

The Daily Tar Heel



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Thursday, December 4, 1930

Traditional Reactions

The game Saturday with Duke will be a threat to the traditions of the University. Either defeat or victory may cause reactions which will not be in keeping with the traditions of this institution and may destroy in one moment of passion the results of more than a century's labor.

Defeat brings bitterness which causes resentment and anger. Victory brings joy which sometimes knows no bounds. In either instance events may occur which would reflect upon the students as individuals and as parts of the University. A victory for Carolina will result in a celebration both on the Hill and away. But if it is true to our traditional celebrations then no one need caution the students as to the possible results. Carolina students have conducted themselves in the past in such a manner as to reflect only credit to the University.

But defeat may bring an assault upon the goal posts or other actions which might be resented. The goal posts are perfectly able to take care of themselves and they need no aid from any students. An assault upon the goal posts will not be considered an assault upon our dignity or pride. Carolina retains its dignity and its traditions regardless of football games. And its traditions will hold no matter who wins Saturday. But the University will not retain its dignity if over-zealous students attempt to restrain by force a harmless celebration.

Indications

We read Tuesday that no admission fee would be charged for the organ concerts, no fee for concerts by guest organists, even. And we saw in that announcement the keynote of the University's administrative policy. Perhaps the announcement was simply an announcement. But we found it—maybe we were wrong, there are people who think we usually are—an in-

dication. It is an indication that the University authorities have opportunities for petty money-grabbing and do not take them.

Last week we heard of a school that demands from each student living in a dormitory a twenty-dollar deposit against possible damage to his room. And it is a remarkable fact that it takes the whole twenty dollars to repaint, or wash with Dutch Cleanser, a black smudge under a desk. The students pay a blanket ten dollars for three or possibly four home football games. Down in the city tickets are one dollar. Another school charges five cents each time a student uses an electric iron, albeit he happens to press only a handkerchief. It is not a difficult experiment in physics to find the real cost of the electricity required in the pressing of a handkerchief.

These are not state institutions, it is true. The University is a state-supported institution, and has therefore less occasion and excuse to demand a dollar at every turn. But nevertheless, the authorities have opportunities of being like modified editions of those other authorities. It is to the credit of our officials that they permit the opportunities to pass. The University could charge two dollars for make-up labs in the botany department, because some assistant may have to wade in a mile of marsh to find the specimens necessary for the experiment. But if we are not very much mistaken, the charge for the first opportunity to make up a lab is only fifty cents, which is also an indication.—V. A. D.

The Straight And Narrow

We feel called upon to take notice of recent actions by students of one of our brother institutions. Surely it is but fitting that decisions of such far-reaching influence in the world of ethics and morals should receive proper evidence that they are appreciated by the rest of us who have not yet been seized so strongly by the urge to virtue and moral reform.

The highly commendable acts referred to include: the attempted dismissal of a fellow student who certainly must have been a moral reprobate, since he dared to suggest that there might be defects in the working of the honor system; the no doubt very effective resolve of the sophomore class to "outlaw" the drinking of nasty, poisonous liquor; the organization of various small groups to control any and every kind of vice; the passage of resolutions directed against the same; and now, to add the crowning touch, the organization of a "Virgin Club" for the purpose of "promoting better moral relations between the sexes of the younger generation."

All credit to the worthy upholders of the standards of the younger generation! But why stop at this point? We suggest that the reformers decree that all students give up smoking that virulent weed, tobacco; that the co-eds cease employing those instruments of the devil, powder and paint; that only Ivory Soap (99.44 percent pure) be allowed on the campus; that strict censorship be instituted over all reading matter available to students; and only the *Christian Herald* be allowed on the library desks; that chapel be compulsory twice a day; and that all forms of profanity and slang be purged from conversation, and only "pure" English allowed. Then, indeed, will this venerable institution become the fit cradle of future members of the W. C. T. U., Anti-Saloon League, etc. fit to rank with that other "noble experiment" in the field of education, the W. J. Bryan University.—J. M. L.



By Moore Bryson
THE CAROLINA PLAYMAKERS
present
THE JITNEY PLAYERS

in
The Murder in the Red Barn
and
The Duenna

If appreciation for the theatre has been on the wane in Chapel Hill this year, it is because the lovers of the drama have been forced to suffer from malnutrition. *The Jitney Players* required less than half a scene in order to restore life to what at first appeared to be a listless audience. This wandering band of troopers, who last year so enchanted the local theatre-goers with *The Wonder* and *A Trip to Scarborough*, completely won the hearts of all Chapel Hillians who saw them Monday and Tuesday night at the Playmaker's Theatre. The only regret which could be expressed was that the representative of our own little theatre, Sheppard Strudwick, was not with them again this year. Unless the forthcoming season brings an extraordinary offering, *The Jitney Players* will once more be the high spot among the histrionic events presented at the University, just as they were last year.

The Murder in the Red Barn.

