BE TUESDAY MARCH 21

Usual Rules Will Govern Class Productions for This Year

The annual Brownie Stunt night is to be held again this year with all its usual embellishments, glamor and fun. Brownies announce that the stunts will be subject to the same regulations as in the past. They must be 1-original, 2-are allowed only a five hour rehearsal. The stunts will be judged according to their wit, simplicity of costume, relation to college life, and originality.

Several professors from the Brown faculty have been chosen to act as judges. Their identity will be kept secret, however until the night of the performance. Admission is unusually low and the whole college is assured of a grand time.

The committees chosen are; 1933—M. Milliken, chairman; E. Tillinghast, and G. Burt.

1934—W. Dolloff, chairman; C. E. Ingram, D. Carr, and S. Bowman.

1935—L. Hicock, chairman. For the class of 1936 the social committee is to choose the best stunt, and the writer is to become automatically chairman of the Stunt Committee.

DELEGATES CHOSEN FOR MODEL LEAGUE ASSEMBLY

TWELVE GIRLS TO GO

Sir Herbert Ames Will Give Critique at Close of Conference

The following girls have been chosen as the official delegates to the Model League: Evelyn Sanborn, Evangeline Francis, Ruth Clem, Dorothy Elwell, Helen Herz, Rita McMahon, Annis Bayley, Fanny Hazard, Anne Newman, Beatrice Bloomingdale, and two of these three: Marjorie Patt, Elizabeth Hastings, and Barbara Mackay. Pembroke will represent the countries of Poland and Belgium, six representing each country.

Sir Herbert Ames, one time Financial Director of the League of Nations at Geneva, a former representative of Montreal in the English Parliament, and a graduate of Amherst College will give the official critique at the New England Intercollegiate Model League of Nations, to be held at Smith College March 9, 10, 11. Sir Herbert will observe and criticize the work of model statesmen and women representing twenty-five New England colleges; he was chosen by the Executive Committee of the Model League, headed by J. Alfred Guest of Amherst.

S. Morton Isaac of Yale has been chosen by the Executive Committee to act as president of the Model League, and he will preside over all meetings of the Assembly.

At the meeting of the Executive Committee at Smith College on February 26, certain new developments in committees and their procedure were announced and discussed. The present chaotic condition in the Far East, and the action of Japan in leaving the Assembly of the League of Nations makes it impossible to pre-arrange for the action of Japan in the Model League. The Committee of 19 has become the Committee of 21. E. A. Thompson of Tufts will lead the discussion centering around the report of the Committee of Nineteen.

The Economic Committee under Walter Salant of Harvard and Edna Breslau of Wellesley will hold their first meeting Thursday evening as the committee on Economic and Financial Organization, and will make recommendations to the Council, which will pass them on to the Assembly, who in turn will give them over to the consideration of Assembly Committee II, to make a resolution on the basis of these recommendations.

The Disarmament group of the

WILDE'S WELL-KNOWN FARCE WELL RECEIVED

"Importance of Being Earnest" a Witty tale of Mistaken Identities

Sock and Buskin presents Oscar Wilde's farce in three acts with the following cast:

Lane.....Mr. Dooley
Algernon Moncrieff.....Mr. Wren
John Worthing.....Mr. Eberstadt
Lady Bracknell.....Miss Goodwin
Hon. Gwendolen Fairfax

Miss Patt (guest)
Miss Prism.....Miss Arnold (guest)
Miss Cecily Carden

Miss Broomhead (guest)
Rev. Canon Chasuble D. D.

Mr. Balmer
Merriman.....Mr. Paris

SYNOPSIS

Act I—Algernon Moncrieff's London Flat.

Act II—The Garden at the Manor House, Woolton.

Act III—The Drawing-room at the Manor House, Woolton.

This bit of farce, although very trivial, provides a very pleasant evenings entertainment. The moral of the whole piece might well be—if you have any intentions of marrying, do not attempt to lead a double life when single. The outcome is bound to be disastrous.

John Worthing and Algernon Moncrieff both invent means of escaping from their respective domains, country and city. The former has

Please turn to Page 3

LANGUAGE CLUBS DANCE TO BE HELD MARCH 25

Sponsored by Salon Francais; Everybody Invited to Attend

The Salon Francais is sponsoring a Language Clubs Dance, to which everybody is cordially invited to attend, on Saturday evening, March 25, in the Crystal Room. Since final arrangements have not yet been completed, nothing further can be announced except that the price of the tickets is expected to be somewhat lower than that ordinarily charged for informal dances.

