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THE HATCHET

“THE GREAT ADVENTURE”

The presentation of the Thyrsus Annual at the Pershing Theater in two performances on the afternoon and evening of April 21st, was well received. The vehicle chosen was “The Great Adventure,” a dramatization of Arnold Bennett’s “Buried Alive,” a mildly entertaining drama with complicated and humorous situations, which was, however, rather unfortunately chosen because of the difficulty of the adaptation of such a long novel for stage presentation.

The superabundance of characters, some of which appeared momentarily, and others, such as Texel and Lord Leonard Alcar, who broke into the action at the last moment, tended to detract from the clarity of the action and to disturb the logical disposal of characters as a result of the painful but necessary condensation. That, in spite of these difficulties, the presentation was accomplished with remarkable facility redounds greatly to the credit of Mr. F. G. Ahlers, who directed the play, and of the actors who performed their tasks with extraordinary brilliance and perfection.

The action takes place in London and the plot hinges on the whimsicality of one Iam Carve, an artist of ability, who wishes to conceal himself from the prying eyes of the outside world. Seizing an opportunity to seclude himself, he exchanges identity with Shawn, his sick valet. Matters become delightfully complicated when the valet dies and Carve is forced to continue his assumed role. He enjoys that rare privilege of reading an account of his own funeral and of hearing the praise which, suppressed during one’s lifetime, is allowed to flow unrestrained at death. Carve, as his own valet, marries Mrs. Cannot, a young widow who had answered an advertisement for a wife placed by Shawn with a matrimonial agency. A delicate situation arises when Shawn’s first wife appears with their two sons.

The challenge to the ability of the actors fell most heavily to John Becker, who handled the difficult masculine lead very acceptably. Elinor Walters played the naive, home-loving Mrs. Cannot, a part in itself a delicious conception, with a great deal of charm.

In the supporting parts, Robert Kissack’s suave Lord Leonard and Ellen Barber’s Mrs. Shawn were delightfully portrayed; while in the minor roles Palmer Hancock as Father Loo performed consistently, as did Dorothy Snodgrass in the role of his sister. Deming Tucker, the valet, carried a difficult role with remarkable facility. Allan McMath succeeded in giving to the doctor the requisite dignified professional air, while Culver Phillips made a capable assistant. Dudley Thomas, as the wealthy old American gentleman, acted quite acceptably; and Adolph Pessel, as the avaricious Jewish picture dealer, embodied all of the grasping characteristics of his race. Walter Metcalfe and Hall Baetz, as staid, dignified curates, were the occasion for a great deal of mirth.
On October 19, 1923, Thyrsus opened its new “Playhouse” with a presentation of three short plays. A carefully chosen and well presented program, combined with a capacity house furnished an appropriate tribute to the occasion.

“Lima Beans,” an excellent vehicle for cleverness, wit and bizarre scenic effect, was a delightful “curtain raiser.” Adroit and properly inflected speech was called into play through sallies of diverting repartee. The work of Dorothy Snodgrass as “Wife,” was particularly pleasing, while Earl Godbold as “Husband,” and Hall Baetz as “Huckster,” gave her able support.

“Turtle Dove,” a two-act love fantasy, was another typical “Little Theater” play in which the author’s imagination was permitted to play freely upon the plot. By the use of an incongruous “Property Man,” it was given a distinctly humorous character. The careful direction of Mathilde Watson was evidenced by the excellent work of Julien Shield as “Kwen-Lin” and Shirley Capps as “Chang-Sut-Yen” who took the parts of lovers. The work of Tully Tupper was particularly appreciated as furnishing a humorous background to the apparently serious drama. Hall Baetz as “Mandarin,” made as much trouble as he could for the lovers. However, Warren Drescher as “God of Fate,” intervened at the proper moment to turn an impending tragedy into the desired happy ending. Deming Tucker as “Gong Bearer” and Walter Metcalfe as “Chorus” helped give the play tone and color by their appearances for a prologue and an epilogue.

“The Florentine Tragedy,” one of Oscar Wilde’s short tragedies, was a distinct dramatic endeavor. Warren Hagee as “Simone” the merchant husband, Jane Sante as “Bianca” the wife, and Gilbert Hyatt as the prince lover forming a love triangle, carried off their parts with poise and unusual effectiveness. The plot was a simple one, calling for the curtain on the death of the lover at the hands of the husband. The work of Elinor Walters in the difficult role of “Maria,” the aged servant, was especially praiseworthy.
On the evenings of December 6th and 7th, Thyrsus presented the second three of a series of six one-act plays in the January Hall auditorium. The following plays were presented: "Glittering Gate," by Lord Dunsany, "Boccaccio's Untold Tale," by Harry Kemp, and "Ile," by Eugene O'Neil. The audience was, unfortunately, rather small, but the few present were very appreciative of the work of the actors. The settings were very artistic and the acting showed the effective result of hard work.

