

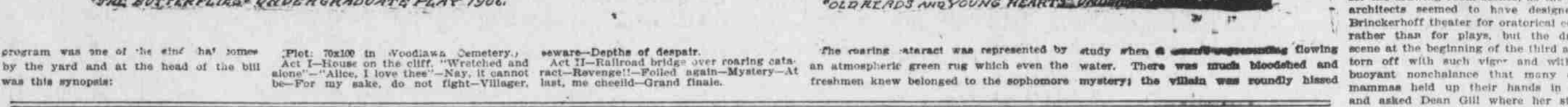
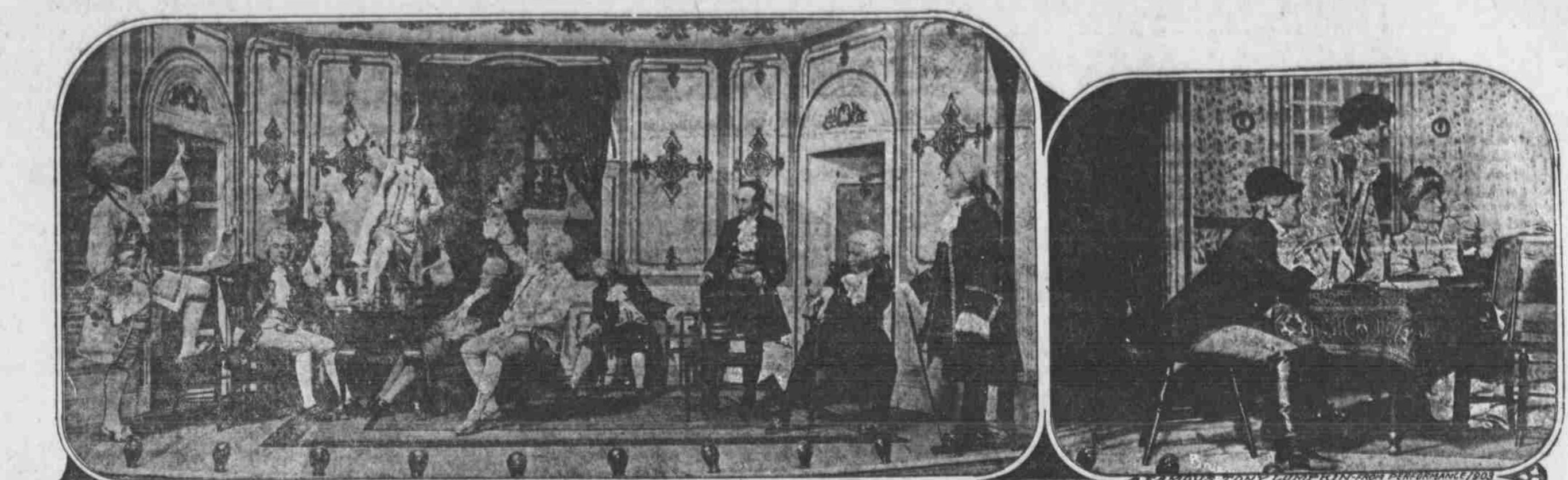
Barnard College Girl Students Famous in the Role of Stage Heroines

NEW YORK, March 21.—Dramatics are no mere pastime with the Barnard girl students; for the little stage in Brinckerhoff theater is the greatest social, political and economic factor which this college world possesses. The hero of the undergrad play is a power. Her popularity is such that she can obtain any class or college office for which she is eligible, and with proper advertising she can clear the class debts by a single performance.

This importance of the drama in the college life is the result of a slow process of evolution and was not dreamed of by the few girls who years ago started the custom of giving plays. Rank necessity, the mother of so many inventions, was also responsible for this innovation.

The class of 1900, like most other classes before and after, ran into debt in its junior year when it published the year book, "The Mortarboard." Instead of levying a direct tax on the members of the class it was decided to give an original play and levy an indirect tax on the mothers and friends of the students. "At the Sign of the Cross," by Ellinger Reilly, was produced in December, 1900. The class debt was more than cleared and the actors had so good a time that they voted right then and there to do it again.

