FREDERICK TAYLOR — HILL HAPPENINGS

The 1935 Washington College Football Season is over. Except for those who are or have been connected with an athletic team, few can realize the emotional let-down which such a terse statement embodies. The long hours of grueling practices, risk of injury, worry, work, self restraint in training, feeling of responsibility, mental hazard, all these and many more, are over. Both coaches and players seem to feel as if a nerve-wracking chasm has been spanned and they can again freely pursue the other activities of college life. From now on comes one of the most enjoyable parts of football, that of sitting around and just talking about it. Remember when ———— ?

Perhaps the most sentimental part of the ending of the season is when a senior turns his football equipment in, and he and coach shake hands, thus closing forever their player-coach relationship. They exchange congratulations but neither succeeds in expressing himself very well, yet no higher praise is needed than the fact that they cannot adequately choose their words. One of the players has aptly said later, that it would be one of his crowning disappointments to have the true state of his feelings towards coach misunderstood. While at the Friday night pep meeting Coach Ekaitis told his players that if they had received as much pleasure out of their work with him as he had with them, then the season has been a major success. Twenty years from now the game scores will scarce be remembered, but such sentiments as these will be cherished.

No doubt some people wonder why such a lot of attention is always payed to the ending of a football season as well as a football player's career. These people simply don't realize the fellowship which is found in a football locker-room. In no other sport does success depend so much on team work as it does in football, and in this close cooperation a mutual respect grows among the players. Then comes the end of the season and the squad breaks up, small wonder that they are reluctant to stop, especially when for some it means that the end of the collegiate trail is in sight.

Those who thought enough of the college to turn out and see the West Chester game in spite of the adverse predictions and the cold weather really should write "value received" on their ticket stubs. For forty-five minutes the team was the answer to a coach's prayer, as the boys were literally playing their heads off to retain the slim three point lead but were finally defeated only by sheer brute force. Despite the final score of 19-3 which is in no way indicative of the actual game, no tribute is too high to pay to the team for waging such a valliant fight against a team rated so much higher that they thought it necessary to start second stringers against us.

As evidence that students on the hill appreciate other things besides sports and dances, the Peabody Musicians Assembly Program last Thursday was one of the most enthusiastically received programs of the entire year. The artists were Miss Eleanor Stokes, soprano; Eugene Farber, tenor; and Scott Free, flutist. When first announced the program was snickered at but before it was well under way the student body was encoring the performers, and was late to lunch as a result.

The Mount Vernon Literary Society, which has just recently announced a radical change of policy in that it will adhere strictly to literary programs, had a German program on Monday evening. Dr. Davis was the main speaker of the evening but was assisted by Dorothy Clarke and Mrs. Florence Wilmer who gave recitations and a mixed quartet consisting of Doris Metcalfe, Mary Jo Wheatley, Ben Beckham, and John Stack, which sang a group of German songs. Dr. Davis illustrated his talk with lantern slides from the German Tourist Information Office in New York City.

The already numerous group of societies was joined by yet another when a chapter of "Cercle Francais" was organized last Wednesday evening. There were fifty-six charter members at this meeting who elected as their officers, Carl Cochran, President; Priscilla Grainger, Vice-President; Jean Harshaw, Secretary; Jay Spry, Treasurer; and George Pratt, Sergeant-at-Arms. This group has the purpose of developing French conversation among students. The full name of the international organization with which it is affiliated is, "L'Alliance Francais des Etats-Unis et Canada."

The Freshman class continued their elections this week by electing Ookley Valliant, of Salisbury, as its representative on the Men's Student Council, and Harry Hicks, of Baltimore, was elected secretary. Due to lack of sufficient time the election of treasurer was postponed to a later date.

"East Lynne," the Washington Players first big production has passed the casting stage and is now in rehearsal. The cast includes such popular players as Robert Fink, William Hall, William Van Newkirk, Doris Unruh, Alice Marion Sterling, and Harriett Louisa Rogers, all of whom have been seen before and are capable of fine performances. The date of the offering of the melo-drama has been set for December 6. The Players are planning to present the drama in an atmosphere which will be wholly representative of the Gay Nineties when this type of play was popular.

On Tuesday night the Y. M. and Y. W. C. A. held a joint meeting in the library of Reid Hall. The meeting was for the purpose of having a student led round-table discussion on the subject of "Advantages and Disadvantages of Co-education." Quite a few rather startling revelations were made which livened the discussion but on the whole the meeting was more worthwhile than one would suspect at first knowing what usually happens when opposite sexes telling each other their faults.

