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The

ELIOT

Washington University • St. Louis, Missouri

QUAD SHOW
ISSUE
1941

15¢





THE **SMOKE'S** THE THING!

**EXTRA
MILDNESS**

**EXTRA
COOLNESS**

**EXTRA
FLAVOR**

AND ANOTHER BIG ADVANTAGE FOR YOU IN CAMELS—

the smoke of slower-burning Camels contains

28% LESS NICOTINE

than the average of the 4 other of the largest-selling cigarettes tested—less than any of them—according to independent scientific tests of the smoke itself

WHEN all is said and done, the thing in smoking is the *smoke!*

Your taste tells you that the *smoke* of slower-burning Camels gives you extra mildness, extra coolness, extra flavor.

Now Science tells you another important—and welcome—fact about Camel's slower burning.

Less nicotine—in the *smoke!* 28% less nicotine than the average of the other brands tested—in the *smoke!* Less than any of them—in the *smoke!* And it's the *smoke* that reaches you.

Try Camels... the slower-burning cigarette... the cigarette with more mildness, more coolness, more flavor, and less nicotine in the *smoke!* And more smoking, too—as explained beneath package at right.



By burning 25% slower

than the average of the 4 other of the largest-selling brands tested—slower than any of them—Camels also give you a smoking *plus* equal, on the average, to

5 EXTRA SMOKES PER PACK!

“SMOKING OUT” THE FACTS about nicotine. Experts, chemists analyze the smoke of 5 of the largest-selling brands... find that the smoke of slower-burning Camels contains less nicotine than any of the other brands tested.

R. J. Reynolds Tobacco Company, Winston-Salem, North Carolina

CAMEL — THE SLOWER-BURNING CIGARETTE —

ORIGINAL
Sally Atwood
Junior



DESIGNED BY

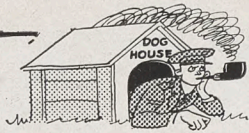
BERNARD

WORN BY

PEGGY STOECKER

Pi Beta Phi

Sally Atwood Originals Exclusive with Garland's in St. Louis

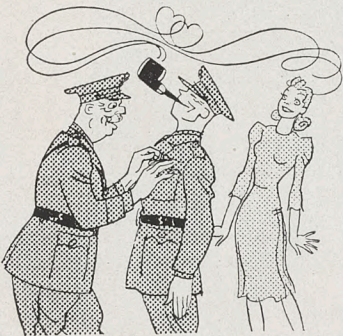


PRIVATE KELLY'S PIPE WAS SMELLY—

but he's out of the dog house now!



"NO BLANKETY-BLANK rookie who smokes such blankety-blank tobacco can ever marry *my* daughter! Phew! Either *stay* away or switch to the *Army's* favorite!"



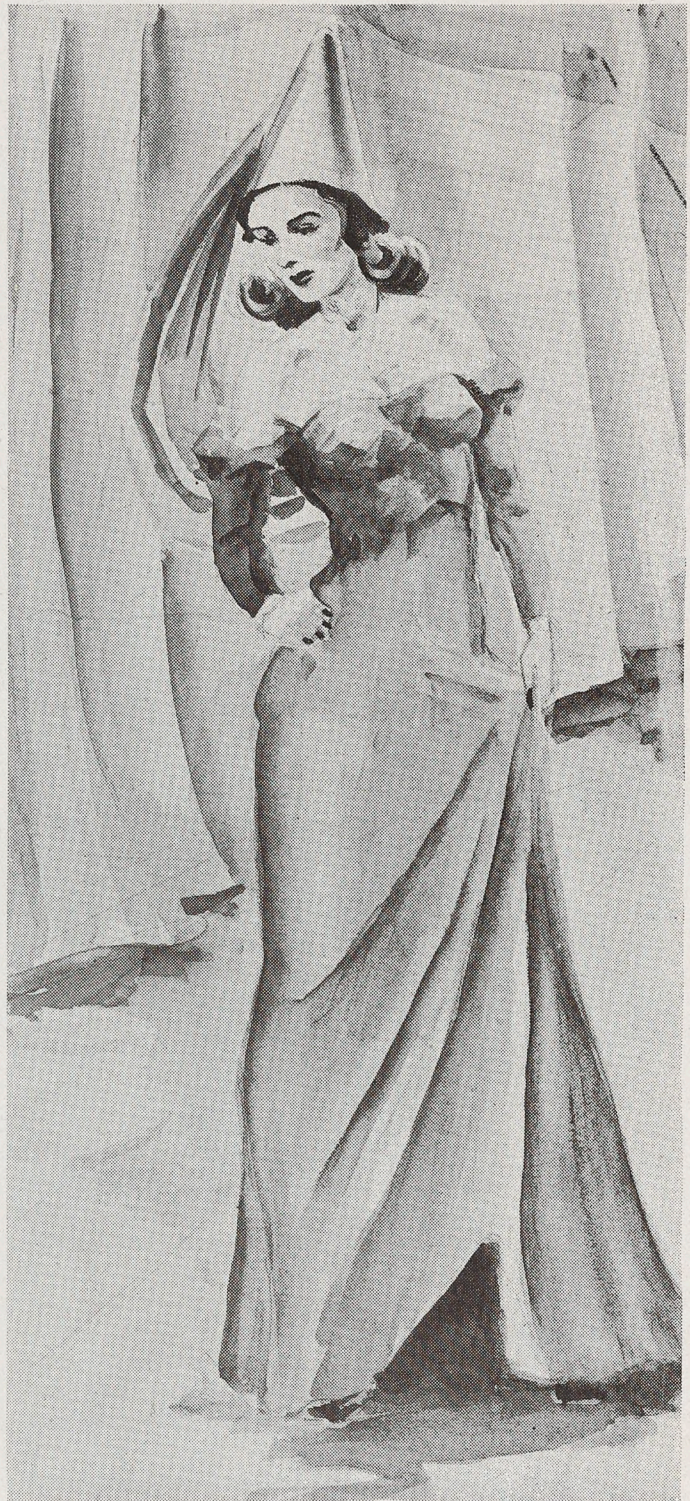
KELLY GOT DECORATED for fragrance under fire! You can, too! You puff Sir Walter in your pipe and every nose agrees it's the mild burley blend of grand aroma!"

New!

Cellophane tape around lid seals flavor in, brings you tobacco 100% factory-fresh!



Tune in UNCLE WALTER'S DOG HOUSE
Every Tuesday night—NBC Red network
Prizes for your "Dog House" experience



The Ideal Chorine
Watch for Her

The ELIOT

QUAD SHOW ISSUE 1941

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THIS WAY OUT

an alphabetical listing of places to go

Dinner, Supper and Dancing

Candlelight House—7800 Clayton Rd.

If you're going to dance here, don't worry about your date stepping on your toes. Somebody else will beat her to it every time. The food is good. The band is small but not soothing.

Chase Club—Hotel Chase (RO 2500)

The Chase Club has Carl Ravazza and his band in their fourth week. This is a return engagement for the band, so we suppose people liked him. You know the Chase Club, dress preferably formal, food good, mixed crowd. You'll get along fine here, probably see some people you know, too. Minimum charge.

Club Continental—Jefferson Hotel (MA 4600)

Tony DiPardo's orchestra. This is patronized by an older crowd, but you might try it if you're crazy about Tony. We aren't.

Crystal Terrace—Park Plaza (FO 3300)

Joe Winter's orchestra is at the Crystal Terrace, but that's not the attraction. You know, it's the Crystal Terrace, and it glitters. If you're going by yourself, be well-heeled. If you have a date you'd better set a limit, for your money won't go far.

Marine Room—Hotel Claridge (CE 7900)

You'll only be able to go here on Saturday nights for the rest of the winter season, but you'll be studying Friday anyway. Ben Moss, South African accordion and piano player, and Phyllis Walter, singer. Not many people from Washington.

Mural Room—DeBaliviere and Waterman (RO 4665)

It's rather attractive. You'll probably like it, especially the prices, which are reasonable for a place of this type.

Steeplechase—Hotel Chase

Every time you walk through a door in the Chase you find yourself in some sort of night spot. This is one of the two grills. There's always a large crowd. The music is suitably inauspicious.

Town Hall—Clayton and Big Bend

If you go here after a show or a game you'll be surrounded by people you know. It's attractive and not too bright.



Walnut Room—Gatesworth Hotel

Judging from the crowds here, everybody thinks it's the place to go. Wear a coat, preferably a loose one, because you'll be racing people for a table if you get here after nine-thirty.