Since this beginning, nine years ago, Barnard has seen more than thirty-two productions, but instead of making money



the plays have become so elaborate that play committees now consider themselves fortunate if they manage to clear expense.

In the spring of 1901 the Undergraduate association decided to produce "She Stoops to Conquer." In the first interclass production simplicity was strictly observed. Costumes and scenery were hired, but they were by no means elaborate, and the audience was very often called upon to fill in scenic defects with imagination.

But in spite of many defects in staging this production was one of the most notable ever seen at Barnard, for three of the most famous "moes" were in the cast. The part of young Marlow was played by Romola Lyon, '04, ever remembered for her impersonation of young and dashing heroes. Lisette Metcalf, '04, who was the best "old man" in the history of dramatics at Barnard, played the role of Sir Charles Marlow, and Anna Ware, '04, whose name is perhaps written largest in the college annals, made the hit of the performance as Tony Lumpkin.

Not a trace of girliness could be discovered in Miss Ware's impersonation. The scene at the tavern, in which Tony presides over the drinking, was particularly remembered by those who saw it for its complete and hilarious abandon and it is still regarded as one of the greatest "drinking scenes" ever presented on the Barnard stage.

program was one of the kind that comes by the yard and at the head of the bill was this synopsis:

Plot: Told in Woodlawn Cemetery. Act I—House on the cliff. "Wretched and alone"—"Alice, I love thee"—"Nay, it cannot be—For my sake, do not fight—Villager, beware—Depths of despair. Act II—Railroad bridge over roaring cataract—Revenge!—Poiled again—Mystery—At last, me child—Grand finale.

Plot: Told in Woodlawn Cemetery. Act I—House on the cliff. "Wretched and alone"—"Alice, I love thee"—"Nay, it cannot be—For my sake, do not fight—Villager, beware—Depths of despair. Act II—Railroad bridge over roaring cataract—Revenge!—Poiled again—Mystery—At last, me child—Grand finale.

Plot: Told in Woodlawn Cemetery. Act I—House on the cliff. "Wretched and alone"—"Alice, I love thee"—"Nay, it cannot be—For my sake, do not fight—Villager, beware—Depths of despair. Act II—Railroad bridge over roaring cataract—Revenge!—Poiled again—Mystery—At last, me child—Grand finale.

Plot: Told in Woodlawn Cemetery. Act I—House on the cliff. "Wretched and alone"—"Alice, I love thee"—"Nay, it cannot be—For my sake, do not fight—Villager, beware—Depths of despair. Act II—Railroad bridge over roaring cataract—Revenge!—Poiled again—Mystery—At last, me child—Grand finale.

Plot: Told in Woodlawn Cemetery. Act I—House on the cliff. "Wretched and alone"—"Alice, I love thee"—"Nay, it cannot be—For my sake, do not fight—Villager, beware—Depths of despair. Act II—Railroad bridge over roaring cataract—Revenge!—Poiled again—Mystery—At last, me child—Grand finale.

Plot: Told in Woodlawn Cemetery. Act I—House on the cliff. "Wretched and alone"—"Alice, I love thee"—"Nay, it cannot be—For my sake, do not fight—Villager, beware—Depths of despair. Act II—Railroad bridge over roaring cataract—Revenge!—Poiled again—Mystery—At last, me child—Grand finale.

the plays have become so elaborate that play committees now consider themselves fortunate if they manage to clear expense.

In the spring of 1901 the Undergraduate association decided to produce "She Stoops to Conquer." In the first interclass production simplicity was strictly observed. Costumes and scenery were hired, but they were by no means elaborate, and the audience was very often called upon to fill in scenic defects with imagination.

