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Father Time turned back the clock for some of us this week, when "Toby Tyler, Or Ten Weeks With A Circus" played at the Kehoe Theater. Still vivid in this writer's mind, after more than 40 years, is the glorious Christmas that Santa Claus brought us a copy of the story in book form.

No volume that came our way before or since then has held half the charm. Even the Tom Swift series that many of you oldsters fondly recall, and Tarzan and the Wizard of Oz, caused less stirring of a small boy's heart.

Before Toby Tyler arrived at our house, via Kris Kringle, we had been treated to a steady literature diet of books like Brownie Beaver, Billy Woodchuck, and Freddy Fox, with a few Bobsy Twins editions tossed in for good measure.

They made for good juvenile reading, until Toby came along. Here was a book right up our alley. Real or imagined, it seemed that Toby was a lot like us. Secretly for years we had dreamed of running away with every circus that came to New Bern, and of course, the Tyler tale whetted our appetite considerably.

To this day, we can't imagine music more bewitching than the far-off sound of a steam piano, belching out its twilight notes at the Ghent show grounds. Down on Pollock street the tunes had less of a blare about them than right up close, and the Pied Piper of Hamelin couldn't possibly have been harder to resist.

In the final analysis, what prompted us to stay put, rather than take to the sawdust trail, was a sneaking suspicion that no one under the big top would ever be able to duplicate the sweet potato puddings we were getting at home.

Genius that he is, Walt Disney took great care not to make a spectacular movie out of the Toby Tyler story. The circus in this instance was a small horse-drawn affair that jogged from town to town. It had no lavish trappings, and Disney was smart enough to keep it that way, despite the countless millions of dollars he had at his disposal for an extravagant and over-done production.

In short, he kept the movie strictly authentic for the era it portrayed. If you're pushing 50 or older, there was nostalgia aplenty in the black cotton stockings worn by Toby. Every kid in town used to wear them in the earlier years of the current century. They weren't pretty, but they were practical. At least your parents thought so, and that's what counted.

Fifty years have passed since James Otis Kaler created the Toby yarn, but it's as heart-warming today as it ever was. As always, Disney revealed his greatness in selecting the cast for his movie. Kevin Corcoran in the title role is superb, but no more convincing than Henry Calvin as Ben Cotter, Gene Sheldon as Sam Treat, Bob Sweeney as Harry Tupper, and Edith Evanson and Tom Fadden as Aunt Olive and Uncle Daniel.

Stealing the show, however, is a chimpanzee discovered by Disney and dubbed Mr. Stubbs. He comes through with a brilliant performance, and if he doesn't get some sort of Oscar when the Academy Awards are presented we're through with them for life.

A boy, an animal pet and a circus—what could be more of a natural for a top boxoffice attraction. Yet, it remained for Walt Disney to dig this prized book from out of the cobwebs, and make the most of it. No wonder less talented Hollywood monguls shake their heads in envy.

