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ANNUAL STUNT NIGHT BIG SUCCESS

(Continued from page one)

"Age of Innocence." The programs were cut in the shape of an oval, having a silhouette of an old-fashioned girl in poke bonnet and crinoline on the back. The name of the stunt was "To Be or Not to Be," and was made up of two episodes: I. Place—a dressing room in Miss Choate's Seminary for Young Ladies. Time—7:30 o'clock of an October evening in 1835. Martha Ann Heath (Mary Love Davis) in a charming rose-sprigged dress, the hoop-skirt of which was covered with puffs and panniers, is being made ready for the party to be given to the young ladies of the seminary. The colored mammy (Clarissa Poteat) is pinning a wreath of flowers in her hair when Miss Choate (Mary Herring) enters with a letter from Martha Ann's aunt. In this letter Martha Ann is bidden to take Miss Arabella St. Clair (a very precise young woman in the same school) for her model in all things, and to refrain from seeing a certain young man who bears the name of Allen Berkley. On the heels of this letter comes another delivered by mammy and written by Allen pleading with Martha Ann to elope with him. He tells her to drop a rose in the reception room that night and he will take it as an answer in the affirmative. Next enters Miss Arabella St. Clair (Carolyn Peacock) who in a very officious manner tells Martha Ann that she is going to "mold her character," and be her monitor in general. Martha Ann does not at all relish the prospect of having her character molded. At this juncture the other young ladies enter; they are: Betty (Emily Cheek), Jane (Mary Crawford), Fenelope (Ruth Leary), and Judith (Lucile Jones). All wear costumes of the same period, crinolines in pastel shade with filmy scarfs around their shoulders. After a little girlish chatter they depart for the approaching event.

Episode II takes place in a room off the reception hall in the same seminary. The time is 9:45 the same evening. Betty, Jane, Penelope and Judith come in and dance a minuet, which is very beautiful by reason of the sweeping dresses and the graceful steps of the dancers. As they get ready to leave Martha Ann enters, and gives the soliloquy from which the name of the stunt is derived: "To be or not to be; whether 'tis nobler within the mind to suffer the slings and insults of Miss Choate—or by eloping end all." Just as Martha Ann takes a rose from a bowl on the table, Miss Choate enters to bid her return to the others, and Martha Ann drops the rose. A moment later she reenters, and the handsome Allen Berkley (Juliette Coleman) enters from the balcony and clasps her in his arms. As the curtain falls Martha Ann cries, "What's the use of an education when you've got a man to love?" Allen is indeed a lovable man, with his high beaver hat, side-burns, and swallow-tail coat, and tight trousers with a strap under the foot.

The costumes were the distinctive thing about the Junior stunt, although the presentation was extremely well done. Anything more bewitching than the dainty Martha Ann would be hard to imagine; she might have stepped from the pages of Godey's Lady Book. The other girls were hardly less beautiful than she was, and Allen was the ideal old-fashioned gentleman. The prim Miss Arabella St. Clair succeeded admirably in making the whole audience cordially hate her for her Puritanical, ironbound virtues. The old

mammy was fat and good natured, as all mammies are supposed to be, and she supplied the necessary touch of humor. Miss Choate was a black-clad figure formidable enough to strike terror to the heart of the wrong-doer in her school.

The Senior stunt won the cup, and even the most ardent sympathizer with the odd classes will agree that they deserved it. The fact that the Senior class has received the cup for the past four years has led some to think that it has become a custom to award it to that class regardless of the merit of the stunt. But this year the judges were warned in advance that this was not the case. The winning stunt featured the troubles caused in modern households by the radio. The programs were in the form of a radio cabinet bearing the caption "Station M.C. '26 Broadcasting." The cast of characters was as follows:
SallyKatherine Cook
JackieLeone Warrick
GertrudeMarguerite Blackstock
JimBlanche Stokes
MillyKatherine Shields
FreddieRuth Janet Sikes
LibMartha Livermon
HarryRuth Bruce
MaryCrystal Davis
JohnBernice Hamrick

Scene I, entitled "Tuning In," shows the five young married women bewailing the fact that they are radio widows, their husbands being so engrossed in listening in and talking about the radio that they no longer have time to notice them. Sallie tells how Jackie invited his friends in to hear his radio, after having told them all the wonderful things he could get over it, and then got nothing but static all the evening. Gertrude relates her experience when she mistook a bass voice heard over the radio for a burglar. Milly recalls when she found her Freddie dancing around the living room crying "Cuba! Cuba!" with all his might, and Mary with tears in her eyes and realistic sobs in her voice tells how she has to tiptoe around her own house to keep from disturbing John at the radio. Milly sings a tearful song, the refrain of which is "Boo hoo, boo hoo, boo hoo." The much-abused wives plan to give a radio party and invite the men. They intend to show them just how silly their conduct has been.

