ACTIVITIES
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"Men go through the world, each musing on a great fable, dramatically pictured and rehearsed before him. If you speak to the man he turns his eyes from his own scene and slower and slower or faster endeavors to comprehend what you say. When you have done speaking he returns to his private music.

"And his private music is his self-expression, the most important function in this personal hypnosis that we call life".

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"1923" Hatchet
Student Life
The Dirge

St. Louis Law Review
The Eliot
Union News

Dramatics

Thyrsus Dramatic Club
Three One-Act Plays
"The Florist's Shop"
"Trifles"
"The Proposal"
"Pomander Walk"
"Her Husband's Wife"
Shell and Anchor Society
"Peg o' My Heart"
Art School Pageant
"The Grim Jester"
The May Day Festival
Keod's "Vodvii"
"Twelfth Night"

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Pralma's "Surkuss"
Engineers' Day
King Kufu's Masque
Art Students' Masque

The Junior Prom

"Tremendous force of the spring which we call native bias, whose impulsion reaches through all the days, through all the years, and keeps the old man constant to the same pursuits as in youth!"
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The Eliot for seven years has been the literary publication of Washington University. During the period of its existence, there has been a marked development in every phase of University life, with which Eliot,—in spite of many difficulties,—has more than managed to keep pace. But this year is the first in its history when its future could be termed assured; the credit for which is due to the present business staff.

However, change has been operative not only as regards the regular appearance of the magazine, but likewise in its entire character. No longer do fiction and poetry alone hold sway within its covers—which in themselves have added to its artistry. In addition, material of both a lighter and more serious nature than has been wont to appear in this medium has found a place, and a vigorous editorial policy has been substituted for the more or less vagrant and dallying one of the past. In short, Eliot is not only looking up, but it is branching out in a more mature fashion than heretofore.
"What are you doing out at Washington?"

This question is asked many times a day of persons who are at present connected with the University. The same question is in the minds of Washington alumni far and near who have long since begun to realize that university associations are among the most prized assets of life. Many men who have temporarily forgotten their college have begun to look up this feature of their genealogy, because a person without a university is something like the man without a worthy grandfather. This feeling is in the minds of hundreds of men and women who have suddenly discovered that a college ancestry means something. Hence the desire of ex-Washingtonians to renew their acquaintance with their Alma Mater. The NEWS is published to satisfy that desire. Its object is to bring the Alumni into closer connection with all Washington University activities, and to keep them informed of all University affairs.
Thyrsus Dramatic Club

Boyd, McMath, Godbold, Nelson, Hancock, Hellinger, Smith, Annin, Itiner, Chamberlain, Meriwether
Hughes, Barber, McChesney, Muckerman, Foster, Hubbel, Issacs, Fuchs, Becker, Richmond.
Hinchman, Sante
Dick, Sherman, Austin, Wylie, Anderson, Pavley, Dunn, Arnold, Hughes, Mathews, Tucker
Brudell, O'Brien, Kinney, Palmer, Russell, Morse, Bredger, Clifford, Sandgrass, Shield
Niemeyer, Steele, Thomas, Anderson, Kohn, Coombe, Kissack
Thyrsus Dramatic Club

President: Sol Kohn
Vice President: Gayle Anderson
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Treasurer: Dudley Thomas
Sergeant-at-Arms: Robert Kissack
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Eleanor Becker
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Richard Bull
Malcolm Breckenridge
George Chamberlain

Edwin Hughes
Lee Meriwether
Fred Niemeyer
Fred Pawey

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"The Florist's Shop," by Winifred Hawkridge
Casts

Mr. Jackson ........................................... Hale Nelson
Miss Wells ........................................... Margaret Steele
Slovy ....................................................... Ed Scherman
Maudle ................................................... Clara Muckerman
Henry ...................................................... Leah Dick

Directed by Mignon Rosenthal and Mathilde Watson.

"Trifles," by Susan Glaspell
Casts

Mrs. Peters ............................................ Edmonia Richmond
Mrs. Hale ................................................ Edith Lange
County Attorney ..................................... Dudley Thomas
Mr. Hale .................................................. Fred Pavey
Sheriff ..................................................... Ruperto Coates

Directed by Mr. William Carson.

"The Proposal," by Czechov
Casts

Shepaan Stepanovich Chubukov ....................... Clarke Fiske
Natalia Stepanova .................................. Katherine Foster
Ivan Vassilevitch Lanov .............................. Robert Kissack, Jr.

Page Three Hundred Twelve
On November 30th and December 1st, Thyrsus opened its 1921-22 dramatic season with three well-selected one-act plays: "The Florist's Shop" by Hawkrige, "Trifles" by Glaspell, and "The Proposal" by Czechov.

In spite of the brief opportunities offered for character exposition and development, the Thyrsus casts did surprisingly well. The program was well balanced and was favorably received by capacity houses at each performance.

