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Publications

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The Dirge, the University comic magazine, consisting largely of jokes, humorous sketches, and burlesque satires, appeared for the first time in October, 1919, under the editorship of J. Walter Goldstein. Since then it has steadily improved until it now maintains a firmly established place in the esteem of the student body.
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The St. Louis Law Review is published quarterly by the undergraduates of the Washington University Law School. The contents of each number consist of leading articles by prominent jurists and notes on legal topics by the undergraduates.
The Eliot Literary Magazine

Established 1914

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The Eliot, for eight years the literary publication of Washington University, aims to act as a medium for the expression of undergraduate talent. However, contributions from faculty and alumni are also accepted. In spite of difficulties attendant upon the editing of a magazine of such a nature, The Eliot, with the valuable aid of its business manager, has managed to survive, to sustain its self-confidence and to experiment. The contents of each number, usually of a high order of merit, consist of short stories, fantastic and realistic, poetry in the forms of free verse and sonnets, sketches and critical essays. It is interesting to note that the 1922 issue of "The Poets of the Future," a college anthology, contained four poems written by Washington University students. These poems were originally published in The Eliot.
Publications

The Hatchet

1924 Roster

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The 1924 Hatchet

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Thyrsus Dramatic Club

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Grey, Clifford, Hemsley, Eames, Hinchman, Ewing, Morse, Hixon
Scudamore, Barber, Badger, A. Kinnaird, Tupper, Baird, Sante, Bechtell, L. Kinnaird, Hancock
Becker, McMath, Shield, Thomas, Coombe, Meriwether, Richmond, Hubbell
Thyrsus Dramatic Club

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Leah Taylor
The Devil's Disciple

Characters in the Order of Their Appearance

Mrs. Dudgeon
Essie, her niece
Christopher Dudgeon, her son
Mr. Anderson, Presbyterian Minister
Mrs. Anderson
William Dudgeon
Mrs. William Dudgeon
Titus Dudgeon
Mrs. Titus Dudgeon
 Lawyer Hawkins
Richard Dudgeon
A Sergeant in the British Army
Major Sandon
General Burgoyne
Colonel Bettis, of the British Army
Mr. Brademell, Army Chaplain
The Hanaman
Hessians, Citizens, Etc.

Lola Fuchs
Ellen Barber
Charles Smith
Palmer Hancock
Laura Hinchman
Hale Nelson
Rose Volland
Edwin Hughes
Hildred Russell
Dudley Thomas
Robert Kissack, Jr.
Dudley Thomas
Hale Nelson
John Becker
Ray Roberts
Edwin Hughes
Adolph Pissel
 Members of R. O. T. C. and Band

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The Devil’s Disciple

The presentation of the Thyrsus Annual at the Odeon on the evening of May 4th marked its return to the serious type of drama. The vehicle chosen was George Bernard Shaw’s “The Devil’s Disciple,” a travesty on melodrama, a picture of life seen through a refractory temperament, in which is subtly combined popular drama for the masses with satire for the more erudite.

To transport an audience from memories still fresh with last year’s “Pomander Walk,” made vivid through the verve and fascination of its titian-haired ingenue to one of Shaw’s most characteristic bits of irony was no mean task. That it was accomplished with remarkable facility redounds greatly to the credit of Mr. William Carson, the director, and of his group of actors, who, in presenting the play, challenged not only the talents of the respective members of the cast, but also the intelligent appreciation of their audience.

As a drama, “The Devil’s Disciple,” the scene of which is laid at Saratoga, New York, during the days of the American Revolution, is a social thesis posed on a background of eighteenth century Puritanical orthodoxy and hurled in the face of religious hypocrites among whom immorality is represented as rioting behind a veil of quasi-virtuousness. The true star of a play, thus freighted with philosophy, keen-edged with thrusts of wit made delectable often by Shavian paradoxes nimble of phrase, may be said to be Shaw himself rather than the particular actor who happens to be playing the leading role.

The challenge to the ability of the actors fell most heavily to Robert Kissack, Jr., essaying the role of Richard Dudgeon, self-confessed ne’er-do-well, and to Laura Hinchman as Judith Anderson, a typical Shaw woman. Both parts which, in truth, because of their psychological complexity, demanded actors of tried skill and maturity, were played with sincerity and poise. Mr. Kissack was particularly fine in moments of biting irony, as in the opening of the play, when he enters among the assembled relatives, and in the comedy of the court scene. The crisis of the play in which Judith, in love with Richard, draws from him the confession that his altruism has been merely a pretext to mask his self-gratification, wherein an extremely fine interweaving of didacticism and emotional intensity is required to reveal the nuances of an almost perverted nature, though handled with less ease and finish, was dispatched with care and discretion. Miss Hinchman touched her best moment when torn between her awakened love nature and her conventional cold suppressed self, she succumbs gracefully to dilemmatic despair.

