

SAYS MAGAZINE IS IN LINE WITH NEW TRADITION

As One of the Most Intelligent And "Advanced" University Magazines It Has Become Caviar to the Student Body.

By RUSSELL POTTER

During the past four or five years the Carolina Magazine has been very distinctly an experimental publication. It has had as its models—unconsciously, perhaps—such publications as transition and Broom. It has made scant bid for the attention of the student whose reading-needs are adequately met by an occasional detective story sandwiched between True Stories and the Danger Trail Magazine, who suspects surrealism to be some new disease, and to whom the names Eugene Jolas, Paul Eluard, and Marcel Proust are only so much static. On the whole, the Magazine has been one of the most intelligent and one of the most "advanced" of all the university magazines; and it has become caviar to the general. This was made very plain at the polls last week.

The January issue of the Magazine is in line with the new tradition. Warren Taylor's story, "The Picture," is an interesting, if not quite successful, experiment in surrealism. Here the author is interested not in objects, but in the images that these objects evoke in the consciousness of his character. For the surrealists, objective reality has ceased to have any significance at all except in so far as he is able to translate it in terms of mood, of pattern, of rhythm. But Mr. Taylor fails to escape the dangers of such writing: he fails to conjure up before his reader character. And, as even Virginia Woolf is ready to admit, without character fiction is aimless. "The lady" does not emerge. Furthermore, Mr. Taylor does not quite escape the charge of trivial banality. "The bell of the telephone will not ring" is perhaps only a casual blunder in the pattern of the piece. But turn to the next to the last paragraph, which, by the way, contains some of the best prose that has appeared in the Magazine for some time. Read this through aloud. All goes well until you hit the sentence "The arms of the chair could not lift themselves." What a let-down! This is a small matter, perhaps, but it is enough (for this reader, at least) to knock the edge off a paragraph which, except for this, is an excellent piece of work in the experimental manner.

It is this sort of thing which gives great point to Dane Wilsey's burlesque of the whole stream-of-consciousness-surrealist school, "Winesburg Without Women; or, The Brown Hat." This is a high-spirited bit of horseplay. Its inclusion is rather timely reassurance that the editorial staff is not without a saving sense of humor.

Mr. Charles Wood also does a bit of prose-experimenting in his "Perhaps I Shouldn't Have Mentioned It" (the formula for which is, I suspect, something like this: two parts Sherwood Anderson, one part Whitman, a dash of Havelock Ellis). But in an experimental magazine, this is rather more interesting than the same writer's "Modern Morals," which appears as the leading article for the month. This begins with the statement that "sometime after the World War America gave to the world a new and pernicious type of person—known as 'flaming youth.'" England, France, Germany, and Russia might protest this statement, each claiming some share in the honor of having "given to the world" the young person whose escapades are here discussed. Mr. Wood next lays himself open to the charge of careless thinking when he calls attention to "the prevalent habit of joking at sex on one hand and ignoring it on the other." Why, there is nothing new in this attitude! It is almost as old as man. It was the "prevalent habit" when Chaucer wrote his "Canterbury Tales"; it was the "prevalent habit" against which Walt Whitman took up the cudgels of poetic frankness—But in spite of all this, Mr. Wood, like the character in the Irish comedy, "comes to a good end after all" when he declares, thoughtfully and truly, that "hardly any of the much cursed younger generation are actually debased, but are lost in a vague groping for happiness."

From the point of view of space occupied, R. K. Fowler leads the horse-show from Parnassus with his "Sonnets of a Cub Reporter." These are four in number; and they all sound a bit too much like the whining complaint of a very much Hemingwayed young man who can only sneer at humanity which furnishes him with "a lousy re-write job—and a hell of a bother." Other steeds are led by John Mebane, W. W. Anderson, Leslie Gordon O'Pry, Pierson Ricks, Margaret Beaufort Miller, Lionel Abelson, and the modest "M. F."

"THE KING OF KINGS" SCORES ON THE CENSORS

Court Rules That Film Shall Be Shown Without the Use of Scissors.

Judge A. B. Pitman of the Circuit Court in Memphis, Tenn., recently made a highly important ruling in connection with the showing of "The King of Kings" in that city that is bound to have a wide influence in future conflicts between censor boards and motion picture exhibitors, distributors or producers in this country.