The Hawkrige play, a mild little trifle, was raised above its merits by the valiant efforts of Ed. Scherman and Margaret Steele. Miss Steele scored a personal triumph as the sympathetic old-maid. Here is a potential Gertrude Walter. Hale Nelson showed promise in a well-fitting role. Leah Dick was a perfect boy, while Clara Muckerman performed well as Maude, a gum chewing, sentimental clerk, who tried to fix up the love affairs of all her customers.

The importance of "Trifles" was skillfully expounded by Edith Lange and Edmonia Richmond. Their task was no easy one, and their interpretation of the well-known but difficult play was more than successful. The play, a satire on men and their blustering methods, is a somber, subtle thing calling for some good acting and some fine distinctions. Fred Pavey, Dudley Thomas, and Rupert Coates made intelligent use of their slight opportunities.

"The Proposal" Czechov's sketch was a frivolous bit of Russian comedy, and proved to be the most amusing of the trio. Robert Kissack's performance as the suitor left little to be desired and showed a marked improvement over his appearance in "Pomander Walk". Katherine Foster was a charmingly argumentative Natalya, while Clark Fiske was the composed amusing, but quite un-Russian, father. The broad burlesque of "The Proposal" provoked much laughter, and proved an excellent envoi.
Pomander Walk

Cast

John Sayle, 10th Baron Otford
Lieut., the Honorable John Sayle, R. N.
Admiral Sir Peter Antrobus
Jerome Brooke-Hookyn, Esq.
The Rev. Jacob Sternroyd, D. D., F. S. A.
Mr. Basil Pringle
Jim
The Muffin-Man
The Lamplighter
The Eyesore
Madame Lucie Lachesnais
Mlle. Marielaine Lachesnais
Mrs. Pamela Paskett
Miss Barbara Pennymint
Miss Ruth Pennymint
The Hon. Caroline Thing
Namette
Jane
Stage Manager
Properties
Costumes
Director

Montgomery Anderson
Robert Kissack, Jr.
Tom Dawson
Kenneth McMath
Emerson Conzelman
Terry Boyd
David Millar
Clarence Barksdale
Fred Pavey
Dudley Thomas
Florence Walters
Gertrude Walter
Myra Woodson
Gayle Anderson
Aimee Morgan
Eleanor Becker
Dorothea Burrell
Dorothy Badger
Richard Bull
Malcolm Breckenridge
Mrs. Ewald
Mr. Joseph Solari

DEPARTING from their usual choice of heavy drama for the Annual, Thyrsus chose Lewis M. Parker's "Pomander Walk," an English Comedy in three acts which was a successful production about a decade ago. The action is supposed to take place in a rural country lane in England during the year 1805, with quaint and humorous village characters and their many involved intrigues, trials and love affairs, the comic element being more of caricature than plot or manners. The play was most wisely chosen as it displayed the ability of the actors, and the simple setting required no change of scenery. The performance was given at the Odeon on Tuesday evening, May 10, 1921, under the direction of Mr. Joseph Solari.

One of the outstanding features of the entertainment was the Washington University Orchestra, led by John Mohrstadt. The musical numbers included an overture by Lustspiel, and selections from "Irene" and "Night Boat."
Miss Gertrude Walthers was, without a doubt, the star of the evening. She took the part of Mlle. Marjolaine Lachesnais and captivated the audience with her poise and sweet girlish ways, in the difficult role of a perplexed girl lover.

Robert Kissack, acting opposite to Miss Walthers, in the role of Lieut. The Hon. John Sayle, R. N., did the part to perfection, and earned a great deal of praise for his excellent interpretation—probably.

Miss Florence Walthers, as Madam Lachesnais, the mother of Marjolaine, and Montgomery Anderson, as John Sayle, 10th Baron Otford, father of Jack, were exceptional in their parts. Miss Walthers, although she had little opportunity to display her ability, was sweetly charming in everything she did, and gave an excellent exhibition of voice control. Montgomery Anderson with his rare carrying quality of voice and fine enunciation, succeeded very well in getting his lines across to the audience—probably more so than any one of the other actors.

The character of Mrs. Pamela Poskett was well taken care of by Miss Myra Woodson, and her designs upon Sir Peter Antrobus, a part acted by Tom Dawson, afforded much amusement. Dawson was excellent in the characterization of the petulant, yet romantic, Sir Peter. His easy stage presence especially merited praise.

Emerson Conzelman as The Rev. Jacob Sternroyd, D. D., F. S. A., furnished more amusement. His was a difficult part, but a type with which he has had experience in previous plays. He had the audience in laughter time and again.

The three silent characters were taken by Dudley Thomas, the Eyesore; Fred Povey, the Lamplighter; and Clarence Barksdale, the Muffin-Man. None of the silent, yet expressive, pantomime of the Eyesore was missed by the audience, and Dudley Thomas distinguished himself in this interpretation.

Terry Boyd was very good in his part as Mr. Basil Pringle, the conscientious fiddler who was continually bestowing his affections on Barbara, played by Gayle Anderson.

