

Maroon And Gold

Edited and printed by students of Elon College. Published bi-weekly during the college year under the auspices of the Board of Publication.

Entered as second class matter at the Post Office at Elon College, N. C. under the Act of March 8, 1879. Delivered by mail, \$1.50 the college year, 50c the quarter.

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MONDAY, NOVEMBER 22, 1954

THANKSGIVING IS TIME TO BE

THANKFUL, TAKE ON HOPE

Our country is rich in material and spiritual blessing—blessing which no other country is experiencing. Our development as a nation is self-evident, founded and destined by those who were thankful for America, land of the Free.

Katherine Lee Bates caught the beauty, majesty, and immensity of this country of ours in her song "America the Beautiful." In it, she expressed thoughts of our country, with its opportunity and high privilege for all, and throughout the hymn there shines a faith in human brotherhood.

O beautiful for spacious skies, For amber waves of grain,
For purple mountain majesties—Above the fruited plain!

American! America! God shed His grace on thee—
And crown thy good with brotherhood—
From sea to shining sea!

O beautiful for pilgrim feet, Whose stern, impassioned stress,
A thoughtfare for freedom beat—Across the wilderness!

American! America! God mend thine every flaw—
Confirm thy soul in self-control, Thy liberty in law!

O beautiful for partiot dream, That sees beyond the years,
Thine alabaster cities gleam Undimmed by human tears!

American! America! God shed his grace on thee—
And crown thy good with brotherhood—
From sea to shining sea!

Make this Thanksgiving a time of being thankful—thankful for "life, liberty, and the pursuit of happiness." Make it a time of personal thanksgiving.—WAGGONER

EXAM TIME

A strange atmosphere pervades the campus during these days just before exams. There is a frightened expression in the eyes of many students as they hurry by, students who have done little studying throughout the quarter and who suddenly are confronted with the necessity of accumulating a quarter's knowledge in a few days.

There are many ways and places to study for exams, but Rule One might be cited as "Don't get panicky." Devise a system. Study for a few hours, then take a break and go study some more. You'll find you can absorb more if you'll rest once in a while.

Some students may prefer to study in their rooms, hidden behind a stack of books with a "Busy" sign on the door. Others seek quiet in the library, particularly when there is noise in the dorms. Music students seemingly do not have to have quiet, and many of them are found studying in Whitley, amidst the din of practice pianos.

One suggestion to all is—though you do not wish or need to study yourself—at least keep quiet so others can prepare for exams.—CLIPPED.



*jottings
from here
and there*

By JAMES WAGGONER

NOW IS THE TIME FOR ALL GOOD MEN

Don't think that you're either too young or too old to do great things: Jefferson was 33 when he drafted the Declaration of Independence. Benjamin Franklin was 26 when he wrote "Poor Richard's Almanac." Charles Dickens was 24 when he began his "Pickwick Papers" and 25 when he wrote "Oliver Twist." McCormick was 23 when he invented the reaper; and Newton 24 when he formulated the law of gravitation.

But—Emanuel Kant at 74 wrote his finest philosophical works. Verdi at 80 produced "Falstaff" and at 85 "Ave Maria." Goethe at 80 completed "Faust." Tennyson at 80 wrote "Crossing the Bar." Michelangelo completed his greatest work at 87. Titian at 98 painted the historic picture "Battle of Lepanto." Justice Holmes at 90 was still writing brilliant opinions, and George Bernard Shaw at 88 was still superbly Shavian.

A man may have many friends, but he will find none so steadfast, so constant, so ready to respond to his wants, so capable of pushing him ahead, as a little leather covered book with the name of a bank on its cover.

It always pays to do a little better than seems necessary.

PARABLE OF THE ISMS

Communism—If you have two cows, you give them to the government and the government gives you some milk.

Nazism—If you have two cows, the government shoots you and keeps the cows.

Capitalism—If you have two cows, you sell one and buy a bull

Never complain about your troubles; they are responsible for more than half your income.

Noah would have saved a lot of trouble if he had swatted those two mosquitoes as they went aboard the ark.

The following article appeared in the Dallas News in 1944, showing the effects of the paper shortage.

"Mech has bn wrtn abt reformed splng as a savr of spc. Possbly ths wld b a gd pln. Bt it wld b a btrr pin if it wr carrd frthr. If a systm of abbrvtns wr adptd, as mch as 40 pct of spc cld b savd. It wldn't be so hrd as u mght thnk. U cn read ths, cn't u?"