Should one have accepted the explanatory line, "A Melodrama of 1840," which was found on the program for this play, and contented himself with seeing a play reproduced as it was given nearly a century ago, then he would have been most agreeably surprised. If lines in this tragedy were spoken seriously, and they seldom were, it was because the players thought that they would be funnier than if given in the comic spirit. In fact, the greatest objection to the performance was that the director had failed to realize the humor which most of the dialogue held for the modern audience, and relied entirely too much on burlesquing the whole play in order to make it amusing. Some of the scenes, especially the one in the prison cell where the old woman took out her knitting, were overburlesqued to the extent that the real comicality of the situation was lost.

It required several scenes before one could become adjusted to the fact that a change of scenery was represented only by a change in the back-drop. This was probably due to the fact that the wings were painted as the interior of the barn. Had the wings been less definite, the illusion, possibly, would have been more complete. The fireplace in Mister Marten's kitchen, however, was adequate compensation for any discrepancies which might otherwise have been noticed.

The acting throughout was excellent. Alice Keating Cheney as Maria Marten, was everything the poor, young, heroine should have been. Her scenes with the baby (the character of the baby was not given on the program) were filled with maternal tenderness, especially when she unknowingly gave the precious the poison. Douglas Rowland as "The villain who pursued her" was most detestable and drew many hisses and cat-calls from the sympathetic audience. The Rustic Gent, Tim Bobbin, was cleverly acted by Harrison Dowd, but Ellen Love, playing opposite him in the role of Anne Martin, was entirely too charming to be completely funny. Edmund Forde was able to rely on playing the character of the father of the girl dramatically in order to make it one of the most ludi-

crous characterizations of the evening.

Between the acts, members of the cast gave divertissements that were in keeping with the spirit in which the play was given. The quartette singing "Come, Birdie, Come," was the most outstanding feature of the whole program, and had the Imperial Hungarian Tumblers shortened their act by a few falls, they would have been as entertaining a pair as could have been found.

The beauty of the play lies in the fact that the players apparently enjoyed giving it as much as the audience enjoyed seeing it.

The Duenna.

If it were possible, the presentation of *The Duenna* would be termed perfect and nothing more would be said about it. However, to do so, would be to fail to give sufficient credit to such performances as those given by Alice Keating Cheney, Edmund Forde, and Douglas Rowland. When Sheridan wrote *The Duenna* he wrote a most delightful comic opera, and when *The Jitney Players* presented it, they did so in its most delightful manner. Alice Keating Cheney as the Duenna was as ugly and as awkward as the most discriminating theatre-goer could ask for such a character to be. Her duck-like walk was one of the most comic movements one could hope to see. Edmund Forde symbolized the spirit of the eighteenth century theatre in his interpretation of the gruff but kind Don Jerome. Douglas Rowland played both Don Carlos and Father

Paul, and in the latter role he received many laughs and a great deal of applause. In fact, the laughter caused by his portrayal of the bloated old monk almost stopped the show. Ellen Love as Donna Louisa was the quintessence of grace and charm. She has a lovely natural, but apparently untrained, voice. Frederick Forman, Harrison Dowd, and Richard Skinner were exceedingly good in the roles of the lovers, Mr. Skinner, giving a remarkably graphic portrayal of exactly what a good lover should not be.

The sets for *The Duenna* were much better than those used for *The Murder in the Red Barn*. The designer had caught the delicacy of the play and carried it into the execution of the scenery. The costumes were rich and colorful and lent an air of splendor to the production.

All who saw *The Jitney Players* hope that they will continue to pay Chapel Hill an annual visit, and assure them of a warm and enthusiastic welcome should they return.

OPEN FORUM

Editor of Daily Tar Heel:

Why not change this place to a kindergarten or make it a school for delinquent boys. Don't say this sounds absurd; it sounds no more absurd than these idiotic rules that are supposed to go into effect governing the bedtime of invited feminine guests.

I've never been exposed to history in this man's University, but I have heard that the Puritans came over here from England in search of freedom. I feel sure that if any of them should happen in Chapel Hill right now they would drag their weary carcasses right back over the briny deep—and could you blame

them? The answer is no.

I suppose the instigators will say in a it-hurts-me-more-than-it-does-you tone that they are doing this to protect our dear feminine element from the octopus-like Carolina demons that reach with a thousand outstretched arms to entwine the poor innocent girls into the predestined meshes of circumstance. I might add, to say the least, since the least said is the easiest explained, not to imply that I was individually concerned, that I greatly appreciate this most noble effort; but, I feel sure that when any Carolina boy invites a girl to spend the week-end she will be old enough to be perfectly capable of taking care of herself. (If she's sober and if not, either he or an officer can take care of her.)