He ruled that "The King of Kings" should play at the Lyric Theatre in Memphis without interference from the censors, and set a precedent before unknown in the legal history of Tennessee by stating it to be his opinion that court of law is empowered with authority to review the actions of any censor board, and pass final judgment as to whether a drama, film or act was good or bad from the standpoint of public welfare and safety.

The court found that there is nothing in this screen version of the life of Jesus that "is likely to stir up religious or racial hatred or prove inimical to public welfare."

Duke's Glee Club Wins First Place

Duke University won the southern intercollegiate glee club contest at Greenville, S. C., last Friday night. William and Mary was judged second best and given honorable mention.

At a business meeting of the association P. W. Price of N. C. State was re-elected president of the organization. Max Noah of Guilford College was named secretary and treasurer. Miss Katherine H. Phipp was made first vice-president for zone one, and Tom Gardner of the University of Alabama was made first vice-president for zone two.

The southern association was divided into three zones, the first being composed of North Carolina, Tennessee, Kentucky, and Virginia; the second composed of South Carolina, Georgia, Alabama, and Florida; the third of Louisiana, Mississippi, and Texas. The southern contest will not be held next year, but one club from each zone will go to New York for the national contest.

The association passed a resolution asking all southern colleges to aid glee clubs by assessing each student a fee.

Jones To Read

Howard Mumford Jones will continue his series of Bull's Head readings by rendering another public reading in 214 Murphy Hall Thursday afternoon at 4:30.

BIG PARTY AT COUNTRY CLUB

(Continued from page one)

Attired in a rose colored evening frock and silver slippers, Griggs made perhaps the biggest impression of any of the performers, although all did their parts well. He sang in a natural falsetto voice and reached the highest notes without difficulty. In response to the applause which he received, he did a dance number. It will be remembered that in 1926, Griggs received the honor of being the most popular boy soprano in the state.

As a concluding number Mary Lynn Giles and Frank Jacobs appeared in an exhibition of the latest ball room steps. They were accompanied by the orchestra. Following this, the tables were hastily removed and the affair was ended by general dancing which lasted until 11:30.

During the banquet, Professor Paul John Weaver and Mrs. R. H. Wettach were called upon to lead the guests in the singing of old songs. They were accompanied by Bill Abernethy, orchestra pianist.

Dr. H. D. Meyers, of the University Sociology Department, was master of ceremonies for the occasion. Members of the Red Head Club acted as waiters, while music during and after the banquet was rendered in the hottest jazz manner by Alex Mendenhall and his Tar Heel Boys orchestra. Approximately 200 people were present at the affair, the majority of these being members of the University faculty and their invited guests.

Here and there throughout the magazine is scattered a collection of animal crackers, not one of which should ever have been let out of the ark. The frontispiece is perhaps the least successful "experiment" in the issue. It is so bad that it leaves even an avowed admirer of Duncan Grant, Picabia and Franz Massee gasping in stupefied amazement. Can such things be!

GERMANS CLOSE SUCCESSFUL MID-WINTER DANCES

Climaxed Affair Saturday Night With Grand Ball; Elaborate Decorations.

The mid-winter hops were brought to a close last Saturday night with the strains of "Home, Sweet Home" from the orchestra which turned many couples homeward and marked the closing of one of the most enjoyable set of dances ever held by the German Club.

The series opened with an afternoon dance on Friday, which was followed by a dance that night from 10 o'clock to 1. There were three dances held Saturday. A morning dance was held from 11 to 1:30, a tea dance that afternoon from 4:30 to 6:30, and the ball that night from 10 to 12. The Junior Order of Gimghous entertained with a dinner dance at their lodge during the interval between the afternoon dance and the ball Saturday night.

The figure for the ball was led by Mr. William E. Webb, of Thomasville, with Miss Mary Lou Farrell, of Petersburg, Va., assisted by Mr. Nelson Howard, of Tarboro, with Miss Madeline Jenkins, of Tarboro, and Mr. John Anderson, of Chapel Hill, with Miss Hallie Williamson, of Fayetteville. This ball was very elaborate and excellently carried through.

The music was furnished by Joe Nesbit's Orchestra, of Columbia recording fame, and was excellent in every respect. Much of the success of the dances was due to the music.