Kenneth McMath accredited himself well, as usual, in the role of Jerome Brooke-Hoskyn, Esq., and was the cause of much mirth in the dual character of the ex-butler and man-at-leisure.

Miss Gayle Anderson and Miss Aimee Morgan characterized the two designing maidens, the Misses Barbara and Ruth Pennymint; while the Hon. Caroline Thring, a nosey individual, was played by Miss Eleanor Becker. Miss Dorothy Badger acted the part of Jane.

David Millar, as Jim, the butler; and Dorothea Burbach, as Nanette, the maid, added one more love affair to the story.

Nearly the whole cast was paired off before the final curtain. The effect of the different couples, scattered about the stage after all misunderstandings had been cleared away, as well as an abundance of roses, gave the impression of a peaceful summer evening, and made a very delightful ending to the performance.
"Her Husband's Wife"

Cast

Stuart Randolph
Richard Belden
John Belden
Irene Randolph
Emily Ladew
Nora

Allen McMath
Clifford Dunn
John Becker
Gayle Anderson
Marion Hixon
Lola Fuchs

Page Three Hundred Sixteen
"Her Husband’s Wife"

"Her Husband’s Wife", a scintillating comedy in three acts was produced by Thyrsus Dramatic Club on March 15th and 16th, at Mary Institute.

The story of the play centers about young Mrs. Randolph, a hypochondriac, who, believing that she is soon to die, and wishing her husband to be provided for, selects Emily Ladew, a dowdy friend, to be his second wife. Much comedy is provoked when Miss Ladew makes herself very attractive and sets out to "vamp" Mrs. Randolph’s husband and brother. Mrs. Randolph becomes jealous, and being unable to break the "engagement" which she herself has arranged between her husband and Miss Ladew, retires to her room in a storm of tears, and is only pacified by the news of Miss Ladew's engagement to her brother.

Gayle Anderson, as Mrs. Randolph, played her part to perfection, and made the audience sympathize with her, even in her most capricious moments. She was convincing all through the play; first as the imaginary invalid, then as the jealous wife, and finally forgetting her own ailments in her anxiety for her husband who has been driven to drink by her exasperating nervousness. Marion Hixon, as Emily Ladew was splendid. Flirting with Stuart Randolph in order to gain his brother-in-law's love, and alternately exasperating Irene Randolph and her brother, she caused much amusement to the audience who could see through her designs.

Allen McMath played the part of Stuart Randolph very capably, and was only limited by the shortness of the scenes in which he appeared. Richard Belden, the brother, played by Clifford Dunn, was a typical college boy, mystified by the entire proceeding, and sure of nothing but his love for Emily Ladew.

John Becker, as Uncle John, was the character with the most possibilities. His breezy manner of leaving embarrassing questions unanswered, and his evident amusement at his niece’s plans were well portrayed. Lola Fuchs, as Nora, the Irish maid, was pleasing with her brogue and her comments on the other characters.
DRAMATICS

"Peg o' My Heart"

(Presented by Shell and Anchor)

Cast

Mrs. Chichester
Myrtle Downing

Footman
J. P. Ridgeway

Ethel (Mrs. Chichester's Daughter)
Mae Green

Alaric (Mrs. Chichester's Son)
R. E. Rinehart

Christian Brent
J. E. Wyatt

Peg
Mignon Rosenthal

Montgomery Hawkes (Solicitor)
James H. McKinley

Bennet
Mary Monahan

Jerry
Donald W. Bolt

Directed by Norwood Craighead.

Page Three Hundred Eighteen
“Peg o’ My Heart”, a sparkling three-act comedy, was given by the Shell and Anchor Society at the Pershing Theatre on the evenings of February second and third, for the benefit of ex-service men in the St. Louis Hospitals.

All the parts were well taken, and suited to the actors who portrayed them. The story of the play deals with Peg’s relations with her snobbish aunt, Mrs. Chichester, and her cousins, Ethel and Alaric, as well as her romance with Jerry. Entering Mrs. Chichester’s home, by the requirements of her uncle’s will, she lives there several months, shocking and even scandalizing her dignified aunt. Returning, one night, from a dance to which she was forbidden to go, Peg meets Ethel coming down the stairs ready to elope. Peg persuades her to return, but as they go up the steps she accidentally knocks down a vase which falls with a crash. To save Ethel from her mother’s wrath, Peg pretends to be the eloper. But when Ethel confesses, Mrs. Chichester forgives Peg of her sins and she and Jerry “live happily ever after”.

All the men in the cast were ex-service men and had had amateur theatrical experience. Donald Bolt was splendid as Jerry, the hero. R. E. Rinehart, as Alaric, furnished much of the comedy of the play. J. H. McKinley, in the part of Montgomery Hawkins, the solicitor, and J. E. Ridgeway as Jarvis, the butler, were convincing in their characterization. J. E. Wyatt as Christian Brent, was very effective.

