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Page Two Hundred Thirty-two
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A THYRSUS ONE-ACT PLAY

Page Two Hundred Thirty-three
PHILIP BARRY'S "You and I", a product of the Harvard 47 workshop, was presented by Thyrsus in its eighteenth Annual Performance at the Pershing Theatre April 15 and 16. This was the initial production of "You and I" in St. Louis and followed successful runs in many other large cities of the United States.

The action of the play takes place in Westchester County, New York, at the country estate of Maitland White, a successful business man, who early in life gave up an artistic career to get married. His son Roderick is, at the outset of the play, confronted with the same problem as his father had been before him, for he desires both to study architecture and to marry his fiancee, Veronica Duane.

In contrast to Maitland White is his lifelong friend, Geoffrey Nichols, a novelist, who gave up marriage rather than sacrifice a career. The action of the play begins when Maitland, influenced by his wife and Geoffrey, decides to give up business for a year and try his hand at art. He paints his first portrait with Etta, the maid, as model. Critics view the painting and advise Maitland to study abroad.

Meanwhile, Veronica, Roderick's fiancee, seeing Roderick's predicament, denies her love so that he may be free to travel abroad. The climax is reached when Maitland, in reduced financial circumstances, is confronted with the problem of sacrificing his own career or his son's.

The leads in the play were exceptionally well played. Miss Eloise Frazier as Nancy White was the sporting wife most of the time, but she had to be too many things at once, tender, hurt, ironical, dominating, to make the wife a single person. As bits, her parts were unusually excellent. Hall Baetz as the hankering husband, with a sense of humor, was an admirably real character.

Clark Clifford as Roderick White stood out in a Scott-Fitzgerald part, mixing coquetry and undergraduate wit in plausible and quite palatable portions. Helen Bechtell, as Veronica Duane, was probably more successful in emotional moments than anyone else in the cast.
SMALL but enthusiastic audiences greeted the two sets of one-act plays presented this year by Thyrsus. The first set, which included "The Constant Lover" by St. John Hankin, "The Letters" by Francis Tompkins, and "Wurtzel Flummery" by A. A. Milne, was presented November 4 and 5, 1925, in January Courtroom.

"The Constant Lover", the first of the plays, deals with one of the many love affairs of a young Englishman. The part of the amorous Britisher was ably portrayed by Clark Clifford, while Dorothy Zetlmeisl played the part of the girl whose pride is wounded when she finds she is not the first love.

The question of the publication of four sets of amorous letters was the basis of the plot of "The Letters". Earl Latta in the part of Mr. Royce, the widower, whose wife wrote the letters in question, gave one of the best performances of the evening.

What was perhaps the best of the plays, "Wurtzel Flummery", is concerned with the attempt of a Mr. Clifton, deceased, to bribe two members of parliament to accept the name of Wurtzel Flummery. Cast included Martin Hughes, William Frielingsdorf, Susan Lewis, Fullerton Willhite and Charlotte Ewing.

For its second set of one-act plays, Thyrsus chose "Sham" by Frank Tompkins, "The Lost Silk Hat" by Lord Dunsany, and "The Bracelet" by Alfred Suto. These three playlets were presented in January Courtroom, December 15 and 16.

"Sham", the first of the set, involves the experiences of a newly married couple living on a rather pretentious scale and trying to keep up appearances. Sarah Selby as the wife aspiring to be correct, and Melvin Maginn as the thief were especially good.

The acting of John Becker featured "The Lost Silk Hat", which involves the attempts of a caller to recover a hat which he has left behind him.

The final play of the evening, and perhaps the best, was "The Bracelet", portraying the disillusionment of a hen-pecked husband who had thought wrongfully that he had won a place in the heart of the family governess. Leonora Kinnaird as the domineering wife and William Mansfield as Mr. Western, the husband, fitted especially well in their roles.
The Little Theatre

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Page Two Hundred Thirty-seven
The 1925 presentations of Coed Vodvil, given December 4 and 5 in the courtroom of January Hall, were well received by the capacity crowds attending the three performances. The program, which consisted of ten acts given by the sororities and girls' organizations, was the best ever presented under the auspices of Mortar Board. Each number of the program, introduced by a clever dialogue between Miss Eloize Frasier and Miss Helen Bechtell, was well received, but the acts of Kappa Kappa Gamma, Kappa Alpha Theta, Pi Beta Phi, and Decalogue were perhaps the best presented.

Kappa Kappa Gamma proposed a very visionary plan of education entitled, "If George White Were Dean". The act was notable for its conception of plot and startling costumes. The action involved illustrated lectures of university subjects, theology, evolution, anatomy, etc. When one fair Kappa appeared as Mother Eve, the audience was undecided as to the subject of the lecture, evolution or anatomy. Perhaps the subjects presented were not covered as fully as they might have been, but as a whole the act "got across". The illustration of how a winning football team should be built up, and the song and dance of the backfield were much appreciated.

Contrasting with this delightful revue was the more quiet but equally enjoyable Theta act. Kappa Alpha Theta's "Chesterette" proposed to find a fitting advertising partner for the man of the Chesterfield cigarettes. Bevy's of beautiful candidates failed to satisfy, and not until the gorgeous Chesterette was produced by two stricty union poster-hangers was the fastidious Chesterfield content. The act was the most original of the evening and was fortunately lacking in the Charleston. It depended on theme and beauty of costume rather than individual talent to win public approbation. The hero, Chesterfield, appeared to be a fraternity possibility and the heroine, Chesterette, should have been content with nothing less than Broadway starism.

"Charleston Charlotte" presented by Pi Beta Phi was a short musical comedy built around the talent of Charleston Charlotte and her rival. The action of the plot was developed by song and excellent dancing. The presentation was featured by brilliant costuming and well drilled choruses that moved with a snap and finish equal to many professional performances.

Decalogue's shadow play received the most applause of all the sketches on the program. Ghosts of a sailor's sweetheart were recalled and portrayed for the edification of the audience. Shadows of sweethearts from all the seven seas, including the south sea, went flickering across the taut sheet. After one look at the ladies from the ports of Egypt and Hawaii, cries of despair lamenting the limitations of shadow play were heard from the less decorous portions of the audience. The only suggestion in order to improve the act was to dispense with the sheet.

