Activities

"The Old Wives Tale"
by
George Peele
staged on the
main quadrangle
in
May, 1916
The 1928 Hatchet

It has been the desire of this year's staff to build a Hatchet that would breathe the spirit of Washington University; an annual that would at once both illustrate the progress of the University so rich in historical interest and at the same time portray the fascinating campus life as we know it. With this aim in view, the theme of the 1928 Hatchet was chosen as "Seventy Five Years of Progress of Washington University". Surely three generations of continual growth furnish an adequate background against which to compare and contrast present day undergraduate activity with past scenes and customs.

As part of the program to make the Hatchet most representative of Washington University in its various aspects, it was decided that professional art work and design would be discarded in favor of a student staff of capable artists. The result can compare favorably with the art work of the leading annuals of the country; the entire design and execution of the art theme being done by students of the St. Louis School of Fine Arts, a department of Washington University, working under the direction of the art editor. The paintings for the division pages and the design of the opening pages are as accurate as good technique will permit, the former representing scenes and occasions famous in the history of the University, the latter illustrating campus architecture and the little Tudor Gothic grotesques which are found in such profusion on the older buildings.

The editorial policy of the book has been based on the assumption that pictures are a more enduring record than mere mention of the occurrence. While the photography has been uniformly good, some of the pictures are slightly indistinct, a condition which is due to the unusual circumstances under which the photographs were made. The most modern equipment possible has enabled us to secure indoor pictures at night, an accomplishment heretofore impossible.

The staff regrets that lack of student cooperation has made a larger circulation impossible. We feel sure that the business policy of independence of any organizational support is a necessary step toward efficient annual management. We are disappointed in the slow response accorded the circulation campaign. Hatchets should be bought, not sold. However, now that the Hatchet has firmly established an independent policy as regards its business management, we hope that better support will be accorded the succeeding staff by the student body.
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Washington University undertook during the past year the most ambitious debating schedule in its history. Among the outstanding clashes were a series of three international debates with the University of Sydney, Australia, and Oxford and Cambridge Universities of England. Washington University had the unique position of being the only institution in the United States to meet all three of these foreign schools.

The University of Sydney, represented by Sydney H. Heathwood, Dr. John R. Goodsall, and Noel D. McIntosh, all prominent graduates of the Australian institution, debated Washington according to the split-team method on November 5. Robert E. Rosenwald and Aytchomone Stone of Washington, together with Dr. Goodsall of Sydney, took the affirmative side of the question, “Has Democracy Failed.” George Dyer of Washington went over to the Australian team. A large audience in Graham Memorial chapel rendered a verdict in favor of the success of democracy.

Steuart Britt, Abraham E. Margolin, and Edward Stimson upheld the affirmative side of the proposition, “This House Favors the Principle of Prohibition”, against a distinguished team from Oxford University on December 2. Gyles Isham, Patrick Monkhouse, and Michael A. E. Franklin, all of whom have a long record of worthy accomplishments, represented the English institution. This debate was unique in that speakers of both the affirmative
DEBATING

and negative gave their individual opinions of the question. Washington was the victor by a popular decision.

On December 18, Washington debated Cambridge University on the subject, “This House Regrets the Large Part that Advertising Plays in Modern Life”. Robert Rosenwald and George Dyer of Washington, upholding the negative, lost the decision to the Cambridge team of Hugh G. Herklots and Wilfred G. Fordham.

The debate with Minnesota University on December 9 was held in Minneapolis before a large crowd. The Washington team of Merle Fainsod and Clifford Greve, upholding the negative side of the question, “Resolved, that the United States should Cancel all War Debts Due from the Allies on Account of the World War”, won a unanimous decision.

In the annual dual contest with Missouri University, George Dyer and Orville Richardson, journeyed to Columbia on March 14 to debate the question, “Resolved, that the Benefits Derived from Intercollegiate Athletics Outweigh the Evils”. Herman Levin and Sol Shmookler debated the Missouri University freshmen in St. Louis on the opposite side of the same question.

Aytchmonde Stone, Clifford Greve, and Charles Wager represented Washington in the debate with St. Louis University on April 1. “Movie Censorship” was the topic of discussion in this forensic clash, the first meeting between the two institutions in several years.