The feminine roles, taken by friends of Shell and Anchor, were admirably fitted to the actresses who played them. Miss Mignon Rosenthal, who has been identified with many other plays given by Washington University students, showed much versatility as Peg, the charming little Irish heroine. She was excellent both in voice and manner, and was very convincing in her love scenes. Mae Green, as Ethel, the snobbish cousin, displayed the training she had received in college and professional dramatics. In voice, posture, and gesture, she played her difficult role admirably. Miss Myrtle Downing, a member of the St. Louis Players, and an actress of training and ability, took the part of Mrs. Chichester, the too-dignified aunt who is angered at Peg’s mischief. Mary Monahan, as Bennett, the maid, did very clever work.

Scenery, advertising, finances and all other accompaniments of the play were ably handled by members of Shell and Anchor. A selected orchestra of twenty pieces played during the intermissions.
The Grim Jester
Art School Pageant

Cast

The Prince ........................................... Warren Hagee
The One at His Side ................... Harry Schleuter
Norda ................................................ Margaret Steele
Pelo .................................................. Harold Hupp
The Jester ........................................ Alton Mettleman
Prince's Body Guards .......... Konze and Withers
Vendor of Wines ....................... Norwood Craighead
The Dreamer .................................... Emanuel Essman
The Father of Norda ...... Wallace Bassford
Beggar ........................................... Oscar Seitz
His Daughter ............................. Hazel Sharp
Water-Seller ................................ Delmar Gray
The Grim Jester

BIT of the Renaissance, with its ferocity and passion for beauty, was resurrected on May 30, 31, and June 1, of last year, in a pantomimic pageant, "The Grim Jester", presented by the students of the St. Louis School of Fine Arts, in the grounds known during the World's Fair as the Kensington Gardens.

"The Grim Jester" was inspired by Edgar Allan Poe's tale, "The Masque of the Red Death", and draws upon "Rigoletto", the operatic version of Hugo's "Le Roi S'amuse". The simplicity of Poe's tale was complicated by the introduction of the motives of love and revenge, and the locale changed from medieval Italy to the mythical "City of Guhrah, in the land of Faahr, over beyond the wicked desert of Oom". The entire action was without speech, except that "The Dreamer" gave a prologue and elucidated the progress of the action.

The facade of the School of Fine Arts was cleverly utilized as a backdrop; for the outdoor scenes its columns and masonry formed real and not painted walls. When those were concealed by scarlet draperies, one had a banquet salon or a throne room. A deep vista at the rear was provided by opening the doors into the entrance hall of the school.

Margaret Steele, as Norda, was a charming heroine, and displayed her exceptional ability, both as an actress and a dancer. Warren Hagee gave an excellent representation of the Prince, foppish, dissolute, utterly lacking in character and human sympathy, and living only for the pleasures of life. Harold Hupp, as Pilo, the unfortunate lover, danced gracefully, and acted well, excelling especially in the portrayal of emotion. One of the best characters was the Jester, played by Allen Mettleman. His acting was uniformly good, and the fiendish laugh of triumph which he uttered as he was stricken by the plague, will long be remembered by the audience. The dreamer, Emanuel Essman, who spoke the prologue, gave the keynote to the whole play in his passionate and somewhat declamatory prayer. All the characters, including the peasants and the beggars, were extremely picturesque in their bright colored costumes, and the dancers executed many spectacular steps in a manner which gave evidence of the careful training they had received.

The first scene opens in a market place, with costumes of rich design contrasting with the ivory glitter of the torsos and limbs of vendors. The Jester, his bells tinkling, is discovered stealthily attempting to flee the city. He is caught by the guards and flogged. Prince Zuurh, ruler of the city, opulently dissolute, elegantly cruel, watches the punishment with his pallid smile. A youth, Pilo, seeks to rescue the Jester and is soundly thrashed for his pains. A strange maiden, Norda, who has ridden into the city on a donkey, pities Pilo, bathes his wounds, and is beloved by both Pilo and the Prince. When the curtains open again a runner, his chest heaving and his white limbs reeling, staggers through the gate and collapses. Soon another arrives, and another, and yet another. Four exhausted forms lie motionless on the stage. They bring news of the dreaded Red Death which is ravaging the lands of Prince Zuurh. The Prince proclaims that he will retire to his central castle and seal its gates against the pestilence.

