

CURTAIN TIME

By ALYCE EPLEY

Have any of you been wondering what happened to the Meredith Little Theater? Well, as such it is no longer in existence, but as a group of young enthusiastic stage artists with a new name, it is still a definite part of our campus life. The new name of "The Playhouse" was chosen by this group in order to eliminate the confusion that previously existed between the Raleigh Little Theater and Meredith's theater-inspired students. Let's remember to take out the old and bring in the new . . . so from now on, it's the Playhouse at Meredith.

New Sponsor

In the last issue of THE TWIG, I mentioned the new sponsor for the Playhouse, Mrs. Evelyn da Parma. Since that time I dug around in various places and managed to procure some interesting details about her. Immediately before coming to Meredith, Mrs. da Parma was director of

the Little Theater in Rock Hill, S. C. for the 1950-51 season. While in Rock Hill, she produced such plays as "Two Blind Mice," "The Glass Menagerie," "Harvey," and "Angel Street." Mrs. da Parma came to Rock Hill from New York City bringing with her an extensive background of theatrical and radio experience. She attended Converse College, then graduated from Ithaca College, Ithaca, New York with a major in speech. She did graduate work at the American Academy of Dramatic Arts in New York City (which, incidentally, furnishes the background for many modern actors and actresses) and was head of the Speech Department at Ouachita College, Arkadelphia, Arkansas. She has also produced and directed several radio shows. Mrs. da Parma seems to be very much interested in her work here at Meredith, which, besides acting as sponsor for th Playhouse, consists of teaching freshman English courses along with instruction in speech and drama. And, we're looking forward to the initial production of this season, "The Heiress," scheduled for November 21 and 22.

First Production

Speaking of the initial produc-

tion, you might be interested in knowing that the cast for "The Heiress" was completed at try-outs last week. Consisting of six women and three men, the cast is as follows: Maria, Kitty Waynick; Dr. Austin Sloper, Harry K. Dorsett; Lavinia Penniman, Ellen Westmoreland; Catherine Sloper, Charlene Swanzy; Elizabeth Almond, Mary Cobb Dickins; Arthur Townsend, Marcel Martin; Marian Almond, Fay Walker; Morris Townsend, Gordon Berkstresser; and Mrs. Montgomery, Betsy Canady. The scene of the play takes place in the front parlor of Doctor Sloper's house in Washington Square. Period costumes and antique furniture complete the setting of the play enacted against the background of old New York—1850.

Assistant director for the production of "The Heiress" will be Mary Jo Issacs, while the production manager is Beth Morgan and the business manager is Betty Ball. Committee members who are assisting with the production are: Costumes: Pat Allen, Chairman, Doris Stainback, Pat Melvin, and Kay Wilson; Make Up: Alyce Epley, chairman, Pat Dula, and Lynette Haislip.

Hand props: Bonny Morgan, chairman; Ann Winslow, Ruth Barnes, and Charlene Smith; Stage props: Jean Pace, chairman, Martha Baird, Jane Con-drey, and Becky Calloway; Set: Mona Fay Caines, Nancy Carpenter, Lela Melvin, and Peggy Bennett; Lights: Bess Francis, chairman, Salty Salter, Pug Blacklock, Lucky McWhorter; Sound: Dee Dee da Parma.

Advertising: Joyce Bailey, chairman, Anne Jane Barbry, Peggy Jo Dalrymple, and Lorette Oglesby; and Tickets: Brooksie Stone, chairman, Virginia Corbett, Ann Hamrick, and Doris McMillan. The list of people

working with all these commitments is too long to be published in this column, but it might be said that many helping hands will be involved in the production of this play. Rehearsals for the "The Heiress" are already under way.

GRADUATE FELLOWSHIP

(Continued from page one)

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Each institution is asked to limit its nominations to two, or at the most three. Any student wishing further information should get in touch with Dean Peacock.

UNITED NATIONS

(Continued from page one)

the long-range task of codifying and developing international law. All these and many more give voice to the worth of this organization.

Let us now examine the problems facing the U.N. This examination will reveal the vast scope of U.N. activity: the governing of Germany, U.N. action in Korea, arbitration of the disputes of the Arabic states, and the ultimate problem of the East. With regard to structural problems the organization is faced with the question of the veto and its excessive use, the division of financial responsibility among nations, the absence of an international police

force to execute the decisions of the organization. It would be well for us to remember that the recognition of the potential dangers and the structural problems of this organization is the first step toward a realization of its success; we must be willing to acknowledge our weaknesses both as American citizens and as U.N. citizens. Perfection, success, international co-operation cannot be bought cheaply. It remains for us, the junior citizens, to accept our responsibility as world citizens, and to put our shoulders to the wheel in order that some day our common dream may be realized. As long as there are enough people who see the possibilities of the United Nations, and who believe in it to the point of personal and active participation, we may feel fairly certain that it will not degenerate into another League by which the victors dictate to the vanquished.

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