The annual contest of the Missouri Valley Oratorical Association was held in Graham Memorial Chapel on March 17. Charles Dillon, who also represented Washington the previous year, spoke on the “Crime Situation and Crime Enforcement in Missouri”, winning second place and a prize of twenty-five dollars.
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Looking east down Lindell Boulevard through the Main Archway
Dramatics
THYRSUS

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A Scene from the First Act, "Aren't We All?"
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Epstein
Bahn
Neuman

Scenes from "Arms and The Man" by Shaw

Page Two Hundred Thirty-three
Mortar Board’s annual presentation of Coed Vodvil December 11 at Mary Institute Auditorium was again a huge success. The fair coeds fully demonstrated their ability and charm. Talent seemed remarkably well divided among the seven sororities.

Kappa Alpha Theta presented a charming skit representing a group of young men who believed that women did not choose their husbands. One of their number, who had toured the country, narrated musically the various experiences met with over the nation.

Kappa Kappa Gamma had a “bald-headed row” presentation of a burlesque show. “Big Ben”, the old rounder, described his experiences at the show, and later presented his gold-miners, and his mural painting; rounding out the whole with an ensemble.

Phi Mu’s presentation of “Nifty Nuts” featured fantastic costumes and farce. The scene represented Dr. I. Cura Nutt’s Asylum, to which various patients came or went. Victims of the dancing craze displayed their woes entertainingly.

Delta Gamma’s “5873 Reasons” had quite a bit of clever repartee in the way of titles of popular songs. Fair dancing and good costuming helped to put it across.

Gamma Phi Beta gave a rearrangement of some portions of “Irene” in a form quite pleasing to eye and ear. The solo dancing was easily the feature of the act.

Pi Beta Phi revised Mother Goose and pointed out what would have happened if Jack and Jill had charlestoned up the hill.

Alpha Chi Omega’s version of Carmen, entitled “Chile Land”, put a happy ending to the romance of Carmen and Ginger Ale—that is, they were married. Costumes and dialogue made the sketch successful.
PRALMA VODVIL

A serious melodrama of unusual character, entitled “One Granada Night” won the Pralma Vodvil Cup for Kappa Alpha over five other acts presented at Mary Institute Auditorium March 18 and 19. The judges were Mrs. Kathleen Hammond, Professor Frank M. Webster and Mr. William Parsons. Melvin Maginn’s dramatic interpretation of the plot was an outstanding feature of “One Granada Night”. Gilbert Moore gave some excellent part songs and Lyman Hoshell, impersonating a Spanish senorita was the best danseuse of the evening. The act was written by Howard Kaho, Fullerton Willhite, and Theodore Granberry. It concerned an American, held captive by banditti in the wilds of Granada, who attempted to escape with Amada, the Spanish girl. The arrival of a government officer and the release of the American brought the act to a fitting close.

The Phi Delt Phollies Company, presented a burlesque entitled “The Broken Leg”, with a big cast. Individual honors were shared by Billy Lund and Carleton Hadley.

Sigma Nu presented a farce, “There Aint No Justice”, with Jack Burkhardt as the chief comedian and Ernie Bashford as Mr. Completely, the goat. This slapstick act, written by Bob Parman, portrayed the proceedings in a divorce court.

Psi Delta’s presentation with its ghost chorus and vulgar boatswains was also very good. It was the story of the love of Percival, who had a whole bare-footed harem, and Nellie, who had been married some five times to date.

“Idyl Love”, offered by Alpha Tau Omegas, was written by Douglas Gibson. It started out with a pirate chorus composed of a bandit, a rogue, a vagabond, and a brigand, that was really good. Art Hannibal was clever with his gags and Douglas Gibson was a handsome captain finally successful in his affairs of heart.

The last act, “Inn Here”, given by Beta Theta Pi, starred Carl Fox in the guise of Sam, the porter.
"Aren't We All," the brilliant and sophisticated comedy by Frederick Lonsdale was presented at the American Theatre April 10, 1926 as the annual Thyrsus production. The cast kept the gleaming bubble of wit afloat throughout this airy comedy of the English drawing room and dealt with the situations with a light and skillful touch. In heavier, more awkward hands the play would have been distressing. As put on by Thyrsus, it was most amusing and delightful.

The play itself centered around the efforts of Lord Grenham to bring about a reconciliation between his son and his daughter-in-law who had discovered her errant husband in the arms of a beautiful actress. The denouement was both interesting and novel. The insulted wife was surprised in a similar situation, husband and wife agreed to cry quits, and all ended happily as a comedy should.