The committee in charge is composed of the officers of the Salon Francais, Gladys Burt '33, President; Elizabeth Hastings '34, Vice-President; Barbara McKay '35, Secretary; Muriel Kommel '33, Treasurer and Vivian Cote '33, Senior Board Member.

THE PEMBROKE RECORD

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This Issue Edited by Constance Saunders '35

All contributions must be typewritten on one side of the paper and sent to Stella Hoffheimer, 188 Meeting Street, Providence, R. I., before noon on Saturdays

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WHAT WE KNOW

Every so often something happens to shake us from our collegiate self sufficiency into a temporary consciousness that we are part of a larger world. Such moods are infrequent and all too short; and when they recur we are forced to the ignominious realization that we are awakened to interest through purely selfish interests—annoyance, usually, when the world of affairs ceases to function behind scenes in its customary quiet and productive manner.

Our suddenly awakened interest in the financial crisis—one that bids fair to hold our wandering attention more strongly than the remote, intangible, "depression"—invites us to consider for an instance our actual relation to matters such as these. From Chapel speakers who have pleaded with us in the past, from our connection with organizations like the Model League of Nations, from other chance contacts with broad and inspiring observers of the outside world, we have learned that the future of that world is in our hands. Time and again it has been duly, though perhaps not too forcibly, impressed on us that the youth of today is the governing body of tomorrow.

As such, what is our function and how do we fulfill it? Obviously we are in no position to take an active part in the world—we are neither old nor experienced enough to be actual executives. As students, our job is to study. Our important function here is to provide ourselves with the tools of thinking and the theoretical general basis of knowledge of world affairs, upon which our actual worldly experience may be built; and to supplement that theory with a knowledge of contemporary events.

That we fail—miserably—to fulfill this function is our inevitable conclusion. Our survey of economic principles we allow to crumple to dust in a storeroom of unused knowledge; our elements of knowledge of historical movements are—by most of us—apathetically assigned to a limbo of unused knowledge. Knowledge of things as they are happening today—our nearest approach to actual doing—is sadly lacking. We have neither the time nor the inclination to study these things as they should be.

But we should. When we are sick we go to the doctor for medicine and take it, however unpleasant it may be. With the same attitude, we go to the administration and ask that knowledge of contemporary events be in some way required of us. A linkage of our field of special study with these contemporary events; a separate course of supervised reading concerning them or a course of lectures covering the same material, are all suggestions. Such arrangements would represent additional work and a corresponding infringement on our spare time. As privileged members of an unsteady society, however, we are bound to make the effort these arrangements would require.

D. S. '33.

THEATRES

"The Mystery of the Wax Museum"—a screen drama written by Charles Belden; directed by Michael Curtiz; produced by Warner Bros.

The horror cycle of motion pictures has not yet run its course; Warner Bros. have released a new thriller in the hope that the public taste, partial to things gory and uncanny, will be satiated. Alas! The Mystery of the Wax Museum is just another motion picture—and a pretty poor specimen at that. It is done in Technicolor—but even that does not seem to help; in fact, it detracts from whatever merit the picture might have, for it makes Miss Glenda Farrell's complexion look like Karloff's makeup in the "Mummy."

The play opens in a famous London wax museum where Igor, a Russian evidently, is the master sculptor. The museum is burned by Igor's business partner to get the insurance—and all Igor's wax figures are destroyed in the fire. The scene changes—as scenes do—to New York; the famous London wax museum is to open in the metropolis. A snoopy girl reporter chances to discover that the figure of Joan of Arc bears a striking resemblance to Joan Gale, chorus-girl suicide whose body was stolen from the morgue a few days before the opening of the museum. She adds two and two together and, instead of getting the customary four, arrives at the conclusion that many of the figures in the museum look like important people who have disappeared from the city in the past six months. So she runs thru the museum on rainy nights—this is supposed to create the eerie atmosphere considered so essential in horror films—trying to prove her hunch. Then too there is a love interest in this movie which has as its principal figure Fay Wray. Now it so happens that Fay looks like Marie Antoinette of the original London museum so Igor plans to waylay her some dark night to cast her in wax and so make a new statue of Marie. He does—and in the struggles to free herself, Miss Wray uses her fists to good advantage on the face of Mr. Igor. And what do you suppose happens? Igor's face is made of wax and breaks beneath the terrific battering of Miss Wray, disclosing a dreadfully scarred face that looks like a week's growth of mold on bread. Miss Wray is saved just in time by the hero; the girl reporter marries the city editor; Igor falls into the vat of boiling wax; and then your reviewer went home.