DEFINITIONS

Oratory—The art of making deep noises from the chest sound like important messages from the brain.

A flirt—A woman who believes that it's every man for herself.

A budget—A method of worrying before you spend, as well as afterward.

A bore—A person who has flat feats.

Fishing—A delusion entirely surrounded by liars in old clothes.

The best cure for worry, depression, melancholy and brooding is to go deliberately forth and try to lift with one's sympathy the gloom of somebody else.

Hard work will not kill a man, but it may scare him to death.

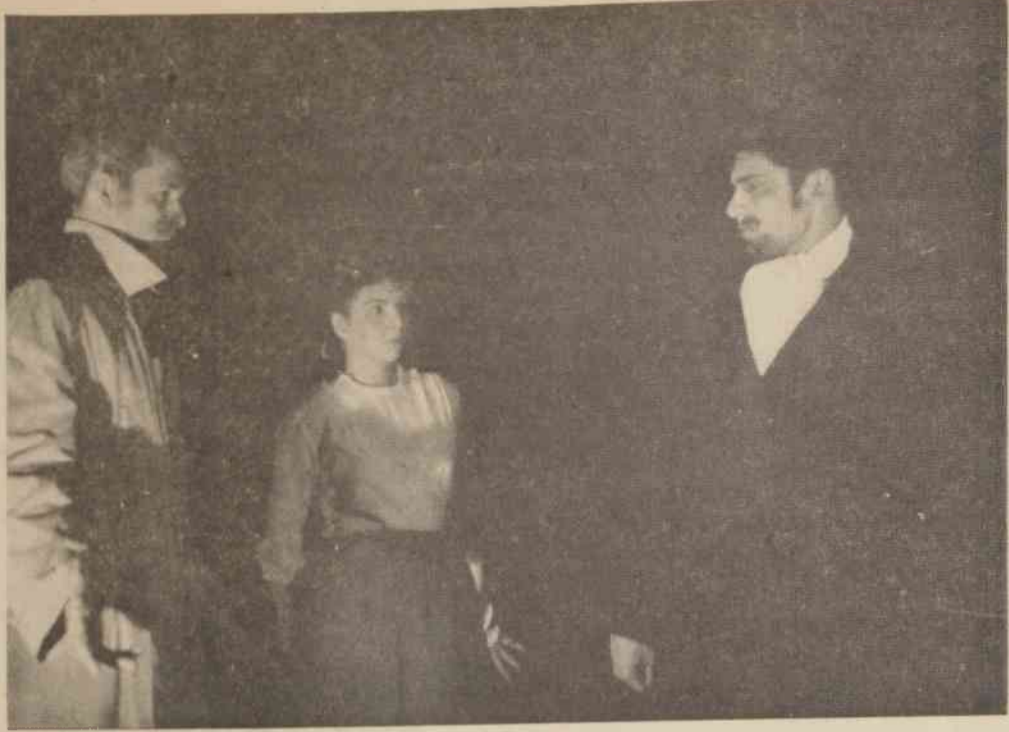
There are four great tests of character. First, the home test—How a man treats those with whom he lives. Second, the business test—How a man conducts himself towards his customers and employees. Third, the social test—How a man acts toward those who do not enjoy the same social advantages as himself. Fourth, the "success" test—How a man behaves himself when favoring circumstances bring him wealth, power, position and honor.

Happiness is a roadside flower growing on the highways of usefulness; plucked, it shall wither in thy hand; passed by, it is fragrance to thy spirit. Trample the thyme beneath thy feet; be useful, be happy.

Nothing equals the fury and rage of a man who has little confidence in himself.

Character makes the man. Character is the man. Character makes him useful; makes him wanted; makes him loved; makes him a benefactor; makes him happy; and makes him a giver of happiness.

AS ELON PLAYERS SCORED TRIUMPH IN 'GAS HOUSE'



One of the gripping scenes from "Gas Light," which was a fine Player production in 1948, is shown in the above picture. Theatre fans here still talk of that play, a fine presentation of the play that later became a movie under the title of "Angel Street." Left to right in the scene above are pictured Ed Nash, as Detective Rought; Jeanne Parks, as Mrs. Manningham, the persecuted wife; and Robert Rubinate, as the sinister Mr. Manningham. Both Ed Nash and Jeanne Parks won "Oscars" for their work in this play.