The first two numbers presented, Alpha Chi Omega's "Susie Steps out" and Witomah's "Alice in Campusland", though a bit too amateurish for the sophisticates in the audience, were well received. The Alpha Chi Omega Act disclosed the success of a naive country girl on Broadway. The curtain rises on the interior of a Pullman car. As the sweet young thing strolls down the aisle followed by the colored porter, heads pop out from the upper and lower berths backstage. These heads prove to be the property of a troupe of chorus girls, who try to discourage the amateur. However, success comes to the deserving and the act is concluded by Susie's demonstration of the Charleston.

Gamma Phi Beta's "Glorifying the Shakespearean Girl" featured a modern Juliet and some highly satisfactory costuming. The final ensemble and the bellboy chorus received much deserved applause. Alpha Epsilon Phi's presentation, "The Tragedy of Florabelle and Percivalle", portrayed how a playwright's ideas run riot. Phi Mu gave a rather cynical little skit, "You Gotta Know How". This number showed training, and the action was developed by a capable cast. The program was concluded by "Ain't Annie Awful", presented by Delta Gamma. The act was played well, and received enthusiastic applause. Clever songs and well dressed choruses were the mainstay of the presentation.

On account of the large crowd attending the show, it has been suggested that next year's performances be given in the Field House and the present price of admission maintained. This suggestion is feasible because of the drawing power of Coed Vodvil, and desirable because the increased revenue due to the greater attendance might be diverted to a campus need.
ITH an hilarious sketch entitled "Ozgar Lee", Phi Delta Theta won the silver loving cup offered by Pralma in connection with the third annual presentation of Pralma Vodvil, which was given at the Artist's Guild Friday and Saturday evenings and Saturday afternoon, February 26 and 27. The originality of the act and the co-operation between the players was the basis upon which "Ozgar Lee" was selected as the best of the seven acts presented, by a judging staff composed of Mr. Joseph Solari, a director of the Garden Theatre productions, Dr. Lewis F. Thomas, associate professor of geography at the university, and Mr. Clark McAdams, president of the Artist's Guild and an instructor in the university journalism department.

Variety of entertainment was in evidence in this year's acts to a greater degree than in those of former Vodvil performances. The dramatic element was featured in several of the sketches to a considerable degree, although as usual the slap-stick type of comedy was everywhere in evidence. All of the sketches with the exception of that of Pi Kappa Alpha featured the music and dancing characteristic of all Pralma Vodvil productions, and for the most part the chorus work was excellent. A number of the acts were original, either wholly or in part. Phi Delta Theta's winning act was written by Carleton S. Hadley.

"Ozgar Lee" was a burlesque on the usual love triangle, the complications being furnished by the fact that two women were in love with the same man. The threats of the villainess to attach "Brown Eyes", a racing cow belonging to Colonel Lee, unless the colonel gave her the hand of his son Ozgar in marriage, furnished the background for a highly amusing situation. The frequent appearance of the mysterious old man, with his "I haven't, Sarah, I haven't", although necessary to the plot, was one of the few weak points of the sketch, as the audience failed to grasp any connection between the old man and the rest of the story until the last minute of the act. Carleton Hadley, as Hortense, the heroine, gave the best individual performance of the act.

The Elastic Age", presented by Beta Theta Pi, showed by far the greatest amount of work and attention to details of all the sketches. It was a take-off on "The Plastic Age", by Percy Marks, and contrasted the college life of today with that of 1900. The brightest spot of the performance was the chorus singing of the ever-popular "Drinking Song", which was surrounded with a striking, if not entirely original, setting. Harry Jolly, as Mercy Parks, took the leading role. The entire act sparkled with the work of the choruses and was easily one of the best performances of the Vodvil.

"The Wisherman", given by Alpha Tau Omega, was a pleasing musical fantasy. It dealt with the fortunes of a boy who was seeking an athletic girl, and a girl who was seeking a cave man. Both go to the Wisherman for aid and he sees in each the answer to the other's desire. Arthur Hannibal, as the Wisherman's assistant, did the best work of any of the characters, although he paid rather too much attention to the audience.

Kappa Alpha's sketch entitled "Desire Under the Archway" proved an excellent opening number for the performance. The scene of the act is a girl's college, where a number of the students are eagerly awaiting the arrival of a certain football hero who is the brother of one of their classmates. The brother, however, proves to be far from the Greek god expected by the girls, and he is left to lavish his affections upon the elongated schoolmarm. All of the characters were well suited to their parts, Ernest Fennell and Warren Turner being particularly effective as the schoolmarm and the brother, respectively, principally because of the contrast in their sizes.

Lawrence Miller and Preston Jenison, portraying two men who "couldn't take advantage of inexperienced women", carried most of the action of "Solid Gold", the Pi Kappa Alpha sketch. While waiting for Lena, the unknown correspondent of one of the men, the two are fleeced of their money and watches by several girls who pass by their parked automobile. The arrival of the ungraciously Lena brings the sketch to an amusing conclusion.

For some reason Sigma Chi's "The Golfer's Dream" failed to score an unqualified success with the audience, although it was highly entertaining in spots. It dealt with the experiences of four golfers, who fell asleep and dreamt of a golf fairyland ruled by Princess Bogey, with whom all four fall in love. Their dream becomes virtually a nightmare, however, when three scantily clad dancers present a burlesque on an aesthetic dance.
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Page Two Hundred Forty-two
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Page Two Hundred Forty-three

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*Page Two Hundred Forty-four*
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1927
Tame Oats

AVING the way for the re-establishment of the custom of Washington University students giving a musical comedy each year, the Amphion Musical Society presented "Tame Oats", Saturday evening, March 20, at the Odeon Theatre. This was the first time that a musical comedy had been presented by university students since 1910, when the last production of a similar nature was given by the old Quadrangle Club. The production did not play to a capacity house but those who were present were enthusiastic in their approval and withal sympathetic with the natural mistakes of a first night performance. The action of the plot was carried forward by dialogue, interspersed with specialty songs, and dances by a very well drilled ballet.