There is little, or nothing, to recommend this film; there is no outstanding photography; the plot is putrid; the acting is only passable; and the color is ordinary. It is the customary screen dish of hokum piled high. If you don't see this you haven't missed a thing.

I. A.

AT LOEW'S STATE—This week the State springs something new on the theatre-going audience. "Men Must Fight" is a film whose main

theme is concerned with the "next war," "the Great War of 1940" with the United States fighting against Eurasia. As is to be expected, the eternal arguments for and against war are propounded—in happy unpreaching manner, however, for, through the circumstances depicted, they come naturally and reasonably from the characters' lips. The pacifist point of view is well written into the heroine's lines, and it inevitably goes the way of all such view-points. Diana Wynward plays the nurse, the leading female role. She loses her lover in the World War, and swears that her son will never become a soldier. But in 1940, after she has married the Secretary of State, she cannot prevent his joining the conflict between the United States and Eurasia. Now his bride vows that their son will never become a soldier. The evolution of circumstance, naturally, just makes her "another mother" crying in vain against an unreasoning, overpowering force.

All the characters are very well taken in this picture. Phillips Holmes gives his best performance since "The Man I Killed," and Miss Wynward does beautifully the same subtle, powerful sort of work she did in "Cavalcade"—and Lewis Stone, Robert Greig, Ruth Selwyn, and May Robson all handle their roles in most creditable fashion.

There are all manner of novelties to amuse the spectator. It does give one a most peculiar sensation to see New York City bombed, and to watch the Empire State building being blown up! And all the changed conditions one may anticipate for 1940 are cleverly predicted. We recommend this film as something rather good and something different; for its clever conceptions and for the actors' excellent performance.

C. P. '33.

AT THE PARAMOUNT—

"The King of the Jungle" with Buster Crabbe (Olympic Star) and Frances Dee, and "The Shadow Laughs" with Rose Hobart.

If you enjoy seeing a full-grown man learning his A B C's, if you can swallow Buster Crabbe's lions and his highly savage nature, by all means visit "The Paramount" this week.

The King of the Jungle is the story of a young child left in the wilds of Africa with the skeletons of his parents lying about him. He, fully clothed and looking perfectly healthy wanders around unmolested (It is of course beside the point that a child with less strength than an adult can survive the perils of the jungle without any greater mishap than a very dirty face).

A dear mother lion comes along, takes the small boy into her fold, and there he becomes a big he-man, marvelous to look upon, but with no more intelligence than a 3 year old.

But, alas, civilized men visit the jungle, capture the lions and "the lion man," and bring them to San

Francisco as future circus performers.

Kaspa (Casper, as far as I'm concerned) escapes, swims an illimitable stretch of water, hides in a park after frightening two maiden ladies half out of their wits and finally breaks into the home of Frances Dee. Here, he devours two steaks, some hot potatoes and drinks water out of a fish bowl. (All this is accomplished with astonishing dexterity.) Frances Dee's eyes gleam with admiration, and she tries to protect the big strong man from the wicked police. He is taken to the circus despite her protestations, and there we have a very touching scene with Kaspa and the lions as the chief performers. Miss Dee gives up her kindergarten position, and teaches the ignorant Lion-man his three R's instead.

Kaspa learns enough English to tell Miss Dee he loves her, the two leave the lions to their fate, and decide to go to England to find Kaspa's relations using a hunting knife as a clue. Their plans are thwarted, however, when a fire breaks out in one of the circus tents and spreads to the lions' cages. "The Lion Man" returns to the circus lot, rescues the lions, and takes them back to Africa and freedom. Miss Dee lovingly accompanies Kaspa.

The animal scenes are very fine. Both Miss Dee and Mr. Crabbe handle their roles beautifully, though the convincingness of the plot is far from complete.

"The Shadow Laughs" is just another mystery story which centers around a bank robbery and three murders. Each of the murdered men has a missing one thousand dollar bill in his hand.