The decorations were strikingly effective, proving to be very suitable for the occasion and especially attractive. Credit for the decorations is due mainly to Baron Holmes and Frazier Glenn, who were instrumental in having the particular scheme for the decorations carried out so well. The walls were covered with blue and white streamers which converged into a dome mounted with a large German Club emblem. A system of soft flood lights produced a soft glowing effect throughout the gymnasium.

The dances were chaperoned by Mrs. C. T. Woollen, Mrs. R. D. W. Connor, Mrs. W. M. Dey, Mrs. W. S. Bernard, and Mrs. J. H. Anderson.

Medical Alumni To Hold Meeting

The alumni of the old Raleigh Medical school which was a department of the University from 1902 to 1910 will meet in Raleigh February 22 at the home of Dr. S. M. Caveness who is president of the association. He will entertain at a buffet supper. Dean I. H. Manning of the medical school here has been invited to attend. J. Maryon Saunders will also be a guest of the occasion.

Mr. R. B. House will speak to the Chapel Hill Kiwanis club today on Abraham Lincoln.

MODERN YOUTH IS PLAYMAKER TOPIC

(Continued from page one)

ing of San Francisco, written in the course in playwriting which Professor Koch conducted last summer at the University of Southern California. The three plays offer different points of view of the business of living modern youth.

The first, "The Family," is by Catherine Nolen Wilson. It is an episode in the American home, and is typical of American home life of today. In its simple, realistic way the little play tells its story expertly.

The characters are: Charles Lipscomb, Frederick Phelps; Elizabeth Farrar, Nell Phelps, his wife; Mela Royall, Jane, their daughter; Giles Brown, Ted, their son. The scene is the combination lounge and dressing room of the Phelps home, which is situated in a Middle Western town. The only disappointing feature of the play is its brevity.

The setting was designed by Howard Bailey and the play was directed by Frederick H. Koch, Hubert C. Heffner, Samuel Selden, and Marion White.

The second number was "Graveyard Shift," a play of California factory workers by Edith Daseking. Professor Koch says of this play, "Edith Daseking, the author of 'Graveyard Shift, worked for a year in a settlement house in the Mission District of San Francisco. She is now a teacher in the Junior High School of that neighborhood. Her characters are drawn from people with whom she has come in contact in her work. The incident of the shooting is authentic. The fourteen-year-old boy in this play attended the school in which the author was a teacher. He ran away from home, staged a number of hold-ups, and

met his death at the hands of a policeman. Such a tragedy grows naturally out of the conditions here recorded—a work-driven mother, hostility between a stepfather and his wife's children, and a lack of understanding on the part of the school authorities."

The characters of the play are: Catherine Nolen, Rita Jones, a night worker in the tomato cannery; Peter Henderson, Al Jones, her second husband; John Ellison and Helen Dortch, Tony Colombo and Mary Colombo, her children by her first husband; Nettina Strobach, Jen Casey, a neighbor, also a hand in the cannery; Whitner Bissell, Louie Nichols, Mary's boy-friend; Pendleton Harrison, Lawrence Miller and Sydney Rothenberg, Officers Hawkins, Reilly, and Dawson, of the San Francisco police force.

The scene is the kitchen of Rita Jones' tenement flat, which is in the industrial district of South San Francisco.

The setting was designed by Samuel Selden and Elizabeth Chesley, and the play was directed by Professors Koch, Heffner, and Selden, with Telfair Peet as assistant.

The final number on the bill was "O Promise Me," a modern romance cycle by Curtis Benjamin. Professor Koch explains that "the author of this play was a student at the University of Arizona where he wrote 'O Promise Me' in the course in Playwriting initiated there by Professor Hubert Heffner. The author tells us that his interest and sympathy are altogether with the collegians he portrays. He has succeeded, admirably, in catching the spirit of the campus romancers who go cycling through four or more college years with their ideas and opinions changing almost as often as the seasons change. He is quite sincere in his treatment of the subject. In fact he admits that he, himself, is 'still cycling about.'"

The characters are: Neona Sturgeon, Louise, a demure, young freshman co-ed; Howard Bailey, Bob, a sophisticated senior; Ann Lawrence, Ruth, Louise's sorority sister; Fred Greer, Larry, Ruth's fiance.

The scene is in front of the Kappa Theta sorority house in a university

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