But in spite of many defects in staging this production was one of the most notable ever seen at Barnard, for three of the most famous "moes" were in the cast. The part of young Marlow was played by Romola Lyon, '04, ever remembered for her impersonation of young and dashing heroes. Lisette Metcalf, '04, who was the best "old man" in the history of dramatics at Barnard, played the role of Sir Charles Marlow, and Anna Ware, '04, whose name is perhaps written largest in the college annals, made the hit of the performance as Tony Lumpkin.

Not a trace of girliness could be discovered in Miss Ware's impersonation. The scene at the tavern, in which Tony presides over the drinking, was particularly remembered by those who saw it for its complete and hilarious abandon and it is still regarded as one of the greatest "drinking scenes" ever presented on the Barnard stage.

Life and Travel on the Greatest of African Lakes

(Copyright, 1906, by Frank G. Carpenter.)

LAKE VICTORIA.—(Special Correspondence of The Bee.)—Get out your straw hats and pith helmets, pack up your white clothing and tin underwear, and fly with me to the heart of the black continent for a trip over the highest fresh water lake of the world. We are on the little steamship Sybil for out in Victoria-Nyanza, with the mainland nowhere in sight. The blue waters of the lake extend on all sides of us, as far as our eyes can reach, and there are only islands in view. Some of the islands are high and rocky. Others are bordered with swamps and beds of papyrus, filled with strange birds and with huge black hippos, whose bobbing heads may be frequently seen as they swim about near the shore.

Bigger Than Lake Superior.

I have traveled over most of the great lakes of the world. I know those of our own country well and likewise those of Europe and South America. I have crossed Lake Titicaca, which lies two and one-half miles above the sea on the top of the Andes and have seen the Dead sea, which is a quarter of a mile below the level of the ocean, on the edge of the Holy Land. Outfitting the Caspian sea, Victoria Nyanza is the biggest lake of the world. It is the largest body of fresh water on earth, outranking Lake Superior by about 1,000 square miles. If you could pick it up and spread it over the United States it would cover the whole of South Carolina,

or dropping it into New England it would drown the states of Massachusetts, New Hampshire, Vermont, Rhode Island and Connecticut. It is three-fourths the size of Kentucky, Virginia or Ohio and is more than half as large as all of our great lakes combined. It is three times as big as Lake Erie, and if one could put Lake Erie and Lake Huron into one body they would cover about the same surface. This lake is twice as big as Tanganyika although it is only half as long, and it has three times the area of Lake Chad, which lies away off to the northwest, above the French Congo, on the southern edge of the Sahara Lake Victoria, is almost quadrilateral in shape. Tanganyika is a long narrow trough between high hills. Nyanza is long and narrow, and so are Lake Rudolf and Albert Nyanza at the north.

Victoria Nyanza is more like our own Lake Superior than any of the other great bodies of fresh water. It lies in the highlands, and might be said to be on the roof of the African continent as Superior is on the eastern roof of the North American continent. Lake Victoria is however, more than six times as high up in the air as Lake Superior and more than seven times as high as Huron or Michigan. It is about 4,000 feet above the sea, and is within 600 feet of the altitude of the Great Salt Lake.

As to the depth of the lake its bottom has not been carefully surveyed, but there are places which measure 600 feet. This is about three times the depth of Lake Erie, but not nearly so deep as Lakes Superior, Huron and Michigan. This lake has a mighty volume of water, and its surface rises forty or fifty inches during some years. The volume is so deep that a dam might be placed at the source of the Nile and give water for irrigation for vast territories along the course of the river, which are now undreamed of. As to this matter, however, I will write in the future.

In Black Africa.

Until within the past few years this region was one of the blackest parts of the African continent. Slavery was common everywhere and cannibalism rife. No one knew there was a lake here at all until 1858, when Speke discovered the southern shore; and we had no idea of its extent until our own Henry M. Stanley went around the lake in 1875. As it is now, about the only inhabitants are these queer tribes of African natives, who in certain regions are still warring with one another. I have described the naked Kavirondo and some of their queer customs. North of Victoria Nyanza are natives who are as different from them as we Americans are different from the Japanese and Chinese. On the south

In Kavirondo Gulf.