The story of "Tame Oats" concerns itself with modern college life in a fraternity house. Clark Clifford as John Stevens, Sr., sends his son John, Jr., to Mazuma College to have a good time. Melvin Maginn, interpreting the role of John, leads his father to believe he is a rounder, although he is one of the best students of the college. Mr. Stevens sends word he will arrive at Mazuma for the Junior Jazz. To meet this situation John has one fraternity brother impersonate a chorus girl and relegates his demure sweetheart, Alice Bluebell, to another. Martin Hughes as Pete, the chorus girl, and Miss Alice Clifford as Alice Bluebell were exceedingly good in their interpretations. On the arrival of Mr. Stevens, the plot is complicated by his interest in Pete, who is very displeasing to the chaperones. Amusing situations follow in rapid succession and the climax is hastened by a "perfectly innocent trip to Chicago" taken by John and Pete. This is the last straw for the chaperones whose insistence on Pete's departure force a confession of the masquerade from the now thoroughly miserable John. Alice, his sweetheart, forgives his past conduct and the show ends with the principals entirely satisfied and Mr. Stevens moralizing on the broadening influence of college life.

In addition to the principals above mentioned, the cast was completed by Miss Helen Bechtell and William Friedelkung, acting the chaperones, and Fulkert Willnere, Curt Gallenkamp, Carleton Hadley, and Cyril McBryde, together with Miss Sarah Selby and Miss Carol Crowe, as part of the party at the fraternity house. Further collegiate atmosphere was furnished by a chorus of sixteen young ladies and gentlemen, and a ballet of ten fair co-eds who professed to be paid entertainers at the fraternity house. This ballet had been well trained by the ballet mistress, Miss Helene Higgins and their work was thought by many to be the best of the evening. The burden of the dialogue concerned Mr. Stevens and Pete, played by Clifford and Hughes, who shared with Sarah Selby and Melvin Maginn, the stellar honors of the evening.

Though the action was dialogue, the performance was not without some original song hits. The lyrics written by Guy Golterman, Jr., and set to music by Oscar Condon who also directed the orchestra, were warmly applauded by the audience. "Baby's Eyes", sung by Sarah Selby; "The Undutiful Son", by Clark Clifford; and "The Well Dressed Man", dashed off by a quartet of fraternity brothers, were all real successes. Hadley's song, "Stingy", and Alice Clifford's "Drifting", lacked carrying power and consequently the songs were not truly appreciated. Specialty solos sung by Golterman and a beautiful solo dance by Helene Higgins virtually completed the feature numbers of the evening.

"Tame Oats" was not put on the boards without considerable effort. Dana Jensen, the stage director, Oscar Condon, directing the music, and Mr. Edgar C. Taylor as dramatic coach, were the moving spirits of the performance. Golterman deserves credit chiefly for his initiative in starting the Amphion movement. The business management was handled by Oliver McCoy, Robert Bassett, and Robert Unruh. It is regrettable that the Amphion authorities did not put these men in charge at first. Only herculean last minute efforts enabled the show to pay expenses. With proper publicity and advance ticket sales, a favorable financial balance should not have been hard to obtain.

The show was entertaining throughout and the audience, which was composed largely of students and friends of the University, was uniformly appreciative. However, the production attracted some unfavorable mention on the campus because of the touch of amateurishness which was unavoidable. It must be borne in mind that there were difficulties that were all but insurmountable. It should be considered that there were approximately sixty students in the entire cast, sixty students who gave up their time voluntarily for the success of the performance. It is a valid criticism to say that the cast was too large to be handled properly. It should also be taken into consideration that the performance was staged with only one incomplete orchestra rehearsal. This fact accounts for the difficulty experienced with the music for the encores. In the light of these conditions, those persons responsible for the staging of "Tame Oats" should not be censured for their efforts, but should be termed campus pioneers who by a worthy example have made possible other shows of similar nature at some future date.
The annual concert of the Quadrangle Club given the night of January 12, 1926, at the Odeon Theatre was a success and an improvement over the concerts given in years past. The rather short program was replete with good music though containing several bits of indispensable nonsense. The clubs showed training and pep, more particularly the Glee Club which had been trained by Mr. William A. Parsons, well known for his directive ability. The Banjo and Mandolin Club selections were much appreciated and the singing of the Varsity Quartette was highly praised.

The Mandolin Club directed by Mr. Gerard Johnson did its best work in the rendition of Archibald Joyce's, "Vision of Salome". The other piece played by the club, "Overture to Venus" was good but too long to hold the attention of the audience.

The singing of the Varsity Quartette, composed of Robert Betts, Guy Golterman, Jr., Robert Hyndman and Clark Clifford was well liked. The men were all experienced vocalists and their voices blended exceptionally well. In Dvorak's "Goin' Home" the individual voices were given an opportunity to display solo quality. "Deep River" was the other number sung by the Quartette. Mr. Golterman, the first tenor in the Quartette, was the soloist of the evening. He sang Irving Berlin's "You Forgot to Remember" and "Pleading", written by Sir Edward Elgar.

The best numbers sung by the Glee Club were the "Lamp in the West" by Horatio Parker and Robert Franz's "Dedication". The "Lamp in the West" was superior in harmony and technique to the other songs and was used as the prize song in the Valley Contest held at Wichita, Kansas. Other pieces of interest were "Washington" written by Luders, "Marching Song" by Sigmund Romberg, and John Hyatt Brewer's "We are the Music Makers".