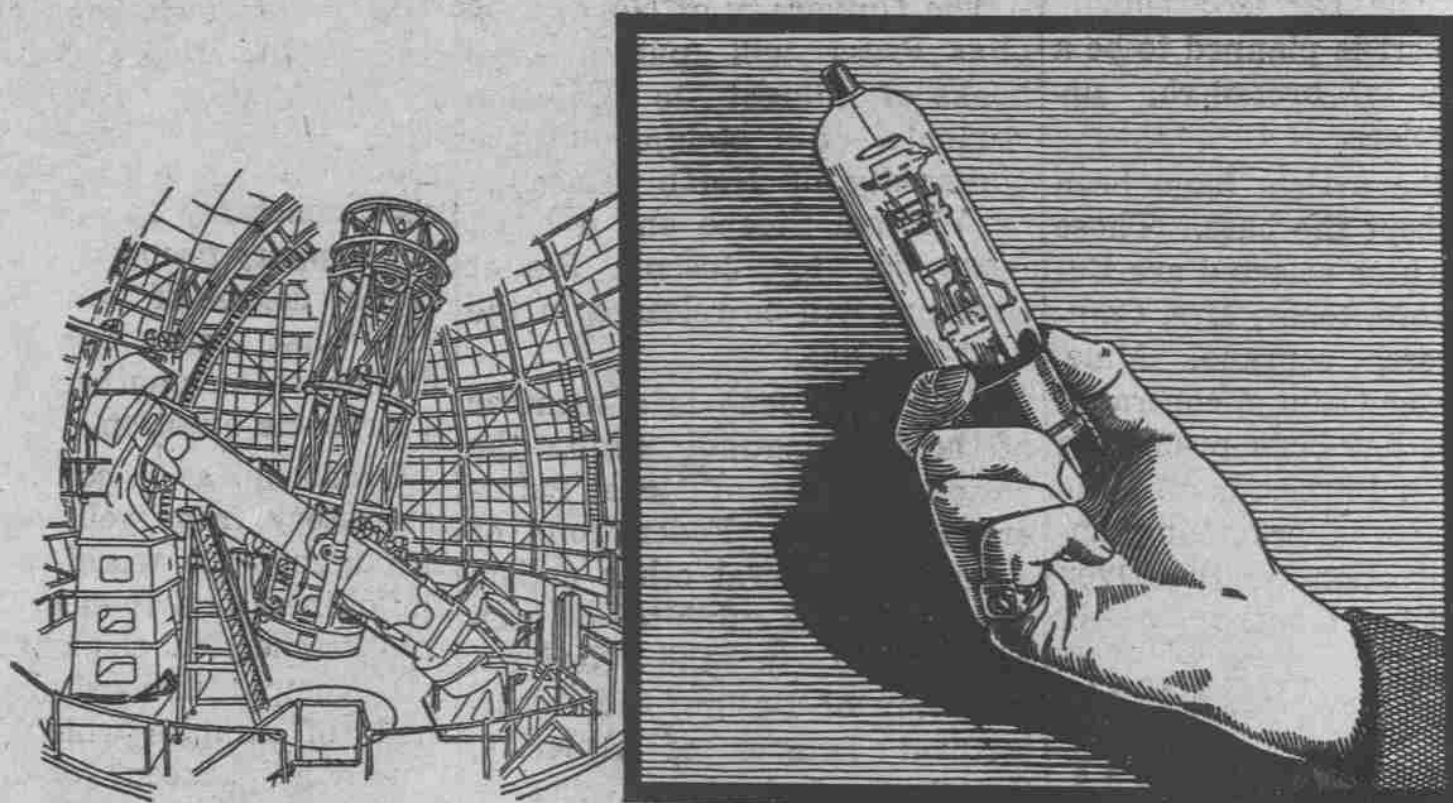
In fact I think the law will have a negative effect, because lots of the dames who would heretofore have gone to bed immediately after the dance will now stay up just to get a chance to violate a rule. Everybody's doing it now; if you don't believe it just wait. Time will tell (at least I guess it will; it usually does).

L. B. S., '31.

Oklahoma Will Use Stadium for Classes

Norman, Oklahoma—(IP)—Because a heavy enrollment has placed class room space at a premium at Oklahoma University here, officials are considering making use of the large space underneath the seats in memorial stadium as extra classrooms.

It is believed that a wall may be built along the outer side of the big athletic plant, and the fifty by 250 feet thus inclosed may be divided into smaller rooms.



The new G-E low-grid-current Pliotron tube capable of measuring a current as small as 10⁻¹¹ ampere

This Little Tube Measures Stars Centuries of Light Years Distant

BY MEANS of a new vacuum tube called a low-grid-current Pliotron tube, astronomers can gather the facts of stellar news with greater speed and accuracy. In conjunction with a photoelectric tube, it will help render information on the amount of light radiation and position of stars centuries of light years away. It is further applicable to such laboratory uses as demand the most delicate measurement of electric current.

So sensitive is this tube, that it can measure 0.000,000,000,000,01 of an ampere, or, one-hundredth of a millionth of a billionth of an ampere. This amount of current, compared with that of a 50-watt incandescent lamp, is as two drops of water compared with the entire volume of water spilled over Niagara Falls in a year.

General Electric leadership in the development of vacuum tubes has largely been maintained by college-trained men, just as college-trained men are largely responsible for the impressive progress made by General Electric in other fields of research and engineering.

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