Of Plays And Playmaking At Elon

By JAMES WAGGONER

As interest mounted in student dramatics at Elon College in the late 'Thirties, the students embarked upon the new enterprise of writing plays; and records disclose that Elon's first bill of original plays, written, cast and directed by students in the college course in Dramatic Literature, was presented March 22, 1938.

Plays given at that time were "Bramble Bush," by Margaret Earp, and "Swap," a mountain comedy by Ford Miller. A month later another original play, Gwen Tillman's "Six Guns," was presented, along with A. A. Milne's "The Man in the Bowler Hat." A final original play that year was "Mill Village," which was repeated the following year and acclaimed winner in the state contest at Chapel Hill.

The Elon chapter of Delta Psi Omega, a national dramatic fraternity, combined with the Dramatic Club in January, 1939, to present Maxwell Anderson's "Winter-Set." The cast included Kenneth Utt, now a TV star in New York. Also produced that year was Shakespeare's "Much Ado About Nothing."

Published records were again unavailable for 1939-40, but old programs in the library reveal that at least two plays were presented. On December 14, 1939, the Elon Players presented "Old 97," a play written by the students in sophomore English. Directed by Dr. Fletcher Collins, it was given in Mooney Chapel, and it later placed first in the state contest. The Shakespeare class presented "Romeo and Juliet" on December 11th and 12th that year.

More Original Plays

The following year the Elon Players presented "Sophisticated Freshman," a play of college life, written jointly by Gady Wright, Chares Parker and Robert Cox; "Infernal Triangle," a ballad play, composed by Elizabeth Newton, Tenala Abner, Roger Inman and Boyd Clapp, and based on the old ballad of "The Farmer's Cursed Wife." A third play on the same bill was "Funeral Flowers for the Bride," by Beverly Hamer. Once more the Players entered the state contest, and "Will of the Lord" received second place in the event at Chapel Hill.

Three one-act plays were recorded in the Maroon and Gold for the season of 1941-42, along with a Dramatic Club presentation of "Judy," directed by Marjorie Hunter. Faculty advisor that year was Dr. McClure. The one-act plays given by the class in Dramatic Literature included "The Broom," "A Japanese Incident," and "Air Raid Drill." Kenneth Utt was again a star in these productions.

Mrs. Elizabeth R. Smith came to Elon in 1943 and began a successful ten-year tenure as director while teaching under a fellowship.

SECOND CHAPTER

This is the second and concluding installment of a research article on the history of student dramatics at Elon. Picking up where the opening portion of the article closed last week, it sketches the story of student stage work from the late 1930's down to the present season, which opened so successfully with the presentation ten days ago with Noel Cward's "Blithe Spirit."

Outstanding during the 1942-43 college year was the presentation of Shakespeare's "Henry IV, First Part." Two long one-act comedies were the only plays of record for the war year of 1943-44. They were "Her Majesty, the King" and "Sugar and Spice," although there may have been other productions. The school year of 1944-45 brought forth at least two plays. One of them was "Out of the Frying Pan," and the other was "The Rock," a religious play by Mary Hamlin, which was presented on May 3rd that year. The cast of that play listed Earl Danieley, now Dr. Earl Danieley and Elon's present dean of students.

Four plays highlighted the 1945-46 college year. They were "Moor Born," a story of the famous Bronte Sisters, "The Passing of the Third Floor Back," "Mr. and Mrs. North," and "Zengara," the latter being an original play from the pen of Mrs. Elizabeth R. Smith.

Annual Award Are Given

The Players began that year the practice of awarding "Oscars" for top performances of the year. Awards for best leading roles went to Kathleen Young for her acting in "Moor Born" and to Merritt Burns for his performance in "The Passing of the Third Floor Back." Awards for best supporting roles went to Ann Strader and Miller Basnight, both from the cast of "Mr. and Mrs. North."

The Elon Players chose "Junior Miss," "Night Must Fall" and "Best Foot Forward" for production in 1946-47, and top performance trophies went to Beryl Force for her excellent work in "Night Must Fall" and to Warren Johnson for his performance in "Best Foot Forward." Chosen for best supporting roles were Kathleen Young from "Night Must Fall" and Ray Day from "Best Foot Forward."

Only one play was recorded for 1947-48, and that was "Claudia," given on November 10, 1947. Following that presentation, Mrs. Smith was on leave of absence for the rest of the year, and there was no record of awards for dramatic leaders.