Zodiac—Hotel Chase

This is up on the fine new roof. You'll be able to see the stars on clear evenings, for they roll back the ceiling. Nice if you don't mind sitting there right in the eyes of God.

" . . . and Grill"

Busch's Grove—9160 Clayton Road

Busch's is one of the few spots around St. Louis that keeps the old traditions of good service, clean linen, and fine food and drinks. If you're looking for a quiet evening in pleasant surroundings, this is the place.

Coal Hole—Coronado Hotel

An informal, but strictly smooth gathering spot. Travelling men, and older people find this a pleasant place to relax.

Culpepper's—4665 Maryland

Culpepper draws a lot of the debutante crowd during the off-season, but not all that glitters here, is gold.

Forest Park—Forest Park Hotel

If you are a Washington University student this place will probably remind you of the Quad Shop. If you are not you will just find it pleasantly lively.

Graham's Grill—Central and Forsythe

If you haven't been to Graham's yet, you must have gotten wonderful grades. Almost everybody of college age hits here sometime during the evening. Roy has opened a new place on Manchester and Berry that would bear looking into.

Huffnagel's—4967 Delmar

You won't see many college boys here, but if you want to stay up late you will find this a pleasant and inexpensive spot.

Max Weber's—Big Bend and University Car Loop

Weber's still doesn't take the place of Vescovo's, but it's getting better and better. The lawyers have taken it to their hearts, and the boys who live on the row find it to their liking. Good place for lunch and that late evening coke.

Piccadilly—Hotel Melbourne

You'll find this just the place for a drink or two if you're down Grand Avenue way. There's an electric organ that won't disturb you, and the songs are well sung.

Ramelkamp's—7817 Clayton Rd.

When 'you lift a glass' here it has milk in it. The atmosphere's nice, and there is a juke-box for dancing.

Richmond Buffet—7014 Clayton Ave.

The Sigs discovered this one, and if you like your fun loud and informal, we advise you to try it, as one of the best of the all-college spots.

THE TOWERS and THE TOWN

Oh My, March

We spent the better part of a page last month wishing for March to come around and February to be on its way. Now that March is here, we're not so sure that we were right; too many things will happen in March. In the first place, there's Quad Show, to which this issue of Eliot is fondly dedicated. Also, there is the Junior Prom to which another issue of Eliot will be fondly dedicated. No matter how we look at it, March means a lot of work for us. Of course, we must admit that both Quad Show and the Prom surely merit issues, but that doesn't make things much easier for us. Anyway, March is so windy. Right now we can see only one routine for ourselves in March, a daily trip to the printer or engraver, with the wind roughing our hair as we curse softly to ourselves and wish for April's showers and a little bit of Spring.

Publicity

If you have been wondering why there weren't more Quad Show pictures in the papers, we think we have the solution. We were downtown not so long ago with a Quad Show publicity man loaded with pictures. We went to the receptionist at one of the papers, asked to see the picture editor. In a little while the picture editor appeared, picked out two or three pictures, started back into his sanctum, then turned to our companion. "I'd have used those pictures you brought down last week," he said, "only I couldn't read your writing on the captions. Print 'em after this." It scares us to think how many pictures are lying around that editor's desk, pictures of pretty Quad Show girls lying in the dust because

their names were written in illegible script. "For want of a shoe the horse was lost . . ."

Offstage

We dropped up to a Quad Show rehearsal last week to see how things were getting along, if actors were knowing their lines and that sort of thing. Things looked beautiful for the most part, except for two spots which sort of baffled us. The principals were running through the second act when suddenly there was a pause and one of the production men looked up to shout, "There it is, dearie. If she can do it so can you." It worked in correctly with the rest of the lines, and Mr. Ramsay made no comment, so we suppose it's all right. Don't be surprised at the line when you see the show, even if it is shouted from the wings; Quad Show knows what it's doing. At another point in rehearsal one of the principals ran to the edge of the stage, put his fingers to his mouth as if to whistle, when another principal, playing cards on the side lines, looked up and gave the whistle for him. Everybody seemed satisfied, so we didn't comment. When is somebody going to justify the ways of Quad Show to spectators, we asked ourselves as we went outside for a cigarette.

The Orchestra

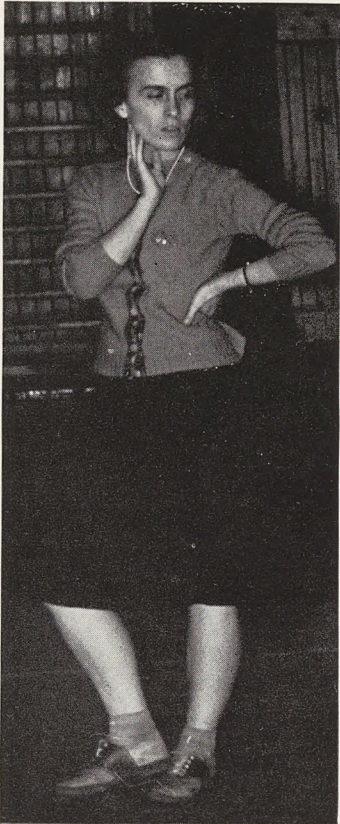
One of Quad Show's great problems year after year is its orchestra. As a matter of fact, the one thing about each show that no-one forgets is the orchestra. In order to keep you informed we went to an orchestra rehearsal up in the band room; that is, a joint rehearsal of band, singing chorus, and principals. We

climbed over a drum, stepped on three coats and finally found a seat on somebody's instrument case. We were prepared for something so bad from the band that what we heard sounded like Gabriel's own. Even some of the pieces which were being played by the orchestra for the first time weren't bad. The only thing really wrong was a trumpet fanfare arrangement requiring some notes that would have made one of Armstrong's neck veins twitch. By the time you read this, the trumpets should have been well taken care of, and the band ought to be doing rather well. We're afraid that you won't be able to hear the violins on most of the pieces, or the soloists either. We don't mind if you don't; we're strong for trumpets, and anyway, you can hear a song anytime.

Peanuts!

We received a nicely printed postcard from one of the Quad Show principals informing us that he was in Quad Show this year, and would we mind giving with the money for some tickets. Seems that every one in Quad Show had to send twenty-five of these to friends. We were especially proud of ours, distinctly different from the rest of the cards. Where the others had, "See me for choice seats," ours had "See me for choice eats." We think it would be pretty fine for some principal to carry on a little peanut trade on the side. We can just see him stopping in the middle of the scene to run to the front of the stage, toss a bag to some upraised hand, catch a dime, and go on with the show. It goes without saying that the show would be different and, of course, highly commercial.

"LET'S DO IT AGAIN"—*Ramsay*



DON'T be surprised if you see editor Heineman making his second act entrance in "Three to Get Ready" bearing a sandwich board with the legend, "Get Your Eliot Today." It's just that Eliot has given the Quad Show so much publicity that Heineman feels that it ought to be reciprocal.

Heineman, in the role of the gold-digging Duke of Norfolk, spends most of his time in the show with his arms encircling Kate or Mrs. Quigley, depending upon which seems most likely at the moment to inherit the ducats of a certain Poughkeepsie relative. He is constantly being

pursued by bookie Harry Cheshire, to whom he owes everything but the shirt on his back. His house is owned by his tailor, his toothbrush is mortgaged, his valet rents him his shoes, his liquor dealer rents him his farm, his butcher owns his house, and he is so broke that he "couldn't buy a postage stamp at a bargain counter."

Heineman is only one of the five comedians who upstage each other every time they have a scene together. The other four are Cliff Venarde as the opulent Henry VIII, Harry Cheshire as a racetrack bookie with a Bronx brogue, Kendall Capps as the plotting Archbishop of Canterbury, and Dick Usher as Herman, the sailor with the frog voice.

Every one knows about King Henry VIII and his wives galore, but the Henry of "Three to Get Ready" has been reduced to one wife with numerous complications. With typical Venarde loquacity he is continually arguing himself into and out of trouble, and bemoaning his sheltered existence as a king. The king's four physicians, Paul Kummer, Bob Huette, Ed Mason, and Leonard Siebels, have him completely under their thumbs, constantly sticking thermometers in and out of his mouth, feeling his pulse, and generally putting the quietus on his romantic tendencies. Henry and the Archbishop of Canterbury are equally under each other's control. Henry can fire the Archbishop, and Canterbury can cut off Henry's funds.