Palmer Hancock in the difficult part of the Pastor acted consistently well, while Lola Fuchs was successful in making Mrs. Dudgeon a creature of venomous virtue, the natural acridity of the character being vividly reinforced by her strong voice and forceful gestures.

(Continued on Page 529)
Dramatics

Thyrsus One-Act Plays

Cast

"Two Crooks and a Lady," a Harvard 47 Workshop Play
Mrs. Simon-Jane: Edmonia Richmond
"The Hound": Warren Drescher
Lucille, the maid: Carolyn Matthews
Companion: Deming Tucker
Policeman: Kay Roberts
Detective: Directed by Mr. William Carson

"The Very Naked Boy," by Stuart Walker
He: Hale Nelson
She: Ann Kinnaird
Brother: Charles Smith
Directed by Mr. Ahlers

"A Night at an Inn," by Lord Dunsany
Toffy: John Becker
Snigger: Warren Hagee
Bill: Robert Kissack, Jr.
Albert: Delmar Gray
Priest of Klesh: Arthur Krause
Norwood Craighead: Clifford Dunn
Priest: Walter Hellinger
Directed by Dr. W. R. Mackenzie

Page Three Hundred Twenty
Thyrsus One-Act Plays

In the evening of November 7th, at the Wednesday Club, before a large audience, Thyrsus presented its first offering of the year in the form of three one-act plays. The productions, in each case, were marked by well-chosen casts, discerning direction, and excellent acting.

"Two Crooks and a Lady," as the title indicates, was melodramatic in tone. Warren Drescher as "the Hawk," and Jalien Shield, as his accomplice, caused all the excitement, but were outwitted by the clever Mrs. Simms-Vane, played by Edmonia Richmond. Reliance on the transmission of thought by the voice alone made her acting stand out most prominently. Carolyn Matthews, Ray Roberts and Deming Tucker, in lesser parts, played well and in tune with the spirit of the play.

Undoubtedly the most delightful part of the program appeared in that rollicking playlet, "The Very Naked Boy". To be sure the only naked part of the play proved to be the plot, but it mattered little to the audience who greeted the quick exchanges of reproach and remonstrance between the quarreling lovers with unmistakable signs of appreciation. Ann Kinnaird carried off her part with archness and vivacity while happily Charles Smith was quite a diverting foil. Fulfilling in part the promise shown last year, Hale Nelson as "He" displayed an ingratiating spontaneity, saving the play from "mushiness" by retaining with an assumed seriousness of youthful devotion an undercurrent of brisk incisive comedy.

"A Night at an Inn," the most pretentious piece of the evening, had the advantage of being acted by four of the most experienced members of the club. Unfortunately the big scene, in which the Priests of Klesh come to revenge the theft of the ruby, was somewhat marred by the unseemly mirth of the audience, who were evidently feeling the after-effects of the Walker farce. John Becker, as a dilapidated but still masterful gentleman; Warren Hagee, as the conscience-stricken Sniggers; Robert Kissack and Delmar Gray as two care-free sailors, proved equal to the demands of the play and gave the most finished performance of the evening.
"Snake Eyes," or "The Abducted Heiress," a play in three acts by S. Floyd Stewart and W. Emmet Glore, played to capacity houses in matinee and evening performances at Mary Institute, May 17.

The play, presented with all the melodramatic traditions intact, was in the form of a burlesque on the thrillers frequently seen on the stage and screen. The action centered about a precious document, which is found in the last scene to be a plan for a master still, that had been entrusted by the father of the heroine to her sweetheart, and had been stolen from him by a notorious gang of bootleggers. In the efforts to recover the paper the heroine is kidnapped and much gore is spilled to the soulful accompaniment of broken dishes and rattling washtubs, but it ends happily after the hero’s rescue in the sweet embrace of the darling heroine and the stalwart hero, a scene to which the audience glowed with long awaited enjoyment.

Alice Clifford’s playing of the heroine with the hunted look was indeed credible. The hero, Frank Carter, was played by Scott Ittner, who plied his devotions with true ardor. Sol Kohn made a relentless villain and showed his previous experience in cave man methods. Julian Shield, as Phoebe, the blonde bewigged "baby vamp," and Hildred Russell as Cutie, the dusky siren, who picks her teeth with a butcher knife, were insidiously piquant bits of femininity. Walter Metcalfe was a staid, dignified father, while Elizabeth Hubbell, as the mother, hovered graciously in the background. The rest of the cast including Clifford Dunn, Walter Hellinger, Deming Tucker and Lee Meriwether, as the gangsters, Shirley Capps, doubling as a Dago and a butler, Allan McMath and Victor Scheriman zealously assisted to make the play truly mellerdramatic.