The remainder of the program was selected for popular approval. The Banjo Club played a medley of selected popular airs. A jazz trio composed of a piano, saxophone, and banjo held the stage for fifteen minutes with various selections, including some original compositions by the pianist Mr. Williams. Perhaps some of the best music of the program was found in a violin and tiple duet. The comedy of the evening was furnished by some nonsense between Mr. Martin Hughes and Mr. Milton Monroe, who gave a specialty act with Mr. Hughes as a female impersonator.
Society
Junior Prom Committees

Chairman, Jack McDonald

FLOOR COMMITTEE
Ben O. Kirkpatrick, Chairman
Ted Hurried
Walter Straub
Sarah Selby

Chester Waterous
Forrestine Wilson
William Materne
Arlene Schwartzkopf

McDonald, Chairman

LIGHTING COMMITTEE
Ray Braswell, Chairman
August Ryan
Chester Waterous
David Seltzer
Dyke Meyer

Arlene Schwartzkopf

PUBLICTY COMMITTEE
Austin James, Chairman
Melton Monroe
Adrenne Stoepelman
Norman Berman
Ralph Conrades
Dorothy Chamberlain

PUBLICITY COMMITTEE

Ralph Conrades
Dorothy Chamberlain

DECORATION COMMITTEE
Francis Ruth, Chairman
Carl Steppreizen
Clark Calford
Caroline Creeke
Bernice Emans
Alvin Bock

Mary E. Gates
Frank George
Louise Thornton
Chilton Estes
Mildred Wild
Joe David

ALVIN BOCK

REFRESHMENTS COMMITTEE
Madeleine Closs, Chairman
Albert Hayes
Doris Bauch

Dorothy Galloway
Louise Livers
Lonnie Aus

CARDS AND INVITATIONS COMMITTEE
Earl Wippler, Chairman
Virginia Becker

Eleanor Foulin
Roslyn Weil

Robert Smith

CARDS AND INVITATIONS COMMITTEE

PAGE TWO HUNDRED FIFTY-TWO

Kirkpatrick
James
Ruth
Closs
Wippler
Junior Prom

The Nineteenth Annual Junior Prom held in the Field House on the evening of March 12 reached its climax of interest and excitement when amid a scene of beauty and splendor Miss Virginia Sankey was crowned Queen of the 1927 Hatchet to reign for one year as Washington's Queen of Love and Beauty.

At about eleven-thirty a double line of white-clad freshmen pressed through the crowds of dancers to form a long lane through which the Queen and her attendants were to pass to the throne. The dancers grouped on both sides of the aisle were momentarily silent in breathless expectation for what was to comprise the most gorgeous social event of the school year. As the sparkling drapery on the south wall was drawn back and revealed Miss Dixie Scott, the first maid, escorted by Mr. Harry Jolly, the silence was broken by an enthusiastic burst of applause. Miss Scott approached the dais and took her place at the right side of the throne.

The gaze of the spectators was next directed to the couple immediately following, Miss Virginia Hayes and Mr. Robert Smith. Miss Helen McFarland, next made her way to the throne, accompanied by Mr. John Spellman. Miss Georgia Schoenthaler, followed her on the arm of Mr. Milton Monroe. Miss Carol Crowe next approached the dais escorted by Mr. John Gustafson. After a slight pause, the Special Maid of Honor, Miss Fannie Hiestand, advanced slowly to the coronation dais. Miss Hiestand was escorted by Mr. Harry Giessow.

After several moments of silence during which the audience waited expectantly, the Queen, Miss Virginia Sankey, appeared on the arm of Mr. Edward W. Cannady, Editor-in-Chief of the Hatchet. Miss Sankey's gown was a lovely creation of white crystal and silver beaded chiffon, with a silver fringed skirt and a long, effective train of silver embroidered with numerous pink roses. The Queen carried a lovely corsage of pink roses. The Queen then moved to the dais amid bursts of applause from the spectators, and bowed before Mr. Charles Koerner, president of the Junior Class, who after a speech of presentation by Mr. Cannady, received her as the Queen of Love and Beauty for Washington University for the ensuing year. Then Miss Sankey knelt and Mr. Koerner placed the crown on her head as a hush fell over the spectators.
Freshman Prom

The Freshman Prom, emulating the example of the two preceding Proms, was held off the campus, being given Friday, December 18, at the Hotel Chase. Although Francis Gymnasium was available for the Prom for the first time in three years, it was felt that the dance, held off the campus would be a greater success than if given at the gymnasium. The Prom Committee left no detail undone that would make the affair a success and although the ballroom of the Hotel Chase was by far too small to accommodate the crowd, the dance went off smoothly.

In an effort to make the Prom better than any of its predecessors, six committees were appointed to take care of the details. Previously only two committees had done the same work. Greater efficiency resulted from this move and the success of the dance may be attributed in part to the co-operation and the efforts of the committees. Adam Rosenthal was appointed chairman of all the committees working on the Prom. Jerome Bernoudy served as chairman of the Floor Committee with Minard McCarty, Richard Trescott, Joe Thomas, Dan Daniel, Walter Dobson, Robert Parman, Florence Wilkinson, and Mary Elizabeth Connor also on the Committee. Dorothy Zetlmeisl was appointed to head the Refreshments Committee and with her served Ruth Sacks, Frank Elston, Dorothy Pennell and Alvin Wilier. The Location Committee was headed by Carl Sturkoff and it included Elster Copeland, Leonard Mathes, and Charles Bradley. Stoddard Rosebrough served as chairman of the orchestra Committee and had as assistants, Arthur King, Joe Cranville, and Robert Hyndman. The Finance Committee was composed of Joe Smith, Matthew McCauley, and Robert Brenner who acted as chairman. At the head to the Invitations and Publicity Committee was Virginia McConkey who was assisted by Al Cunliff, Joe Chused, Jean Williams, Ursula Trask, and Mae Smith. These Committees functioned perfectly and left nothing to be desired.

The rule of admitting three stags to every five couples, which was announced at the beginning of the year in an effort to reduce the number of stags at dances, and which has been followed at all school dances, was strictly adhered to, but even this failed to keep away a crowd. Every available bit of space was used but this was not sufficient and as a result the floor was jammed. Only the severity of the wintry winds kept the attendance down to a reasonable limit.

The Prom climaxed what had been a week full of excitement and of disappointment. The excitement was occasioned by the skirmishes between the Freshmen and the Sophomores, while the disappointment came in the form of the cancellation of the traditional Freshman-Sophomore fight. As a result of the excitement and despite the disappointment, the Prom was a lively affair and served to keep the interest of both the Freshmen and the formally attired Upperclassmen at high pitch.

One of the features of the evening was the music rendered by the Varsity Club Orchestra. The orchestra was at its best and served to add to the zest of the Dance.