A young "smart-aleck" reporter unravels the mystery for the sake of the girl in the case. I shan't tell you who the murderer was, because it would spoil the picture for you. Anyhow the young reporter marries (supposedly) the young heroine and everything is for better or worse.

There are short subjects, too, on this bill. The movies of "Auld Lang Syne" stand out among these.

'35.

ART NOTES

The Rhode Island School of Design is sponsoring a very fine exhibition of paintings, water colors, drawings and prints by A. Dunoyer De Segonzac. The exhibition will be open to the public for the rest of the month.

Now that the poetry readings are over for the season we might take cognizance of the Sunday Gallery talks (also at the R. I. S. D.)—especially after the Dean's remarks in chapel last week.—They begin at 3:30 and the subjects are as follows:

March 12. Mr. William Drury—"Prints."

March 19. Miss Dorothy Adlow—"D. de Segonzac and Parisian Painters of today."

March 26. Mr. Norman Isham—"Old Furniture"—incidentally Mr. Isham is one of the greatest authorities in New England on Colonial Architecture and Furniture.

Mr. Vose is opening his new gallery on Olive Street (above the Swiss Cleaner) this week.

A. T. '35.

ULTIMA BOOK SHOP MOVES TO NEW QUARTERS

**Corner of Thayer and Angell
Streets, Convenient
Location**

The Ultima Book Shop, a lending library, has recently moved to new quarters on the corner of Thayer and Angell Streets, opposite the Bank. An extremely convenient location as students going to and from classes on the Hill can step in to return old books, or take out new ones without going out of the way at all.

Most of the books used in English courses are on the shelves for the convenience of the students, a convenience not to be denied. The Collins' Masterpieces of Literature, including such titles as "Vanity Fair" by Thackeray and Samuel Pepys' Diary are on sale for seventy-five cents. They are small books attractively bound in black mock leather, wrapped in cellophane, and containing interesting illustrations.

One of the largest selection of modern poetry in Providence is to be found on the shelves of the Ultima Book Shop. The newest works of fiction and drama are there. In fact, any book you might want, old or new, popular or otherwise, in any field of literature, biography, essay, philosophy, research, science, can be had there. If you cannot find the book you want, it will always be ordered for you. Those interested in first editions will find several. The first edition of Sinclair Lewis' latest novel, "Ann Vickers," is selling for five dollars. In about a week the price will be raised to ten dollars.

A half price sale, which started on Monday, will continue throughout the week. Everything with the exception of 1933 books are on sale. As the store is open until nine o'clock every evening, there is ample opportunity to go there, look around, and perhaps become a subscriber. The membership fee of one dollar will be refunded on request whenever membership is discontinued. Three cents a day is charged for books taken out.

FREE PRESS

OLD OAKEN BUCKET

Last Thursday morning chapel aroused a sense of shame in many of us as we realized our unfamiliarity with college songs. That is naturally to be expected of Freshmen, but when upperclassmen singing Alma Mater interject words descriptive of the old oaken bucket, it is about time something were done. Our songs are an outward expression of our sense of unity and if the loyalty we feel for our college. Disloyal we are not, but our enthusiasm certainly doesn't extend to our songs.—and the question is, why? As Freshmen we are subjected to a song quiz which all of us consider bothersome, and which most of us evade if we can. For we deem it an unnecessary drudgery to memorize words and phrases that will be used perhaps only at an occasional football game. Those of us who do manage to swim through the

NOTICE

Komian tryouts for spring production Wednesday and Friday from 2 to 5 in the Komian Room, Alumnae Hall.

quiz, keep our knowledge but temporarily, for have we not learned in Psych that frequency or repetition is one of the laws of learning? It would seem therefore, that the solution to our difficulty lies in making some use of our songs. In social meetings popular songs are usually the theme for our musical expression, and, when we attend any of the few college activities where college songs are sung, we are dependent upon our neighbor to carry us over the weak places. Is it not possible to make some use of our songs when we are all together and feeling in the spirit of college life? As chapel is the only occasion when the college meets as a whole, might not a college song be incorporated now and then in that service without detracting from its dignity? Then freshman would vie with freshman in displaying intimate acquaintance with Alma Mater or Brown Baby, and upperclassmen not to be outdone would assert their superiority in the attempt to drown them out. Then the true spirit and life back of our songs would be attained, and our thoughts, which we allow to ramble as we sing an already familiar hymn, might be integrated and focused to an enthusiasm giving new life to chapel service. But whatever the solution, lets learn to sing Alma Mater in its true significance, unalloyed by excerpts from the "Old Oaken Bucket"!