Reminiscent of Soglow's "Little King," Venarde burlesques the ordinary concept of kingship, making Henry a character both pompous and likable. He is having

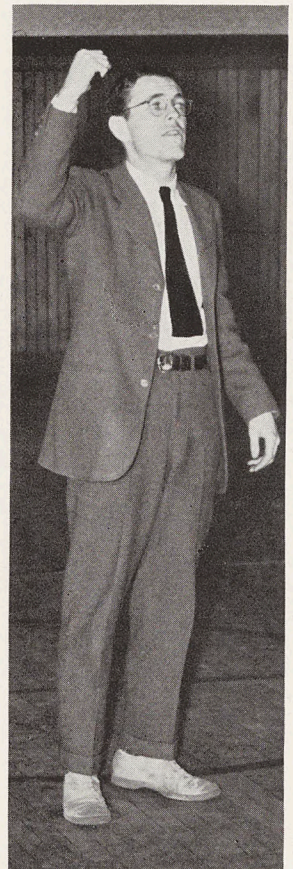
quite a time with his role. Once, when rehearsing his most passionate love scene with Kate, he threw out his manly chest, and off popped his vest button right in her face. In fact, Kate is getting the worst in many deals. When she faints at one side of the stage, Venarde does a slide to her aid in the best baseball manner, and Kate usually rises black and blue.

The speeches of Venarde show a good bit of originality. When he discovers in the second act that he is being duped, instead of saying, "What is this anyway?" he says, "What is this, anyway?" Once, when Venarde was delivering an especially heated oration, Capps countered by mopping off his brow and exclaiming, "Wow! That was a juicy speech."

Harry Cheshire, as Derby, bet collector par excellence, is costumed in the loudest of race-track vests and suits and a shiny black derby, and carries in his mouth an ever-present cigar. He dashes across the stage in pursuit of Norfolk, attempting to find the Duke to give him a paper. He becomes inspired during the second act and recites, in a sing-song voice, poetry which he professes to be his own, only to discover that the real author is one of his listeners. But Derby takes it in his stride, a swaggering stride, and continues on his way.

One of Cheshire's prime functions is to supply off-stage a good substitute whistle for Heineman. It seems that Heineman has been trying to whistle since he was six years old and has never gotten past an anemic wheeze. Cheshire is not too sure of his own ability, and Percy Ramsay and all the cast worry as to whether he will come through as scheduled.

Round-faced Kendall Capps, who has had quite a bit of experience in vaudeville and musical comedy, ad-libs through his role as Archbishop of Canterbury so consistently that it is quite confusing though entertaining for the other members of the cast. In one of his songs, the music is written so high that poor Capps can't reach the highest note with his voice range, and degenerates at points to a mild squeak. After frantic consultation, the directors decided that when he reached one of those points he should talk the song instead of singing it.



In addition to his acting and singing propensities, Capps has mastered an intricate tap-dancing routine which he does with the dancing chorus. Just to prove that he is really versatile, once while Kate (Cary Murtfeldt) was singing *I'm a Lady Now*, he did an imaginary strip-tease that was almost professional.

J. Richardson Usher, who replaced Jim Hoos in the role of "Hoiman" the Sailor, wanders around rehearsals in a battered, alpine crowned, headgear which he calls his Geology field-hat. His costume in the show includes a pair of gold pants and green shoes, gilded to a magnificent hue by the costume committee. Richardson was so impressed with his outfit that when the photographers were taking pictures of the cast he demanded a newspaper to sit on so that he could keep his pants clean.

Usher's voice — a cross between that of Mortimer Snuur, Donald Duck, and Popeye the Sailor — plays a large part in his characterization of Herman. What Herman wants more than anything else in the world is a boat, and in one song he voices this desire, adding to it for atmosphere an exaggerated sailor's hornpipe. To make sure that Usher's movements were easily perceptible to the audience, Director Ramsay measured them with a yardstick.

The four women who manage to tangle up Henry's wife are Kate (Cary Murtfeldt), Anne of Cleves (Edie Marsalek), Kate's Hot Mamma, Mrs. Quigley (Gladys Watkins), and Anne Boleyn, Henry's "weekends in the country," (Janet Spratte).

Cary Murtfeldt fits the role of the umphish Kate perfectly, especially with those big appealing eyes. Tired of running round and round the stage in high heels,

being pursued by Henry, she finally took to wearing Percy Ramsay's rubbers, six sizes too large.

Edie Marsalek has a hard time trying to be the ugly and awkward Anne of Cleves. In fact, the makeup staff is getting worried about how to make her unattractive.

Gladys Watkins, as the elderly woman about court, Mrs. Quigley, spends most of her time in the show pursuing various and sundry males, but gets her man in the finale. The role demands Mae West tactics, but Gladys says her mother told her not to put too much in it.

The Anne Boleyn of *Three to Get Ready* is a reversal of the historical concept of Henry's third wife. A sweet and simple country maid, she complicates Henry's love life by coming up to London with the poet Wyatt, (Bob Haenel).

On seeing the Elizabethan costumes ordered for the show, one of the cast commented, "This is a leg show in reverse, and the boys are the ones who are always pulling up their stockings." This year's Quad Show is so subtle that the cast first got the jokes when they sat down to read the play two weeks after rehearsals began.

As for the singing chorus, Ramsay said that they have such excellent songs and voices that there is no reason why they shouldn't steal the show, although they never have before. Stan Frederick-

son, singing chorus director, described the group as surprisingly on pitch.

According to the cast, the high point of the show will be the eyebrow contest in the first act. Don't forget to watch for it.

—ANNE PURNELL.

—BETTY RASBACH.



L Y R I C S

I'M YOUNG AND SPRY

I'm young and spry so tell me why
the men don't seem to fall
The things I do are no concern of any one at all.
If I lived in the U. S. A. I'd not have such a task
For wives are in demand since that conscription
bill was passed.
When Cleopatra was queen of the Nile
She wooed her men with her charm and her smile
Even Mae West
Dressed in her best
Vamps 'em in movie-like style.
I've read the life of Madame Pompadour
Of Wally Simpson and Dotty Lamour.
I'd like to know what the reason can be
No Romeo takes a tumble to me.

THE BIRDS AND THE BEES

I love the birds, I love the bees
I love the squirrels high in the trees.
But do you care
Your love to share with me.
I love the snow, I love the rain
I love to stroll down lover's lane.
Where on the way you said you'd stay with me.
The night seems warm, the stars are bright
A lovely moon rides low in sight
And when I walk where you said "No,"
The bluebirds sing still sweet, still low.
I love the shade, I love the dark,
I love to wander through the park,
Now it's all through
But why can't you come to me.

D R A M A

IT'S ONLY A STEP



ONE of the ballarinas pirouetting before you in a Quad Show performance may be the Zorina of tomorrow. That handsome singing juvenile may be a movie star in a few years, and you can say that you saw him in *Three to Get Ready* and predicted just such an outcome. The Washington University Quad Shows have already sent on to fame several celebrities including, of course, Fannie Hurst and Gus Haenschen.

Jeanne Hempel who appeared in the Quad Show has just opened in Pasadena in *Across The Boards on Tomorrow*

Morning, William Saroyan's newest play. Edward Hartmann, the son of the prominent St. Louis attorney, Judge Hartmann, and who wrote *Princess Nita*, for the 1931 Quad Show, is now ensconced at Twentieth Century-Fox as a writer-producer. These and many others got their start with the Quadrangle Club and tonight you are seeing who knows how many stars of tomorrow.

One hears much talk of heartbreak in the theater; "There's a broken heart for every light on Broadway" as the old saying would have it. Nevertheless, there are stories of meteoric rises to fame that may conceivably be equalled or eclipsed by the youngsters you see in *Three to Get Ready*. Young Richard Ney walked into New York with no more enviable a record behind him than a season as an apprentice at the summer theater at Stockbridge, Mass. Presto! He had annexed the fat part of young Clarence Day in the road company of *Life With Father*. Juanita Stark, lovely young Warner Brothers starlet, makes Cinderella take a back seat when it comes to a rags to riches story. She walked into the Los Angeles relief office to collect her father's weekly relief check and was glimpsed by a canny talent scout. He rushed her to the studios where she took a screen

test. She was lovely! She was terrific! The Los Angeles relief office has scratched the Stark family's name from their rolls.