Among those who served as chaperones were Chancellor and Mrs. Herbert Hadley, Professor and Mrs. Marshall, Professor and Mrs. Sweetser, Professor McMaster, and Mr. and Mrs. Fusz.
AMONG the foremost social events given on the campus during the past year was the annual Sophomore party, which was held Friday evening, February 26, in Francis gymnasium. This year the party was returned to its traditional place on the campus after having been held at the City Club the preceding year. The decision to return the party to the campus was made by the committee in order to preserve a University spirit in the affair. By limiting the attendance to Sophomores and a few upper classmen who received invitations by virtue of their campus offices, a class spirit was preserved in the function.

The opening performance of Pralma Vodvil was also held February 26, and a number of the performers attended the party in costume and make-up. Clifford Wassall’s Varsity Club twelve-piece orchestra did its best to keep up the spirit of the dance until the students who had attended Pralma Vodvil and some of the performers arrived. One charming “maiden” in sports costume who was exceedingly popular with the stag line turned out to be a “him” to the chagrin of the clamoring male.

Clifford O’Neal was chairman of the committee, which, aided by several sub-committees, made the arrangements for the party. The sub-committees and chairmen were: invitation, June Miltonberger; floor, Richard Rawdon; publicity, Harley Miller; decorations, Genevieve McNellis; orchestra, Arthur Gildehaus, and finance, Arthur Hannibal.

The chaperones were Mrs. Mary Beale, Mrs. Jeane B. Graige, and Mrs. Cora D. Smith, housemothers of the Beta Theta Pi, the Sigma Chi, and the Sigma Alpha Epsilon Fraternity houses respectively, together with Mr. and Mrs. Stanton Curtis, Dr. and Mrs. C. W. Gowans, and Mr. and Mrs. V. Jelinek.
The coronation of Miss Nellie Houghton as Engineers' Queen marked a climax in the festivities of the Engineers' Masque held in the Francis Gymnasium, March 26. At eleven-thirty, the gay crowd was hushed and an aisle cleared from the door to the dais upon which was the throne of St. Pat. Preceded by heralds and men-at-arms, and announced by the shrill sounds of the trumpets, St. Pat passed slowly through the ranks of his subjects to his throne. Banks McDonald, the president of the Engineers' Day Board, as St. Pat, was accompanied by Curry Carroll, President of the Engineers' Council. The lights of the gymnasium were darkened and two spotlights swept the room attracting attention to first one beautiful costume and then another. After a few minutes' wait the maids of honor entered upon the arms of their escorts.

Illuminated by the spotlights, Miss Gertrude Hoppe was the first to appear. As she slowly passed down the aisle escorted by Dyke Meyer, a hum of applause and murmured approval arose from the expectant throng. Miss Hoppe was gowned in pink lace and chiffon. The others followed in orderly succession. Miss Bernice Thompson made a charming picture in a dress of peach blow taffeta with panels of silver lace in the skirt. She was escorted by John Buss. As Miss Thompson made obeisance before St. Pat, Miss Elizabeth Ward entered upon the arm of Cloyd Edelen. The dazzling lights upon a gown of blue tulle over pink satin which contrasted sharply with the dark hair and fair complexion of Miss Ward, evoked a burst of admiration from all present. Directly preceding Miss Houghton and following Miss Ward, came Miss Audrey Manegold, special maid to the Queen and gowned in a lovely dress of orchid georgette. Miss Manegold entered upon the arm of Douglas Gibson. When all were in place and the crowd was silent with expectation, Miss Nellie Houghton passed slowly to the dais and knelt before the throne. The venerable saint placed the crown upon her head and raised her to a position on his right. The applause could not be suppressed as Miss Houghton was very charming in her gown of simple georgette beaded in rhinestones and matched by silver hose and slippers. She was escorted by William Materne, chairman of the Engineers' Masque.

The gym was adorned with green and silver cloth which obscured the windows and walls and formed a gay roof above the heads of the dancers. The spotlights which played constantly over the merrymakers singled out the various startling costumes; here and there a devil, gypsies everywhere. Several men attended in female guise to escape the stag tax of two dollars. These misguided youths in shoes a half size too small soon found out that two could feel as cheap as one. The party was enlivened by serpentine and confetti, not to mention the peppy music furnished by the Varsity Club Orchestra, and all voted the Masque the best ever given by the Engineers.
Events
The Univee Surkuss

The light spirits of the crowd of students and friends of the University attending this annual jamboree were somewhat dampened by the showers of Friday and Saturday nights, May 8 and 9, 1925. This customary rain, a concession operated by old Jupe Pluvius, forced a continuance of the show until Monday night. The receipts of this evening enabled Pralma, which sponsors the Univee Surkuss, to make a profit which was applied to the purchase of an electric scoreboard.

In organizing the 1925 Surkuss, Pralma departed somewhat from spirit of the sawdust ring and the ballyhoo of the street carnival, and inaugurated a Fashion Pageant. Ten amateur models selected from the most beautiful and shapely of Washington’s coeds, were chosen to display the latest styles of feminine apparel that a local retailer could afford. The loud acclaim accorded this display of clothing and pulchritude was sufficient to assure its survival in future Surkusses. Other specialties which received merited approval were the Thyrsus performance, “She and I” featuring Martin Hughes, a hula-hula dance demonstrated by Lucille Miller, and a semi-professional ventriloquist act by the two indispensable campus comedians, Gallenkamp and Frelingsdorf. The only thing that prevents these lads from teaming together for big-time vodvil is that their names are too long to secure adequate publicity on the billboards. The cabaret attracted more patronage than any of the other concessions, not to the exclusion, however, of the various and insidious games of chance which lined the midway. Here one might squander half a rock to win a Kewpie doll or a candy box. Besides these games of skill run by the most prominent and commercial fraternal organizations on the campus, there were the booths where one might get value received for his dough. Notable among these rare places was the bar run by “13”. The name “bar” served only to mislead the optimists, for nothing stronger than Coca Cola was served with the hot dogs.

An innovation of the Surkuss was the raffle of a Ford roadster. Tom Gentry held the lucky number. The chances were sold by the sororities and were said to be excellent opportunities to win a “late” model car, but you should have seen what Gentry got.