L. H. '35.

Chapel

The perennial free press about Chapel. Certainly as it now is as far as looks are concerned, it is a disgrace. Not content with going out in disorder, late comers now struggle in downstairs—sometimes even being so late as to delay the starting of the program. It may be impossible to enforce class order in going out, but it does seem possible to prevent people from coming in late. Wonder why something isn't done about that—or is it only I who have noticed it? Also, either the seniors should wear their caps nad gowns or they should all have them off. It looks very bad to see a few caps and gowns scattered around on the few faithful seniors. To remedy this I suggest to the juniors that they consider wearing caps and gowns only second semester. The novelty wouldn't wear off much before the end of the year, whereas now—well, go to chapel and see for yourself.

As long as we must have Chapel and as long as we must attend it, for heaven's sake, let's make its outward appearance as attractive as possible.

'34.

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Weekly Rates Upon Application

DELEGATES CHOSEN FOR MODEL LEAGUE ASSEMBLY

Continued from Page 1

Model League in its meeting on Thursday night, will have a member representing every state to discuss the question of private manufacture of arms, under the leadership of Ruth Lawson of Mount Holyoke. On Friday afternoon as Assembly Committee III it will discuss the question of private manufacture of arms.

Another group meeting Thursday night is the Conciliation Committee of American Neutrals, with Jesse MacKnight of Clarke University directing its action, which will discuss the Chaco dispute. At this meeting Chile will take the initiative for the A-B-C Peru group. Also, the Special Commission set up by the Council, consisting of Guatemala, Spain and the Irish Free State, will cooperate with the Neutral Commission, Spain acting as chairman of this smaller group. This Special Commission will present the recommendations of the Neutral Commission to the Council of the League, which will discuss both the Chaco and the Leticia dispute on Friday morning, when Bolivia, Paraguay, Peru and Leticia will appear before the Council to answer their questions. In the Assembly itself there will be a time limit on speeches, and several speeches will be in foreign languages.

The local arrangement committee, under Charles Denny of Amherst and Sue Hesien Mount of Smith have secured accommodations for official delegates. Women delegates will stay in Northampton, and men will stay in Amherst. A formal dance on Friday night will be the chief social feature of the Model League, which is open to official delegates. Unofficial delegates will have to arrange for their own accommodations and expenses, and will take no part in the business of the Model League, but will be welcome as observers.

WILDE'S WELL-KNOWN FARCE WELL RECEIVED

Continued from Page 1

a spendthrift brother Earnest, whom he finds necessary to visit from time to time. (Just man's excuse to get away from the hometies.) Mrs. Worthing, in this case, wishes to get away from his ward Cecily. Algeron, on the other hand, has an invalid friend in the country whom he "uses" to get away from "dear Aunt Augusta." Jack, however, makes a fateful error during one of his "escapes." He becomes engaged to Gwendolen, Algie's cousin—(her mother says they're not engaged)—under the name of Earnest, and then departs to the country to inform his ward "of the sudden and shocking death of my dear brother in Paris!" (Can you ever trust a man?) Algeron, in the meantime passes as said Earnest, goes to Woolton in Jack's absence and gets himself engaged to Cecily. The puzzle now is, who's going to marry Earnest, if anyone? Mrs. Goodwin, as Lady Bracknell, gives a most admirable characterization. She displays all the qualities of a haughty English mother, keep-

ing "poor Lord Bracknell" in the background, and trying to get her daughter married. And did you know she has the same list of possibilities as the Duchess Such and Which? It is she, too, in the end who gives Jack his real identity and this lets one of the ladies marry Earnest."

"The Importance of Being Earnest" is grand fun and presented very well by Sock and Buskin.

A. A. COUNCIL MEETS AT HOME OF CAROLINE TROY

**Gym Meet to be Demonstration
on March 28th; Faith
Cushman Chairman**

The Athletic Council held its monthly meeting last Wednesday evening at the home of Caroline Troy. There were many discussions, the result of which will be definitely decided upon at the next meeting.