The two "Y's" also cooperated in sending representatives to the Tri State Student Conference held at Hood College this past week end, when they sent Elizabeth Elliot and George Rasin. The subject of the conference was "The Social Adjustment of the Student," which the two representatives told about at the Sunday evening vesper service held at Reid Hall.

The annual Frosh-Soph Tug o' War and Tie Up will be held this coming Friday afternoon at three-fifteen. The rules are practically the same as those of last year except that the Tieing rule has been modified so as to speed it up. The tug will be by picked teams of twenty each from each class and will be across a stream of water from a fire hose, however the tie up will be a battle of class against class and you may rest assured that class will win.

With Thankskiving scarcely a week off the talk is turning to the classic Frosh--Soph Football game. So far all the talk has been favorable to the frosh who will far out-weigh the sophs and who are going after the game with a real spirit. Fully half the class (boys of course) is out practicing every day and they mean to win. As yet little is known of the sophs but from that we guess that they are secretly planning something very fast and tricky or else have given up. What we would like to see is some real old fashioned pep and rivalry before the game.

Hot Spot of the Week,—(Very hard to find in a dormitory these windy days.) The newly established scandal column in the "Elm" is a decided success,—those in it decided they would like to shoot its unknown author who has decided to go to Alaska.

ON THE SCREEN

Heralded as the funniest picture to come out of Hollywood in years, "A Night at the Opera," comes to the New Lyceum Theatre on Monday and Tuesday, November 25 and 26, with the world-renowned Marx Brothers, Groucho, Chico and Harpo, cast in three of the most uproarious characterizations ever devised for any trio of comics either on stage or screen.

The new picture represents a departure for the celebrated Kings of Laughter inasmuch as it does not depend alone on madcap antics and insane gags but tells a straight, credible story enlivened by musical interludes and an engaging romance between Kitty Carlisle, heroine of several Bing Crosby musicals, and Allan Jones, who made his film debut with Jean Harlow in "Reckless."

The story of "A Night at the Opera" was written by James Kevin McGuinness, with the screen play the work of the famed humorists, George Kaufman and Morrie Ryskind. Kaufman was responsible for "Cocoanuts," an earlier Marx Brothers hit, and collaborated on such outstanding successes as "Once in a Lifetime" and "Dinner at Eight." With Ryskind he also wrote "Of Thee I Sing" and "Let 'Em Eat Cake."

Of special interest in connection with "A Night at the Opera" is the fact that it has the unique distinction of being the first motion picture to be previewed on the stage. Before a foot of film was shot the production was taken out on a legitimate stage tour with the Marx Brothers playing the same roles in which they are seen on the screen. As a result the story was given a preview public test and work was begun at the Metro-Goldwyn-Mayer studios only after it was certain that every detail had been proved of entertainment value to varied audiences.

The principal locales of "A Night at the Opera" are Italy, an ocean liner and a New York opera house. Groucho, Chico and Harpo, constituting themselves self-appointed managers, take over the destinies of a pair of songbirds, Kitty Carlisle and Allan Jones. Picking on Walter King, whose frantic jealousy almost wrecks the romance between Miss Carlisle and Jones, they make hash of the performance in the opera, appearing one minute on the stage, next in the orchestra pit and then among the audience. They create a panic which becomes real when a fire breaks out, but taking the center of stage for merry mad moments they quiet the audience's fear with their riotous antics.

In addition to the principals the cast of "A Night at the Opera" features Siegfried Rumann, Margaret Dumont, who was leading lady in the stage version of "Cocoanuts," Edward Keane and Robert Emmett O'Connor. The picture was filmed under the direction of Sam Wood, who has a score or more of successful comedies to his credit.

Impressively produced and superbly enacted, RKO Radio's "The Three Musketeers" comes to the New Lyceum Theatre on Wednesday and Thursday, November 27 and 28, with the full enchantment of Alexandre Dumas' ageless romance to take its place among the season's outstanding pictures.

Against an authentic background of 17th century France with the intrigue-ridden court of Louis XIII, the dark streets of Paris, the duelling grounds behind the Luxembourg, the ambushed road to Callais, the story, familiar to millions, rushes to its powerful climax in a series of thrilling escapades.