(Continued on page 490)
The Annual May Day Celebration, given by W. S. G. A. in the courtyard of McMillan Hall on the afternoon and evening of May seventeenth, 1921, was again a success. The English courtyard was transformed into a Grecian garden, luxuriant with shrubs and trees, guarding a small temple. Before the festivities began, the ivy was planted against the wall of McMillan Hall by representatives of the senior class. Catherine Cushing, the vice-president of the class presented her cap and gown to Elizabeth Bradshaw, the vice-president of the Junior Class, in token of the honor and dignity attached to those who have reached the threshold of their college commencement.
Elizabeth Hartmann, clad in Grecian robes, was impressive in the Prologue, which told the audience what was to follow. The Festival was given in honor of the god DIONYSIUS, the son of Jupiter and Semele. Unknown to anyone, Dionysius himself came to the garden in the guise of a mortal. There he met Melissa, an Arcadian shepherdess, with whom he fell madly in love. He danced with her and followed her about continually, never allowing her to be lost from his sight. Margaret Steele as Melissa and Margaret Cheney as Dionysius did some very nice work in the several dances they had together. Soon the entertainers came in, groups of dancers who performed for the citizens on this day of gayety and pleasure. The art-colored costumes of the dancers made an artistic effect which was not an inconsiderable part of the charm of the whole. While the various groups were dancing, Dionysius and Melissa wandered among the crowd, talking to them and making them welcome to the festival of their god. The dancing continued, growing more and more spirited, and rising to a climax. Suddenly, in the midst of the mad frenzy, Dionysius, forgetting his true nature and his present disguise, ran to the temple and held aloft his thyrsus. He was then revealed in all his godly splendor, and the assembled onlookers realized that the god himself, for whom the celebration had been planned, had been among them, unrecognized because of his mortal disguise.

Melissa, when she found that he was not a mortal like herself, as she had thought, but really a god, was completely overcome by the revelation and fell dead at his feet. So through his forgetfulness, he had lost his love who was so dear to him, and for him the festival had been a failure.

The play was written by Frances Broerman, to whom a great deal of credit is due. The dancers were ably directed by Miss Adeline Rotty of the Physical Education Department. All of the principal parts were played admirably. Margaret Steele as Melissa made a very charming shepherdess; we did not wonder that even a god should fall in love with her. Margaret Cheney as Dionysius was equally good; we like him as a god or as a mortal. There were also some particularly fine group dances. The slaves were exceptionally good, and were composed of the following girls: Martha Barnidge, Marjorie Bump, Dorothea Burbach, Ethyl Evans, Katherine Finnegan, Mary Jewett, Estelle Leiber, Estelle Neiman, Katherine Pfeiffer, Marion Whitbread and Irma Williams.

We could not, in this short space, enumerate all the dancers who performed so creditably at this fête. Those who saw it will not soon forget how enjoyable it all was, and those who missed it may well regret this fact.
Keod Vodvil

On Dec. 17th, 1921, Keod presented its annual "Vodvil". At both the afternoon and evening performances the Auditorium at Mary Institute was comfortably filled and the Vodvil enjoyed unusual success.

Asklepios repeated by request its amusing Minstrel Show and Jazzy Band which were so popular the year before. Much of its success was due to the band master, Rose Volland, who waved her baton in true orchestra style. The Ukelele Club gave a pleasing recital of popular song accompanied by the music of the "uke". Thyrsus was represented by Miss Bernice O'Brien who gave two very successful recitations in southern negro dialect.

The act which was the most original and amusing, and which received the greatest applause from the audience was "A Day in King Arthur's Court", given by the girls of McMillan Hall. King Arthur, Queen Guenivere, Launcelot, Elaine, and many others were there and underwent various adventures, until the scene closed with Elaine floating down the river, with an artificial lily clasped in her hand. Finally the whole court collapsed at the news contained in a special edition of "Stupid Life" that the Washington Pharmacy had reduced its prices. The success of the scene was due to the cleverness with which it was written, the splendid spirit of the actors, and the fact that it referred to University affairs.

The seven women's fraternities were well represented. First came Pi Phi's stunt in which the artists were "records" who emerged one by one from a large Victrola. Popular songs were introduced and the whole was well named a "Record Breaker".

Theta's sketch was in the form of a fantasy called "Castles In Spain". Spanish costumes gave a proper dash to the act while original wording and catchy airs made the music delightful.

Delta Gamma's production was classical in tone. In it various Shakesperian quotations were filled into clever repartee. Modern dancing was taught to Shakespear's characters under the title "A Midsummer Dance Dream".

"Bobs" by Gamma Phi Beta was a clever depiction of the many types of girls who look well in bobbed hair, showing that any girl may join the ranks. The singing was especially good.

Alpha Chi Omega presented "The Affairs of Manato", a conception of the well known "Batchelor Dream". We are told that some of the masculine portion of the audience took notes.

Chi Sigma Phi presented "The Three Mushy Dears" which was centered on various popular songs and a piano solo.

A fitting end to such a successful program was Kappa's "Candy Revue". In a most clever way all our old favorites, from the lolly pop on up, were introduced. At the close of the act, candy kisses were tossed to those lucky enough to be sitting in the front rows.

The whole affair went off smoothly because of the improved stage facilities and the increased size of the stage. The Vodvil was considered the most successful and certainly the most unique that has ever been given under the direction of Keod.
Twelfth Night

Shakespeare’s “Twelfth Night” was presented by the women of the University on Liggett Terrace, on the evening of May 20, 1921.

