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### MARCH HARES

**CHARACTERS** (in the Order of Their Appearance)

- Ethel, a Housemaid
- Mrs. Janet Rodney, "Mother Janet"
- Edgar Fuller
- Geoffrey Wareham, an Elocutionist
- Oliver, a Manservant
- Janet Rodney, an Elocutionist
- Claudia Kitts
- Mr. Brown
- Jane Sante
- Eloise Frazier
- Hall Baetz
- Allan McMATH
- Martin Hughes
- Helen Bechtell
- Margaret Steele
- Palmer Hancock
In Harry Wagstaff Gribble's "March Hares," a satiric farce in three acts, Thyrsus chose a difficult piece of work for the Annual, which they presented at the Pershing Theatre, April 11 and 12, 1924. The play is decidedly out of the beaten track of farce comedies and was refreshingly different from previous Annuals.

The action of the play takes place in the living room of Mrs. Rodney's house in a suburb of New York City. Geoffrey Wareham and Janet Rodney, two elocutionists, have been engaged for several years, and Ware-

(Continued on Page 570)
In Thyrsus' first offering of the year, the presentation of three short plays on November 8, 1924, a frank departure was made from the policy of the preceding year. Instead of a lengthy and highly artistic program, Thyrsus attempted in its first bill of one-acts to give the campus something short, snappy, and full of popular appeal. The unfortunate placing of the opening performance on a date unusually crowded with social affairs prevented a capacity house, but the fair-sized audience which did attend felt well repaid, for the plays were very entertaining. There was scarcely a serious note from the rise of the curtain on Booth Tarkington's "The Ghost Story," through "Overtones" by Alice Gerstenberg, to the final curtain of Laurence Langner's "Matinata."
THYRSUS ONE-ACT PLAYS

In "The Ghost Story," George, who has come home from college to Main Street for the Christmas holidays, earnestly desires on the last evening of his vacation to speak of something "very important" to Anna, the object of his devotion. In spite of the opposition furnished by seven personable members of the younger generation, who are determined to keep George and Anna company during the evening, the "very important" something is finally spoken and answered in the affirmative. George wins his opportunity to propose by telling a most hair-raising ghost story

(Continued on Page 571)
THYRSUS ONE-ACT PLAYS

THYRSUS presented a farce, a tragedy, and a fantasy as the second set of a series of one-act plays in the auditorium of January Hall on the evening of December 12th and 13th. The plays given were: "The Trysting Place," by Booth Tarkington; "Tea," by William G. B. Carson, assistant professor of English; and "The Wonder Hat," by Ben Hecht and Kenneth Sawyer Goodman. Large audiences found the variety of the program very pleasing at both performances.

(Continued on Page 575)
ENGLISH SIX ONE-ACT PLAYS

"Better Never Than Late," was adjudged the best of the three original one-act plays written by students in Professor W. G. B. Carson’s class in playwriting and enacted by Thyrsus in their January Hall auditorium, April 3rd and 4th, winning for its authoress, Leota Diesel, the $50 prize presented by Mrs. Newton Richards Wilson.

The two other plays presented were "Phoenix," by William Cooper.
and "The Mysterious Lover," by Marie Hall. The judges were Professor Richard F. Jones; Mr. Louis La Beaume, President of the Players' Club; and Mr. Richard L. Stokes, dramatic editor of the St. Louis Post-Dispatch.

"Better Never Than Late," the prize-winning play, centered about the forty-year courtship of Miss Maggie Wymm, an old spinster, by the bald-headed little Dutchman, Henry Pieper. The dialogue of this sketch was highly amusing, and the traits of character revealed were piquant and unusual. The diverting mixture of Henry Pieper's old life and his new, was symbolized by his knitting and by his fatal book on the development of will-power and personality. This rare old volume, ironically enough, fell into his hands at the so-called psychological moment to wreck the near-happy culmination of a long courtship during which, if he could not be called hen-pecked, he was at least brow-beaten. The introduction of the dog Shep and the cat Lindy met with approval. Charlotte Ewing, as the spinster, Maggie Wymm, and Martin Hughes, as Henry Pieper, displayed some of the best acting on the program. They were supported by Sarah Selby and Katharine Hafner.