The first play, "Glittering Gate," opens with Jim, an ex-criminal, sitting outside the gate of heaven, opening innumerable empty beer bottles, hoping to find a full one. Every failure of his to do so is followed by a mocking laugh, apparently coming from nowhere. At this point another deceased criminal, who has also been barred from heaven, makes his appearance. He is, it develops, no other than Bill, a former pal and co-worker of Jim's. Bill confides to Jim that he has brought with him "old nut cracker," and suggests the unique idea of using it to break into heaven. They carry this idea into effect, only to find that the powers above have foiled them by making heaven invisible to them. The part of Jim was very well played by Allen McMath, and Hall Baetz did equally well with the role of Bill.

The second play, "Boccaccio's Untold Tale," is built about the testing of the intensity of the hero's, Florio, love for the heroine, Olivia, to find out if his love will endure, even though Olivia's beauty be gone. The test is proposed and administered by the jealous Violante, who is also in love with Florio. She tells him that the plague has taken away Olivia's beauty and that he would no longer love her. Florio responds admirably by putting out his eyes so that he may not see Olivia's face and taking her in his arms. Miss Eloise Frazier, as Violante, taking the part of Violante, deserves great credit for her work. Mr. Warren Hagee, as Florio, was excellent, as were Miss Helen Bechtell and Miss Charlotte Ewing in their comparatively easy roles of Olivia and Lizzia.
The Florentine Tragedy

The final offering, "Ile," by Eugene O’Neill, was the longest and probably the best play of the three. The scene is laid in the cabin of a whaling vessel, icebound in the Arctic seas. The crew of the vessel are in a sad plight because of the stubborn determination of the Captain not to sail for home until the ship is full of oil, in spite of the fact that the food is nearly all gone. The crew threaten to mutiny, and send forward a spokesman, Joe, who demands that they sail south for home. Capt. Keeney replies courteously by knocking Joe down and ordering the crew back to the forecastle. Captain Keeney next meets opposition from his wife, to whom life in the Arctic seas is very monotonous. She goes mad when, ignoring her plea, he decides to sail on north, on being informed that the way is clear. Mr. Gilbert Hyatt, as Capt. Keeney, and Miss Maurine Johnson, as Mrs. Keeney, were exceptionally good, while Jack Burkhardt did very well with his part of Second Mate. They were ably assisted by Mr. Hale Nelson, as Steward, and Mr. Walter Hellinger, as Joe.
The Shakespearean Association of Washington University, urged on by the successes of former years, presented on the evening of May 10, 1923, at Liggett Terrace, the fascinating tragedy, the "Winter's Tale."

In adapting the play for al fresco production, various judicious cutting of the several scenes, enabled the directors to present somewhat more fully certain admirable decorative features such as storm dancers, Greek dancers and satyr dances, in which the participants followed classic models with lithe and resilient freedom.

In spite of threatened rain, a large audience attended and were well rewarded for their confidence, not only by splendid acting, but also by the natural beauty of the stage setting. The play consisted of five acts and twelve scenes, all of which were laid in the out-of-doors.

The story of the Sicilians' king's, Leontes, wretched jealousy of his Queen Hermione's splendid devotion; of the Bohemian king's, Polixene, friendship; of Lord Camillo's loyalty to his perturbed ruler and of the finely assertive conduct of Paulina, wife of Antigonus, who, at the risk of her life, tells Leontes the truth about his shameful treatment of his queen— that fascinating story was safe in the hands of the principals to whom it was entrusted.

Probably a finer piece of acting has never been seen on any Washing-
CAST

Leontes, King of Sicilia ............................................ Arthur Krause
Hermione, his queen ............................................. Florence Walters
Momilius, young prince of Sicilia ............................. Ellen Barber
Perdita, daughter of Leontes and Hermione .................. Laura Hinchman
Polizenes, King of Bohemia ..................................... Morgan Beatty
Florizel, Prince of Bohemia ...................................... Gilbert Hyatt
Camillo .............................................................. Vladimir Jelinek
Lords of Sicilia (Antigonus) .................................... Paul Reed
Archidamus, a Lord of Bohemia ................................. James H. McKinley
Paulina, wife of Antigonus ...................................... Helen Bechtell
Ladies Attending Hermione (Emilia, Lamia) ................. Leota Diesel, Edith Lange
Phocian ............................................................ Deming Tucker
An Old Shepherd, reputed father of Perdita ................. Robert E. Kane
A Clown, his son .................................................. Robert A. Kissack
Dorcus .............................................................. Carol Kemerer
Antolycus, a rogue ................................................ Adolph Pessel
Mopsa .............................................................. Charlotte Coombe
A Mariner, a goaler ................................................ Richard Kraft
Pages .............................................................. Harriet Chittenden, Georgia Hughes
Time as chorus ..................................................... George W. Hampe
Heralds ............................................................. George V. Horton, Justin Cordonnier