Rather than having the annual gym meet with its class competition as has been the custom in past years, it was voted to change this program and have a demonstration of gym work and dancing. There will be a freshman mass drill, but no inter-class drill. The apparatus will also be an exhibition rather than a competitive event. To replace the drills, there will be relay races, unusual games, and, if possible, a short basketball game between the first and second varsity teams. The date has been set for March 28th and Faith Cushman '34 is chairman of the event.

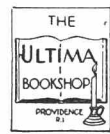
CLASSICAL CLUB WILL HOLD CARD PARTY

Thursday evening, at 8:15, in Alumnae Hall, the Classical Club will hold a card party, to which it invites all its members and all those who are majoring in the Classics and would like to join the organization.

Since the end of the year will be drawing to a close soon, it is hoped that as many members as possible will pay their dues soon.

The Committee in Charge of the meeting is: Ruth Sampson '35, Pauline Nawrocki '33, Doris Haynes '35.

Picture
Puzzles



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EL CLUB ESPANOL WILL MEET NEXT MONDAY

**Hemmingway's Book, "Death in
the Afternoon" to be
Discussed**

The meeting of El Club Espanol which was announced for Wednesday, March 8th, has been postponed to Monday, March 13th, in Marston Hall.

At this meeting there will be an interesting talk on Hemmingway's recent book, "Death in the Afternoon", by Professor Fichter, in addition to explanatory slides on bull fighting by Professor Williams.

Plans for the final entertainment of the year will be discussed, for which reason it is hoped that as many as possible of the students pursuing courses in Spanish will attend.

The Committee in charge of the meeting is: Alice Grossman '33, Winifred Mayock '33, Betty McQuaid '33, Catherine Relyea '36, and John Hall '34.

Everyone is raving about the new Campus shoe—a swanky crepe sole oxford. No need to wear a clumsy overshoe because they are waterproof. Only \$3.45 and the colors are smoke and white

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RECORD PICTORIAL FOR PROM TO BE ISSUED

This year, due to popular demand, the Record will edit a pictorial issue of the Junior Prom. Previous to last year, an issue of this type usually accompanied Junior Prom week, but in the past year the plan was abolished. However, due to the fact that

these pictorial editions have been met with so much favor by the student body, Record will again publish them for future Proms.

This issue, which may be kept as a souvenir, will contain a full account of the Prom, its various committees, and the names of students and escorts attending the dance. In addition, it will contain pictures of

of the Prom chairman and committee, pictures of the Junior class, its officers, and social organizations, as well as snapshots of campus life and activity, popular spots on the campus, etc. etc. The Record would appreciate it very much if any students possessing snapshots of the campus or of campus life, will loan them to Record for publication. Pictures of

this sort may be given to any member of the Record staff, or may be sent to Stella Hoffheimer, editor of Record.

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GIRL DISAPPEARS IN THIN AIR

ILLUSION:

The Oriental girl reclines on a sheet of plate glass supported by two slaves. The magician waves a white sheet in front of the pretty maiden...pronounces a few magic words... Presto! She has *disappeared* in thin air.

EXPLANATION:

"Disappearing" acts are among the most popular in the repertory of the magician. Dogs, horses, girls, whole rooms disappear—whisked into wings, dropped through trapdoors, hidden by mirrors. But this "disappearance" is a bit different. One of the "slaves" is a *hollow dummy*. When the magician holds up the sheet the lithe little lady disappears completely—into the convenient figure of the dummy.

IT'S FUN TO BE FOOLED ...IT'S MORE FUN TO KNOW

There is also a trick of cigarette advertising, whereby a few magic words are used to create the *illusion* of "Coolness."

EXPLANATION: Coolness is determined by the speed of burning. *Fresh* cigarettes, retaining their full moisture, burn more slowly...smoke cooler. Parched, dry cigarettes burn fast. They taste *hot*. This makes the method of wrapping very important.

Improperly wrapped cigarettes begin to dry out as soon as packed.

Camels are cooler because they come in the famous Humidor Pack of *welded*, three-ply, MOISTURE-PROOF cellophane...and because they contain *better tobaccos*.

A cigarette that is fresh, full of natural moisture, and blended from choice, ripe tobaccos tastes cooler than one that is harsh and acrid. For coolness, choose a *fresh* cigarette, made from *costlier* tobaccos.

It is a fact, well known by leaf tobacco experts, that Camels are made from finer, **MORE EXPENSIVE** tobaccos than any other popular brand.

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