Elisabeth Fraser, fresh out of college and filled with theatrical aspirations, notwithstanding the fact that her dramatic experience was limited to one appearance in a college play, walked into the Guild Theater to apply for a part in a show which called for lots of young people to play bit parts. Walking into the wrong room she came face to face with two gentlemen who showed evident irritation at her intrusion. Confused Miss Fraser tried to get out but couldn't and just stuttered at the two gentlemen. They suddenly softened, asked her to sit down, gave her a book, and told her to read. Miss Fraser tremblingly did so, and her two nemeses embraced her and introduced themselves as Alfred Lunt and Robert E. Sherwood. The young lady is now supporting Mr. Lunt in Sherwood's play, *There Shall Be No Night*.

The regrettably now defunct *Stage* magazine in its short-lived career of four issues pursued the editorial policy of introducing young hopefuls to producers. With nothing more than this introduction coupled with their own charms and abilities the Misses Lorraine MacMartin, Ruth Gilman, Anne Burr, and Joan Marlowe landed parts in *Liberty Jones*, *She Had to Say Yes*, *The Talley Method*, and *Mr. and Mrs. North*, respectively. Mark you, none of these girls had much more experience than the delightful young actresses you are seeing this evening.

Talent scouts are all over the country watching amateur shows both collegiate and Little Theater. Robert Taylor was snatched from a Pomona College production of *Journey's End*. Broadway's James Gillis was appearing in our own Little Theater's production of *Winterset* when he was summoned to New York. Laurence Schwab signed Sydney Busch for *Knights of Song* after seeing her at the Civic Theater in *Russet Mantle*. That man next to you may be a talent scout with his eye on Edith Marsalek or Cliff Venarde or maybe on you.

—ALAN GREEN.

QUADRANGLE CLUB

Presents

THREE TO GET READY

THE PRIZE WINNERS

The book of "Three to Get Ready".....	William E. Thoma, '41
The Birds and Bees.....	Music by Martin Lanznar, '40; lyrics by Victor Ellman, '40
Farmer's Ballet.....	Music by John Murrell, '43
The Life of a King.....	Music by Martin Lanznar; lyrics by Victor Ellman
I Always Wanted to Be an Admiral.....	Music by Martin Lanznar; lyrics by Victor Ellman
We'll Find a Way.....	Music by Martin Lanznar; lyrics by Victor Ellman and Ted Baron, '41
Parody on We'll Find a Way.....	Music by Martin Lanznar; lyrics by Victor Ellman and Ted Baron
The Life I Please.....	Music and lyrics by John Murrell
I'm Young and Spry.....	Music and lyrics by Barbara Chivvis, '42
When a Man Wants to Think.....	Music by Martin Lanznar; lyrics by Victor Ellman and Ted Baron
No Romance in My Life.....	Music and lyrics by Alex Grosberg, '38
I'm a Lady Now.....	Music by Martin Lanznar; lyrics by Victor Ellman

DIRECTORS

General Director, Percy Ramsay, '15

Dances Created and Directed by Lalla Bauman (Class of '31)

Singing Chorus Directed by Stanley Frederiksen, '35

Orchestra Directed by Norman Falkenhainer (Class of '28)

Orchestrations and Choral Arrangements:

"Henry, Prithee Go to Bed," Adapted from Thomas Ravenscroft's "Willy, Prithee Go to Bed" and Arranged by Percy Ramsay

"The Farmer's Ballet" Orchestrated by John Murrell

All other Orchestrations and Choral Arrangements by Stanley Frederiksen

THE CAST

(In the order of their appearance)

The Archbishop of Canterbury.....	Kendall E. Capps, '44
The Duke of Norfolk.....	Courtney E. Heineman, '42
Derby.....	Harry V. Cheshire, '42
Mrs. Quigley.....	Gladys Watkins, '42
Anne Boleyn.....	Janet E. Spratte, '42
Wyatt.....	Bob Haenel, '41
Henry VIII.....	Clifford Venarde, '43
Kate.....	Carabelle Murtfeldt, '41
The Doctors.....	Robert B. Huette, '44; Paul H. Kummer, '43; Edward A. Mason, '41; Leonard A. Siebels, '41
Anne of Cleves.....	Edith Marsalek, '41
Hermann.....	J. Richardson Usher, '42

DANCING CHORUS—Girls: Mary Elizabeth Banks, '44; Lucille Cartier, '44; Martha Jane Clark, '42; Florence Dooley, '42; Shirley Gravel, '43; Dean Maize, '42; Patricia May, '43; Gladys McDonald, '44; Betty Moline, '42; Betty Morse, '44; Suzanne Schmitz, '43; Jo Sippy, '41; Myra Tuholske, '41; Jeanette Weiner, '41; Nadine Wendele, '44.
Boys: Robert Burns, '43; Frank Eldracher, '43; C. W. Johnson, '42; Harold Jolley, '43; Robert Lynch, '41; Charles Mattes, '42; Chas Roemer, '43.

SINGING CHORUS—Girls: Priscilla Armbruster, '42; Mary Averill, '41; Lillian Barron, '43; Pauline Breitenstein, '43; Mary Lou Burris, '43; Caroline Choate, '43; Eloise Engle, '43; Mary Elizabeth Greene, '43; Shirlee Jones, '42; Mary O. Lewis, '44; Harriett Lloyd, '43; Mary Maack, '43; Clyde Moore, '41; Jean Raith, '44; Kay Ruester, '41; May Ruester, '42; Elsie Schoenthaler, '42; Betty Sprague, '44; Mary Alice Topping, '43; Dorothy Tracey, '42.
Boys: Bill Barnes, '43; Jack Carrico, '43; Andy Carver, '43; Frederic Clauser, '44; Louis Dauten, '42; Joe Edlin, '42; Jack Flint, '43; Sherrill Friedman, '42; Robert H. Gates, '44; Charles A. Hodgson, '41; Larry S. Lynn, '42; Bob McDowell, '43; William S. Nebe, '42; William Pickering, '42; Marvin Pursell, '41; John Ramsey, '43; William Rider, '44; Charles R. Smiley, '43; Harold Thomas, '44; Sanford Tuthill, '42.

ORCHESTRA: Leslie Allen, '42; Bob Botts, '44; Harold G. Eskind, '41; Herb Freer, '41; Gordon Gilbert, '44; Bill Hampel, '42; Millard Krisman, '43; Alan Mehler, '42; Murray Mintz, '43; John W. Murrell, '43; Art Noe, '42; Angelo Oliveri, '43; Herman Simpkins, '42; Gwynn Suits, '44; Robert Sunderland, '43; Bert Tannenbaum, '43; Lillian Werndle, '41; Bob Witthaus, '41.

THE PLAY

IMPORTANT NOTICE: Any resemblance to any fact, person, or situation in history is purely accidental !!

ACT ONE

Time: Sometime in the early part of the Sixteenth Century

Place: Any palace in England where Henry VIII might have lived

ACT TWO

Probably the same; it makes little difference

MUSICAL NUMBERS

ACT ONE

1. OvertureThe Orchestra
2. Opening Chorus Mr. Capps, The Dancing Chorus, The Singing Chorus
3. The Birds and Bees Mr. Haenel
4. Henry's Entrance The Singing Chorus
5. Henry, Prithee Go to Bed Messrs. Huette, Mason, Kummer, Siebels
6. I'm Young and Spry Miss Watkins
7. The Life of a King Mr. Venarde, The Singing Chorus
8. Reprise: The Birds and Bees The Dancing Chorus
9. Finale: (a) We'll Find a Way Miss Marsalek, Mr. Usher, Miss Murtfeldt, The Singing Chorus
- (b) Parody on We'll Find a Way..... Ensemble
- (c) The Life I Please..... Miss Spratte, The Singing Chorus

ACT TWO

10. Entre ActThe Orchestra
11. Good Morning, Archbishop Mr. Capps, The Singing Chorus
12. When a Man Wants to Think..... Mr. Heineman, Miss Marsalek, Mr. Usher, Mr. Capps, The Dancing Chorus
13. I Always Wanted to Be an Admiral..... Mr. Usher, The Dancing Chorus
14. No Romance in My Life..... Mr. Haenel, The Singing Chorus
15. Farmer's Ballet The Haystacks: Misses Dooley and Tuholske
The Rooster: Mr. Johnson
The Tramp: Miss Morse
The Farmer: Mr. Eldracher
The Pigs: Misses Sippy, Banks, Moline
The Cow: Messrs. Mattes, Lynch
The Chickens: Misses Schmitz, Weiner
The Head Cowgirl: Miss Cartier
The Other Cowgirls: Misses Clark, Maize, Gravel
The Cowboys: Messrs. Burns, Jolley, Roemer
16. Wedding March from Lohengrin..... The Orchestra
17. Finale: (a) I'm a Lady Now..... Miss Murtfeldt, The Singing Chorus
- (b) Reprise: We'll Find a Way..... The Principals, The Singing Chorus
- (c) Reprise: I'm Young and Spry..... The Entire Company

