

The Tar Heel



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Saturday, November 3, 1928

The Usual Leap-Year Fiasco

The inevitable Leap Year political fiasco takes place Tuesday. Both Al and Herbie are scheduled to do the leaping act, but we hereby sorrowfully predict that Al is scheduled to do the falling.

Not that we don't favor Al—our Ford will attest to our support of the scrappy New Yorker. He has been gathering strength steadily of late, and we believe that if the campaign had three more weeks to run a Smith landslide would result. But Al hasn't had sufficient time to fully overcome the effects of the "whispering campaign" and the innate prejudices of rabid anti-Catholics and puerile Anti-Salooners.

We don't like the man who urged us to conserve calories during the World War while he was subtending a robust abdominal appendage to himself. Hoover failed to make a single clear-cut statement of issue or principle in all the verbal pyrotechnics of his campaign speeches.

University students, are keenly interested in the campaign and in the probable outcome. Smith is colorful enough to appeal to the collegiate imagination, and he is an almost unanimous favorite. Smith money is hard to find, however, and odds are as high as four to one on Hoover.

—GLENN HOLDER

The North Carolina Club Proceeds to Step Out

Professor Paul Wager recently announced that an effort is being made to have at least one representative from each county in the state present at the bi-monthly meetings of the North Carolina Club. The club is one of the very few campus organizations devoted to research and discussion that makes a definite contribution to the scholastic knowledge of its members and the campus and state in general, and it is entirely worthy of student participation and support.

At every meeting an original paper is read by some student or faculty member, relative to an economic or governmental problem of North Carolina. A definite problem is chosen for study each year, and all the papers are directly concerned with some phase of that problem. At the end of the year the papers are collected and published in one volume, which is circulated widely. A course credit is given for each undergraduate paper written under the direction of the Rural Social Economics department and

read at the North Carolina Club meetings.

Only a small number of students take an active part in the work of the club at present. It is worthy of the interest and participation of a great many more.

GLENN HOLDER

Retrospection

A distinct step backward is signified in the proposal of the Golden Chain, honorary State College fraternity, to abolish student government and return to the old system of faculty rule, as announced in the state papers Thursday.

It is admittedly true that student government on the University campus is far from perfect, but there are very few here who will dispute the fact that it is immensely superior to the antiquated system of faculty supervision of student life. We regret that the campus big men at State have determined to eliminate student government on their campus, and we will not be grieved if their proposal is defeated when it is submitted to a student body vote.

Faculty rule on a college or University campus tends to cramp student initiative and produce an unhealthy attitude of resentment on the part of the students toward the faculty executives. We believe that it has forever passed into oblivion at the University.

—GLENN HOLDER

A Daily Tar Heel

The University is now ready for a daily Tar Heel, in the opinion of a large majority of those in close touch with journalism here. A group of keenly interested students and faculty members are now working out a plan whereby a daily student newspaper may be established on the campus.

Co-operation of the entire student body is essential, however, if the plan, which is at present largely tentative, is to mature. There is very little question as to the practicability of such a publication among those in a position to realize the potentialities of the embryo proposal.

If the student body desires a daily newspaper, carrying campus, Chapel Hill, state and national news and features, the proposal will be carried through to completion. Otherwise the entire project is, of course, utterly impossible of realization.

Within the next few weeks a detailed proposal, taking into consideration the factors of finance, desirability of outside news service, staff organization, and other angles to be considered, will be worked out and published. In the meantime the students working on the formulation of the proposal are eager for suggestions, and they will be heartily welcomed. Expressions of student sentiment and any suggestions should be addressed to the editor of the Tar Heel. They will be published in the Open Forum or Campus Mind column, and will be appreciated.

The initial step toward realization of the plan has been taken in the form of the newly-created full time managing editorship of the Tar Heel, tryouts for which were conducted last week and this week. They were terminated with this issue. The Publications Union Board will select a man for the place Monday evening. A University of North Carolina student daily is at present little more than an ideal existing in the minds of a small group of intensely interested students, but they intend to convert the ideal into an actuality, if the student body so wills. At any rate present indications are that a carefully considered proposal for a daily Tar Heel will be submitted to the campus in a special election early next spring. —GLENN HOLDER.

Speaking The Campus Mind

Harke Ye Pritchard

To The Editor:
The ineluctable modality of art, in any form—is a characteristic at once obvious to the thoughtful.

With casual gapefections before the possible good qualities of this university, the above mentioned paternity most ardently believes that no alumnus sheepled by the regents of this seat (higher) of learning is dumb enough so to enjoy paying twenty for admission to the field of spheroid entertainment that he will continue supporting the building projects of the University.

Too much red-tape and Freshman coercion have already alienated the affections of the students. And now the alumni are vociferating to the effect that cash-taking on the part of the Athletic Association is rapidly becoming something more than a sobriquet once naturally affixed to the initials of . . .