Clark Clifford had the difficult role of Lord Grenham, but he made the most of the part and showed quite a flair for comedy. Eloise Frazier was delightful as Lady Fritton. Virginia Becker and Fullerton Willhite, as Margaret and Willie Tatham, played opposite each other with intelligence and vivacity. The minor roles were capably handled by Curt Gallenkamp, Gus Crawford, Krauter, Vierling, Donald McClure, Richard Miler, Charlotte Ewing, and Sarah Selby.

During the school year Thyrsus not only presents the annual but also two groups of one-act plays. This year the first group was staged in January Court Room December 3 and 4. An innovation which was well received was the replacement of lavish and cumbersome settings with much simpler ones.

As is customary three plays were put on. The first of these was "The Step-mother" by Arnold Bennett. Sarah Selby had the role of a woman-novelist who wrote learnedly of medicine, of which she knew nothing. For this she is soundly criticized. Her step-son, played by Donald McClure, falls in love with her secretary, played by Genevieve McNellis. Finally all difficulties are ironed out when the novelist decides to marry a doctor, acted by Robert Blauner.

The second play, "Trifles" by Susan Gaspell was a tragedy, a thing which seemed to puzzle an audience still under the influence of the merry comedy. The frozen calmness of Mary Jane Carrier in the role of the wife of the murdered farmer, and the interpretation of the role of the sheriff's wife by Katherine Hinchey were excellent. Jack Burkhardt as the sheriff, Lawrence Goldman as the county attorney, and Charles Duncan as a neighboring farmer dealt ably with their parts.

The last play of the group was "Stuffing" by George Preston. In this hilarious comedy, Melvin Maginn was the thoughtless cockney cabby, and Louise Livers his sensitive wife whose birthday he forgets. Charles Judge and Katherine Hafner completed the cast.

The second series of one act plays was presented March 11 and 12. The first of these was "Evening Dress Indispensable", a most amusing comedy in which the daughter, Nancy Moore, a modernist and an intellectual with a "Russian soul" is aroused out of her apathy by her still charming mother, played by Helen Brod, her mother's old sweetheart, Alan Fraser, and Harry Jolly, who is in love with her in spite of her fearsome intellectuality.

The second of these, "Catherine Parr" by Maurice Baring swung the audience back several centuries into the time of Henry VIII. Virginia Becker made a charming and witty Catherine, and Melvin Maginn a jolly Henry. The long discussions were most amusing and it was obvious that in Catherine, Henry had met his match. The play was coached by Mrs. W. R. Mackenzie.

Last of all was "Enter the Hero" which seemed to delight the audience. Carol Crowe as the heroine pretends to have a violent love affair with a man from her town who is in South America, and displays impassioned letters to prove it. With the return of the man, Gilbert Moore, the young lady has some very intricate problems to solve, especially since he is not in love with her at all.
The presentation of "As You Like It," on May 18, 1926, Liggett Terrace, marked a successful and brilliant revival of the annual Shakespearean performance. This delightful sylvan comedy was characterized by acting, singing, and dancing which had the finished touch of the professional. The natural setting of Liggett Terrace was augmented by a few artificial props from the Municipal Theatre, so that the setting was complete in every respect.

The individual performances were of such a high type that it is difficult to pick out the particularly bright stars. Miss Harriet Moore as Rosalind probably carried off first honors. The parts of Celia, melancholy Jacques, and Touchstone, as well as all the others, were rendered with finish that far transcended the average amateur efforts. Harriet Moore, Melvin Maginn, and Charles Dillon, who were cast as Rosalind, Orlando, and Jacques, respectively, were coached privately by E. H. Sothern during his stay in St. Louis. The performance was remarkable in that with one exception no experienced actors from the previous year had been inherited as material for this production. It is this fact, more than any other, which makes the work of the coaches—Dr. Mackenzie, Mrs. Mackenzie, and Prof. Webster—exceptionally outstanding. The play showed expert editing; boresome speeches were expurgated, yet all the essential action was present.

One of the best features of the play was the dancing, which was coached by Miss Bennett, Miss Sanguinet, and Miss Porter. The five delightful interludes gave an added aesthetic touch to the production and met with great success from the audience. Along with the dances was excellent singing from both the Men's and Girl's Choruses. This marked the initial appearance of a men's chorus in the Shakespearean plays at Washington.