How delightful it is! We are right on the equator, but the air is as cool as Ohio in June or as our great lakes in mid-summer, save that the invigorating ozone of those regions is absent. When we took ship at Port Florence the natives were going stark naked, and our boat was loaded by a gang of blacks clad only in breechcloths, and that out of respect to the passengers. The Uganda railway brought us right down to the lake, and naked porters carried our luggage on board. We remember how the blacks sang as they worked, and how beautifully we could see every play of their muscles as they carried the freight to the ship.

We were all afternoon coasting the Gulf of Kavirondo before we entered the lake proper, and our way was in and out of volcanic hills for a distance of forty-six miles. The gulf is over forty miles long and fourteen miles wide, and it is lined with great hills all the way. Some of the peaks kiss the sky, some are rounded and some cone-shaped, but all are volcanic. This is especially so at the south. At the north the country is lower and its hills are spotted with straw villages.

The gulf has many islands. It narrows as it goes inland and it is also narrow at the entrance, where there are islands of curious shape forming a great chain which seems to shut out the lake. Our first night was spent in front of Lusanga Island, which is about six hours from Port Florence, it being unsafe to travel in many parts of these little known waters by night.

Victoria Nyanza.

But before I go farther, let me tell you something about this mighty African lake. Sitting at home in far-off America, with the snow in the air and all the surroundings of modern civilization about you, it is hard to realize just where and just what it is. The flat maps give one but little idea of the actual conditions. Lake Victoria lies in the heart of east-central Africa. Along the line of the equator on which we now are, it is 700 miles or about as far from New York to Toledo, to the Indian ocean. Going westward along the same line it is

over twice as far to the Atlantic. It is only a few miles to the north of us that the Nile flows out on its way down to the Mediterranean sea, and by its windings the distance is almost 4,000 miles. It is over 2,500 miles in a straight line southeast to the Cape of Good Hope and just 84 miles by the Uganda railway to Mombasa, where I entered this part of Africa. I am only a few hundred miles from the headwaters of the Congo and from the southern shores of Lake Victoria I could reach Tanganyika by a march of less than 200 miles, and midway on that lake get into a branch of the Congo and float down to the sea.

Navigation Lake Victoria in 1908.

No European boat had ever been seen on this lake until Stanley came, and he was told that the lake was so large that it would take several years to go around it. Before that the boats were such as we now see used by the natives. They consist of boards sewed together with fiber of the raffia palm, and can only be kept from sinking by industrious baling. I saw many of them at Port Florence, and they are used more or less all around the lake. The average boat is twenty-five or more feet long, three feet wide and two feet deep. It is made without nails or any iron whatever and is seldom fitted with sails. It is easily capsized in a storm, at which time the boatmen often jump outside and hold onto the rim of the boat to keep from sinking until the storm is over.

Stanley made a big rowboat, which he called the Lady Alice. He started at Speke and by using a sail gradually made his way around, covering many of the points at which I shall call farther on in these journeys. At present there are four little steamers, belonging to the British, on Lake Victoria. One of these is the Sir William McKinnon, which was brought up from the ocean in pieces before the Uganda railway was built and here put together. It is still in commission and is used by the British officials as a sort of dispatch boat.

The next two steamers are the Sybil and Winnifred, each of about 650 tons, and the other is the Sir Clement Hill, which has 800 tons and which was launched last year. The Sybil and Winnifred are sister ships. They make regular trips around the lake, in connection with the Uganda railway, the voyage from port to port requiring about ten days. It is upon the Sybil that I am writing this letter.

I wish to caution you this little African steamer. If it could be taken up and transported to one of our American rivers, or dropped down upon Lake Huron or Erie, it would not seem much out of place; for the ship is just about the same as some used on our lakes. The differences lie in the people and the management. The Sybil moves by a screw. It has a smoke stack in the center and two masts before and behind with a lifeboat on deck. It has about a dozen cabins with a dark little dining saloon in the rear. The cabins are lighted by electricity and each has an electric fan. Back of the dining saloon is a ledge up under the port holes where the second class passengers sleep. The top deck has a double awning of canvas to protect us from the tropical sun, and at midday we are advised to keep our hats on while sitting under it. The sun's rays are strong in this latitude and one must protect his head even when indoors if the roof is not thick.