All in all, the Surkuss was a success despite the weather conditions. Credit is due to those who supported the frolic by their time and money and the cooperation of the campus organizations is indicative of the growing Washington spirit.

The Fashion Pageant

Page Two Hundred Fifty-eight
Homecoming

In spite of the fact that rain, pouring down in torrents, marred the physical aspect of the annual contest with the Missouri Tigers as it marred every other gridiron battle taking place on the home field during the year, the enthusiasm and spirit of the old grads and students could neither be dampened nor restrained in the annual Homecoming Celebration held on the campus on November 6 and 7. The two-day celebration was featured by a mass-meeting in Francis Gymnasium, parades on the campus and through the city, open house at the dormitories and at fraternity houses, and a homecoming dance given in the gymnasium.

The program was opened officially at noon Friday, November 6, when the Sophomore Vigilance Committee led the Freshman Class in a parade and snake-dance about the campus. On account of the inclement weather the annual Homecoming mass-meeting, sponsored by the Washington University Union, was held in Francis Gymnasium Friday evening. Dr. Isaac Lippincott, president of the Union, presided and Charles Hay, a prominent St. Louis attorney and noted speaker, gave the main talk of the evening. A bonfire before the gates of Francis Field was held according to schedule and was the largest since the inauguration of the bonfire as a feature of the Homecoming celebration at Washington. The huge pile of wood which had been gathered together by freshmen in the afternoon burned fiercely, brightly illuminating the crowd which gathered around it. Following the bonfire, open-house was held in McMillan Hall, Tower and Liggett Dormitories, and in the fraternity houses.

The high-light of the week-end celebration was the traditional freshman shirt-tail parade Friday night after the mass meeting in which five-hundred yearlings participated, under the direction of the Sophomore Vigilance Committee. Marching four abreast, they formed a line about one block long. The traffic blockade which the parade created along the line of march was relieved only when the freshmen entered a theater to give an exhibition of their pep. Every theater on Delmar Avenue and in the vicinity of Grand and Olive was visited by this army of Washingtonians; the Coronado Hotel where the Missouri team was stopping, was also entered by the trampling, cheering Frosh.

Saturday morning one hundred fifty automobiles filled in line in front of University Hall for the annual Homecoming automobile parade. Led by the Wrecking Crew and Band in trucks, these cars braved the weather to the downtown section of the city. All of the cars were decorated with stickers and red and green streamers. In the evening, after the game, over eight hundred people attended the homecoming dance which was held in Francis Gymnasium. The proceeds of the dance, given by a committee headed by Ben O. Kirkpatrick, were turned over to the Band.

Student Life published an extra edition of the newspaper the day of the game as an added Homecoming feature. It was a four-page number printed in green ink. The lights on the university campus were painted red and green during the two days of Homecoming.
AN extensive housewarming program of speeches, athletic exhibitions, and music featured the celebration of the formal dedication of the new $250,000 field house, which was held on January 29, 1926. The main addresses of the evening were delivered by Chancellor Herbert S. Hadley and Chester L. Brewer, athletic director of the University of Missouri. Among the other numbers on the program was a concert given by the university band, instrumental music by the Mandolin club, several numbers by the Glee club, the initiation of "Whitey," the official bear mascot, of the university, a basketball game between the university coaching staff and a team composed of alumni, and an informal dance.

While introducing Chancellor Hadley, Dr. William P. Edmunds, athletic director, stated that the former governor intended to speak on "Why Is A Field House?" Dr. Edmunds pointed out that Chancellor Hadley had always "steered shy" of the basketball games at the Coliseum and hinted that the reason for the Chancellor's absence from the games was due to the fact that the Democratic National Convention was held in the Coliseum in 1912. Whether or not Dr. Edmunds was correct in regard to this matter remains a mystery, but the Chancellor declared in answer to Dr. Edmunds that he would not miss any contests now that the University has its own cage floor.

Mr. C. L. Brewer, representing the Missouri Valley Conference as well as the University of Missouri, congratulated the university upon the new addition to its athletic facilities, and stated that every school in the valley was glad to hear of the field house.

Following the addresses, the Junior Law Class initiated the bear cub, "Whitey," which they had previously presented informally to the school as its official mascot, amid a solemn and pompous ceremony. "Whitey" was borne onto the floor in a treasure chest by the Junior Lawyers, who were dressed in costumes which represented the mascots of all of the schools in the Valley. The Junior Lawyers gave their characteristic eagle call several times and then formally presented "Whitey" to Washington University. The presentation speech was made by Carleton S. Hadley, president of the Junior Law Class.

Chancellor Hadley in his speech of acceptance said, "This Bear is the linchpin, and I hope, the worthy descendant of illustrious sires. Formerly the Ursus Americanus was in every section of the American continent from the North Pole to the Gulf of Mexico, and from the Atlantic to the Pacific. He was king of all beasts of the field. No one disputed his sovereignty, for he was the strongest, bravest, and fightenest of them all."

"The adoption of the bear as the official mascot by Washington University is more important than it may seem at first glance. It is not only an appropriate recognition of the power and worthiness of the bear himself, but it is a proper tribute to the pioneers of this great commonwealth. When over one hundred years ago the men who had organized Missouri into a state undertook the designing of an appropriate state seal, they had the whole animal kingdom to choose from. They might have selected a lion, a tiger, an elephant or an eagle. They could have chosen a deer or an elk, a bull moose or a bull dog. But they finally decided that the one which would best express the fortitude and the perseverance, the strength and the sophistication that they hoped would characterize the people of Missouri was the bear. And so strongly did they feel upon this subject that they were not satisfied with one bear, but they placed two upon their state seal."

"And now, after over a century of indifference to the appropriateness of this action this great Missouri university comes forward to confirm their judgment and to pay a belated but deserved tribute to their wisdom and to the noble qualities of the bear. May he always lead us to deserved victory."

Following the Chancellor's speech of acceptance, the Varsity Glee club and the Mandolin club rendered several musical numbers. After a round of clogging by one hundred fair coeds of the gym classes, Mr. John Rohan, a well-known local baritone gave several musical selections.