The cast of characters was as follows:

- Orsino, Duke of Illyria: Hilda Schroeter
- Sebastian, brother to Viola: Edmonia Richmond
- Antonio, a Sea Captain: Adele Unterberger
- Curio, in attendance on the Duke: Estelle Nieman
- Sir Toby Belch, Uncle to Olivia: Florence Walters
- Sir Andrew Aguecheek: Charlotte Coombe

Maholio, Steward to Antonio: Mae Greene
Fabian: Pauline Annin
Feste, a clown: Henrietta Lichtenstein
Olivia: Edith Lance
Viola: Mignon Rosenthal
Maria, Olivia’s Woman: Dorothy Jackes
A Priest: Lilly Pattiz
Sea Captain: Lilly Pattiz
An Officer: Lilly Pattiz
A Lord: Jessie Ryan
Solo Dance: Miss Adeline Rolty

Costumes: Miss Olivia Schroeter
Music: Mrs. Maurice Syrer, Mr. Kiburtz, Mr. Carl Tholl
Properties: Rose Volland
Chairman of Arrangements: Mignon Rosenthal
Business Manager: Pauline Annin
Advertising: Jessie Ryan

Under the direction of Dr. W. Roy MacKenzie, assisted by Mrs. W. Roy MacKenzie and Mr. Frank Webster.

Dancing directed by Miss Frances Broerman.

Dancers—Frances Broerman, Sophie Dubuque, Margaret Steele, Margaret Cheney, Isabelle Hughes, Dorothy Peters, Edna Rasmussen, Doris Talbot, Cornelia Mueller, Elsa Greisser, Catherine Finnegan, Charlotte Mikulius, Thelma Giesow, Ruth Hausmann, Bessye Lillaman, Violet Withrow, Lea Dick, Alice Schmidt.
Men's Glee and Mandolin Clubs

Crowe, Kurrus, Fiske, Wier, Dickneite, Butler, Gloe, Michaels, Tremlett, Thomas
Ziggenheim, Henneberger, Hammerstein, Carleton, Schrierman, Leek, Conzeeman, Chamberlain, Hartzig
Hughes, Searcy, McElwee, Ludwig, Haagland, Austin, Thompson, Vance, Williams, Otto, Russell
Jones, Little, Niemeyer, Annin, Bartesdale, Skellet, Gallenkamp, Briner, Brown, Hughes
Vetter, Nall, Bull, Jackes, Bohn, Pinkstaff, Crowder, Pavey, Cowgwell, Richt, Jannopoulos
Glee and Mandolin Clubs

The Glee Club

President
William W. Crowdis
VIRGIL I. PINKSTAFF
GUS HEIMUELLER
FRED PAVEY
Secretary-Treasurer
FRED PAVEY
Director
H. HAMMERSTEIN
Manager
ROY E. RUSSELL
Publicity Manager
MORRILL M. CROWE
W. BOHN

FIRST TENORS
D. BOLT
C. GILLENNKAMP
W. CROWDIS
E. TREMLETT
G. THOMPSON
F. COGSWELL
W. CARLETON
R. SCUDAMORE
SECOND TENORS
H. AUSTIN
P. MCLEAN
V. VANCE
L. LUDWIG
C. RITHE
A. FESSLER
E. LEAK
J. CUSHING
C. OTTO

FIRST BASSES
W. BROWN
A. KURRUS
M. WIER
A. JANOPoulos
A. GINET
R. RUSSELL
W. FLETCHER
M. CROWE
F. NIEMEYER
SECOND BASSES
C. BARKSDALE
F. GLODHE
E. GILBE
C. BRINs
H. SEACY
V. PINKSTAFF
G. CHAMBERLAIN
G. BUTLER
W. HOAGLAND

ACCOMPANIST
H. ARTHUR

The Mandolin Club

President
DOUGLAS WOOD
Vice President
STANLEY JACKES
Secretary-Treasurer
FRED PAVEY

FIRST MANDOLINS
R. BULL
S. JACKES
W. FULTON
A. JAMES
D. WOOD
A. NALL
P. CORNWALL
SECOND MANDOLINS
C. BRINER
H. HUGHES
R. LITTLE
H. MICHAELs
THIRD MANDOLINS
R. HAMMERSTEIN
G. HEIMUELLER
G. HENNEBERGER
TENOR
D. WELIE

VIOLINS
G. COGSWELL
F. PAVEY

GUITARS
W. HARTZOG
E. HUGHES
W. JOHNSTON

DRUMS
G. CLOUD

Page Three Hundred Twenty-nine
Women's Glee and Mandolin Clubs

Pillman, White, Phillipson, Whitis, Koenig, Nickell, Becker, Roth, Reed, Finneman, Woods, Fuchs, Moody, Thurston, Logan, Hartmann, Gregory
Boyeen, Ledbetter, Rackerby, Geagan, Peterson, Copley, Von Maur, Henley, Russell, Henderson, C. Manning, G. Manning
Martin, Hodgson, Fincher, Conzelman, Epstein, Rose, Frenzen, Kessler, Barnidge, Linneman, Ried, Vogel
Patterson, McKee, Sante, Dick, Kammerer, Brouster, Dougherty, Falk, Anderson, Fritz
Cook, McDavid, Taylor, Marsden, Israel, Wright, Loy
Women's Glee and Mandolin Club.