The play as a whole possessed a touch of human nature that so deftly mingled pathos and whimsical humor, that in the opinion of Mr. Stokes, "if acted by professionals, and rehearsed to perfect smoothness," would be successful on the professional stage as one of those tabloid dramas so popular with many audiences.

The scene of "Phoenix," was laid in a St. Louis levee saloon during the great blizzard of the past winter. The story revolves around the capture of a notorious criminal and murderer by the ready wit of a former detective who has slipped to the bottom of the ladder, but whose college education enables him to outwit and capture the murderer. The
BURLESQUES on well-known vaudeville acts and a plentitude of female impersonators featured the second annual Pralma Vodvil presented on Friday evening, February 27th, and Saturday afternoon and evening, February 28th, in the Court Room of January Hall. The silver loving cup offered for the first time this year for the best act was awarded to Alpha Tau Omega for its clever act, "The Frozen Dainty." The decision of the judges, Professor Isaac Lippincott, J. Walter Goldstein and Hixon Kinsella, was made known at the close of the Saturday evening performance by Mr. Goldstein. The trophy was presented by Walter L. Metcalfe, general manager of the Vodvil, and was received for Alpha Tau Omega by Hall Baetz, the writer and producer of the act.

A blond chorus whose wooden shoes and well-trained steps surprised the patrons, featured "The Frozen Dainty" which was a cleverly introduced bit wherein a globe-wandering Eskimo sought to return to his "frigid" frozen dainty despite the alluring attraction of the Webster Groves and South St. Louis "females." The plot moved swiftly and in the opinion of the judges called for the greatest co-operative effort on the part of all in the act of any of the skits. Of the four principals, the work of Arthur Hannibal as the smiling Dutch Boy was best.

Sigma Alpha Epsilon's star performers, Curt Gallenkamp and Bill Frielingsdorf rambled through their aimless and uncorrelated line of gags, "Nonsense et Cetera," with good teamwork. The setting was in a beer garden of the good old days. The act seemed to please the patrons.

(Continued on Page 561)
COED VODVIL

THE 1924 Coed Vodvil, presented in January Hall on December 6th, was the first of its kind consistently to merit anything more than the penny-tossing which has become the traditional male reception for all coed performances. Each of the acts was at least adequate and most of them were distinctly clever.

Kappa Kappa Gamma's "University Blues," the musical act which opened the evening, carried out its title's suggestion both in costume and song. The words and music of the stunt were clever but the dancing of the chorus might have been improved if each member had not insisted on introducing her own interpretations of the music. Dorothy Ladd, the principal, was very good.

The Martha Washington Association presented "Livdov Deoc, a comedy act that savored a bit too strongly of a Ham Hamilton movie. In its own slapstick way, however, it was very funny, and in spite of its lack of a binding theme, made one of the most amusing of the acts.

Alpha Chi Omega's review, the third act on the program, was featured only by Marguerite Oliver's singing and dancing. Phi Mu's "Wallflowers," a review of the different types of girls whose pictures any average campus man will have displayed on his mantle was clever in idea and plot, but rather mediocre in execution and the "Desert Romance" of McMillan Hall Association showed lack of training and interest on the part of the actors.

This rather discouraging interlude was halted by the "Mah Jong" act given by Pi Beta Phi, and from then until the end of the program the best work of the evening was displayed.

The Pi Phi act was particular good for its brightly colored and exotic costumes, most effectively displayed in the final ensemble and its excellent dancing. It was undoubtedly one of the best acts of the evening, in finish and general excellence.