The "meller" was received with vociferous applause and the audience endeavored to show their appreciation by the ceaseless fire of vegetables, fruit, and peanuts. The cast appreciated the peanuts, but the artillery became so heavy that it was necessary to stop the play three times while Business Manager Niemeyer pleaded for cessation.
His Model Wife

"His Model Wife," a three-act farce by Mr. William Carson, was presented by the students of English Three at the Church of Unity Auditorium on the evenings of March 20 and 21, before large audiences. The production, a novelty in campus dramatics, was entirely the work of the students of the class who revised the play, and directed all phases of the performance, including the making of scenery and costumes. Much of the smoothness with which the performance passed off may be attributed to the directorial skill of Miss Florence Walters, who served as the coach.

The play, which was markedly original in idea and execution, centered about the deception practiced by a temperamental young author upon his unsuspecting rural neighbors by having a waxen beauty act as his wife. With the idea of situation predominating over character, the *dramatis personae*, all readily identified as well-known types with the exception of the part taken by Mr. Carson himself, were woven into a plot which in its suspense and mirth-provoking qualities kept the audience alternately on tip-toe of expectation and in gales of unforced laughter.

Fortunately the personnel of the class was such that the demands of each role were filled with surprising ease. Mr. Carson played Roy Burroughs with a naturalness that was received by the audience with considerable relish. Adele Fames stammered beautifully and acted with delightful freshness and unsophistication. Robert Kissack, as the author, was sarcastic and agitated even to the extent of hurling pillows about. Carol Kemerer as his sweetheart acted with care and good taste. As Malvina Seeds, the simpering hick, Florence Walters gave evidence of her close attention to detail. Even the eating of an apple under her management commanded breathless attention. Eleanor Becker as Effie Todd, the "powerful Katrinka" of Pleasantville, kept the audience in a continuous uproar, while Katherine Jane Judson, Louise Jamieson, Conrad Stuhman, Chester Hart, Roswell Horwitz, Elizabeth Todd, Shirley Capps, and Adolph Pessel assisted in the general merry-making. A third performance was given on March 27.
In the presentation of three original one-act plays at the Artists' Guild on the evening of February 14th before a capacity house, the students of English Six, a class in playwriting, instituted in September, 1922, by Mr. William Carson, achieved a marked degree of success. The plays, "The Woods-Colt," by W. Emmet Glore; "Absalom," by Jessie E. Chamberlain, and "Otro Dia," by Mrs. Marguerite S. Pyle, were awarded cash prizes of $50.00, $25.00 and $10.00 in the order mentioned. The committee judging the plays consisted of Mrs. R. A. Kissack, Prof. R. F. Jones, and Mr. Richard L. Stokes. Honorable mention was given to "As It Was in the Beginning," by Florence Walters, and "Outside," by Lola Fuchs.

In a curtain speech, Mr. Carson explained that the plays, which had been selected from thirteen originally submitted to the committee, were written with the advice and co-operation of the entire class. He also stated that the entire production of the plays was the work of the members of the English Six Class. The scenery was designed in the class work-shop and the plays were presented under the direction of the respective authors.

"The Woods-Colt," the scene of which takes place in a small town in Southern Illinois, dealt with a quarrel between grasping children over the will left by their father. The play based its success chiefly on vivid portrayal, opposition of character, and the tenseness of its swift-moving action.

"Absalom" and "Otro Dia" were largely plays in retrospect. Miss Chamberlain's play concerned itself with the theme of the prodigal son. Returning home pursued by the police officers the boy overhears his father expressing a desire for his return. He becomes conscience-stricken and leaves without making his presence known. The play presented a very good example of dramatic contrast. "Otro Dia" was a romantic tragedy of the triangular order, the chief characters being the lovers, a blind sculptor, and a toy-maker, and the villain who wrecks their happiness. The excellencies of the play lay in beauty of setting, emotional appeal, and technical finish.

"The Woods-Colt" was acted with splendid spirit by Arthur Krause, Gilbert Hyatt, Lola Fuchs, Florence Walters, Marguerite Pyle and Adolph Pessel. The leading roles in "Absalom" were carried by Delmar Gray and Florence Walters with their usual degree of effectiveness, and "Otro Dia" found worthy interpreters in Adolph Pessel, Jalien Shield, and John Becker.

To quote the Eliot: "The success attained by these plays marks the first step in the direction of expanded creative work on the campus. These plays have widened the scope of student activity, and in so doing have materially contributed to the growing consciousness of real university life and thought."
Romeo and Juliet

The Shakespeare Association of Washington University, following the successful performances of "As You Like It" and of "Twelfth Night," presented, on the evening of May 9th at Liggett Terrace, a third annual production, the tragedy of "Romeo and Juliet." For the first time male actors were employed, all the parts in the two previous productions having been assumed by women.