Next in order was the true athletic classic of the evening; a basketball game between members of the University coaching staff, headed by Dr. Edmunds, and a team composed of alumni. Between the football tactics of Coach "Bob" Higgins and "Big Bill" Edmunds, the sprinting of Coach "Tom" Hennings, and the "red-hot" passing of Coach John Davis, the crowd was kept in an uproar throughout the entire fifteen minutes. Many times the spectators were at a loss to know whether they were witnessing a gridiron struggle, a track meet, or an exhibition by Walter Johnson, and seldom, if ever, did they realize that they were in reality gazing upon an excellent example of the proper way not to play basketball.
The second annual trip of the Quadrangle Club, culminating in the Missouri Valley Glee Club contest at Wichita, Kansas, took place between the dates of February 3 and 5. In all, fifteen concerts were given by the Glee, Mandolin, and Banjo Clubs and the Varsity Quartette during the course of the trip, which included stops at Sedalia and Kansas City, as well as at Wichita.

Although failing to place in the Valley contest, the members of the Glee Club received many favorable comments on their work. According to Director Wall of the Missouri club, none of the other contestants reflected as great an improvement over the preceding year as Washington. The University of Kansas placed first in the contest, with the University of Missouri and the Kansas State Agricultural College second and third, respectively.

According to the rules of the contest, each club was required to give a choice song, a school song typical of the college represented, and the prize song required of all the contestants. The prize song this year was "The Lamp in the West", by Horatio Parker, words taken from a poem by Ella Higgins. As its choice song the Washington club gave "Dedication", by Robert Franz, words by Wolfgang Muller; and as its school song "Washington", by Gustav Luders. Clark Clifford, president of the Glee Club, acted as director at the Wichita contest, taking the place of Director William A. Parson on account of the ruling that only student conductors be allowed to appear in the contest.

The two principal concerts given by the Quadrangle Club during the trip were presented at Sedalia on the evening of February 3, and at Westport Junior high school of Kansas City the following night. Both programs were open to the public. For the most part, the numbers which were given at these concerts were the same as those rendered at the Quadrangle Club's St. Louis concert on January 12. "The Song of the Vagabonds", however, was added to the Glee Club's repertoire shortly before the trip, and won instant approval everywhere it was sung.

On Thursday, February 4, short concerts were given by the Quadrangle Club at five of the Kansas City high schools and junior high schools, receiving little short of an ovation in every case. At noon a program was given before the Kiwanis Club; while the Varsity Quartette appeared before the Meridian Club at the same hour. In the afternoon the Mandolin and Banjo Clubs gave a concert over WDAF, the radiocasting station of the Kansas City Star.

On Friday, the day of the Glee Club contest at Wichita, the Mandolin and Banjo Clubs remained in Kansas City to complete several additional engagements. Programs were given at two of the high schools of the city, at the Optimists' Club at its noon luncheon, and at the Newbern Hotel in the evening.

Throughout their stay in Kansas City, the members of the Quadrangle Club were the guests of the Kansas City Alumni Association, which arranged all of the programs given in that city and conveyed the clubs to and from their engagements in automobiles. On Thursday evening, Assistant Professor Philo Stevenson, who accompanied the club on the trip as the first part of his speaking tour in the West, entertained the officers of the Quadrangle Club and the officers of the Kansas City Alumni Association at the Kansas City Club.

A special sixteen-section Pullman conveyed the Quadrangle Club to Kansas City, and remained with the Glee Club throughout the entire trip. The car was soon profusely decorated with paper bears, red and green banners, and other symbols of the Washington spirit; and attracted no little attention from the "natives" along the route.

Besides the twenty-five members of the Glee Club and the thirteen members of the Mandolin and Banjo Clubs who took part in the concerts, Mr. William A. Parson, director of the Glee Club, and Oliver McCoy, business manager of the Quadrangle Club, also made the trip.
SHARING the honors of the evening, Charley Hoff of Norway, world's champion pole-vaulter and crack all round athlete, Loren Murchison, Olympic star and holder of all the world’s indoor sprint records from 40 yards to 300 yards, and Dan Kinsey, Olympic hurdles champion, were the guests of Washington University during the First Annual Interscholastic Indoor Track and Field Meet held in the Field House March 27, 1926. All three of these world renowned athletes gave exhibitions of their specialties as a part of the evening’s program, Bear track men furnishing the competition. Hoff was undoubtedly the biggest attraction on the program and the famous Norwegian’s performance before the large crowd of St. Louis track fans who turned out to see him in action left nothing to be desired. He gave the spectators a real thrill when he easily passed over the bar at 13 feet 8 inches, breaking the world’s indoor pole-vault record for the eleventh time since his coming to the United States.

As soon as Hoff came upon the floor all eyes were focused on him, and his every move was watched with great interest. His two assistants, who traveled with him, helped him find and mark the right take-off spot. His attention was then turned to the vaulting standards, which were set at 11 feet for the preliminary warming-up leap. Jack McDonald, Washington vault star, easily cleared the bar and was heartily applauded, but when Hoff sailed over the bar with a full two-foot clearance the crowd first gasped, and then cheered and applauded. At 11 feet 6 inches and at 12 feet both vaulters crossed the bar, but McDonald was eliminated at 12 feet 6 inches. Hoff passed over the bar at 13 feet and at 13 feet 4 inches, and without any further approaches the vaulting standards were raised to 13 feet 8 inches and carefully measured by A. A. U. officials in preparation for Hoff’s record-breaking jump.

As Hoff walked back to the starting line the crowd cheered. Just as he was about to turn for his take-off a coat was dropped from the balcony railing above. Whereupon Hoff walked over and obligingly tossed the coat up again. At this nonchalant show of good-fellowship, the applauding broke out anew. Whether this incident excited him or not, Hoff skinned the bar after having cleared it at least 6 inches and brought it down with him. On his second attempt, however, he sailed over the bar without touching it and thus established his new world’s record of 13 feet 8 inches. The crowd immediately arose to their feet and extended the world’s champion a thundering ovation, while Hoff skipped around like a school boy, smiling and throwing his hands in the air, and receiving the congratulations of the many officials and athletes who were on the main floor.