Scene II, "Static," shows this party. The men come in singing a rollicking song: "Radio buddies, that's our name, listening in's our favorite game. We listen in till two in the morning, we listen in till the daylight is dawning—For anything else we don't give a cuss! Radio buddies, that's us." The wives seated around the radio, turn around angrily and command them to be quiet. They, stricken dumb with amazement, fall into seats around the room. Suddenly the wives, divesting themselves of the head-pieces, spring up and go dancing around the room crying out "Cuba! Cuba!" in shrill feminine tones. Sally seizes the astounded Jackie and waltzes him over the stage. The men stop their ears from the noise, whereupon the wives ask if they have had enough. When the husbands ask for an explanation, the fact emerges that the girls were only trying to beat them at their own game. This excites the men to hilarious laughter, and then the women get very angry. The husbands singing to them "You never can tell what you're apt to do till you're caught by the radio fad." The scene ends with the emphatic statement from the women that they never will get caught by the radio fad.

Scene III, "Hook-up," reveals the men telling their grievances to each other. Gone are the good dinners wife used to cook before she got the

radio fad! Now they have to wear socks with holes in them, and their wives seem to have forgotten the clause in the marriage ceremony which promises to "love, honor, and obey." The men never get a chance at the ear-phones any more, therefore they have bought a new loud speaker so they can forget their troubles in listening in. The wives enter, expressing acute displeasure at finding the men there ahead of them. Next ensues a spirited argument between the husbands and their lady loves. It all ends in glad surprise when the women see the loud speaker, however. They take it for granted that the men have bought it for them, and begin thanking them accordingly. The men, nothing loth, fall in with the way things are going and assert that they have bought the loud speaker as a peace offering. Then there follows a grand reconciliation, when every wife flies into her husband's arms, and after Freddie sings "Now we all can listen in, we need not fuss or fret. You all can see that we agree this is the best thing yet" the others joined in: "Mister loud speaker, you've saved our lives, Mister Loud Speaker, you've saved our wives. Now all our married woes will cease, now at last we'll have some peace; now we'll live like lovers true, Mister Loud Speaker, here's to you!" After this Jackie warns them to be silent, and the radio sends out: "Station XYZ, Havana, Cuba!" "Cuba!" they all cry in chorus, as the curtain falls, each couple clasped in an ecstatic embrace.

In this stunt a number of stunning dresses were worn by the lady members of the cast. In the first scene they wore afternoon dresses, in the second, dinner dresses, and in the last, full evening attire. The men appeared in tuxedos throughout the three scenes. They well represented the typical well-to-do young American business man, and the wives were examples of the usual type of young married women. The plot of the stunt was the product of a number of Seniors and was put together by Mary O'Kelley and Margaret Wheeler. The songs also were written by Mary Kelley, and she played the accompaniments as they were sung. The spirited acting contributed not a little to the success of the whole. There was always a suggestive pantomime going on besides the speech that was being given.

The judges were Mr. Jasper Memory, Mr. Alvin M. Fountain, and Prof. C. C. Cunningham. Prof. Cunningham is the head of the public speaking department at State College and is well qualified as a judge of dramatic productions. In his speech upon presenting the cup to the Senior class president he said that if the awarding of the prize had depended on the beauty of the costumes it would have gone to the Junior class; if it had depended on its portrayal of the seamy side of college life it would surely have gone to the Freshmen; if it had depended on the class spirit shown, the Sophomores would have won it, and if it had depended on truthful presentation of outside problems of modern life the Seniors would have certainly won it. This was said to create an air of suspense. Prof. Cunningham said that the crowning ambition of his life had always been to keep a crowd of women waiting. At last, however, he awarded the cup to the class of 1926, and the even classes broke forth into a pandemonium of cheers.

As Grace Neathery, president of the Athletic Association, said in the opening speech of the evening, Stunt Night was instituted to foster class spirit, and there is no room for the slightest doubt that it has succeeded in its aim.