In adapting the play for outdoor production, the acting version was reduced to seventeen scenes; of the indoor scenes, four being omitted and the others transferred outdoors. Waits between scenes were eliminated by using the same set, that of Capulet's garden with its balcony, throughout, except for the introduction of a funeral vault in the final scene; and also by merely extinguishing the footlights to indicate changes of scene. In spite of the frequent noises caused by passing automobiles and other occasional disturbances, the efforts of the cast aided by the natural beauty and moon-lit glamor of the setting, succeeded in keeping throughout the interest of the audience in the unfoldment of the tragedy.

The outstanding acting of the evening was undoubtedly done by Florence Walters as Juliet and Warren Hagee as Romeo. Indeed, Miss Walters' playing in what might be considered her most ambitious role deserves special consideration.

It is probable that never before has a performance more intelligently conceived, more finely executed, and more artistically appealing been presented on a Washington University stage than the Juliet of Florence Walters. This was no nervous angular sketch by an ambitious college girl, but an impersonation which made of her Juliet a creature, mature, thrilling with spiritual vitality, and replete with vivid suggestions of the amorous Francesca, of the ecstatic Veroncha, of her tragic Nan, and even of the melancholy Jacques, former roles to which she has given the force and conviction of her presence. The vehement elemental infatuation to which the native sensuousness of the adolescent Italian girl found sublimated expression was handled with a Slavic fire particularly evident in the forlorn tremor.
and passionate frenzy of the Potion Scene, yet made the more affecting by a dexterous commingling of a simple Greek chastity of spirit with a characteristic English restraint and unshaken poise. Perhaps it was this same ripeness and serenity of character that marred somewhat the effectiveness of her playful scene with the Nurse and the moment when she severs the bonds of childhood. Nevertheless, with the vibrant lyricism of her voice, in itself an eloquent denotement of the sensitivity and power of her art, she did invest the character with more than one attribute of a distinct impressive personality. For a finer representation one must look toward the older and more experienced upholders of the classic traditions on the professional stage.

Greater praise can hardly be given to Warren Hagee than the statement that his Romeo was in no way eclipsed by Miss Walters' Juliet. Melancholy, ardent, impulsive, yet not overdoing, he proved most effective in the Balcony Scene and later when informed of his banishment.

The remaining roles all received excellent treatment, especially in the interpretation of the text. Arthur Schneff made good use of his opportunities in the delicate imagery of the Queen Mab speech. Delmar Gray as Friar Lawrence, Charlotte Coombe, as the comic, garrulous nurse, and Paul Reed, masterful in the denunciation scene, were all highly satisfactory. The minor roles are all to be commended for the evident painstaking care with which they were handled.

Mention should also be made of the Minuet dancers and the singers of the Shakespearian lyrics, who furnished variety during the intermissions.

Much of the thanks for the success of the play is due to the experienced judgment and excellent direction of Dr. W. R. Mackenzie, Mrs. Mackenzie and Prof. Webster.

CAST

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Romeo, son to Montague</td>
<td>WARREN HAGEE</td>
</tr>
<tr>
<td>Mercutio, friend to Romeo</td>
<td>ARTHUR SCHNEFF</td>
</tr>
<tr>
<td>Friar Lawrence</td>
<td>DELMAR GREY</td>
</tr>
<tr>
<td>Capulet heads of two houses</td>
<td>PAUL REED</td>
</tr>
<tr>
<td>Montague variance with each other</td>
<td>OSCAR SEITZ</td>
</tr>
<tr>
<td>Paris, a young nobleman</td>
<td>HOWARD SHOUP</td>
</tr>
<tr>
<td>Tybalt, nephew to Lady Capulet</td>
<td>NORWOOD CRAIGHEAD</td>
</tr>
<tr>
<td>Benvolio, friend to Romeo</td>
<td>RALPH D'OENCH</td>
</tr>
<tr>
<td>Escalus, Prince of Verona</td>
<td>GEORGE WAUGH</td>
</tr>
<tr>
<td>Friar John</td>
<td>GEORGE WAUGH</td>
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<td>Balthasar</td>
<td>VICTOR SCHERMAN</td>
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<td>Sampson</td>
<td>CHESTER HART</td>
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<td>Gregory</td>
<td>ADOLPH PESSEL</td>
</tr>
<tr>
<td>servants to Capulet</td>
<td>ADOLPH PESSEL</td>
</tr>
<tr>
<td>Peter</td>
<td>ADOLPH PESSEL</td>
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<tr>
<td>Apothecary</td>
<td>ADOLPH PESSEL</td>
</tr>
<tr>
<td>Abraham, servant to Montague</td>
<td>CHARLES W. SMITH</td>
</tr>
<tr>
<td>Juliet, daughter to Capulet</td>
<td>FLORENCE WALTERS</td>
</tr>
<tr>
<td>Nurse to Juliet</td>
<td>CHARLOTTE COOMBE</td>
</tr>
<tr>
<td>Lady Capulet</td>
<td>EDITH LANGE</td>
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<tr>
<td>Lady Montague</td>
<td>LOUISE JAMIESON</td>
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</tbody>
</table>