Music

President
SECRETARY-TREASURER
Business Manager

President
SECRETARY-TREASURER
LIBRARIAN

FIRST SOPRANOS
GAYLE ANDERSON
EDITH BARNIDGE
VIRGINIA CONZELMAN
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JANICE PENTON

SECOND SOPRANOS
JOSEPHINE BROWN
NELLIE CARLETON
ALICE FEINEMAN
ABELE GEAGAN
ADELAIDE HOPKINS

FIRST ALTOS
SOPHIE DUBUQUE
RUTH EPSTEIN
LUCILLE FALK
ELIZABETH HARTMAN

SECOND ALTOS
LOUISE BROUSTER
LORA BOYSON

The Glee Club

President
SECRETARY-TREASURER

THE MANDOLIN CLUB

President
SECRETARY-TREASURER

THE UKELLE CLUB

UKELELES

DOROTHY BADGER
ELEANOR BECKER
DOROTHY BERNINGHAUS
MARJORIE BUMP

LUCILLE FALK
JUDITH FRITZ
DOROTHY HEALY
DOROTHY KING

BERTHE LANDAUER
ELIZABETH MARSHEN
RUTH MORGENS
JANE SANTE

VALENTINE VOGEL
MARGARET WALSH
RUTH WOODWARD
JANE SANTE

Page Three Hundred Thirty-one
The Band
Organized, 1920

Board of Directors

Student Director .................................................. JOHN C. MOHRSTADT
Business Manager ............................................... GARDNER G. WRIGHT
Librarian .......................................................... VICTOR H. WILDER
Membership ....................................................... ELMER SITTNER
Publicity .......................................................... RAYMOND KASTENBRECK
.......................................................... Everald B. Ousley
The Band.

Members

Cornets
Clyde H. Hale
Raymond Hartman
Raymond Kastendieck
John Russell

Ray A. Sisson
Elmer Sittner
Stanley Townsend
Everett J. Ward

Minor Ward

Clarinets
Frederick Graaf
Donald Gwinner
William J. Hedley

Saxophones
James Burton
Robert Curtis

Mark Woods
Harry Wylie

Altos
Connie R. Harron
Charles M. Liles

William Roettger
Victor H. Wilder

Trombone
Russell Birchner
Max Endcott

Arnold Kansteiner
Harold Wynns

Baritone
Raymond Bersche

John C. Mohrstadt

Bass
O. O. Jackson

F. B. Ousley

Drums
Orestes Graaf

John H. Kardell

Flute
Volney H. Whaley
The Wrecking Crew.

The Wrecking Crew is an organization having as its purpose the promotion of enthusiasm in all student affairs and co-operation with all worthy moves to bring about a GREATER WASHINGTON.

Page Three Hundred Thirty-four
The Wrecking Crew

Members

ROBERT ABBOT
JOHN ANNIN
HENRY ARTHUR
HENRY AUSTIN
ALFRED AYE
CLARENCE BARKSDALE
WILLIAM BOWLING
BUFORD BRACY
PAUL BUCHMUeller
RICHARD BULL
HERBERT CANN
WILLIAM CHAPMAN
FRANK DEBOLT
ROBERT EDGAR
C. FLETCHER
ALONZO FINN
JAMES FOX
WILLIAM FUHRI
SAMUEL GOLDMAN
JOSEPH HARDIN
NELSON HARTMAN
NORMAN HINCHLEY
EDGAR HOLTGREWE
STANLEY JACKES
DAVID JAMES
ALFRED JOHNSON
MILTON KOCH
SOL KOHEN
EUGENE KROPP
RAYMOND LINNEMEYER

EDWIN LUDWIG
CARL MAGEE
LOUIS MACIACOLO
MILTON MEIER
HAROLD MICHAELS
ROBERT MARE
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PHILIP NUIENBERGER
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WILLIAM PENNY
ADOLPH PESSEL
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GEORGE SEAGO
LLOYD SPEED
MORRIS SHIPPER
NORMAN STUFP
ERNST TANQUARY
DUDLEY THOMAS
BYRON TREMLETT
ALFRED VETTER
JOHN VORHEES
RALPH WALSH
WILLIAM WEIR
GILBERT WHITLEY
CECIL WHITMARSH
PURD WRIGHT
CHARLES WYMAN
WILLIAM YORGER
Debating Council

Bader, Dr. Lippincott, Arnold
Wallach, Spencer

Founded 1920

Chairman
Dr. Isaac Lippincott

Members from Stump

Schuyler E. Arnold
Cus A. Buder

Members from Forum Litterarum

Stanley Wallach
Karl Spencer

Page Three Hundred Thirty-six
Triangular Debate with Missouri and Wisconsin, January 6, 1922.

