

THE 1:30 CLASS

By Adrian Spies

(Our column makes history today with a discussion of the motion pictures at the new Pick Theatre. We hope that the new attractions and wider choice of motion picture entertainment will be handled adequately. With both houses offering attractions on the same day—after this first week—this column will be able to abolish the old idea of "take it or leave it." On those days when different attractions offer the element of choice the writer intends to exercise it in the comments upon the pictures.)

"Young Dr. Kildare" (Sun—Carolina Theatre) is of the same homey and unpretentious sort as "Rich Man, Poor Girl." And Lew Ayres, who was near spectacular in that film, is worthy of grateful comment once more. As a progressive young doctor, Ayres lends an adequate amount of "every day you and me" to the role to make it convincing. And Lionel Barrymore, playing entirely from a wheel-chair, lends the grim, unceasing air of the much romanticized country doctor. The tale is the ordinary one of the young medical man who saves the mental state of a beautiful heiress—and returns to find peace and love in his home town.

There is nothing of great moment in "Young Dr. Kildare." But it is ably acted and simply told. As such it is good entertainment.

"The Great Waltz" (Mon and Tues—Pick Theatre) is—praise whatever powers there be—another of Hollywood's infrequent artistic successes. The critics throughout this country have lauded the film with many more orchids than this column is able to give. Suffice it to say that the "Great Waltz" more closely approaches artistic beauty than any motion picture since "Snow White."

Although the music of John Strauss is obviously the heart of the film, it is not allowed to predominate. Skillful directing by Julien Duvivier and smooth dialogue has blended the frequent musical insertions aptly into the story—which is concerned with the meteoric career of Strauss. And Luise Rainer and Ferdinand Gravet, in the leading roles, sustain the rich emotion of the entire production. Miss Rainer in particular

offers one of the finest performances of the year.

"The Great Waltz" needs no introduction to lovers of Strauss—with such numbers as "Tales from Vienna Woods," "One Day When We Were Young," and "Blue Danube." Most of the vocal work is done by Gravet and Meliza Korjus—whose voice is more beautiful than the rest of her. But even as a motion picture "The Great Waltz" is outstanding, and with wide general appeal.

"I'll Give A Million" (Wed—Pick Theatre) is the trite tale of a rich man in search of an honest woman to love. Warner Baxter is the rich man and Marjorie Weaver is the poor girl. Others who aid and abet in this none too serious offering are Peter Lorre, Jean Hersholt, and John Carradine. It is another of the screwball pictures for those who relish them.

"That Certain Age" (Fri—Pick Theatre) gushes with the often exploited charms of young love on the loose. Sweetly sentimental, it offers Deanna Durbin as a "new woman." (That is, she is pictured as strongly feeling the impulses of love and devotion.) As this love is laid out on the dismayed feet of Melvyn Douglas, and as Jackie Cooper considers himself in the tragic role of a jilted swain, the obvious charm of the tale unfolds. As a cathartic from the sweeping pretensions of our "super" pictures, and as a well handled tale of the trials of adolescence, "That Certain Age" is heartily recommended. Also, between moments of amorous intent the "new" Miss Durbin finds time to give a very acceptable rendition of five songs.

"Always in Trouble" (Sat—Pick Theatre) is very true of the standing of Jane Withers pictures in this column. Personally, we are weary of seeing the "darling child" practically disrupt a civilization in one reel and bring it together in the next. But our readers may find pleasure in the rollicking cuteness of this energetic young lady. If so, they will not be disappointed in "Always in Trouble."

International Fame Given Med School

(Continued from page three) bers of Sigma Theta. As the editor of the quarterly writers, the purpose of the Personalities section is to select graduates who cherish their association with Phi Chi and about whom worthwhile biographies may be written as exemplars for younger students of medicine. Thurman D. Kitchin, president of Wake Forest college; William deBerniere MacNider, dean of the University medical school; Platt Walker Covington, field director of the international health division of Rockefeller Foundation in Salt Lake City, Utah; Howard Alexander Patterson, specialist in goitre work in New York; Eugene D. Pendergrass, professor of radiology at the University of Pennsylvania; William D. James, surgeon in charge of Hamlet Hospital, Hamlet, N. C.; James Stevens Simmons, assistant army medical corps area surgeon in Boston; and John Walker Moore, dean of the medical school and director of the department of medicine at the University of Louisville School of Medicine in Louisville, Kentucky, are the doctors appearing in the Personalities this quarter.