STAGE

General Director .................................................... Dr. W. R. MacKenzie
Stage Directors .................................................... Mrs. W. R. MacKenzie
Costumes ........................................................... Prof. Webster
Lighting ............................................................. Mr. Arthur Newell
Dances .............................................................. Miss Elizabeth Childs
Business ............................................................ Prof. W. G. Carson
THE members of the English Six playwriting class instructed by Mr. William Carson presented four original one-act plays in the Court Room of January Hall, on the evening of March 25, 1924. The plays, "Rewards" by Frank L. Russell, "Bajazzo's Bacchanalia" by Joseph Ciszek, "Uppers and Lowers" by Frances Beck, and "Antics" by Robert Blake, were judged by a committee composed of Mr. Sam Goddard, Professor Tyrrell Williams, and Professor R. F. Jones. The cash prize of $50.00 was awarded by unanimous decision to Frances Beck, author of "Uppers and Lowers," the only comedy on the program.

The four plays presented were selected from eighteen plays submitted
by members of the playwriting class; those chosen were the work of night
students. The scenery for the plays was constructed in the class workshop,
and the production was carried out entirely by members of the English Six
Class and their associates.

The first play presented was "Rewards," the setting of which is laid in
a cheap flat in New York. This play deals with a crook who has reformed
and intends to go straight despite the pleadings of his wife and threat of
being turned over to the police by a furniture collector if he doesn't take part
in a little "deal" that the collector has in mind. The part of the reformed
crook was admirably portrayed by Gilbert Hyatt. Maurine Johnson, as Lucy,
his wife, and Walter Hellinger creditably assisted him.

The second, "Bajazzo's Bacchanalia," had the most elaborate setting of
all the plays. The action centered around a palace on the Dalmatian coast.

(Continued on Page 562)
MAY DAY

THE Annual May Day Festival was held in McMillan Hall Court on the afternoon and evening of May 18, 1923, under the auspices of the W. S. G. A., with the assistance of the Department of Physical Education. "The Dragon," a fairy legend by Lady Gregory, was the title of the presentation.

The opening of the play finds the King and Queen in a state of fear and perplexity over a prophecy by an astrologer that on her eighteenth birthday the Princess would be devoured by a dragon. Learning of the dragon's approach, the King and Queen are at a loss to find a way to save the Princess. Manus, a neighboring Prince, who is in love with the Princess, disguises himself as a cook and comes to the palace to save her. The Prince of Marshes, escorted by his seven aunts, and Taig, the tailor, disguised as Manus, are present for the same purpose. Taig flies and the Prince of Marshes is vanquished by the dragon. Manus, however, is victorious and wins the hand of the Princess.

The dancing, which was mostly in group form, showed the result of careful training and practice. The well-chosen, elaborate costumes...
also added greatly to the effect of the presentation. Among those groups outstanding for their rhythm and costuming were the "Dance of the Cooks," the oriental "Altar of Roses" and the Grecian "March Heroique." However, Margaret Steele, with her pleasing and superb grace, was the premiere danseuse of the day.

The portrayals of the leading parts were very commendable and worthy of praise. Irene Carp, as the King, handled her part with ease. Hilda Schroeter was very accurate in her portrayal of Manus and displayed unusual ability. The queen's role was interpreted by Alice Clifford in a very clever and winning manner. Rose Volland, in her uproarious representation of the comic gatekeeper, added laughter and comedy to the performance.

As is the custom, the planting of the ivy in McMillan Hall Court took place just before the presentation of the play. After performing this duty, Lucille Goessling, Vice-President of the Senior Class, presented her cap and gown to Mildred White, Vice-President of the Junior Class, who pledged her loyalty to the university as a member of the incoming Senior Class.

The entire performance was well presented, showing an abundance of talent among the co-eds. The success, of course, must be attributed not only to the performers, but also to the assistance offered by Miss Ewing and Miss Childs by virtue of their spirit and patience.
CO-ED VODVIL

CO-ED VODVIL, under the direction of Mortar Board, was presented in January Hall on the afternoon and evening of December 8, 1923.