Costumes Designed by Margaret Wolcott, '44

Costumes Executed by Mickey O'Connor

Scenery Designed by Bernard Lange, '41

Backdrop Executed by The Shields Studio



*Aim for
the Best*

CHESTERFIELD

Right here is the cigarette with high score
for **REAL MILDNESS, BETTER TASTE** and **COOLER SMOKING**.
Chesterfield's right combination of the world's best cigarette
tobaccos is winning more and more smokers like yourself.
Try them... you can't buy a better cigarette

They Satisfy

THE GOVERNING BOARD

Gene Pennington, '41	.....	President
Patricia Ahern, '41	.....	Vice-president
Edith Marsalek, '41	.....	Secretary
John W. Schmidt, '42	.....	In Charge of Business
Henry L. Stealey, '41	.....	In Charge of Staging
Ray W. Cox, '41	}	In Charge of Publicity
Dorismae Hacker, '43		
Mary Ellen Lane, '42	.....	In Charge of Costumes
Ceylon Lewis, '42	}	In Charge of Promotion
Marjorie Kammerer, '42		
Robert L. Brereton, '42	.....	In Charge of Production
Martha Jane Clark, '42	.....	In Charge of Dancing
Harold B. Rapp, '42	.....	In Charge of Personnel
Dana O. Jensen, '26	.....	Faculty Adviser

JUNIOR MEMBERS

June M. Stumpe, '43	.....	Assistant Costume Mistress
Albert L. Margolin, '42	.....	Assistant Publicity Manager
Clark Garrison, Jr., '43	.....	Ticket Manager

THE PRODUCTION STAFF

Make-up Manager	.....	Kay Hampton, '39
Assistant Make-up Manager	.....	Ruth Finke, '40
Make-up Staff	.....	Mary Ellen Griswold, '41; Dorismae Hacker, '43; June Hess, '43; Shilah Portnoy, '43; Dottye Scheu, '43; Janice Wiese, '42; Joyce Anne Witte, '41; Peggy Wood, '42.
Property Manager	.....	Dorothy Royce, '41
Property Staff	.....	John Leutwiler, '41; Frances Royce, '44; Margo Schutz, '43
Head Ushers	.....	Mary Betty Maxwell, '41; Patricia L. Mansfield, '42
Ushering Staff	.....	Brohna Altman, '41; Elaine Andrews, '44; Peggy Campbell, '43; Marian Grimm, '44; Eunice Haddaway, '43; Jane Johnston, '42; Doris Jean Kell, '43; Shirley Martin, '44; Sally Meyer, '41; Betty Ann Ohlweiler, '43; Adrienne Palan, '43; Betty Peterson, '43; Marge Ratz, '43; Janet Sapper, '43; Dorothy Schregardus, '42; Betty Stevens, '42; Joan Vernon, '42; Ethel Voges, '44; Bunny Wiechert, '44; Frances Woodrow, '44; Bernice Ziegler, '44.
Assistant Production Managers	.....	Martha Jane Clark, '42; William E. Barnes, '43; James W. Owen, '44; Jordan Singleton, '43.
Stage Staff	.....	Jack Conrades, '43; Barbara Davis, '43; Louise Hilmer, '42; Bernard Lang, '41; Robert Obourn, '41; Rosalind Pistor, '43; Robert Rumer, '42; Dorothy Schneider, '42; Bob Scott, '41.
Light Technician	.....	Bob Bassett, '42
Light Staff	.....	John R. Coombs, '42; Emerson Foote, '44; Lawrence Verbar, '42
Sound Technicians	.....	Al Eicher, '40; Stanley Kaisel, '43; Gregory Reinhart, '43
Business Staff	.....	Jack Cotter, '44; Fred J. Giessow, '42; Doris J. Kell, '42; Robert C. Moehle, '42; Marguerite Wiederholdt, '43; Patricia Wolf, '44.
Publicity Staff	.....	Winifred Bryan, '43; Emily Cronheim, '42; Frank Grindler, '42; Rosalie Kincaid, '44; William Kincaid, '42; Bernard Lange, '41; Marjorie McSweeney, '43; Jean Mears, '43; Ann Purnell, '43; George Rader, '42; Betty Rasbach, '42; Dottye Scheu, '43; Marilyn Schowengerdt, '42; Mary K. Wood, '44.
Music Staff	.....	Jane Clark, '42; Patty Dunbar, '44; Kathryn Hirschi, '42; Mary E. Inman, '44; Patty Mansfield, '42; Dorothy Schnure, '42.
Promotion Staff	.....	Barbara Chivvis, '42; Virginia Anne Cook, '41; Marjorie Gravely, '44; Harold Jolley, '43; Virginia Kammerer, '44; Harriett Lloyd, '43; Mary G. Maack, '43; Dean Maize, '42; Georgene Otto, '43; Karl Roberts, '42; Nancy Roeder, '42; Margery Stauffer, '43; Peggy Jane Stoecker, '42.
Accompanists:		
For the Principals	.....	Margaret Wolcott, '44
For the Dancing Chorus	.....	Carolyn Fenton
Prompter	.....	Jordan Singleton, '43
Costume Staff	.....	Jean Bradshaw, '44; Dave H. Cohen, '41; Robert E. Lee, '44; Annabelle Palkes, '43; Margaret Wolcott, '44; Naomi Zwilling, '43.

ADOLESCENCE OF THE SHOW

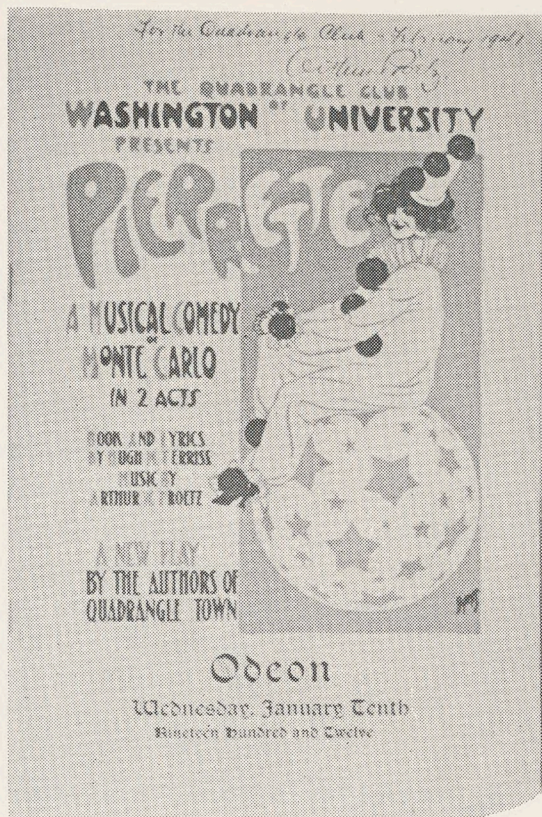
PROETZ and FERRIS, FERRIS and PROETZ

THE HOUSE lights of the Odeon Theatre dim and the orchestra, led by a young man, strikes the opening bars of the chorus and the first Quadrangle Show is born. That memorable night was January 10, 1912, and today, just thirty years after the formation of the organization we are carrying on the tradition of Quadrangle Club at Washington University. The young man who led the orchestra at the first production and blushing acknowledged the enthusiastic applause of the audience, today is one of the best known orchestra leaders in the country—Gus Haenschen. To such illustrious men we owe the rich traditions of Quad Club.

The story behind the actual formation of the club goes back to 1910 when Pralma presented "Quadrangle Town" as a senior play. This show was written by Hugh Ferris, now a well known architectural artist in New York City, and Arthur Proetz, who is today a leading physician in St. Louis. The cast of this first drama made their stage debut in a tent, erected on the grounds of the University. The enthusiastic response which the play received laid the foundations for the next development.