On the whole, the performance was successful both from a financial and histrionic standpoint. It marked a great achievement for the Shakespearean Association of Washington University and its revival firmly established the popularity of this type of play.

Dramatis Personae

Duke, living in banishment
Frederick, his brother, and usurper of his domains
Amiens
1st Lord
Lords attending upon the banished Duke
Jacques
Pages, attending the banished Duke
Le Beau, a courtier attending upon Duke Frederick
Charles, wrestler to Frederick
Oliver and Orlando—Sons of Sir Roland de Boys
Adam, servant to Orlando
Touchstone, a clown
Pages to Frederick

Cora and Silvius—Shepherds
William, a country fellow in love with Audrey
Rosalind, daughter to the banished Duke
Celia, daughter to Frederick
Phebe, a shepherdess
Audrey, a country wench
A person representing Hymen

Lords, Ladies, Foresters, etc.

Robert A. Kissack
Carl Krautter
Carlyle Johnson
Samuel Howell
Charles Dillon
Ruth Epstein, Hildegard Ruecker
John F. Vierling
Quentin P. Alt
Fullerton Willhite, Melvin Maginn
George Waiff
Curt Gallenkamp
Mildred Wild, Virginia Hayes
Donald Chamberlain, Eugene Bahn
Harold Elbert
Harriet Moore
Helen Beachell
Grace May
Charlotte Wagner
Katharine Häfner
This year’s May fete, the annual presentation of the Women’s Athletic Department, will be held on May 10 in McMillan Court. The plot of the production is taken from Oscar Wilde’s story “The Birthday of the Infanta”. The first scene opens when the gardeners come in to prepare their Garden for the celebration of the Infanta’s twelfth birthday. They perform their duties merrily and dance while working. As they water the flowers a chorus of butterflies flit in and out of the bushes, their dancing adding greatly to the attractiveness of the scene. Later, the Infanta comes out into the Garden under the care of the Duchess of Albuquerque, who has planned the celebration for her. The Infanta is very much surprised when the gypsies, tumblers and other dancers come out to entertain her. But the unusual and most delightful surprise is the appearance of a little grotesque, a hunchback of about fourteen years of age, who is brought in from the woods to dance.

After his performance the hunchback wanders through the palace and finally comes into a room with a large mirror. He sees himself for the first time of his life in this glass and when he discovers his homeliness he dies of a broken heart. The Infanta finds him lying dead on the floor and her interest in him turns to love. She, therefore, calls in the birds of the forest to use their supernatural powers to restore him to life in the form of a handsome prince. Then follows the betrothal of the two and the gay wedding dance, making an appropriate ending for such a fanciful theme.

May day is always enjoyed by the students of the college and the celebration this year will be one of the best ever given. The dances are clever and attractive; the actors are well-trained; the costumes are appropriately designed and the effect of the blending of the colors is quite appealing. Misses Bertha A. Bennett and Esther V. Porter, professors of physical education have charge of the production. Miss Eloise Frazier is coaching the speaking parts and Miss Margaret Breen is designing the costumes. The part of the Infanta will be portrayed by Willma Schwindeler; Belle Grosby will act as Fantastic, the little grotesque, and the Duchess of Albuquerque will be Dorothy Brandenberger. Other important roles will be interpreted by Eleanor Henning, Frances Harman, Jaquelin Ambler and Carol Crowe.
Music
Clifford Linneman Unruh

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H. JOLLY
H. MILLER

Second Tenors

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F. LINNEMAN
J. MOATS

Baritones

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L. BICKER
R. HYNDMAN
G. MOORE

Basses

E. KOTTMEIER
P. SOMMERS
F. STUECK

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HYMAN FELDMAN
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W. SCHMITT
F. VIVIANO

R. MCCULLOUGH
T. THOMPSON
W. TRAMPE

B. ROBBINS
W. TAUSIG

D. WEDDELL
F. WILLHITE

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Musical Comedy

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Ted Williams, Musical Director
Robert Hyndman, Stage Director
Carl Revelle, Publicity Manager

Carleton S. Hadley, Ass't, Production Manager
Robert Kissack, Dramatic Director and Stage Mgr.
Robert Bassett, Ticket Manager

Cast of Rosita

Principal Cast

Arthur Woerheide, Jane Shauffer
Robert Hyndman, Carleton Hadley
Fullerton Willhite, Carol Crowe
Clark Clifford, Melvin Maginn