The artist—in any form—should understand his art.
J. J. JUANJEAN

Approves Greater Physical Development

It is pretty generally agreed that physical development is one of the most important parts of college training, because a good mind is seriously handicapped unless it can work in co-operation with a well-developed body. Students who are on the athletic teams get this development (as long as the "season" lasts. Freshmen get a spasmodic sort of exercise three times a week in a foul-smelling gymnasium. Quite a number of students play tag foot-ball until the weather gets too cold. When it is not raining the tennis courts are well used. Good as these forms of exercise may be, they fall far short of meeting the need of the average university student, because he does not have sufficient skill to make even a scrub team, or does not have time to enter into supervised athletics, or does not have a strong enough body for strenuous exercise, or is too timid to make a public display of his clumsiness. To the hundreds of students who want exercise, but who have been unable to get it, the woods around Chapel Hill give a standing invitation. An endless number of paths radiate in every direction from the campus, and a systematic exploration of these—rain or shine—will prove an interesting problem of exercise for the average student. It is not necessary to organize "hiking clubs". If every individual will square face the undeniable fact that a weak body is a handicap to a strong mind, then the Chapel Hill woods will soon be populated.

Edward Rondthaler, Jr.

Pepping Up With Chandler

I believe that it is the duty of every Freshman on the campus to take an active interest in the Cheerios. This class of '32 came to N. C. U. all "pepped up." On the campus they are peppy; wherever you see a Freshman he is peppy, and thanks to the fine work of Bill Chandler this so-called pep has reigned the campus. Why not carry this "pep" into the Stadium where it will be beneficial?

Some Freshmen raise a racket when they are compelled to wear white duck trousers and a blue coat before they are admitted to the game, while some of our upper-classmen protest against an All-Frosh Cheerio Section. Why? If the Frosh were not compelled to do this where would the old spirit of U. N. C. be? How many upperclassmen would take time to learn the yells and songs? and how much cheering would they do if they did know them? If upper classmen want to exercise their lungs—that's great—the bigger the cheering section, the better.

Let's go Frosh! and just show old State what real pep and cheering is! Let's tear that State stadium apart this Saturday.
W. H. C. '32

RHAPSODY IN BLACK

john mebane

Dark shadows seep about the walls
The gloom appals
A cold moon stares with lipless grin
I tuck the sheets beneath my chin.
A screech owl calls.
Close by, the rustle of the leaves
Beneath the eaves
Awakens me in clammy fright,
My eyes attempt to pierce the night
My body heaves
And shifts position right to left
As fingers deft
Clutch suddenly my window sill
And hesitate there hushed and still.
I am bereft
Of peace of body and of mind.
A sound behind
Leads me to raise my aching head
And drag my stiff hulk from the bed.
Tight muscles bind
My movements as I pace the floor.
A creaking door
Begins to play its ghostly tricks,
It quickly slams; the white knob
clicks—
I flinch no more
But by the faint light from a star
I reach quite far
To take down off a dusty rack
Relief which I shall never lack—
A bromide jar!

The Theatre

Joseph Mitchell

An Enemy of the People, by Henrik Ibsen. Presented by The Carolina Playmakers at the Playmakers Theatre, Nov. 2nd and 3rd. Directed by Hubert Heffner. Settings by Samuel Selden, assisted by Mary Dirnberger and Fred Greer.

The Cast

- | | |
|-----------------|--------------------|
| Dr. Stockmann | H. T. McCone |
| Mrs. Stockmann | Elizabeth Farrar |
| Petra | Enita Nicks |
| Morten | Charles Graham |
| Ellf | Charles Villbrandt |
| Peter Stockmann | T. P. Harrison |
| Morten Kull | Sydney Rothenberg |
| Hovstad | P. L. Henderson |
| Billing | Diek Walser |
| Horster | Howard Bailey |
| Aslaksen | W. N. Bissel |
| Townsvolk | Various students |

Despite the ukases of the academicians, Henrik Ibsen is still a wise old guy with whiskers, and altho the erudites persist in dating his plays with dissertations he remains comparatively unembalmed. This play, An Enemy of the People, is not a faint echo from the days when Ibsen was a bellowing prophet, nor was it produced by the Playmakers as merely an important link in the history of the drama. It remains a live play, and it says things to people who think that the theatre has gone ahead or even caught up with the ideas of the Scandinavian philosopher. A superficial analysis of the last drama season in New York will show how firmly the modern theatre is silled on Ibsen. Most of the more important plays are minor variations on Ibsen themes, plus futility. O'Neill fulminates with the universal-mother. The other play-men are concerned with the trouble some poor fool has with his women, or they have gone hazy over rationalistic despair, or they are obsessed with the twisting of violet smoke around the machine age. They write their pieces with Ibsen's vocabulary shifted up to 1928. Only their method is peculiar. In a play about the machine age, for example, they dodge the subject as much as possible and show wheels going around. Then they say, "We are groping." Henrik Ibsen got through with groping. Then he wrote a play.