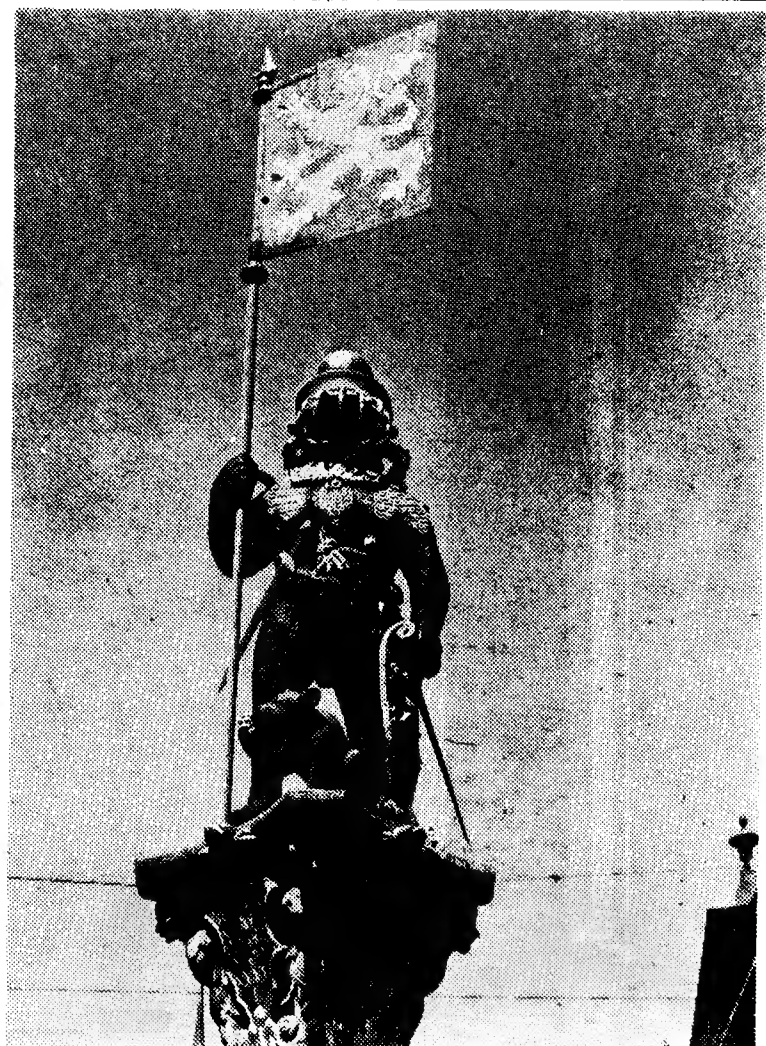
We heartily agree with Ernest Hemingway when he says: "The circus is the only ageless delight" (Continued on Back Page)



FOR A CHOSEN FEW—Every Boy Scout dreams of being tapped for candidacy by the Order of the Arrow. Six youngsters and one adult Scouter were singled out, when the Arapahoe chapter of the Croatan Lodge, embracing the entire Neuse Basin District, held its impressive and spec-

tacular ceremonies at the Neuse Basin pre-camporee on New Bern's fair grounds Saturday night. Seen here are members of the Order conducting the ritual.—Photo by Billy Benners.

New Bern Artists Receiving Recognition in Washington



BERNE'S ZHRINGER FOUNTAIN

Three North Carolina artists—two of them from New Bern and the third from Kinston—are represented among the 206 works of art from all 50 states in the 20th Biennial Art Exhibition of the National League of American Pen Women that concludes this weekend in Washington, D. C.

The event is being held at the National Collection of Fine Arts in the Smithsonian Institution, and singled out for "unusual merit" by jurors judging the works was a beautiful miniature, "Lady With Black Lace Shawl," painted in water color on porcelain by New Bern's Ethel Hughes.

Drawing favorable comment, despite the stiff competition encountered from artists throughout the nation, was an oil painting done by New Bern's Mary Duffy entitled "Duet," with two children as subjects.

Given a prominent place in the show is a lovely water color by Polly Hughes of Kinston entitled "Magnolias." In fact, it is the first picture you see when you enter the gallery, and is magnificently rendered in a combination of transparent and opaque water color.

Although the three Hughes are not related, they all belong to the New Bern chapter of the National League of American Pen Women. They call themselves the "Three Stooges" and not only help each other but are playing a prominent role in fostering increased interest in art throughout this section of the Old North State.

Ethel Hughes studied miniature

painting with Mme. La Farge in Paris, France, who was one of the few artists to have her work in the Louvre during their lifetime. Ethel also paints miniatures in ivory, and has long been recognized for her unusual handling of delicate and exquisite miniatures, as well as for her beautiful work in portraiture and landscape painting—both in oil and water color.

In 1959 she won a first place award in a state show, and recently she held a one-man show at the Maola Opera House of her various types of work, including oil, water color, pencil, pen and ink, pastel, block print and miniature. She also held a two-man show at Jacksonville with Mary Duffy Hughes.

She has taught art at Huntington College in Alabama, and Hollins College and Stewart Hall in Virginia. She has held weekly classes at the U.S.O. in New Bern, and now teaches private classes.

Mary Duffy Hughes is represented in the Biennial Art Exhibition this year for the second time. Previous to her current showing she won the "Special Award for Best Portrait in Show, regardless of Medium."

In 1959 her work was chosen 50th among 700 works of art submitted to the Greater Atlanta Art Exhibition in Atlanta, Ga. Included were works from nine other Southern states. Also in 1959, she won two first place awards—one for portraiture and one for flower study. Both were in oil.

Mary's other awards include a (Continued on Back Page)