Ladies of the Ensemble

Mary E. Gowans, Ardath Noah
Helen Brod, Dorothy Dehlgendorf
Corinne Koch, Lucile McCutchan
Margaret Ann Byrd, Nadine Peetz

Gentlemen of the Ensemble

Vernon Skillman, Norman Sutter
Warren Morgens, Arthur Jones
Augustin Jones, Edward L. Wiese

Ladies of the Ballet

Vera Louise Hawley, Virginia I. Smith
Ruth Hardcastle, Loretta Wayne

The Castilian Minstrels

J. Boyd Britton, John Cole
Robert Birge

Additional Cast

Marian Epstein, Alan Fraser
Sarah Selby, Ronald Elkins
Harold Elbert, A. William Morris
Dorothy Ladd, Quentin P. Alt
Jean Bronenkamp, Russell Gaus
Evelyn Koch, June Henckler
Dorothy Burg, Ruth Henckler
Eleanor Winter, Dorothy Zetlmeisl
Virginia Brauer, Douglas Gibson
Gilbert Moore, Charles Skinner
Stokely Cauble, Lyman Hoshall
Paul Sommers, Audrey Mancegold

The Castilian Minstrels

Audrey Mancegold, Eleanor Henning

Alfred Cunliff, Albert Cunliff
The HATCHER

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Carol Boedeker
Eleanor Foulis
Katherine Hinchey
Eleanor Winter
Sibley Merton

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CAROL BOEDEKER
ELEANORA FOULIS
KATHERINE HINCHEY
ELEANOR WINTER

SIBLEY MERTON

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KATHERINE HAFNER
KATHERINE HINCHEY
LILLIAN LANDAU
AUDREY LUCAS
HELEN McFARLAND
LOIS RHODES
ALICE LOUISE SAGER

BERNICE DONIHOO
DOLORES DONIHOO
ELIZABETH FITZROY
LURETA FRANKLIN

VIRGINIA BRAUER
JANET DELBRIDGE
BERNICE DONIHOO
DOROTHY EVANS

Second Soprano
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ELEANORA FOULIS
RUTH HAFNER
VERA LOUISE HAWLEY
ARLINE HILMER
ERVILLA HIX
HENRIETTA McCUTCHAN

BERNIE ANGLEMAN
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HARRIET ELIZABETH CROWLEY
RUTH EPSTEIN
LORRAINE FIELD

HELEN AYARS
EVELYN BRIDELL
RUTH CORNELIUS
ALICE CRUSUS
EDITH DEERING
MARY HOWARD FENTRESS

MILDRED FUNSCH
EDITH GORDON
AMY JANE HARRISON
ELEANOR HENNING
LOUISE LIVERS
ETHEL MURCH
MARJORIE RICKETTS

VERA SHANE
JEAN SMITH
VIRGINIA SMITH
MARY LOUISE TAYMAN
JEAN WILLIAMS
DOROTHY YOUNG
MARY EUGENIA GOWANS
BETTY SEEWIR

SIBLEY MERTON
MARGUERITE OLIVER
RUTH CONN
ANNE RECHTMAN
EVA RYALL
DOROTHY SAWYER
ELIZABETH SCHALL
ETHEL WEISE

ELEANOR ROSS
WILLMA SCHWINDELER
HARRIET SHAFFER
MARION SMITH
FLORENCE TIMMERHOFF
ELEANOR WINTER

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Barbara E. Gordon Ross Ayars Cornelius Shaffer M. Gordon Bradley Fettes Brinkley
Young Lucas Donihoo Gowans Henders Ricketts Hilmer R. Hapner Sawyer Ross Shaffer
Sibley Merton Edith Bradley Angleman Landau Brinkley Tommerhoff Lewis Hix Chambers
Fisher Berkenbosch Shane Boedeker L. Hapner Livers Hinchey McCutchan Fields Schwindeber McFarland
The annual Women's Glee Club program, consisting of musical numbers and an operetta, was presented at the Mary Institute auditorium on April 21, 1927. The first part of the program was devoted to piano selections by Miss Edith Gordon, songs by Ruth Hafner, and six numbers by the Glee Club ensemble.