"What A Life" was the first play for the 1948-49 season, other plays later in the year being "Gas Light," "Arsenic and Old Lace" and "The Betrayal," the last-named being a sacred play given at

Easter. The "Oscars" for leading roles went to Jeanne Parks and Ed Nash, in each case for their acting in "Gas Light," a costume play that was later made into a movie under the name of "Angel Street." Supporting role winners that year were Dorothy Sharpe and Bob Wright, each being rewarded for work in "Arsenic and Old Lace." Wright was later editor of the Maroon and Gold and president of the student body. It was during this year Delta Psi Omega became a chapter of Alpha Psi Omega.

Student Musical Show

A student musical, an original script entitled "Are You Having Any Fun," was the final one of five plays given in 1949-50. Others were "Room Service," "Kind Lady," "Out of the Frying Pan," and "Antigone." Leading role awards that year went to Robert Wright and Rosamond Bromley, both from the cast of "Antigone," while supporting awards were won by Ann Truitt from "Out of the Frying Pan" and to Ed Engles from "Antigone."

Three excellent plays and another student musical were on the agenda for the 1950-51 season. "The Man Who Came To Dinner," "Outward Bound" and "You Can't Take It With You" were the three plays, while Hallelujah, an original student musical, completed the year's stage activities. Ed Engles, another Maroon and Gold editor, was named top actor in a leading role for his brilliant performance in "The Man Who Came To Dinner," while Virginia Trigg Hawkins was honored for her work in "Outward Bound." Supporting role awards went to Lois Walker from "You Can't Take It With You" and to Lynn Cashion from "Outward Bound." Cashion was to become Maroon and Gold editor the next year.

Mrs. Smith doubled as director and actress when she took the leading role in "Medea," final production of the 1951-52 season. Other plays that year were "See How They Run," "Giaconda Smile" and "Papa Is All." Robert Walker, star of "Papa Is All," and Joan Wickman, top performer in "Giaconda Smile," received the top performance awards that year for leading roles. Supporting actor and actress awards went to Lois Walker and Joe Brinkley, each chosen from the cast of "Papa Is All."

Change Of Directors

The 1952-53 season closed the ten-year regime of Mrs. Elizabeth R. Smith as director of Elon stage activities, and the year's program included "January Thaw," "The Double Door" and "Hasty Heart." Leading role awards that year went to Diane Maddox from "The Double Door" and to David Crowle from "Hasty Heart." Supporting role awards went to Ann Wilkins from "January Thaw" and

(Continued On Page Four)

*bullets
in the
bull's-eye*



By TOM TARGETT

Dear readers of this column, This is the last. And the fever of writing, Is over and past.

The accusations of my Being like Winchell Are really, after all, Rather provincial.

I'm not even neurotic, And that is a shame. For actions erotic, Make quite a fine game.

Or so I'm told, By people particular, Whose neuroses bespeak Of natures perpendicular.

Or is that a Schizoid, Of whom they chant, Or one the more constant, A bi-ped plant.

Now off of psychology, And its salty yield, And on to a newer, More interesting field.

Let's turn to dramatics, They're closely connected. Producing each other And, of course, respected.

Each in its place, Tho' not pointedly decided, Which produces which And where they're divided.

For the world is a stage, Or so we are told, By the English masters In a manner most bold.

Tho' they've failed in Reaching final decision, About who wrote the thing And leave you to envision.

A choice made in fear, With the help of the teacher, Of Bacon or Shakespeare or Some other poor creature.

The final value, Should be left to history, And let the authorship Be left as a mystery.

Our next point of question Is in the field of religion. Did the Books really need A thorough revision?

So gayly we turn to A more ethereal line, Of the arts, viz., music, It's really sublime!

Pardon the effort if This seems to be trash, But don't blame me, I'm neo-Nash.

PARAGRAPHS

I wrote to her every day for two years, and what do you think was the result? She married the postman.

Prof. West: What do you call a boy who drives a car.
Tom Targett: Well, that depends on how close he comes to hitting me.

Senior: You oughta take chloroform.
Sophomore: Yea, who teaches it?

It has been said concerning the oratory of Daniel Webster that "every word weighed a pound."

100 YEARS AGO

Grandma had a fella Who had a timid head When they sat together, They sat this far apart.

100 YEARS LATER When daughter's chick does call, He greets her with a kiss; And when they sit together, Theysitupcloselikethis.