Asklepios, represented by Elinor Walters and Margaret Scudamore, kept the audience in an uproar of laughter by their amusing and skillful presentation of parodies on the song, "Keep It Dark," which they gave to introduce the individual numbers and between scenes.

The girls of McMillan Hall presented "The University Calendar," which covered a week of activity on the Hilltop. On Monday they showed us Mr. Quintannio's 8:30 English Class; on Tuesday, "The Bookstore As It Should Be"; on Wednesday, "The Dean's Office As It Ain't"; on Thursday, "The Practice of the Girls' Glee Club"; on Friday, "The Struggle Between the Nicknames 'Piker' and 'Bear'"; and on Saturday they showed us what it costs the men who take "sticks" to the Locks, and want to get rid of them.

Delta Gamma, in "Help Wanted," caused the entire Comic Strip to appear before the Editor of the Dirge (Dorothy Berninghaus) in an effort to aid him in his frantic search for material. Powerful Katrinka (Anonymous) gave evidence of her great strength by overturning her chair; Spark Plug (also Anonymous) insisted upon creating a commotion; little Perry Winkle (Winifred Shaffer) stood upon his head perfectly, and then danced his way into our hearts; and beautiful Tillie the Toiler (Lucille Hickman) succeeded in "vamping" the harassed Editor without much difficulty. The sketch was swift moving and amusing.

"Kaptain Kid and His Kidders," presented by Pi Beta Phi, showed great ability in dancing, and presented to our freshmen women a way to get even with "their horrid profs." A Fair Maiden (Carol Crowe), in bemoaning the fact that her professors are not treating her fairly enlists the aid of Kaptain Kid (Dorothy Lincoln) and his band of "warriors bold" in a desperate plan of revenge. After robbing and plundering Mr. Quintannio of his golf socks, Professor Mackenzie of his beloved book, Dr. Marshall of his only son, and Dean James of his tennis shoes, the Maid suffers a change of heart, and all ends happily when the lost articles are restored to their rightful owners. The dancing of Kaptain Kid and his Kidders was unique, and their costumes striking.

Gamma Phi Beta, in "Maniac Movies," proved that the stoniest heart can be softened by a "little che-i-ld" in a thrilling scenario in which the Hero is wrongfully accused of the murder of Slinky Sal by the villain, and is finally saved from hanging by "mama's angel che-i-ld" presenting the hardened and stern governor with a rose, after every effort of the fair heroine has failed.

Alpha Chi Omega gave a musical number, "In a Cabaret," which was full of pretty songs and dances, among which were "Bambalina" and "Sitting in a Corner." In addition, "Rose of Washington Square," sung by the Rose herself, rounded a very pleasing act.

In "Stray Locks," Kappa Kappa Gamma demonstrated the differences between actions and words in the dressing room of 1904 and 1924. This

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Page Three Hundred Thirteen
THE Quadrangle Club made its first appearance of the year at the Delmonte Theatre during the week of December 10th. The program, which was given twice daily in conjunction with the moving pictures, consisted of two numbers by the Glee Club and one number each by the Mandolin Club, Banjo Club and Varsity Quartette.

The annual concert of the Combined Clubs was given on the evening of January 14th at the Odeon Theatre. The two-hour program was enthusiastically received by a large audience composed mainly of university students. Contrary to the custom of previous years, the Alma Mater was sung at the beginning of the program instead of at the end. The first number, "Garden of Dreams Serenade," was given by the Mandolin Club in a pleasing fashion. The Glee Club then made its appearance and rendered "The Song of the Vikings" with appropriate ardor. The piece was amply appreciated by the audience and in the encore, "Winter Song," the singers developed some rare harmony which was maintained throughout the piece. The Banjo Club appeased the modern appetite of the audience for jazz by giving several well-chosen popular selections.

The Varsity Quartette, composed of Guy Golterman, Adolph Pessel, Marion Weir and Victor Robbins, first essayed the selection, "A Dream," by Bartlett, and then entertained with an old negro ditty, "The Gospel Train." The hit of the evening was a humorous sketch, "The Wail of a Wop," given by members of the Glee Club variously attired in "dago" costumes. The skit, which was staged under the direction of Margaret Steele, proved to be a splendid bit of entertainment.