As to first-class passengers we have

whenever he appeared and when he was killed in the last act a thunder of applause was heard in the gallery, where the spectators who were not on the stage had placed themselves. Throughout the performance the actors were liberally pelted with cabbagees and onions—the acts, audience, as it often does at Barnard, had "the best time ever."

In the following spring the undergraduate association decided that something very ambitious would have to be produced if these minor performances were to be excelled. Accordingly, the play committee chose "The School for Scandal," bought a lot of new scenery and repainted some of the old sets that were getting too familiar.

Blanche Marks was cast for Lady Teague, Lisette Metcalf took the part of Sir Peter and many of the critics who saw the performance declared that the play committee did much better work than the professionals who happened to be playing the same parts not far away from the little college theater. The stage was a bit small for the drawing room scenes, as the college architects seemed to have designed the Brinckerhoff theater for oratorical contests rather than for plays, but the drinking scene at the beginning of the third act was torn off with such vigor and with such buoyant nonchalance that many of the mammas held up their hands in horror and asked Desha Gill where her students learned such things.

When the curtain rose on the scene a set of tubular men were discovered in various states of sobriety, or lack of it. There was a sound of many voices, as when a room of people are having a heated discussion, and the air was thick with smoke, which the coach had created by madly smoking one cigar after another between the acts. Everybody swore lustily, glasses clinked merrily and frequently, and the toast to Maria and all the other maidens was drunk bottom up every time. The scene ended when the half pipe assembly reeled out to leave Charles Surface alone with his disgraced uncle.

The part of Charles was originally assigned to Romola Lyon, but she broke her ankle and the part had to be given to a tall freshman. When Miss Lyon recovered she took the part of the deceitful brother Joseph Surface, and though the character is not attractive she made her usual hit.

In 1906 "The Butterflies," with Annie Fisher as the new star, was produced, but modern plays are so unpopular with the actors that Sheridan's "Critic" with its pretty eighteenth century costumes was chosen in 1906.

The last undergraduate play, "Old Heads and Young Hearts," had four leading parts, and the action of the play was so confused that no one has yet been discovered who understood what it was all about. The costumes were in the fashion of 1840, and the men in their high stocks and frock coats looked like pictures of the old beau come to life.

The "man of the hour" at Barnard was discovered when the sophomores last year produced "The Amazons." Florence Wyeth, who played the part of Barrington, Viscount Littreby, was pronounced the only Barnard actor who could look like a man in modern clothes.

This year the class of 1907 set aside tradition and gave a play "If I Were King," instead of some original show. Miss Wrenth, who played Francois Villon, once more proved herself a good actor of masculine roles, but her laurels were shared by Jessie Cochran as Huguette du Hamel.

Just at present the Barnard stars are hard at work on a production of "The Taming of the Shrew." This play was produced four years ago by the class of 1906 as its sophomore show with the Elizabethan setting "as acted by his majesty's servants at ye Black Friars and ye Globe."

The story of Barnard dramatics is not complete without a word about the productions which the girls write, stage and act entirely without professional assistance. The best of these was the minstrel show given by the class of 1907 in its junior year, and the "Dippidrome," which the class of 1906 produced two years ago. The "Dippidrome" had two marvelous clowns, whose names were Silvers and Vaseline, and innumerable choruses that took off the college life. Of these the most suggestive one was "The Pony Chorus," which was made up of several girls wearing about their necks on pieces of cardboard the names of handy literal translations of Horace, Plato and Livy. Then these little "ponies" sang a song of how they trotted their way through college, much to the amusement of the Latin and Greek professors who were sitting in the front row.

the roaring star was represented by study when a crowd representing flowing an atmospheric green rug which even the water. There was much bloodshed and freshmen knew belonged to the sophomore mystery; the villain was roundly hissed

the plays have become so elaborate that play committees now consider themselves fortunate if they manage to clear expense.