This year is the centenary of Ibsen's birth and his plays have been universally revived. However, in New York and London the directors chose the earlier romantic plays or the later problem pieces with their patina of romanticism, and most of them shied from An Enemy of the People, because they think it "dates" in the same way as The Doll's House. Or perhaps they thought it too obvious. Even if this is the era of city managers and hygienic municipalities the Playmakers did not think the play antique. So they chose it to produce and altho their production was not smooth or finished, it was more than creditably done.

The play shows Ibsen intent on dissecting political ideals; it shows him tearing the veils from mob idealism. It also shows him bent on giving an audience the impression that democracy is oftentimes not "an arrangement by which the whole people are given a certain share in the government." It is more than often only the cries of the mob—the slinking rule of "the damned compact majority." The drama is built on the attempt of a majority of townspeople to conceal the fact that the medicinal baths, the basis of the town's livelihood, are contaminated. And when Dr. Stockmann, an honest man, insists on exposing the diseased waters his fellow citizens wrap themselves in

mildewed idealism and tag him an enemy of society.

There are scholars who say that this play dates—that it is old-fashioned, and merely a historical piece. In four days there will be dozens of happenings which will parallel the incidents in this play. That is, there will be a presidential election in the United States in four days.

Ibsen is a realist by method, but by impulse he is oftentimes a rigorous idealist. This play is more than a "problem play." It is sensitive and like the majority of his work it is an escape into life, rather than an escape from it. And so players who wish to act it must work from the inside. And if they have no inside it is their hard luck. They should not be thrown into a play like this. There should be no surface acting of Ibsen. On the Playmaker stage last night there was more than one fine example of slow surface acting. At times this gave the production the frayed appearance which results from something more than actors cast indiscriminately.

Ibsen wrote this play after the whoopee over Ghosts and he modelled Dr. Stockmann after himself. And the Doctor is more definitely Ibsen, than Prospero was Shakspeare. H. T. McCone played the Doctor and did it well enough, but there was a good deal more than he gave necessary to make it a rounded interpretation. His emotion was bare and seldom shaded, and there was no variety to his acting. For anger he clenched his jaws, and his gestures were identical throughout the play. Elizabeth Farrar as Mrs. Stockmann gave a very fine performance, and so did Enita Nicks as Petra. T. P. Harrison as the belligerent old burgomaster was splendid. He was consistent in the part, but the steadiness never became monotonous.

The best playing of the evening was by W. N. Bissel as Aslaksen, the printer. He used his hands, was never missing on the fit-in cues, and refused to drop out of the picture.

Sydney Rothenberg as old man Kull, and P. L. Henderson as Hovstad, the journalist, both knew what they were about, and the tempestuous Richard Walser as a syncophantic reporter did not slide off the stage. However, these three actors were industriously theatrical and like the others, excepting Miss Farrar and Mr. Bissel, they were automatic and, through with their lines, they became almost impassive. Howard Bailey managed his walk-on part creditably.

The mob scene in the fourth act was not a disappointment. The townspeople made a lot of rhymed noise. But unless Scandinavians are different from humans they do not cry a speaker down in a regular chorus.

The settings were impressive and very well worked out. The first scene, Dr. Stockmann's parlor, was

in ornate Victorian style with pale red curtains and a picture of the battle of Waterloo. The almost bare newspaper-office scene, with crooked walls, was brilliantly executed. The mob scene was played in Captain Horster's parlor, which was a plain and effective set. Only the mob scene was played on a darkened set and the Playmakers demonstrated that Ibsen can be acted perfectly all right on a lighted stage.

The athletic music of the University orchestra was not used during the acts. Instead selections from Grieg and Tschaiakowsky were played on a phonograph.



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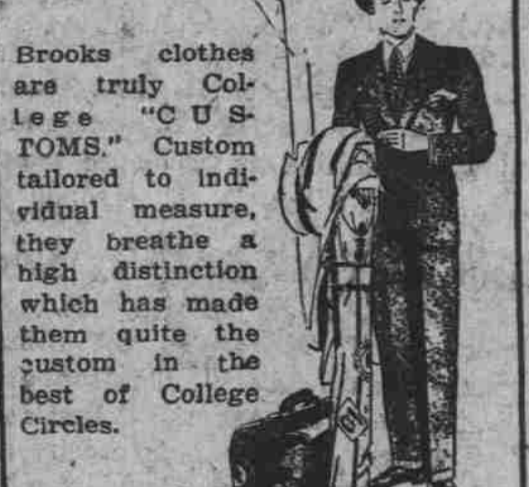
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on the resolution

THAT THE DISADVANTAGES OF COEDUCATION
OUTWEIGH ITS ADVANTAGES

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THE UNIVERSITY ORCHESTRA WILL PLAY AT 8:15