The adaptation of the tale by Dudley Nichols and Rowland V. Lee and Lee's direction have followed the unexcelled story-telling pattern of Dumas. The swash-buckle, the serious and comic duels, the court intrigues, the furtive and tempestuous love making, the robust comedy, and the immortal loyalty of the musketeers—all these ingredients, which have kept the romance popular for ninety years, are preserved in perfect balance.

Walter Abel, coming as a new personality to the screen with a distinguished stage record on Broadway, portrays d'Artagnan with fiery conviction. His brilliant interpretation of the role fulfills completely its requirements of chivalry, reserved tenderness, and fighting spirit. Out of his Gascony evhateau he rides to challenge high adventure and offer his sword to the king. In quick-won comradeship with the three best blades in France, Athos, Porthos, and Aramis he plunges valiantly into defense of his queen's honor, threatened by the powerful Cardinal Richelieu.

The skill of Cliff Reid's production guidance is manifest in every detail of the picture. Max Steiner's appropriate musical score, Louis Van Den Ecker's technical direction, Walter Plunkett's costuming, and exceptionally good photography maintain its high quality.

CIRCUMSPECTION

As Old Time on fleeting wing
Marks the years to which we sling;
It's because
He will soon lead you and me
To confront His Majesty
And His laws.

Both the ag-ed and the young,
Irrespective of their tongue,
Will be heard;
'Twill be useless to rebel,
For your record sure will tell
Ev'ry word—

That is filed against your name;
Good or bad—will be the same;
So beware.
You can win a starry crown,
Or be utterly cast down
With despair.

You will surely be repaid
For the fellowships you've made
Here on earth;
You will learn there's naught indeed
That can truthfully exceed
Honest worth.

Cease, my friend, whilst yet 'tis day,
Ere your thoughts are led astray,
To ignore
What to man should be his creed—
Ne'er from probity recede—
Truth adore.

Sons of earth, you'd better pause;
Ponder well all righteous laws,
Just and true;
Know life's tenure is but brief;
It, perchance, may end in grief—
Exit—you.

Galena, Md. Frank H. Ruth.

The Citadel of Our Freedom

By RAYMOND PITCAIRN
National Chairman Sentinels of the Republic

The Supreme Court of the United States meets this session in its new home across from the Capitol at Washington.

Beautiful and impressive, the structure cost some $9,000,000 to build. That, it has been pointed out, is about half the price of a battleship.

But, as a defender of our freedom, the Supreme Court building with all that it represents is many times more valuable than any dreadnaught.

The battleship guards us against dangers from without.

The Supreme Court—as protector and interpreter of the Constitution—guards our government and our freedom against dangers from within.

It is the Supreme Court that says "Stop" when our personal liberty or the safeguarding provisions of our Constitution are violated.

It is the citadel of our freedom.

There have been efforts—both past and recent—to weaken that citadel. There have been attempts to transfer the powers vested in the Supreme Court to other branches of government. Firmly the people have resisted such proposals. Emphatically they have demonstrated that they want no stone removed from the fortress that guards their constitutional rights.

And they are right. They know that when that fortress falls, the freedom assured them under the Constitution can perish with it.

Remember, it was the Declaration of Independence that won our freedom; it was the Constitution that preserved it; and it is the Supreme Court that protects it.

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Unless land is terraced, continuous cropping of cotton on about 36,000,000 acres in Oklahoma and Texas will result in wearing away all top soil in thirty years, says the department of agriculture.

A malaria-bearing mosquito seldom travels more than a mile away, according to the Memphis city health department. Drainage or oil treatment of stagnant water within a mile of human habitation should provide reasonable protection from these insects.

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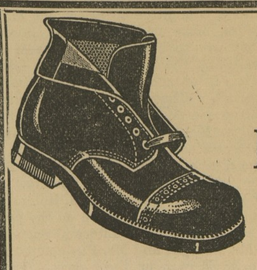
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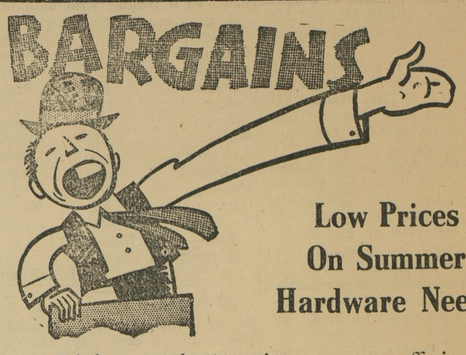

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