Hoff is 23 years old, weighs 151 pounds, and is six feet tall. He gets a terrific amount of driving power out of a 45 yard run before taking off for his vault. His tremendous spring combined with the momentum which he gets in his sprint down the lane enables him to clear at phenomenal heights. Hoff does not possess an especially impressive physique, but his lithe smooth muscles and long, wiry legs, combined with the grace and agility of his vaulting style make him appear to do his jumping without strenuous effort.
Engineer's Day

In an almost continual downpour of rain, St. Patrick, patron saint of the engineers, paid his annual visit to the campus of Washington University on March 19, to dub all worthy engineers as knights of the Royal Order of St. Pat. Jupiter Pluvius upset all calculations and caused the postponement of the traditional knighting to the following Friday, when the ceremony took place following the coronation of the Engineer's Queen at the annual Masque.

In spite of the rain, large crowds visited the engineer's exhibits in the various engineering buildings, where open house was held from 2 until 10:30 p.m. Among the features of the exhibits were the demonstrations of the Chemical Engineers in Busch Hall. Their experiments with liquid air, drew large crowds. Many of the tests attempted had "never before been demonstrated before a public gathering." This statement, in addition to the audience's natural interest in the unknown, served to keep up the excitement. Other features of the Chemical Engineer's exhibit included a model of the St. Louis waterworks and water purification plant, a miniature oil well, and an apparatus for blowing out a candle that made Goldberg's famous inventions look about as complicated as a button-hole. In addition to these attractions, an orchestra provided music, and dancing went on in the corridor.

The Architectural Engineers had as their feature exhibit in Cupples I a two reel comedy picture. Besides this, they had on exhibition models of two of St. Louis' newest buildings, the Southwestern Bell Telephone Building and the Masonic Temple. Plans for other structures were also on exhibition.

That the well-being of American transportation in the future is assured, was shown by the Civil Engineers, who constructed and operated a narrow gauge railroad line from Cupples II to McMillan Hall. Despite the soggy condition of the roadbed, the train was run without casualties. Automatic block signals had been erected and they gave ample warning of the approach of the speeding coaches. In addition the Civil Engineers had on exhibition model types of roads, revetment work on the Mississippi river, and an illuminated map of Missouri, showing the progress being made on the Missouri road program.

The Mechanical Engineer's exhibit, held in the laboratories behind Cupples II, featured brake tests on a Chrysler four roadster. Besides this, a model of the newest type St. Louis street cars and many types of engines were on display. The "Spinning Coin" and other phenomena operating on the laws of physics helped to hold the attention of the audience.

The demonstration that attracted the most people was the Electrical Engineer's exhibit. This exhibit consisted of high frequency tests and included demonstrations of Tesla and Oudin coils capable of giving 1,000,000 volts. Lightning flashes five feet in length and a working model of an electric chair thrilled the audience which completely filled all the available space in the Power House.
With the official bag rush called off by order of the Student Council, the annual clash between the freshman and sophomore classes, held on Friday, December 11, was carried off the campus and waged with customary ferocity on neutral territory near by the university.

The order of the Council canceling the official part of the fight was issued at noon Friday, coming as the result of a number of campus disturbances occurring during the several days preceding the fight. In the course of these preliminary clashes, which had been forbidden a week before by an edict issued by the Chancellor and the Board of Deans, President Charles Eames of the freshman class was successfully abducted by a number of sophomores and held captivated from Wednesday evening until 4:00 p.m. on the day of the fight.

All day Friday the campus was practically free from the disturbances usually accompanying freshman-sophomore fight day, and no actual fighting occurred on the main quadrangle at any time. Late in the morning a clash was narrowly averted when two large bands of freshmen and sophomores, respectively, gathered near Cupples II to settle the question of whose emblem should float from the top of that building and from the flag pole. The arrival of word that the Student Council had cancelled the fight, however, served as a damper to the enthusiasm of the crowds, and both groups dispersed quietly soon after.

The principal pitched battle of the day occurred at the abandoned bear pits of the Forest Park Zoo, where two sophomores, captured by a roving band of freshmen, had been confined. A rescue party of fifty sophomores arriving about three o'clock in the afternoon found an equal number of freshmen defending the pits. A hand-to-hand fight followed, ending with the release of the two captives.

The main activity of the sophomores throughout the day consisted in carrying off as many freshmen as they were able to pick up in a number of automobiles with which they patrolled the vicinity of the university. Most of the freshmen captured in this manner were taken far into St. Louis county and either released without car fare or held in captivity until late Friday afternoon.

A number of sophomores were also successfully abducted by members of the freshman class. Instead of being carried out of the city, however, these captives were in most cases taken to Grand and Olive, where they were forced to remove their trousers and perform for the amusement of the bystanders at that corner. Other pantless sophomores were released in front of Soldan High school at an hour when classes were being dismissed.

At 4:00 p.m., the time originally set for the official bag rush, a large crowd composed of both freshmen and sophomores collected on the lawn of the Chancellor’s residence to demand the resumption of the original plans for the fight. Chancellor Hadley appeared before the group and explained that the rules previously agreed upon by both classes had clearly been violated, and furthermore that resumption of the fight at that late hour would be wholly impossible. His appeal that the two classes forget their difficulties for the remainder of the year drew a ready response when the leaders of the two groups clasped hands, amid nine hearty “rahs” for the Chancellor. The crowd, by this time in perfect good humor, then adjourned to Francis Gymnasium, where doughnuts were served by the girls of the two classes.

Among the main clashes occurring previous to Friday was a pitched battle Thursday evening outside the City Club, where the annual “W” banquet was being held. A band of about eighty sophomores was waiting nearby to capture the members of the freshman football squad as they left the building, when a somewhat larger group of freshmen arrived in motor cars. The freshmen confidently charged the sophomores, but the superior organization of the latter group quickly won them the victory, and most of the freshmen fled in panic after the first assault. About twenty-five who remained behind were taken prisoners by their opponents.

No official decision was made as to the winner of this year’s fight, for the first time in the history of Washington’s annual class combats. At a meeting of Pralma a few days after the fight it was decided that the freshmen should be released from any further obligation of wearing their freshmen caps, but all other rules were declared to be in force for the remainder of the year.