PRODUCTION COMMITTEE

<table>
<thead>
<tr>
<th>Role</th>
<th>Person</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Director</td>
<td>PROF. W. R. MACKENZIE</td>
</tr>
<tr>
<td>Stage Directors</td>
<td>MRS. W. R. MACKENZIE</td>
</tr>
<tr>
<td>Costumes</td>
<td>PROF. F. M. WEBSTER</td>
</tr>
<tr>
<td>Lighting</td>
<td>MRS. R. F. JONES</td>
</tr>
<tr>
<td>Dances</td>
<td>MR. ARTHUR B. NEWELL</td>
</tr>
<tr>
<td>Business Manager</td>
<td>MISS ELIZABETH CHILDS</td>
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<tr>
<td></td>
<td>MR. W. G. B. CARSON</td>
</tr>
</tbody>
</table>
May Day Festival

The Cast

Robin Hood
Maid Marian
Sir Richard of the Lea
Friar Tuck
Little John
Sheriff
King Richard
Prince John
Abbott
Justiciary
Wiffl Scarlet
Thamia
Mach
Furandent
Old Woman
Mercenary

Chairmen of Committees

Chairman and Music
Properties
Invitations
Designer of Costumes
Costumes
Publicity and Programs

Directors

Dramatic Director
Dancing Director

Page Three Hundred Twenty-eight
The Annual May Day Festival, given under the auspices of the W. S. G. A., with the assistance of the Physical Education Department, was presented on the afternoon and evening of May 18, 1922. Instead of an original pantomime, such as the one given last year, Tennyson's "The Foresters," giving opportunity for several speaking parts, was chosen for presentation. The play, which provided for fresh woodland scenes and bright, colorful costumes, proved to be delightfully appropriate for an open air spring-time performance.

The opening act showed the nobles assembled in the court of the Earl of Huntington. There they learn that the Earl, who later becomes Robin Hood, has been banished because of his loyalty to King Richard, whose throne Prince John has usurped. In this act, too, Maid Marian flees to the woods in order to escape marriage with the Sheriff of Nottingham, to whom her father, Sir Richard of the Lea, is indebted. But everything ends ideally. King Richard returns, pays off the debt to the Sheriff, restores to Robin Hood his estate, and gives Maid Marian to him as his bride.

Dancing, giving evidence of talent and careful training, was interspersed throughout the performance. For the solo dance of former years was substituted the ballet or small group dancing, a method of presentation which kept the large court from seeming bare. A gay spring-like atmosphere was obtained by the use of the soft lavenders, pinks, yellows, and blues of the dancers' costumes against a background of dull green, while the introduction of the Minuet Dancers with their gorgeous attire and graceful courtly bows lent variety and bold dashes of color to the court scene.

The principal parts, if one makes allowance for the fact that male parts were being played by young women, were all unusually well played. Edmonia Richmond as Robin Hood, one of her ever increasing list of male roles, was a graceful and handsome young lover. Margaret Steele, whose unwritten responsibility it was to convey the spirit of spring, brought to the part of Maid Marian her personal warmth, tenderness, and gay humor. No one can pick up a forgotten line with more insouciant charm. Lola Fuchs admirably interpreted the part of Sir Richard of the Lea. Her gruff tones became almost convincing in contrast to the ringing child-like voice of Maid Marian. Rose Volland amused the audience with her jolly portrayal of Friar Tuck, while Rosalind Isaacs, pleasantly impressive as Sir Richard, and Jane Sante as Prince John, in keeping with the melting loveliness of the day, were quite friendly enemies. Minor parts were all handled very satisfactorily.

(Continued on Page 515)
Men's Glee and Mandolin Club

Music

Glee and Mandolin Clubs

President and General Manager
ROY E. RUSSELL
CLARENCE M. BARKSDALE
ALBERT B. KURRUS
VENABLE L. JOHNSON