In the spring of 1901 the Undergraduate association decided to produce "She Stoops to Conquer." In the first interclass production simplicity was strictly observed. Costumes and scenery were hired, but they were by no means elaborate, and the audience was very often called upon to fill in scenic defects with imagination.

But in spite of many defects in staging this production was one of the most notable ever seen at Barnard, for three of the most famous "moes" were in the cast. The part of young Marlow was played by Romola Lyon, '04, ever remembered for her impersonation of young and dashing heroes. Lisette Metcalf, '04, who was the best "old man" in the history of dramatics at Barnard, played the role of Sir Charles Marlow, and Anna Ware, '04, whose name is perhaps written largest in the college annals, made the hit of the performance as Tony Lumpkin.

Not a trace of girliness could be discovered in Miss Ware's impersonation. The scene at the tavern, in which Tony presides over the drinking, was particularly remembered by those who saw it for its complete and hilarious abandon and it is still regarded as one of the greatest "drinking scenes" ever presented on the Barnard stage.

the plays have become so elaborate that play committees now consider themselves fortunate if they manage to clear expense.

In the spring of 1901 the Undergraduate association decided to produce "She Stoops to Conquer." In the first interclass production simplicity was strictly observed. Costumes and scenery were hired, but they were by no means elaborate, and the audience was very often called upon to fill in scenic defects with imagination.

But in spite of many defects in staging this production was one of the most notable ever seen at Barnard, for three of the most famous "moes" were in the cast. The part of young Marlow was played by Romola Lyon, '04, ever remembered for her impersonation of young and dashing heroes. Lisette Metcalf, '04, who was the best "old man" in the history of dramatics at Barnard, played the role of Sir Charles Marlow, and Anna Ware, '04, whose name is perhaps written largest in the college annals, made the hit of the performance as Tony Lumpkin.

Not a trace of girliness could be discovered in Miss Ware's impersonation. The scene at the tavern, in which Tony presides over the drinking, was particularly remembered by those who saw it for its complete and hilarious abandon and it is still regarded as one of the greatest "drinking scenes" ever presented on the Barnard stage.

the plays have become so elaborate that play committees now consider themselves fortunate if they manage to clear expense.

In the spring of 1901 the Undergraduate association decided to produce "She Stoops to Conquer." In the first interclass production simplicity was strictly observed. Costumes and scenery were hired, but they were by no means elaborate, and the audience was very often called upon to fill in scenic defects with imagination.

But in spite of many defects in staging this production was one of the most notable ever seen at Barnard, for three of the most famous "moes" were in the cast. The part of young Marlow was played by Romola Lyon, '04, ever remembered for her impersonation of young and dashing heroes. Lisette Metcalf, '04, who was the best "old man" in the history of dramatics at Barnard, played the role of Sir Charles Marlow, and Anna Ware, '04, whose name is perhaps written largest in the college annals, made the hit of the performance as Tony Lumpkin.

Not a trace of girliness could be discovered in Miss Ware's impersonation. The scene at the tavern, in which Tony presides over the drinking, was particularly remembered by those who saw it for its complete and hilarious abandon and it is still regarded as one of the greatest "drinking scenes" ever presented on the Barnard stage.

the plays have become so elaborate that play committees now consider themselves fortunate if they manage to clear expense.

In the spring of 1901 the Undergraduate association decided to produce "She Stoops to Conquer." In the first interclass production simplicity was strictly observed. Costumes and scenery were hired, but they were by no means elaborate, and the audience was very often called upon to fill in scenic defects with imagination.

