

Curtain Call With Ritch

Congratulations to Jeanne Wiltrout for getting the leading role in the Community's Theater's latest production, "Years Ago." Advance reports indicate that Jeanne is handling the role very capably.

The dramatic department of Asheville-Biltmore is very fortunate in having the facilities of the attic for its workshop. The room consists of rather make-shift stage set in one corner of the hall, but it is entirely too small to allow any activities other than rehearsals. There is no room for set construction, and, in fact, there are no sets except three black drapes that serve as interior walls. The lighting system which consists of a few spot lights, an overhanging string of border lights, and a trough of footlights, is entirely homemade even down to the improvised switch board. One easily concludes that these deficiencies along with the smallness of the auditorium section renders it practically impossible to give productions there.

It was for the above reasons that the one act play, "Fish Don't Kiss," was presented in the new building, which proved almost as inadequate as the "garret." There is no need to discuss the performance at any length, for, no doubt, everyone has formed their opinions already, but it might be appropriate to note the lack of facilities for presenting plays. The new building was definitely not designed for any such purpose and in that condition such undertakings are doomed from the beginning.

It appears to this writer that the situation is very dark and that the least we can hope for is an auditorium. This is not an opinion nor is it put forth in editorial form. It is simply a hard fact and a problem that, of necessity must be worked out if Asheville-Biltmore is to obtain the goal it has set for itself.

Money, money, money! While we worry about money for new buildings, etc., one Hollywood film company spends \$24,000 dollars for two ermine coats whose duties are to hide (heaven forbid) the shape that exists below Betty Grable's head. This blow against humanity takes place in her latest picture whose title was changed from "The Lady in Ermine" to "This is the Moment."

Speaking of Hollywood, the ingenuity of the fliker-makers has scored again on the process of producing the movie version of Maxwell Anderson's "Joan of Lorraine" (incidentally, Ingrid Bergman again appears as St. Joan). There are several scenes in which the heroine and her knights appear in shining armor astride their gallant steeds. The steeds, however, proved to be rather ungallant and shied embarrassingly at the sound of the clanking uniforms. It was decided that the horses must be conditioned to the noise, so for three weeks the stable hands wore suits of armor while working around the animale. After some time they became used to the noise and became real troopers.



OUR OWN LIL' ABNER and his Daisy May attended the Sadie Hawkins dance at the Municipal clubhouse recently. Ed Durner, above, won the Lil' Abner prize hands down, and is shown with Doe Thompson, the Daisy Mae of the ball. The dance was the first activity of the Veterans club.

Sadie Hawkins Dance Held By A-B Students

Each year thousands of people observe a mythical holiday celebrated in the never-never land of comic strips. That's Sadie Hawkins day, when maidens beautiful and ugly, have a chance to chase helpless males, catch them and drag them across the finish line to face "Marrying Sam." Al Capp, in whose "Lil Abner" strip this mad event originated, couldn't give up the marathon now if he wanted to.

The University of Tennessee was the first to execute this variation of the shot-gun wedding, and last year some 3,000 celebrations were held in colleges, high schools, grade schools and even factories.

Like so many other colleges in this area Asheville-Biltmore went all out in observance of the day by holding a dance under sponsorship of the Veterans Club. at the Municipal Club House, Nov. 12. Students and friends of the college turned out in full costume for the gala affair. Music was furnished by Neal Nolan and his friendly five. During intermission of the dance, a man chase and pig catching contest were held.

Council Meets

Student conduct at the Sadie Hawkins Day dance was discussed at a regular meeting of the Asheville-Biltmore Student Council Nov. 18. Due to the absence of several members, no action was taken on any subjects but Frank Messer, student president appointed a committee to direct a chapel program which was scheduled for Dec. 3.

Norman Bie President

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the Cuban members of the club.

During the evening a number of Spanish songs were sung and recorded by the group. Recordings were also made of the rest of the program, which included jokes, and a discussion of the aims of the club by Norman Bie and Jack Wiggins.

The next meeting of the club will be held at the home of Jack Wiggins, 14 Griffing Boulevard, on Dec. 13, at 8:30.

Disks And Dat(a) On The Platter

There's a Capitol album, "Benny Rides Again," that glides along s-m-o-o-t-n-l-y with that slick pilot, Benny Goodman at the stick. The feature of this flight is that Benny takes off as a duo and comes flying back as a full orchestra. Trio, Quartet, Quintet, Sextet, Septet are intermediary stopovers on an itinerary that touches at LAZY RIVER, PUT-TIN' ON THE RITZ, CHICAGO, and BANNISTER GLIDE. Benny gives generously of that streamlined clarinet throughout, and it all adds up to some pretty glib gliding. Albums worth yanking out of this month's pile include one set each of Gene Krupa and Louis Armstrong re-pressing, the latter item from Columbia's archives of jazz classics; a well-arranged "Prom Date" with Tex Beneke by RCA Victor, with an eye on the campus crowd and affiliated alumni; a competing "Campus Classic," an omnibus job with Capitol's people in an electric list of college favorites; two contrasting albums of spirituals, one containing a very rhythmic and down-to-earth spate of revival songs by Sister Ernestine Washington with jazzband accompaniment from Bunk Johnson's Ork; the other, slightly more knowing, by Sister Rosetta Tharpe, for Decca. These last two fall pretty squarely in the folk-song category; so I had better add a third round out, "the sod-busting one foot in the furrow," in Webster, but I think it qualifies just the same as descriptive words signifying a jam session of folk singers.

OUTING WITH JO Stafford in her STANLEY STEAMER neatly complements that other ride Capitol gave us with Benny Goodman. "Get your veil and get your duster" doesn't sound like what's with fashion now, but it's good advice for this excursion, which originates in MGM's "Summer Holiday" film.

Dinah Shore, not to be outdone by Jo, asks us to go on her LONG TRAIN WITH A RED CABOOSE, and promises great things when we get to KOKOMO, which is another of those grassroots songs from the rolling pampas of Broadway and Hollywood. It's a spring from "Mother Wore Tights" and there out. Dinah records for Columbia.

FOR THE LONG-HAIRS there's the musical lines portraying "The Royal Hunt," part of a larger work of Hector Berlioz, as interpreted for RCA Victor by Sir Thomas with the London Philharmonic Orchestra in an album of "Beech-As Favorites."

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