In the fall of the following year the Athletic Association was faced with a deficit of \$1500 and the loyal crew behind "Quadrangle Town" offered their services for a benefit performance. The show was scheduled for January 20, 1911 and the Odeon was rented for the purpose. There followed many weeks of hard work, for a musical comedy to be given in the Odeon involved much more than the original performance presented for the entertainment of loving parents and sympathetic friends. Many replacements had to be made in the cast and the choruses had to be considerably enlarged. However the performance was eventually given on the scheduled day and the deficit of the Athletic Association was decreased by \$700. The success of the show gave rise to the formation of Quadrangle Club named after the first musical comedy in May of 1911.

The book and lyrics of "Quadrangle Town" were written by Hugh Ferris of the class of 1910. It is a story of college life with typical intrigues and a happy ending for all of the characters involved. The songs, by Arthur Proetz, are catchy and very up to the minute. For example, in one selection, "Do You Still Wear My Pin O'er Your Heart, Dear?", Teddy wonders if his sweet-



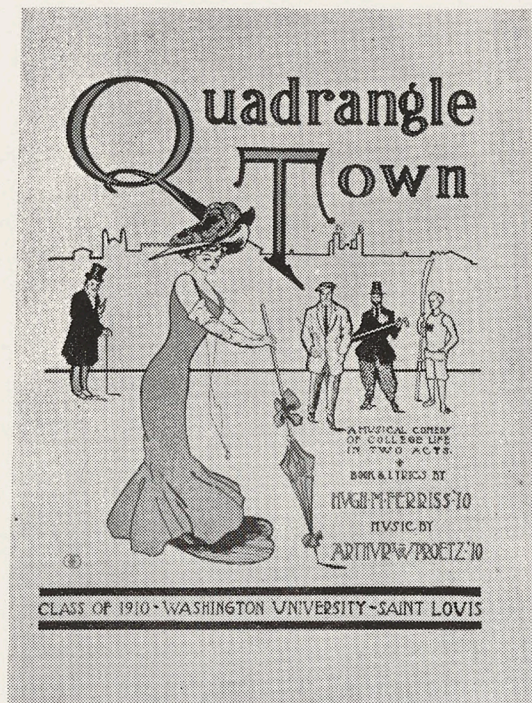
heart is still faithful to him and still wears his fraternity pin. Certainly such a song would not be out of date in this "pinning" age. Another song, "Specialize", deals with the old art of "apple-polishing" and advises the young coed to flirt with the professor if she wishes to get a degree. A third song extols the Quad as the place where—"you see ev'ry kind of face" and "all the fuss-fests in the nooks." In the second selection we translate "fussers" into the more modern term, "jelliers." It is very strange how very little apparent change there has been in thirty years. "My Elegant Aeroplane" also by Arthur Proetz was quite an innovation in the early days of the show. Aeroplanes were an oddity, and the song was one of the most popular ones in the entire production.

With the formation of Quadrangle Club, Hugh Ferris and Arthur Proetz began work on the first musical show sponsored by the organization. Long weeks of work finally produced "Pierrette," a musical comedy of Monte Carlo in three acts. This play is more of a light opera than the first one. It is the story of the romantic love of a princess and an American soldier of fortune, who wins her hand quite by chance and then ends everything happily by conveniently falling in love with her.

In this cast we find many of the names associated with "Quadrangle Town" of the preceding year—Arthur Proetz, Hugh Ferris, and Gus Haenschen. Erma Perham, who played the title role in the production is now the wife of Dr. Proetz who wrote the music of the show. Also in this early cast we find the name of Kendall Harrison who for many years has been a professor at Washington University. In addition, there are many people active in this early organization who have children attending the University today.

Perhaps the most illustrious name connected with the Quadrangle Show is that of Gus Haenschen. In proof of the many hours which he spent working on the arrangements for "Pierrette", I quote the Student Life of January 11, 1912.

"At this point a word must be said of Mr. Haenschen, the hero of a lyric and the impressario who orchestrated the score for the thirty piece orchestra that he so gracefully conducted. It was a work that has scarcely given Mr. Haenschen any leisure since October, filling many



long hours in the dead of night when the world slept and the lone travelers on Forsythe thought 'just a careless student sleeping in a lighted room'."

It is appalling to think how very precious those hours are today and how very expensive they must be now.

So the Washington University Quadrangle Club has come down to us today, rich in tradition and rich in illustrious names. Perhaps the motto which the members of the first organization adopted would be an appropriate one for the Quad Show of 1941. A short history of the Club was placed at the end of the program of "Pierrette" which concluded with the following statement:

"It shall be the endeavor of the club to present each year a play written, acted and staged only by Washington men and women. Whatever the club is able to accomplish will be accomplished by its own unaided efforts and it sincerely hopes that these efforts will find favor in the eyes of its audiences."



It seems a young lady visited an insane asylum, and while making the rounds came upon a young man standing in a room completely naked except for a hat perched on his head.

"For goodness sake," asked the young lady, "why are you naked like that? Why aren't you wearing any clothes?"

"Oh," said the fellow apologetically, "I don't wear clothes because nobody ever comes to visit me."

"Why are you wearing the hat then?" she asked.

"Well, somebody might come," he answered.

BILL THOMA

Bill Thoma, the author of this year's Quad Show, "Three To Get Ready" is a senior in the College. He attended high school in Springfield, Illinois, and his favorite hobbie is Beer. This is the first type of semi-professional writing that he has ever attempted, but he intends to continue with it and go into some kind of commercial writing after he graduates, although he has no definite plans as yet.

There is quite a story behind the Quad Show, according to its author. The idea first occurred to him when he was working on the Stage Crew last year. Bill says that one night he was watching the performance from back stage and suddenly he was struck with a strange idea. Hurriedly he made his way out front to make sure that what he saw was not just an illusion. "Well," he says, "I was amazed at how very young all of the actors appeared. They looked like a bunch of cherubs flitting around on the stage." Bill continues to say that the only apparent remedy, as it appeared to him, was to put the entire cast into costumes. So on a fateful night last February the idea for the 1941 Quadrangle production was born. The next problem for the author, was to select an era which would be colorful and appropriate, and so followed Henry the eighth and his wives.

Well, this is the story of the birth of an idea, and so we find the beginnings of our 1941 Quad Show dating way back to last year. If it's true, it's an amazing story and if it's not, we like it anyway. Thanks, Bill.



QUAD SHOW HAS ITS TROUBLES

POT-BELLIED STOVES, ON THE ROAD

IN 32 YEARS, Quad Club has come a long way to the streamlined choruses and the 1600 seat auditorium where the cockeyed epic of 1941, "Three To Get Ready" is being presented March 6, 7, and 8. In that time, the Club has seen the inside of many weird and wonderful theaters, from the gilded and stately American to the pint-sized, depression born stage set up in January court room in 1932. Those of the cast and crew who are not born troupers are made into troupers or psychopathic cases by the time the first curtain rises on opening night.

The troupers tradition is an old one for Quadrangle Club. A wobbly canvas tent erected over a shaky platform in the shadows of Cupples I housed the initial Quad Show, written by Fannie Hurst in 1909, and bearing the pretentious title, "The Official Chaperon." Here occurred the first of a long and healthy series of last minute crises when parents and faculty turned thumbs down on the fluffy ballet skirts designed for the dancing chorus. Miss Hurst, Arthur Proetz, and others of the show worked far into the night adding an extra twelve inches of tarlatan to the skirts, and the curtain rose on schedule. Quad Club, since that time, has never had a late curtain.

Reorganized in 1932, the Club presented "The Rose of Arizona," a burlesque on the rash of wild west dramas prevalent at the time. With a microscopic budget and a principal cast of four, January Hall court room was the only theater available to the Club. This midget auditorium has two stage entrances, one by a tiny spiral staircase and the other—used by the show—right through the center aisle! The wild west burlesque thus took on the aspect of a circus parade, with twelve sombreroed chorus girls rubbing grease paint off on members of the audience.

After one more successful production in January Hall, the rapidly expanding Club moved to the auditorium of the old Mary Institute building, which had been dark for five years and had to be hammered together before the cast could venture out on the stage. The heating system had ceased to function many years ago and when a freezing sleet storm set in a week before the show, rehearsals went on with the high kicking chorus sheathed in becoming plaid horse blankets. Junk shops were raided for old-fashioned pot bellied stoves which were distributed in strategic positions among the audience. The dressing rooms were filled with stove smoke, and the half-strangled cast went on stage with smoky tears streaming down their cheeks. At dress rehearsal, the stage manager yanked the decrepit old curtain as the orchestra blew an impressive fanfare; with a grinding crash, the curtain ripped into shreds and landed in a tangled heap among the footlights.