Secretary

Treasurer and Assistant Manager

Manager of St. Louis Concerts

The Glee Club

President
ROY E. RUSSELL
CLARENCE M. BARKSDALE
MORRILL M. CROWE
FRED L. NIEMEYER
JOHN W. BOHN

Vice-President

Secretary and Treasurer

Librarian

Director

FIRST TENORS
CURT R. GALLENKAMP
RONALD ROBERTS

GUY J. GOLTERMAN
BYRON TREMLETT

LYNN MEYER
CHARLES B. WILBANKS

CARL E. WILLIAMS

SECOND TENORS
LESTER M. LEVIN
DEVITT S. SCHWARTZ

CLIFFORD A. PILLMAN
ELVIN SMITH

CHARLES RIETH
VERNE W. VANCE

SECOND BASSES
FRED L. NIEMEYER
VICTOR ROBBINS

CARL OTTO
ALFRED A. VETTER

FIRST BASSES

SECOND BASSES

VICTOR E. SCHERMAN
A. MELVIN SKELETT

HAROLD H. SCHULZ
EDWIN J. WERNER

ACCOMPANIST
HENRY ARTHUR, '22

The Mandolin Club

President
EDWIN W. HUGHES

Vice-President
GUS HEIMUELLER

Secretary and Treasurer
ROBERT W. HAMMERSTEIN

Director
DOUGLAS WOOD

FIRST Mandolins
CLIFFORD H. BEUTEL
PAUL CORNWALL

CHARLES E. BRINER
NORMAN E. LINK

PAUL E. STAFFORD

SECOND Mandolins
ROBERT B. BASSETT
HARRY H. HUGHES

THIRD Mandolins
JEAN HABERMAS
ROBERT W. HAMMERSTEIN

MAX NELSON
DONALD WYLIE

EDWIN H. HUGHES

GUARDIANS
ROBERT E. MILTENBERGER

VIOINS
JAMES S. TAYLOR

CLARENCE SPEITZER

CELLO

FLUTE

WALTER C. SHIPLEY

Page Three Hundred Thirty-one
Music

**Music**

**Women's Glee Club**

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
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</thead>
<tbody>
<tr>
<td>President</td>
<td>Mary Jones</td>
</tr>
<tr>
<td>Vice-President</td>
<td>Virginia Patterson</td>
</tr>
<tr>
<td>Secretary-Treasurer</td>
<td>Mildred Whitis</td>
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<tr>
<td>Business Manager</td>
<td>Helen Mackay</td>
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**FIRST SOPRANOS**

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Edith Barnidge</td>
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<tr>
<td>Catherine Beutel</td>
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<tr>
<td>Elizabeth Carley</td>
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<tr>
<td>Alice Clifford</td>
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<td>Josephine Coles</td>
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<td>Janice Fenton</td>
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<td>Clara Godman</td>
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<td>Madel Harris</td>
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<tr>
<td>Pearl Heuer</td>
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<tr>
<td>Adelaide Hodgson</td>
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<tr>
<td>Yetta Woerner</td>
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**SECOND SOPRANOS**

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<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Mary Jane Badino</td>
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<td>Josephine Brown</td>
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<tr>
<td>Matilda Cohen</td>
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<tr>
<td>Pauline Crossman</td>
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<td>Katherine Evans</td>
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<td>Peyton Evans</td>
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<td>Margaret Heath</td>
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<td>Ruth Israel</td>
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<td>Blanch Brunt</td>
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<td>Anna Mary Cook</td>
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<td>Mildred Copley</td>
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<tr>
<td>Helen Crawford</td>
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<tr>
<td>Edith Deering</td>
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<td>Beatrice Elmhurst</td>
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<td>Virginia Gosin</td>
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<tr>
<td>Virginia Gregory</td>
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<tr>
<td>Grace Hayward</td>
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<tr>
<td>Ruth Hoffman</td>
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**ALTOS**

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<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Blanch Brunt</td>
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<td>Virginia Gregory</td>
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<td>Grace Hayward</td>
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<td>Ruth Hoffman</td>
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<td>Frances Jones</td>
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<td>Mildred Kendall</td>
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<td>Frances Kessler</td>
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<td>Ruth Morgens</td>
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<tr>
<td>Elizabeth Powell</td>
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<tr>
<td>Edmonia Richmond</td>
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<tr>
<td>Lucille Spaulding</td>
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<tr>
<td>Mildred Stocking</td>
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<tr>
<td>Nelle Trask</td>
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<tr>
<td>Mildred Whitis</td>
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**ACCOMPANIST**

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Clair Rountree</td>
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<tr>
<td>Leah Taylor</td>
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<tr>
<td>Helen Mackey</td>
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<tr>
<td>Jane Treadway</td>
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<tr>
<td>Pearl Heuer</td>
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<tr>
<td>Grace Lischer</td>
</tr>
<tr>
<td>Leah Taylor</td>
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</tbody>
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**Mandolin Club**

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
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</thead>
<tbody>
<tr>
<td>President</td>
<td>Leah Taylor</td>
</tr>
<tr>
<td>Secretary and Treasurer</td>
<td>Helen Mackey</td>
</tr>
<tr>
<td>Librarian</td>
<td>Jane Treadway</td>
</tr>
</tbody>
</table>

**FIRST MANDOLINS**

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Agnes Booth</td>
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<tr>
<td>Leah Dick</td>
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<tr>
<td>Katherine Henry</td>
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**SECOND MANDOLINS**