But in spite of many defects in staging this production was one of the most notable ever seen at Barnard, for three of the most famous "moes" were in the cast. The part of young Marlow was played by Romola Lyon, '04, ever remembered for her impersonation of young and dashing heroes. Lisette Metcalf, '04, who was the best "old man" in the history of dramatics at Barnard, played the role of Sir Charles Marlow, and Anna Ware, '04, whose name is perhaps written largest in the college annals, made the hit of the performance as Tony Lumpkin.

Not a trace of girliness could be discovered in Miss Ware's impersonation. The scene at the tavern, in which Tony presides over the drinking, was particularly remembered by those who saw it for its complete and hilarious abandon and it is still regarded as one of the greatest "drinking scenes" ever presented on the Barnard stage.

the plays have become so elaborate that play committees now consider themselves fortunate if they manage to clear expense.

In the spring of 1901 the Undergraduate association decided to produce "She Stoops to Conquer." In the first interclass production simplicity was strictly observed. Costumes and scenery were hired, but they were by no means elaborate, and the audience was very often called upon to fill in scenic defects with imagination.

But in spite of many defects in staging this production was one of the most notable ever seen at Barnard, for three of the most famous "moes" were in the cast. The part of young Marlow was played by Romola Lyon, '04, ever remembered for her impersonation of young and dashing heroes. Lisette Metcalf, '04, who was the best "old man" in the history of dramatics at Barnard, played the role of Sir Charles Marlow, and Anna Ware, '04, whose name is perhaps written largest in the college annals, made the hit of the performance as Tony Lumpkin.

Not a trace of girliness could be discovered in Miss Ware's impersonation. The scene at the tavern, in which Tony presides over the drinking, was particularly remembered by those who saw it for its complete and hilarious abandon and it is still regarded as one of the greatest "drinking scenes" ever presented on the Barnard stage.

the plays have become so elaborate that play committees now consider themselves fortunate if they manage to clear expense.

In the spring of 1901 the Undergraduate association decided to produce "She Stoops to Conquer." In the first interclass production simplicity was strictly observed. Costumes and scenery were hired, but they were by no means elaborate, and the audience was very often called upon to fill in scenic defects with imagination.

But in spite of many defects in staging this production was one of the most notable ever seen at Barnard, for three of the most famous "moes" were in the cast. The part of young Marlow was played by Romola Lyon, '04, ever remembered for her impersonation of young and dashing heroes. Lisette Metcalf, '04, who was the best "old man" in the history of dramatics at Barnard, played the role of Sir Charles Marlow, and Anna Ware, '04, whose name is perhaps written largest in the college annals, made the hit of the performance as Tony Lumpkin.