Delta Gamma's "Coed Calendar" gave the audience a glimpse into the trials and tribulations of a poor coed's existence. The words of this skit were catchy and went over particularly well because of their allusions to famous campus traditions. However, a shortening of this act by omission of the less significant episodes would have made it more effective.

Gamma Phi Beta's "Crossword Puzzle" skit might have been the cleverest of the performance if it had started with a shorter introduction and had been knit more firmly together. Even the parts of a crossword puzzle-worker's dream should have some connection when produced on the stage. The costuming and the idea put over this stunt. The former was original and very effective in the use of the striking black and white.

The evening closed with Kappa Alpha Theta's "On Deck 13." This was one of the evening's best productions in that a thread of plot held it together and its music was catchy and original. The kids' song and dance done by Mildred Wild and Virginia Hayes was one of the best bits of the evening and the dances of the chorus showed finish.

In this year's production the only marked depreciation was in the introductory skits by Asklepios. In other years the work of this organization has featured the Vodvil, but this year it lacked effectiveness.
ART STUDENTS' PLAY

STUDENTS of the Art School presented "Three Live Ghosts," a three-act comedy by F. S. Isham, at the Little Theatre of the Artists' Guild on the nights of April 1st and 2nd, under the direction of Charles Quest and Millard Glaser, students. It was the first time that the Art School had ever attempted anything other than the usual pageants, and, though the play did not call for as elaborate scenery and costumes as some of the past performances, it was just as entertaining.

"Three Live Ghosts" deals with three soldiers, a cockney, an American, and a shell-shocked Englishman whom the government has reported as killed in France but who return home very much alive. The American and the Englishman, being reported dead, cannot collect their back pay; and, penniless, they take up their lodgings in the very humble home of Jimmie Gubbins, the cockney, at the very time that their wealthy families are offering rewards for news of them. Shell-shock has made the Englishman a kleptomaniac, and his taking ways with the property of other people lead to a great many ludicrous complications. When he robs his own house, the first step toward the final happy ending transpires.

Gerald Freiburg, as Jimmy Gubbins, was well-suited to the part of the ruddy-cheeked cockney. His performance was very convincing: and he showed at times a technique and stage knowledge that verged on the professional. Though the part of Mrs. Gubbins, alias Old Sweetheart, a gin-soaked, money-clutching old woman, was really the comedy character of the play, Lillie McDonough, who took the part, did not realize its possibilities, and it fell to Freiburg to sustain the comedy element.

(Continued on Page 601)
MAY DAY

The annual May Day celebration, culminating in the coronation of Margaret Steele, a senior Law student, as Queen, was held in McMillan Hall courtyard Thursday afternoon, May 22, 1924. Open house at McMillan Hall followed.

The fete opened with four groups of dances, one for each class, under the direction of Margaret Steele and Miss Childs. The Freshmen presented the "Kate Greenaway Polka," a very clever folk dance. Their
soloist, Sarah Selby, was alluring in her dashing Spanish dance. "Tulip
Time" by the Sophomores was made especially realistic by the clattering
wooden shoes. Marjel Runde as "Narcissus," was their soloist.

The Juniors, however, captured the honors of the day, both with their
"Tyrolian Trio," and with their soloist, Dorothy Morlock, who, as the
"Fire Dancer," in flaming, swirling draperies, was undoubtedly the premier
danseuse of the day. Margaret Steele gave a Slavonic dance and a special
group giving a Greek Dance rounded out an entirely pan-national per-
formance.

The dancers retired to form a vivid group around the throne and a
rustle of expectancy spread through the audience as they waited for the
arrival of the queen, whose identity had been kept a secret. The twelve
candidates who were chosen for their high ranking in activities, attractive-

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ALTHOUGH handicapped by the unfortunate forced choice of a date so soon after the Glee Club's Kansas City contest and by the resultant lack of practice on the part of those members who had not made the trip, the annual Quadrangle Club concert, given at the Odeon February 11th, presented a higher type of concert music than the club's patrons had heard on previous occasions.