<table>
<thead>
<tr>
<th>Name</th>
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</thead>
<tbody>
<tr>
<td>Virginia Black</td>
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<tr>
<td>Lucille Spaulding</td>
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<tr>
<td>Helen Mackey</td>
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**VIOLINS**

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Bertha Landauer</td>
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<tr>
<td>Jane Treadway</td>
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<tr>
<td>Sylva Thorne</td>
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</tbody>
</table>

**ACCOMPANIST**

<table>
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<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Nelle Trask</td>
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</table>

*Page Three Hundred Thirty-three*
Music

The Band

Organized 1920

Board of Directors

Director
Business Manager
Assistant Business Manager
Librarian
Assistant Librarians
Membership

J. C. Mohrstadt
Gardner G. Wright
Elmer H. Sittner
Victor H. Wilder
Robert N. Ellis
Fred W. Duenkel
James Burton

Page Three Hundred Thirty-four
Music

The Band

Members

CORNETS

Raymond Kastendieck
Elmer Sittiner
Elmer Pollack
Raymond Hartmann

George Horton

CLARINETS

Frederick Graaf
Charles Stehr
Wm. J. Hedley
Rupert Cumming

Luther C. Lytle
A. Rorke Vanson
Fred A. Burgegmann
Charles J. Harter

FLUTES & PICCOLOS

A. Sydney Johnson

SAXAPHONES

Robert Hammerstein
Gardner G. Wright
James Burton
Jean Habermaas
Robert Miltenberger

H. L. Workman
Robert N. Ellis
John H. Hamilton
Clarence Fleming
Donald B. Warnock

ALTOS

Eastman H. Benedict
Charles M. Liles

David O. Dunham

Vicor H. Wilder
Fred Dueneckel

TROMBONES

Arnold Kansteiner
James E. Dixon
Clay Lynn

Kenneth Harris
Irving Hartmann
William B. Summers, Jr.

BARITONES

Joseph B. Hersch
Russell Taedtman

John C. Mohrstadt

BASSES

Everald B. Ousley
Robert D. Sorrels

Otto Hasek

DRUMS

Max Endicott
Vincent Lutz

Jack Kardell
Nathaniel McGlasson
Music
Chapel Choir

Weir, McKinley, Hoeffer
Crowe, Vance, Brigham, Rieth, Barksdale, Williams, Hornseth
Ringer, Cook, Talbot, Townsend, Williams, Thurston, Brouster, Jones, Trask
G. Manning, Steele, Mr. Galloway, Whitis, C. Manning

Organized 1913 by Miss Lillian I. Randall Reorganized 1922

President
MORRILL CROWE
Margaret Steele
Margaret Steele
Mr. Charles Galloway

Secretary-Treasurer
Mary Jones
Charlotte Manning
Gretchen Manning
Linetta Oehler
Dorothy Ringer

Librarian
Mildred Stocking
Mary Francis Talbot

Director
William Carleton
Morrill Crowe

Officers

MARGARET STEELE
CAROL THURSTON
DOROTHY TOWNSEND
MILDRED WRIGHT
ELIZABETH WILLIAMS

ANNA MARY COOK
FRANCIS KESSLER

Sopranos

MARGARET STEELE
CAROL THURSTON
DOROTHY TOWNSEND
MILDRED WRIGHT
ELIZABETH WILLIAMS

MARY JONES
CHARLOTTE MANNING
GRETCHEN MANNING
LINETTA OEHLER
DOROTHY RINGER

Contraltos

NELLE TRASK

MILDRED STOCKING
MARY FRANCIS TALBOT

James McKinley
Charles Reith

Tenors

VERNE VANCE

Caster Hornseth
Roy E. Russell
Marion Weir

Basses

MERRITT WILLIAMS

Page Three Hundred Thirty-six
The Uke Club

Organized 1920

President: JANE SANTE
Secretary: JUDITH FRITZ
Treasurer: RUTH MORGENS

CRYSTAL ASKEW
DOROTHY BERNINGHAUS
HELEN BINNS
LUCILLE FALK

JUDITH FRITZ
RUTH MORGENS
BLANCHE PRICE
JANE SANTE

VALENTINE VOGEL
Pep

Peppers

Fenton, Landauer, Johnston, Ottosy, Soraghan, Sante, Miller, Michaels, Hermann, Brown, Whitis, Cooley, Petting, Childs
DeCamp, Crawford, Hawes, Rapp, Peters, Brown, Gorin, Hassel, Chittenden, Badger, Davenport, Steele, Shield, Whitbread,
Richmond

Officers
Pepprika (President)
Cayenne (Manager, Secretary, and Treasurer)

Miss Childs

Members in the Faculty
Dean Fenton

Miss Williams

Members

Dorothy Badger
Josephine Brown
Harriet Chittenden
Winifred Church
Marie Cooley
Helen Crawford
Delphine Davenport
Cecilia DeCamp
Virginia Gorin
Amy Hassel
Peyton Hawes
Margaret Herman
Ethel Johnston
Bertha Landauer
Jane McCoy

Edmonia Richmond
Bertha Landauer

Peppers was organized for the purpose of creating, developing and maintaining pep among the student body, especially among the women.