The operetta, "The Riddle of Isis", had its setting in Egypt among the pyramids. Madame Pinker and her Seminary girls, viewing the famous ruins by moonlight, are interrupted by as many fiery Bedouins as there are young ladies. The Sheikhs are really young Americans touring Egypt. When Reginald, an eminent Egyptologist, decides to try his invention for reviving mummies on Isis and Ramesis II, Madame Pinker, who has conceived a passion for the long-dead Ramesis, urges him on. The experiment successful, Reginald himself falls in love with Isis. The youthful Americans have long since paired up. Isis informs her Egyptologist that she will be his if he answer at midnight the riddle she will propound to him. When the answer book of Ramesis on which Reginald relied for the solution is stolen, overwhelmed he pulls out his watch at the stroke of the hour and shouts "Time!" which turns out to be the correct answer.

The leading roles were taken by Helen MacFarland as Isis, George Dyer as Reginald, Don Weddell as Ramesis II, and Louise Liver as Madame Pinker. Carol Boedecker, Robert Black, Lester Abbott, Overton Fry, Vera Shane, and Ervilla Hix handled the minor roles. The chorus was good and the dancing of the pony ballet, clever.
## The Band

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- **T. F. Gentry** Business Manager
- **R. J. Harding** Property Manager
- **R. W. Lemon** Assistant Director
- **N. O. Anderson** Librarian

### Members

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Melvin Maginn
Charles Galloway

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Liberian

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Carol Boedeker
Mildred Borgenesser
Jean Bronenkamp
Elba Butts

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Jane Bruce
Edith Gordon
Ruth Hafner
Eleanor Henning
Ervilla Hix

Lester Abbott
Robert Betts
Robert Black

David Black
Clark Clifford
Embert Dwyer
Vernon Heys

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Blanche Fink
Dorothy Galloway
Katherine Hafner
Genevieve Harnett
Katherine Hinchey
Jean Lebens
Lois Rhodes
Dorothy Ross
Dorothy Zetlmeisel

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Louise Livers
Genevieve McNellis
Ruth Morgens
Martha Noll

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Wesley Diez
Harry Gockel
Norman Hinchey

Basses
Peter Ignatoff
Ernest Kottmeier
Melvin Maginn

Katherine Hinchey
Jean Lebens
Lois Rhodes
Dorothy Ross
Dorothy Zetlmeisel

Olga Nooter
 Oral Phares
 Eleanor Ross
 Harriet Shaper
 Willma Schwindeler
 Florence Timmerhoff

Augustin Jones
 Vernon Skillman
 Edwin Wilson

Arnold Meyer
 Gilbert Moore
 William Taussig
 Fullerton Willhite

Page Two Hundred Forty-five
In the annual concert at the Odeon Theatre, the Quadrangle Club presented on February 4th, one of the most interesting and polished performances of recent years. A number of innovations, the piano solos of Ted Williams who played a number of his own compositions, the work of the newly organized orchestra, together with a well selected list of songs, made the program by far the most ambitious that has yet been attempted by the club. Great credit must be given Mr. William A. Parsons whose work as Director of the Club did much to make the concert a success.

The program was opened by two very spirited songs sung by the entire Glee Club, “The Builder” by Cadman and “The Song of the Vagabonds” by Friml. The work of the men showed a high degree of skill and seemed superior to the singing of the past two years. This condition may be traced to a greater interest in the club among the students and to a more careful selection of the club members. The other three numbers sung by the whole chorus were two negro spirituals which were well applauded and “Oh Peaceful Night” which was perhaps the most effective of all the numbers.

Ted Williams was the individual attraction of the evening. Ted played some numbers from the Musical Comedy, “Rosita”, and two compositions of his own. He has also written a new varsity march song, “Fight, Washington, Fight” which was taught to the audience at the end of the program after a preliminary rendition by the Glee Club.

The work of both the varsity quartet and the revised Kwadrangle Klub Komedy Kwartet was much applauded. The voices of the varsity men individually did not come up to the standard of last year, but the numbers that were sung were very enjoyable. Schmidt, Thompson, Hyndman, and Weddell comprised the quartet while Fry, Willhite, Hoshall, and Cunliff were the four Klowns of the Komedy Kwartet. It is still a matter of conjecture when the program of the annual concert will be purged of such light stuff which really has its place on the Vodvil circuit. A definite step was taken this year with the introduction of the orchestral pieces and the piano solos and it is hoped that the Glee Club next year will be able to entertain its audience without recourse to a specialty quartet.