"At Midnight," by Dudley Buck, "Come Again, Sweet Love," John Dowland (1563-1626), and "Lee Shore," Cuthbert Harris, were pieces which were more ambitious than the organization had ever before attempted and they were well received. "Come Again, Sweet Love," which was the prize song of the Kansas City contest, was particularly well-rendered.

The string trio, composed of Daniel Sheehan, Isadore Shank, and George Windle, offered Raff's "Cavatina," and Herbert's "Serenade," and was especially commendable accompanying Mr. Golterman's "All Alone." Mr. Golterman also sang "Where'er You Walk," Handel, and "My Message," Guy D'Hardelot.

The Banjo Club infused considerable verve in the program by well-selected popular music and were encored repeatedly. The Mandolin Quartette's "Stephanie Gavotte," by Czibulka was well-rendered also.

The Varsity Quartette, composed of Guy Golterman, Arthur Brigham, Marion Weir and Victor Robbins, were admirable, their "Sylvia" scoring well with the audience. "Old Man Noah," a humorous number, received the approval of the audience also and was followed by several encores.

The Mandolin Club's best number was Odell's "Caprice in G Major," although their "Gypsy Prince" was also well received. To be mentioned as one of the novel features of the concert is also the new arrangement of the Alma Mater, by Arthur G. Davis, which was sung before a gathering of Washingtonians for the first time.

The novelty quartette, Elmer Casey, Curt Gallenkamp, Harold Barker and Clark Clifford, offered a divertissement featuring old songs, which, coupled with the excellent voices of the men, went over well. Although the act itself had nothing essentially new about it, its familiarity and the voices of the quartette enabled them to put the somewhat difficult thing across.

Considerable amusement was evoked between acts over the antics of the student piano-movers who won almost as much applause as any single number on the program. It was suggested that the entire Glee Club should appear and sing "Shiver My Timbers" to accompany their efforts.

Superior to the performance of the previous year was that of the Varsity Quartette and the choice of songs. The Glee Club is to be encouraged for taking a step in the direction of better music. The fact that the majority of the members in the organization were new men had a somewhat bad effect upon the performance of the club, but portends greater success next year.

Clarence H. Spreitzer, '25, was president and general manager of the Quadrangle Club, Arthur Brigham, '25, secretary, and student director of the Glee Club of which he was president, and Daniel M. Sheehan, '25, was treasurer. Julius Oetting, B.S., '16, was director of the Glee Club.
WOMEN’S GLEE AND MANDOLIN CLUB CONCERT

THE “Panhellenic Aid” featured the sixth annual concert of the Combined Women’s Glee and Mandolin Club Thursday evening, March 19th, at the Wednesday Club Auditorium. It was a musical satire based on Arthur Penn’s one-act operetta “A Meeting of the Ladies’ Aid,” and comprised the second half of the program. The best of the eleven songs of which it was composed were the highly alliterative “Seated in a Circle,” which explained the pathetic plight of the sentimental centipedes, “Ting-a-ling-a-ling,” in which Katherine Hafner, Ruth Morgens and Doris Bausch complained of the annoying telephone while the chorus ting-a-ling-a-linged in the background, and “When We Hear Our Chapel Choir Sing,” in which Louise Livers was the soloist. One number, “Ever Since My Days Scholastic,” was allowed to drag, marring an otherwise enjoyable offering.

Throughout the operetta the dance numbers were well executed and equally as well received. “Tea For Two,” rendered by Genevieve McNellis and Helen MacFarland won the heartiest applause of any morsel of the evening’s entertainment, chiefly because of the spirit in which they entered into the skit. Genevieve McNellis won approbation as the evening’s most consistently good comedienne. Mrs. Edwin Bates and Helen Bechtell deserve much credit for their successful coaching of the skit.

The first part of the concert consisted of the usual selections by the Glee and Mandolin Clubs which, although good and of a high order, were somewhat overshadowed by the operetta which followed. Of the

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