"G Is For Grandma," one of the more recent shows, written by Ed Mead, Jean Speakes, and Al Fleischer, was produced on the model stage of Webster High School. Complying with Webster's strict fire laws, four firemen with chemical extinguishers were placed in the wings. Evidently fascinated by this display of thespian art, the firemen followed the principals out onto the stage, waving axes and dragging canvas hoses behind them. A six inch fall of snow put a terrific dent in the gate receipts that year, but financial directors of the University were persuaded to send the show on tour and they headed south—to Little Rock, Arkansas.

"G Is For Grandma" went on tour in two chair cars and a smoker. At night, the resourceful troupers bent their chairs into flats and, piecing them out with suitcases, made very acceptable beds. Jackie Wood, blonde and athletic member of the dancing chorus, actually climbed into the trunk rack and there slumbered peacefully as the train swept around hairpin curves and the steam whistles went off in her ear. Two of her colleagues sleeping below finally tied her firmly on her precarious perch with an old Girl Scout scarf that had wandered into "props" by mistake.

In Little Rock, Quad Club ran into union trouble—as usual. The afternoon before the opening, a union organizer appeared before the stage crew which was pounding flats together on the deserted stage. He intimated that unless Quad Club acquired a union orchestra in a hurry, there would be no show. The scorn of the man who carries a hammer for the man who weilds a bow was roused in the burly stage crew and, as the unfortunate official sputtered, six hefty scene shifters gathered round him, brandishing stove pipes and monkey wrenches. Slowly, they backed the troublemaker down the aisle and out the stage door. That night, every man back stage carried a stout piece of lead pipe in his back pocket, but the show opened with no further excitement.

Worn out with battling cinders, noise, and dust for sleep the night before, the exhausted cast flopped down on gym mats behind the scenes at the Little Rock High School auditorium and slept between numbers. Mr. Jensen and the more hardy souls in the company watched the script and pushed each principal onto the stage, half-asleep, just in time to catch his cue.

The next year, asking for more punishment, the show went back to Little Rock—this time in three overland busses chartered by the Club. They set out in a blinding snowstorm, bucking drifts and freezing weather all the way to bring "One For The Money" to the eager citizens of Little Rock. Two busses managed to break through in time for a steak breakfast at the Little Rock University, but shadows lengthened over the stage before the

last bus, bearing the dancing chorus, drew up before the aud. The third bus had caught fire somewhere in the fastnesses of the Ozarks and the dancing chorus beat the flames out with sand and then sat down in the swamps of upper Arkansas until a lift arrived. Meanwhile, Patty Ahern went calmly to sleep on the floor of the bus and only woke up when the bus, preceded by shouting huzzahs from the scouts sent out by the Club, rolled up to the stage door.

On opening night, "One For The Money" was met by the town censor, who had just recovered from a visit from Sally Rand. Miss Rand had taken the town by storm the week before, and the censor was determined that it would not happen again. President Bill Record talked for fully a half hour to convince this social minded official that Quad Shows did not feature any

strip tease numbers. Aside from this chilly reception, Southern hospitality outdid itself to entertain the Yankees from Missouri. The high spot was a formal fling at one of the best country clubs, where wine and music flowed until four in the morning. The company paid for this extravagant entertainment all the way home when a very bumpy bus ride literally sent them home via the windows.

Since then, Quad Club has not toured, but the trouper's tradition has continued. Thyrsus, their next door neighbor, has described Quad Clubbers in general as a bunch of cock-eyed screwballs, but in all the 32 years that Quad Club has existed it has never had a late curtain and has always managed to have something on the stage when the curtain went up.

—JUNE STUMPE.

L Y R I C S

DUTIES OF THE ARCHBISHOP

I'm the world's busiest man
 I've got to do more things than I can
 I've got to wake the king each morn at eight
 Then collect the taxes from the state.
 At twelve I make the stew
 Then I put the hops in the brew
 Then I broadcast all the latest news
 And then I've got to shine the king's shoes
 It's rough. It's tough
 I can't bluff.
 Gotta keep workin' all the time.
 Then I rush down to the store
 And buy some new rugs for the floor.
 Then I interview the reporters
 Cause Archie is a busy man, yeah
 Yes Archie is a busy man.



WE'LL FIND A WAY

We'll find a way
 A way to romance, Dear,
 For we know that come what may
 Love will have its day.
 We'll find a way
 To spend our life singing
 Sweet impassioned melodies
 That will never die.
 Warn me not what cares await,
 Tell me not I come too late
 Happy then at love's command,
 I'll take your hand.
 We'll find a way
 To spend our lives dreaming
 Even kings must bow to love,
 Our love is here.

THE LIFE OF A KING

The life of a king is no royal delight,
 Except when he's out on a blind date each night.
 Those dictator threats make you tremble with fright,
 He'd love to attend balls and parties all night.
 What ho!
 A general on land and an admiral at sea
 So now I get soused almost regularly hic!
 For the budget's got to balance,
 And the heirs have to come,
 And your treaties have to jelly,
 And you can't chew gum.
 And you have to watch your council,
 And you have to watch for spies,
 And jail all those friendly Nazis
 Who tell all those nasty lies.
 And if you find a girl
 And have connived to make a date
 And the town is your own,
 And the girl's name is Kate.
 And there's my bath at twelve
 And army tea at two.
 So prithee tell me now what can a poor king do?
 I'd like to resign dear
 To toss in my crown too,
 I'd pack all my bags and go away—
 I'd catch some brass rings on the merry-go-round
 And I'd paint the whole town,
 And go swimmin' with some glamour women
 I'd go to a burlesque and see all the girls,
 I'd eat hot dogs with Ellie every spring.
 Now God save your majesty,
 From the life of Britannia's king.

THE PRINCIPALS

FROM CAPPS TO VENARDE

WHAT is a Quad Show without principals? On this group of fourteen boys and girls rests the success or failure of the Quadrangle production of 1941. On the night of March the sixth the members of the promotion, publicity and business staffs can sink back in their seats and enjoy the show, for their work is finished. For the members of the cast, on the other hand, it's an entirely different story. The first night of the show is when their real work actually begins. It is up to them to make or break the show.

Of the members of the cast, the boy who has had more practical experience in the theatrical line than any other, is Kendall Capps, playing the Archbishop of Canterbury. Capps is still a Freshman in the College. We don't mean to imply that Capps has been a freshman for quite a while but only that he seems old for one. He has been around; he has toured Europe and the United States, working with his father who is in the theatrical business. In this way he has had much experience, not always legitimate; that is, much of it was gained as an entertainer rather than an actor. His traveling has necessitated attendance at schools in California, Michigan, St. Louis. At Washington, Capps has played in the Band, done some work in Thyrsus.

Courtney Heineman, the Duke of Norfolk in *Three to Get Ready*, is playing his second part as a principal of Quad Show. He appeared in the show year before last, but was inactive last year. He has had experience in the Little Theater, Civic Theater, and has had several parts in Thyrsus shows on campus. Before coming to Washington he attended John Burroughs, where he was active in the Glee Club, and started his work in dramatics. Courtney is also editor of *Eliot*, a member of Student Life's editorial board, and Publicity Manager for this year's Junior Prom. He's a wreck.

If you saw last year's Quad Show you undoubtedly remember Gladys Watkins, one of Frankenstein's Daughters. We can assure you that Gladys is not nearly so hideous without her makeup on, and never even frightens young children. This is her third year with Quad Club. Other activities are Freshman Commission, Ternion, Woman's Council, Student Senate, and she is now president of McMillan Hall. As a glance at your program will reveal, this year she is playing the eccentric Mrs. Quigley.

Henry the eighth, the character around whom the whole show is built, is played by Cliff Venarde, a freshman in the Law School. This is his third year in Quad Show. In his sophomore year he was a member of the chorus, and last year stepped up to the position of a principal, playing the colored manager of the colored fighter. From colored fight manager to King is a step that anyone in Quad Show may take without any trouble. Cliff is a Sigma Nu, member of the Washington chorus for three years, was a member of Lock and Chain and Men's Pan-Hel.

Derby, "the little man" of the show, is played by Harry Cheshire, who is not so little. Harry is the son of "Pappy" Cheshire, and sometimes carries the nickname himself. His experience in the show business started when he was born, Harry said, and he has been

going strong ever since, often working with his father, whom he calls, "Pappy." At one time, Harry played a part on a radio serial called *Mr. and Mrs. Anyone*, which we think is a fine name for any serial.