Question: "Resolved, That the Kansas Industrial Court plan for adjusting labor disputes should be adopted throughout the United States."

Wisconsin won the meeting by defeating both Missouri and Washington.


Negative team—Debating Missouri at Columbia, Mo.: Schuyler E. Arnold, Victor Packman, Joseph Senturia. Alternate, Ralph Mange.

Dual Debate with University of Colorado, March 12, 1922, at St. Louis.

Question: "Resolved, That all immigration into the United States should be suspended for two years."

Won by Colorado.

Washington, negative team, Joseph Senturia and Victor Packman. Alternate, James Kean.

Dual Debate with University of Southern California.

March 30, 1922, at St. Louis.

Question: "Resolved, That a Court of Industrial Relations for the judicial settlement of industrial disputes should be adopted by the several states."

Won by Washington.

Washington, affirmative team, Stanley Wallach, Gus A. Buder. Alternate, Schuyler Arnold.
Missouri Valley Oratorical Contest

1921

The Fourth Annual Missouri Valley Oratorical Contest was held on April 6th, 1921, at Columbia, Mo., Washington's representative, Stanley Wallach, was awarded third place on his oration, "A Fortress of Liberty." The contest was won by Milton Eisenhower, speaking for Kansas Agricultural College on "The Practitioner of Peace". At the conclusion of the contest Dr. Isaac Lippincott, Washington's debating coach, was elected president of the Missouri Valley Oratorical Association for the ensuing year.

1922

On March 18, 1922, Washington was host to the fifth annual Missouri Valley Oratorical Contest, which was held in Graham Memorial Chapel. Ralph F. Fuchs represented Washington. His delivery of the oration "A Call to Students", was awarded fourth place. The three high men in the contest were awarded gold medals, on behalf of Washington University, by Stanley Wallach, who acted as chairman of the contest. Two gold medals were presented, on behalf of Dr. Lippincott, to Israel Treiman and Ralph Fuchs, as winner and runner-up in the local contest.

Inter-Class Debate

The present year witnessed the inauguration of the Annual Inter-Class Debating Contest. The Senior team defeated the Freshman team, by upholding the affirmative side of the question, "Resolved, That the Kansas Industrial court plan for adjusting labor disputes should be adopted throughout the United States", and gained the distinction of being the first to have their names engraved on the Stump Trophy.

Class Teams

Senior Team
Gus A. Buder, Gordon Scherck
And Edward Selden

Junior Team
Schuyler Arnold, R. Fowler

Sophomore Team
Palmer Hancock, Richard Savage

Freshman Team
Victor Packman, John Forrester
Clifford Dunn
ENGINEER'S DAY
Campus Events

ENGINEER'S MASQUE

Page Three Hundred Forty-one
The Junior Prom

The 1922 Junior Prom was a veritable fairy land of dazzling brilliance which reached its height when Miss Margaret Hermann was crowned as the 1923 Hatchet Queen to reign as Queen of Love and Beauty for the following year. An unusual feature of the coronation was the court which attended the Queen. The other candidates—Miss Berenice Koenig, Miss Katherine Foster, Miss Lucille Goessling and Miss Eleanor Becker—preceded the Queen in the march to the throne, which directly followed the grand promenade. The gowns worn by the Maids and their Queen showed up to great advantage as they marched between the throngs of spectators in the rays of a spot-light which played upon them. Miss Koenig's gown was of crimson velvet and silver brocade made on draped lines while Miss Foster, in direct contrast, wore a demure frock of blue taffeta trimmed with lace and myriads of tiny flowers. Miss Goessling wore a creation of shimmering blue sequins while Miss Becker's gown was of sea-foam green brocade chiffon incrusted with crystal beads. The gown worn by Miss Hermann was white, the true color of royalty, and was a mass of iridescent beads which glistened dazzlingly in the glare of the spot-light.

No one would have recognized the scene of this revel as Francis Gymnasium, so altered it seemed. The entire Gym. was draped and canopied in pink and green hangings and all sorts of colored lights hung from the ceiling. A ball of million mirrors was suspended from the ceiling in the middle of the room and from time to time the lights were turned low in order to allow the spectators to admire the play of lights as the ball revolved.

A feature of the decorating was the small alcoves set back in the draperies at the ends and on the sides of the gym. Here one might stop to watch the gay scene as the brilliantly gowned dancers whirled by—or in another corner one might stop to talk with the chaperones to say nothing of the third corner where refreshments were served throughout the evening.

The chaperones were—Mr. and Mrs. Crawford, Dr. and Mrs. Hermann, Mr. and Mrs. Goessling, Dr. and Mrs. Jones, Mr. Shipton, Mr. and Mrs. Hughes, Miss Fenton, Dr. and Mrs. Lippincott, and Mr. and Mrs. Desloge.
Lucille Goessling
Bernice König

Murillo Portraits
Georgia Hughes
Engineer's Queen

Murillo Portraits