During the intermission the Wreckers assembled on the stage and attempted to lead the crowd in singing Washington songs. After a rather feeble attempt at singing "Fight 'em, Washington," they trooped down again and the program continued. The high spots in Part II were a piano solo by Daniel Sheehan and several baritone selections by Carl J. Otto. The Mandolin Club, after solemnly playing a classical number, encored with popular selections, such as "Mama Love Papa" and "My Sweetheart." The Mandolin Quartette, composed of Paul Cornwall, William Fulton, Robert Miltenberger and Robert Hammerstein, pleasingly rendered Brahms' "Hungarian Dance." More selections by the Banjo Club and the Varsity Quartette, and a perfunctory rendering of "The Jolliest Boys Alive" by the Glee Club completed the entertainment.

Owing to the inability to get sufficient guarantees in neighboring cities, the Quadrangle Club was unable to make the tour which has long been an annual event. Instead, however, the Glee Club has decided to enter a Glee Club contest of Missouri Valley Schools which will be held next winter. A conference of representatives of Missouri Valley Schools was held in Kansas City on January 26th. Washington University was represented by Mr. Philo Stevenson, Alumni representative, and Roy Russell, President and General Manager of the clubs. All of the schools in the Valley Athletic Confer-

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Arvath Noah
Virginia Patterson

SECOND SOPRANOS
Margaret Heath
Jennie Jones
Elizabeth Lord
Katherine Murray
Emily Owen
Clotilde Pelkus
Beatrice Rapp
Bernice Read
Florence Reingruber

FIRST ALTOS
Ruth Hoffman
Frances Jones
Louise Lives
Emily McLean
Ruth Morgens

SECOND ALTOS
Grace Hayward
Mildred Kendall

THE MANDOLIN CLUB

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THIRD MANDOLIN
Mildred Kendall

VIOLINS
Ann Fincher
Jane Treadway
Grace Levin

Accompanist: Nelle Trask
Director: Robert Miltonberger
WOMEN’S GLEE AND MANDOLIN CLUB CONCERT

The fifth annual concert of the Women’s Glee and Mandolin Clubs was held in January Hall, March 27, 1924. An unusually well balanced and interesting program was the result of the excellent coaching of Mr. John Bohn, director of the Glee Club, and Mr. Robert Miltenberger, director of the Mandolin Club. The program, taken as a whole, constituted a much lighter presentation than heretofore given. This enabled the grace and ease of interpretation which made the concert one of the most successful ever given.

To Clara Godwin, the Glee Club soloist, undoubtedly belong the honors of the evening, as her singing of “The Wind in the South” and “Little Damozel” was the best received of the entire performance. Her perfect tone control, the grace and freedom of interpretation, in conjunction with her naturally beautiful voice all lent themselves to make her part artistically perfect.

The ensemble numbers by the Glee Club proved most enjoyable. The selections were very well adapted to the ability of the group, they allowed an ease of presentation rarely found in amateur performances. The numbers: “Dawn,” “The Call,” “In Fair Seville,” “Invictus,” “The Two Clocks,” and “Pippa’s Song” constituted such a variety of songs as to delight even the most critical and prevent the slightest degree of monotony.

From a critical standpoint the ensemble numbers of the Mandolin Club were not as good as those of the Glee Club, regardless of the fact that they were just as well received. However, the lighter nature of the selections of the Mandolin Club may have been due to their adaption to the instruments. “Primrose March” and “Fleur de Mai,” with several popular pieces, constituted presentation of the Mandolin Club.

The Mandolin Quartet gave several selections, and ended with “Linger Awhile,” which was heartily encored. The Glee Club Quartet, composed of Clara Godwin, Jane Treadway, Edith Deering and Frances Kessler, rendered “Poppies,” “Honey Mine,” “Sylvia,” and “They Met on the Twig of a Chestnut Tree.”

The concert was concluded by the presentation of a short play, written by Helen Bechtell. This specialty act, entitled “Tough Luck,” had to do with the violent flirtations of a stranded sailor. The play began with the sailor, Helen Bechtell, rehearsing her flirtatious speech in Paris in front of Eiffel Tower, Nell Trask. A baby’s shoe serves as a means of getting acquainted with an English girl, Sara Selby, an Irish lassie, Josephine Brown, and a French girl, Frances Kessler. He flirts with all of these girls in the same manner, and is successful. But just at the height of his seemingly good fortune, his wife, Josephine Cole, rushes in and drags him away by the ear. It was quite a clever stunt, and was very well received.
UKE CLUB

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Treasurer          Lucille Miller
Secretary          Dorothy Schmitt
Librarian          Edythe Kleykamp

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SOPHOMORES

Blanche Price      Dorothy Schmitt

FRESHMEN

Lola Hatcher       Grace Lockyear
Edythe Kleykamp   Ruth Mueller

Margaret Willis

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Organized 1920

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