He has also played with his father in summer shows and has appeared on his program several times. Harry is a member of Sigma Chi, and plans to enter Law School next year.

Carie Murtfeldt, playing Anne of Cleves, is another old friend and mainstay of Quad Club. If you have been to Quad Shows before, you must remember her. Like Venarde, she was blackface last year. Before coming to Washington she attended MacMurray for one year, was active in dramatics. Since she came to Washington she has been in the Quartet, Thyrsus, and has become a member of Gamma Phi Beta sorority.

March the eighth will be a sad night for Edie Marsalek, her last night of Quad Show in which she has had principal parts for four years. Aside from her work as a principal, Edie is also a member of the Governing Board of Quad Show. She's a rather busy girl, a member of Mortar Board, Kappa, National Collegiate Players, *Eliot*. Edie and Quad Show have been trading mutual admiration for so long that it will be hard for both of them to get out of the habit. Next year's show will have to be written without Edie in mind, unfortunately.

The part of Herman, featuring most of the solos in the show, is played by Richardson Usher, son of Dr. Roland Usher of the History Department. Richard is



a Junior in the college, has been active in Thyrsus, and is head of the campus William Allen White Committee.

Bob Haenel who plays Wyatt the poet has been in the Quad Show Chorus for the last two years, will make his debut as a principal this year. He is a member of the Y and president of the Washington Chorus.

Janet Spratte came to Washington from William Woods College. As several of the other principals,

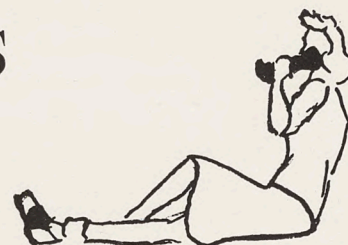
Janet is a member of the Washington Chorus, has been in the Quad Show Chorus. She is Anne Boleyn. Look at your program.

These are the principals. You can't miss them, fortunately. Without them we don't know what the show would be like, and anyway, the choruses would be completely shot if they had to do something all the time. What we have been leading up to is, "Thank God for principals."



BETWEEN BELLES

PINS AND NO PINS



SAME OLD STUFF—We're as tired of it as you are. Pinnings and unpinnings . . . We'd be eternally grateful to anybody who did something really spectacular around here. Love at first sight . . . gone at the second. Martha Kane, Delta Gamma, has returned C. C. Freeman's pin.

We know one gentleman who prefers brunettes instead of blondes; it's hard to say which one; but we're certain you'll see Dick Antrim in the library every day with either Jane Ellis or Ginny Ann Cook.

A last year's romance which we predicted to last . . . We're sorry to say we're wrong. Peggy Stoecker, Pi Phi, has returned Ed Buford's K. A. pin.

All's not well around the T.K.E. house nowadays. Bob Moehle and Jean Hausman, Gamma Phi, have come to the parting of the ways, as have Janie Dierberger, Pi Phi, and Jack Bruninga.

We certainly wish Margie Jo and Forrest Stone would make up their minds . . . We print one thing about them and the next week they do their best to make us out as strangers to the truth.

Bud Cummins has become a lone wolf this year—"Definitely off women" as he puts it. He divides his time between the Quad Shop and the Beta house . . . All because of a little gal at Michigan . . . That's love, Bud.

We wonder if the name of Dave Hughes new short story, "In God We Trust" has anything to do with his perpetual dating of Catie Sparks for the past two years.

Johnny Murphy is pretty sad these days, since Jane Taussig has been in the hospital. But Sam looks pretty

happy and we can't blame him. Theta's Barbara Chivvis is the reason.

Frank Grindler is faithful to the Delta Gamma's. He's in the chapter again, this time dating Shirley Settle, while Mittie Jane Sloan is twing it with Bill Copeland.

One heart plus one heart equals two in love . . . Pat Kelley, D.G. and Ed Beuder, Betty Ann Stupp, and Bill Costello, S.A.E.; Harriet Lloyd and Paul Kummer, Margaret Horsting and Wes Gallagher, and this column would be incomplete without mentioning Rex Caruthers and Alice Jane Love.

Well, at long last, Bob Stolz is passing out cigars to celebrate the hanging of his Beta pin . . . the lucky partner of the affair is Lilly Sauselle, Harris Teacher's college cutie. Congratulations, Bob, glad to see your five year plan ended up successfully.

You might know it would be a football player who has been running such good interference in the Stewart-Thompson deal. Pufalt, so you're the one.

Cupid seems to have hit the bull's eye on several targets lately. Jack Cotter and Patty Wolf are making it exclusively a twosome. Ilda Smith and Neil Humphre-ville are looking that way too. Bashful Gridiron Griffith is seen nowadays "a-jellying" with Eunice Haddaway. Another Sigma Chi is keeping the ball rolling with Pi Phi's Mary Ellen Atkinson. He's getting to be a full time "lab walk 'er homer."

Quad show is doing it's annual part in making for twosomes and threesomes. Charlie Hodgson, a one time Ruester-rooter, has been paired off as a partner to Kay in some ditty the singing chorus enacts, and there sits Bob McDowell taking it calmly (holding Kay's knitting).

Grace Artz won't have anything to do with a radio anymore, and it seems that even Al can't fix the trouble.

Margie Kammerer certainly stole the show at the Sigma Nu Crumb hop. She was glamour with a capital "G", and a pair of eyelashes that would make even Carabelle jealous.

Bob Burns is looking a little worried these days and we haven't seen any more corsages on Marcia's shoulder, so we're worried too.

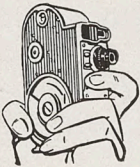
We saw Bill Lemen and Posey Oswald chasing each other around the hall the other day. We've been trying to figure it all out, but those in the know say that "that's the way Love affects some people."

If anyone wonders why the Theta's have become "anti-drafters", just talk to Emily Ann Sankey, Betty Osborne, and Eleanor Johanning. Pat Hinchey, a recent U.D.C. maid has a different outlook on the army. After her picture appeared in the paper, Scott Field cadets showered her with letters and flowers, the boldest even came over to see her. Nice work, Pat.

New combinations on the campus . . . K.A.'s prexy, Parks Stillwell and Theta's Nancy Chase. Losse and Madelyn Byrne; Ann Hennigan and the Versatile Elzemeyer.

We wonder if the reason why Paul Kummer misses so many notes in Quad Show rehearsals . . . could be li'l Lloyd across the stage.

It seems that Ceylon Lewis is staying true to the promotion staff . . . at present, it's Edie Marsalek he's promoting.



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WINNING JOKE FOR FEBRUARY

A young lady was going through an insane asylum when she noticed a man standing in his room, engrossed in peeking into his cupped hands.

The man noticed her watching him and said, "Guess what I have in my hand."

Thanking to humour him, she thought for a moment and then said, "A hippopotamus?"

The inmate peeked into his hands, turned to her. "What color?" he gurgled.

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LYRICS

Parody on WE'LL FIND A WAY

It's wonderful, it's wonderful,
Just too, too, too plumb wonderful,
Gigantical, Romantical,

We wonder, is it ethical?

Why ethical, what can you mean,
In love life this I am not keen.
Why stop to think of good and bad
When there are things that can be
had,

When there are things that can be
had,

Why stop to think of good and bad
Which can be had, which can be had,
Why stop to think of good and bad?
Oh, that is problematical

And not the least bit practical.
The sun is shining, let's make hay,
I tell you I have found a way.
What if it's not so ethical?

That bunk is just nonsensical
For even vegetarians must be
utilitarian, must be utilitarian.
For even vegetarian, for even
vegetarian must be utilitarian.

It's wonderful, it's wonderful,
Just too, too, too plumb wonderful,
And what if it's not ethical?
Her plan is doggone practical!

THE LIFE I PLEASE

I come from the country
Where everything's clean,
But, I don't like cleanliness
I would rather be mean.
Now, I'm in the city
Here, I long to stay,
For everything's lovely,
And all I do is play.
I've spent my life in learning
All the country ways.
And yet I've been as wandering
Through a misty daze.
But now it seems to me
I've found my life at last.
And still the world for me
Is traveling quite too fast.
I've often thought
I'd like to give this life a whirl.
But even so,
I'm still a modest country girl.
And if I find the life I'm meant to
live,
I'll call to the trees—
Oh, let me live the life I please.

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