Henry Toule Clark was chairman of the following editorial committee which prepared the material for the Carolina section of the journal: Tom Thurston, Emmett Spicer, John Barber, Tom Crowell, and Gilmer Mebane. The committee is indebted to J. Maryon Saunders, editor of

Conductor Of Next Student Entertainment



Conductor Vladimir Shavitch, who will direct the opera "Faust" in the second of the student entertainment programs on November 22. Shavitch has devised a synchro-opera in which the musical background is furnished by recordings. The process has been widely acclaimed in London and Russia.

Tryouts For Next Playmaker Experimental Bill Tomorrow

Production Of Plays To Be First Event In Restored Theater

Tryouts for the fifty-seventh bill of experimental plays will be held tomorrow at 4 o'clock on the Playmakers' temporary stage in Bynum gymnasium. There are acting parts for 18 women and nine men in the four new plays that have been selected for production from plays written in the summer and fall playwriting courses of Dr. Frederick H. Koch.

The bill is made up of the following plays: "Uncle Spence Goes Modern," a comedy of The Carolina Highlands, by William Wolf, of Hickory, "Bad Yankees," a comedy of a Mississippi boarding school by Antoinette Sparks, Birmingham, Alabama, "Wash Carver's Mouse Trap," a comedy of the Smoky Mountain folk by Fred Koch, Jr., Chapel Hill, and "The Long Ago" a nostalgic Oklahoma comedy by Noel Houston, Oklahoma City, Okla.

The production of these plays will be the first event in the restored Playmakers' Theatre. The damage resulting from the fire last August necessitated a complete restoration, and Mr. Burch of the University Building department expects that the theatre building will be ready for occupation on December 1st. The restored theatre is furnished with a new curtain, new cyclorama, new seating and lighting equipment, and new carpets. The Fifty-Seventh Bill will be the first to benefit from these improvements and is scheduled for early in December, the exact date to be announced later.

Cary Etheridge Gets Fellowship

(Continued from page three) Education announced Etheridge as one of 134 American students who have received fellowships awards for study in foreign countries during the academic year 1938-39.

the Alumni Review, Dr. Charles Mangum, Houston Buchanan, Ben Skinner and Joseph B. Crawford for assistance and criticisms.

Gounod's Opera "Faust" Is Next Student Entertainment

Synchro-Recordings To Provide Musical Background For Program On November 22

By JESSE REESE

Magic of which Dr. Faustus never dreamed has been adopted for the presentation of the Opera On Tour production of Gounod's "Faust," which will be sponsored here November 22 as the second student entertainment program.

The main characters will be depicted by such well known artists as Nanette Guilford, who has frequently starred as Marguerite at the Metropolitan; Virginia Johnson and Josepha Chekova, former stars of the Cincinnati Opera association; Franco Perulli, who came to this country last season with the Saltzburg Opera Co. and who previously had sung at La Scala in Milan; Arthur Anderson, the popular Metropolitan Opera star; Deszo Enster, who in Europe has sung at the Staats Opera in Berlin under Richard Strauss and at Bayreuth under Toscanini.

Synchro-recordings, made by the London Philharmonic orchestra, under the leadership of Sir Thomas Beecham, will provide the musical background for the opera. The conductor, Vladimir Schavitch, has had special recordings and equipment, controlled by the raising and lowering of his hands, made which assures a harmonious blending of orchestration and voice.

This modernization of orchestral background permits opera to tour and still present stars of high artistic standing in the main rolls. Previously the

Nuts To You

Until the other day they were still laughing in the library about the woman who sent in a request for "Morning Becomes an Election." Now it has changed. Some lady interested in geniology wrote to the extension department requesting a book on "Boccaccios" by Decameron.

enormous cost of transporting a full orchestra has made this impossible.

Only the musical score and the choruses, as sung by the massed choirs of the Covent Garden Opera, are recorded. Prominent singing artists and a corps de ballet selected from members of the American Opera Ballet, of the Metropolitan Opera company, will supply the mise-en-scene, the color, the acting of authentic opera.

Mayer To Speak Before Sociologists

(Continued from page three)

and five WCUNC students in Greensboro will journey over for the initiation ceremonies.

WCUNC students to become new members are Misses Grace Hilford, Lettie Hamlett, Anne Tillinghast, Joy Carmen and Mae Estfon.

University students to be initiated are Philip Schinhan, John L. Gwin, C. K. Djang, Donald Klais, Gordon Lovejoy, R. B. Barkham, Misses Hope Tisdale, Janet Seville, Mary Alice Eaton and Constance Collis.

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