Page Three Hundred Thirty-eight
Sophomore Vigilance Committee

Goldman, Baldwin, Senne, Lyle, Gallenkamp, Franz
Schwartz, Obrock, Fillman, Barrett, Metcalfe, Kurrus, Weir

Organized 1914.
Chairman, Gustave Franz

Chauncey Baldwin
Reed Barrett
Archie Boyd
Curt Gallenkamp
Myron Goldman
Francis Greene
Frank Krill
Herbert Kurrus
Martin Lyle
Robert Meinholtz

Walter Metcalfe
Lynn Meyer
Oliver Neiss
Charles Obrock
Clifford Fillman
Maurice Robertson
Merrill Schwartz
Sherman Senne
Charles Smith
Marion Weir

The Sophomore Vigilance Committee, under the jurisdiction of Pralma, was established by Student Council, and superintends the activities of the Freshman class.
Debating Council

Vance, Wallach, Dr. Lippincott, McCaleb, Arnold

Founded 1920

Chairman Dr. Isaac Lippincott

Members from Stump

Schuyler E. Arnold Verne Vance

Members from Forum Litterarum

Stanley Wallach Willard A. McCaleb
Forensics

Debates

A. Wallach, Packman, Bryan
S. Wallach, McCaleb, Dr. Lippincott, Arnold, Senturia

DEBATE WITH UNIVERSITY OF MISSOURI, MARCH 2, 1923, AT ST. LOUIS

Question, "Resolved, That the Interallied War Debts Should Be Cancelled."
Won by Missouri, 2 to 1.
Washington, affirmative team, Stanley Wallach, Willard A. McCaleb, and Albert Wallach.

DEBATE WITH UNIVERSITY OF OHIO, MARCH 9, 1923, AT ST. LOUIS

Question, "Resolved, That an Excess Profits Tax Be Made a Permanent Part of the Federal Fiscal System."
Won by Ohio, 2 to 1.

DEBATE WITH YALE UNIVERSITY, MARCH 29, 1923, AT ST. LOUIS

Question, "Resolved, That Trade Unionism is Essential to the Progress of the United States."
Won by Yale on popular vote, 246 to 217.
Washington, negative team, Stanley Wallach, and Schuyler Arnold.
Stanley Wallach

MISSOURI VALLEY ORATORICAL CONTEST

Stanley Wallach, Washington University's representative, took first place in the Sixth Annual Missouri Valley Oratorical Contest held March 16 at Graham Memorial Chapel. Wallach's subject was "America's Opportunity." Charles Fair, representing the University of Oklahoma, and Edward W. Merrill, from Kansas State College of Agriculture, won second and third place, respectively. All nine schools in the Missouri Valley Conference were represented at the contest.

INTER-CLASS DEBATES

On January 12, at Old Chapel, the Sophomore Debating Team defeated the Freshman Team. The question debated was, "Resolved, That the United States should enter into an alliance for the mutual cancellation of the Interallied War Debt." The Sophomore Team, which upheld the affirmative, was composed of Victor Packman, John Forester, and Georgia Hughes, with Harriet Chittenden as alternate. The Freshman Team was composed of Mary Beardsley, Maurice L. Stewart, and Oliver McCoy, with Ronald J. Fouls as alternate.

Women's Debates

DEBATE WITH LINDENWOOD COLLEGE, MARCH 15, AT ST. LOUIS AND AT ST. CHARLES

Question, "Resolved, That the United States Should Cancel All Interallied War Debts."

Both debates won by Lindenwood.

Washington, affirmative team, debating at Lindenwood, Harriet Chittenden, Georgia Hughes, Grace Oberschelp. Alternate, Josephine Brown.

Washington, negative team, debating in St. Louis, Mary Beardsley, Mary Jones, Prudence Lyon. Alternate, Beatrice Elmhurst.

DEBATE WITH UNIVERSITY OF IOWA, APRIL 5, AND APRIL 10, AT ST. LOUIS AND IOWA CITY

Question, "Resolved, That France Acted Wisely in Entering the Ruhr."

Both debates won by the University of Iowa.

Washington, affirmative team, debating in St. Louis, Georgia Hughes, Grace Oberschelp, and Beatrice Elmhurst.

Washington, negative team, debating in Iowa City, Mary Beardsley, Prudence Lyons, and Mary Jones.