Robert Hyndman who succeeded Golterman as soloist acknowledged the applause to his two numbers with an encore that was familiar to all, “The Road to Mandalay”. The orchestra under the direction of Bobby Herr warmed up to the occasion and proved to be the most popular portion of the program.
The annual Missouri Valley Intercollegiate Glee Club Contest was held at the Washington University Field House, February 4, 1927. The clubs participating in the contest were: University of Kansas, Kansas State Agricultural College, Kansas State Teacher's College, Oklahoma A. and M. College, University of Oklahoma, University of Arkansas, Westminster College, Iowa State College, University of Missouri, and Washington University. The judges were Rositter Cole, Peter Lutkin, and Edgar Nelson, all of whom are well-known musicians. The winner was the University of Missouri; the University of Kansas was second, and Washington University, third, the judging being based on each club's rendition of the "prize" song.

The program as presented by these ten clubs was both lengthy and varied, since each group sang three numbers, besides the three ensemble numbers by the combined clubs in a grand chorus of three hundred voices. The order of appearance for the "choice" song, the "prize" song, and the "College" song, was determined by a drawing. This selection was made by Rudolph Ganz, conductor of the St. Louis Symphony Orchestra, Miss Forrestine Wilson, President of the Woman's Council, and Prof. E. B. Conant of the School of Law, Vice-President of the Intercollegiate Glee Club Association.

The prize song which was sung by each club, was a beautiful number by Schumann, entitled, "The Lotus Flower". After it had been sung ten times, this song was presented a final time by the grand chorus of all the glee clubs, and was conducted by Peter Lutkin, who was formerly in charge of the children's chorus of the annual Evansville Festival.

Efforts are being made to stage the annual contest at the Field House again next year, and to make Washington University its permanent location.
The lightning flashed above the Spanish Pyrenees and as we instinctively clutched our absent umbrellas, Marian Epstein began telling Rosita that her future was linked with that of a handsome young American. "Just like a musical comedy". The remainder of the plot of Rosita was devoted to furthering, fostering, complicating and completing the prophesied romance. Song, jest, and dialogue carried the slender thread of romance to the happy ending when Clark Clifford realized his undying affection for Sarah Selby who was the entrancing senorita, Rosita. This startling denouement required a song, assent, dissent, and consent, not to mention three tender embraces, before the audience would cease applauding.

The very amusing musical comedy, "Rosita" was the result of patient labor on the part of Ted Williams who wrote the lyrics for the entire play and who directed the musical numbers from the orchestra pit. Carleton Hadley and Milton Monroe deserve equal credit for their work as co-authors of the libretto and assistance in staging the production. An enthusiastic audience greeted the cast on the nights of April 7 and 8 at the American Theatre where Rosita was presented. The title role was well portrayed by Sarah Selby and the part of Jim was handled by Clark Clifford whose experience, in dramatics of course, enabled him to give the part the interpretation that it deserved. The remainder of the principals were Jean Bronenkamp whose work was especially outstanding, Melvin Maginn and Harold Elbert who injected the needed comedy, Robert Hyndman, Fullerton Willhite, Dorothy Ladd, Carol Crowe, Jane Shaffer, Marian Epstein, Carleton Hadley, Alan Fraser, Ronald Elkins, and A. William Morris. Supporting the principals were two choruses and a snappy pony ballet, soldiers, entertainers and Arthur Woerheide, whose arrival allowed matters to be settled satisfactorily and the curtain to fall upon a stirring chorus sung by the ensemble.

The comedy as a whole was characterized by good songs, a continuity of action, and by a diversity of characters. The costumes were especially designed by Margaret Breen to harmonize with the scenery and the lighting effects. William Lincoln and George Senseney designed the scenery and were rewarded by the title of technical directors. The best musical numbers were "Rosita" sung by Clifford, "When I'm Away from You" and "Everybody Else" sung by Hyndman and Jean Bronenkamp respectively. For any other information about the show, see the program or Student Life. We recommend the program.

In contrast to the musical comedy of last year, Rosita showed a finish and smoothness that would compare well with the professional stage. Robert Kissack of the English Department is responsible for the dramatic direction of the play and a large measure of credit is due him for his efforts and skill. Both performances went off without a noticeable hitch or missed cue. In all, about two thousand students, alumni, and parents saw the show. Wilford Zinsmeyer, production manager, and Robert Bassett, ticket manager, have stated the comedy would be a slight financial success though at this time, final figures are not available for publication.