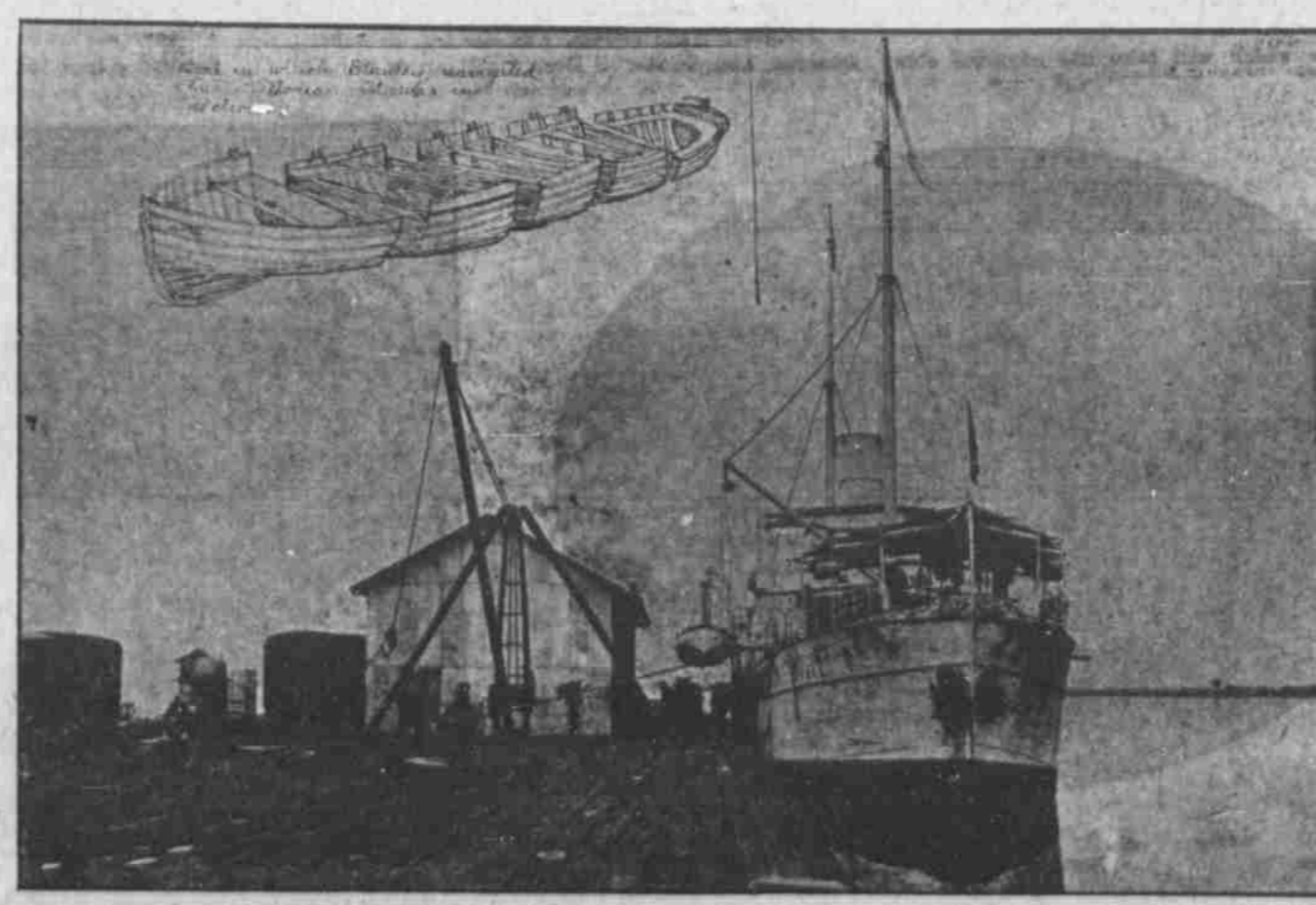
Not a trace of girliness could be discovered in Miss Ware's impersonation. The scene at the tavern, in which Tony presides over the drinking, was particularly remembered by those who saw it for its complete and hilarious abandon and it is still regarded as one of the greatest "drinking scenes" ever presented on the Barnard stage.

the plays have become so elaborate that play committees now consider themselves fortunate if they manage to clear expense.

In the spring of 1901 the Undergraduate association decided to produce "She Stoops to Conquer." In the first interclass production simplicity was strictly observed. Costumes and scenery were hired, but they were by no means elaborate, and the audience was very often called upon to fill in scenic defects with imagination.

But in spite of many defects in staging this production was one of the most notable ever seen at Barnard, for three of the most famous "moes" were in the cast. The part of young Marlow was played by Romola Lyon, '04, ever remembered for her impersonation of young and dashing heroes. Lisette Metcalf, '04, who was the best "old man" in the history of dramatics at Barnard, played the role of Sir Charles Marlow, and Anna Ware, '04, whose name is perhaps written largest in the college annals, made the hit of the performance as Tony Lumpkin.

Not a trace of girliness could be discovered in Miss Ware's impersonation. The scene at the tavern, in which Tony presides over the drinking, was particularly remembered by those who saw it for its complete and hilarious abandon and it is still regarded as one of the greatest "drinking scenes" ever presented on the Barnard stage.



THE SYBIL AT THE WHARF AT PORT FLORENCE.—STANLEY'S SECTIONAL BOAT IN THE UPPER CORNER.

(Continued on Page Three.)