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BORGLUM SPEAKS TO LARGE CROWD IN GERARD HALL

(Continued from page one)

tory of the organization which was formed over 12 years ago.

Defining the artist as the "man who sees and gets out of the common day's life the evidence of God, the evidence of beauty and the prophecy of a finer existence," he went back to the origin of language and music. "There was a time when a woman crooning to her baby found harmony." "The masterpieces of art are the great interpretations of the story of mankind's existence."

Telling of his life as the son of a Danish scholar and a Danish mother, who was a lover of beauty, he showed how his father's interests had bred in him a love for knowledge. As he told of his development as an artist he related various experiences in Chicago, New York, and finally abroad, where he finally went when he realized that there was no place for him in America. "But, one day, while I was living in England," he said, "the call of the wild was too strong and I grabbed a bag—and a handful of money (from my own bank) and headed west." It was at this time that he made the famous head of Lincoln which is now in the Capitol at Washington.

Returning to his original theme of the development of art, he spoke on the Renaissance, calling the movement that which "gave man his freedom and gave us the world." He quickly disposed of the intervening years and brought himself down to the interpretation of such men as Robert E. Lee, and of the art, or rather the lack of art, in the South.

From this he turned easily to the Stone Mountain memorial itself, which he had mentioned several times earlier in the evening. His first visit to Stone Mountain at the request of the U. D. C.'s and his refusal to comply with their idea of putting a small bas-relief of Lee at its foot resulted in his conception of the huge plan for the carving of the great Confederate generals and the army "marching forever across the grey face of the mountain into eternity."

He told the ladies that their original plan was not "treating Lee right and that in comparison with the grandeur of the great boulder of granite, a small bas-relief would look like a postage stamp on a barn door, or a pinhead on a wall." His original plan has grown several times until the figures now are about 130 feet high and the whole design is now planned to be 200 feet high and 1300 feet long. He told of his efforts to plan out the work and of the difficulties which were overcome before the work could be started. Then it was that he could not refrain from bringing in some mention of the late controversy. "Now a few men have tried to steal the Stone Mountain memorial because of the coin, which again, I created." But he expressed his confidence that the South would not let the work remain unfinished. He said: "I will never go back to Atlanta, nor will I ever lift a finger again on that memorial until the South as a whole really desires that the thing shall be completed." In referring to the idea that another man or men could carry the work successfully to completion, he said, "A man can't take up the creative work of another and obtain equally good results. To say that any stone cutter is able to do it is to say that I have made the blunder of my life in spending my time and energy on it." "I am confident that you will not allow it to stand there uncompleted as a blot on the South. Your heroes should stand there forever and I believe that they will."

Gutzon Borglum is an artist and a scholar; but his speech was so full of contradictions and yet shot through with statements of great depth and brilliance that the impressions which he leaves with one are varied. Perhaps if all his audience had seen some of the slanderous and bitter pamphlets which have been widely circulated, some of his rather pointed and bitter sayings would be understood as defense and certainly not as attack. His speech was decidedly lacking in unity, yet he kept his audience listening to him for two hours—a feat which few speakers on the Hill have done lately. Frederick Warde did it for an hour and a half and his audience cried for more; but when Dr. Vance tried to speak on the law at the Manning hall dedication, it was singularly interesting to note that the legislators "silently, one by one, in the infinite meadows of heaven," crept out beneath the American flag to seek sustenance.

Besides keeping his audience in the building, he kept them interested and gave not only information about Stone Mountain but educational material which was of value to any of his hearers. Carolina is fortunate to have heard him.

One of the members of the class of '28 returned to his room in the afternoon to find a sign on his door asking him to "Call 36. Important." The frosh obeyed, and President Chase answered the phone at his house. After his embarrassment had died down he managed to look at his calendar, finding April 1st staring at him with sarcasm.

We see from last week's TAR HEEL that Golden Fleece has a rival organization over at the engineering school. Engineers used to be original.

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FOISTER'S

Pickwick Theatre

MONDAY	APRIL 6
AGNES AYRES	
—in—	
Tomorrow's Love (A Paramount Picture)	
KINOGRAM NEWS	
TUESDAY	APRIL 7
COLEEN MOORE	
—in—	
So Big	
Spot Family Comedy—"Bottle Babies"	
Dinky Doolittle Comedy—"Giant Killer"	
WEDNESDAY	APRIL 8
DOUGLAS FAIRBANKS	
—in—	
Thief of Bagdad	
Chase Comedy—"Family Entrance"	
THURSDAY	APRIL 9
The Dressmaker from Paris A Paramount Picture	
KINOGRAM NEWS	
FRIDAY	APRIL 10
MARGUERITE DE LO MOTTE	
—in—	
The Beloved Brute	
Inkwell Cartoon—"The Challenge"	
SATURDAY	APRIL 11
BEN ALEXANDER	
—in—	
Frisolous Sal	
Telephone Girl Series—"Julius Sees Her"	

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"MADE IN THE ENGLISH WAY"

MINSTREL-REVUE SCORES BIG HIT IN DOUBLE SHOW

(Continued from page one)

tions. The snatches are more or less clever and the trio put them over very effectively. We admire their nerve in tempting the powers-that-be more than their act.

George Denny as the interlocutor is the same old George—and good at that. The end-men carry on a lively patter. Rooney Boone is especially good.

Erskine Duff, the premier end-man, gets off some good stuff and ends the minstrel part of the performance with some good dancing, singing, and banjo work.

Ludlow Warren, who ends the Revue, is not so good as the last time we saw him. He is still singing the same numbers and his joints seem to have stiffened somewhat.

Among the remaining acts the harp sextette is outstanding—and, as far as our experience goes, unique. The team renders the "Overture from William Tell" and gets off "The Wreck of Old 97" equally well. The mouth-harp has risen in our estimation as a musical instrument. The soloist who plays without his hands would make a hit in vaudeville.

The rest of the program is stock stuff, but it is good. It carries the burden of the show—we'll leave it with that.

We extend our compliments to the entire cast and take this occasion to tell the world that Kike Kyser has been added to our meager list of individuals hereabouts who really know how to do something and have the energy and ambition to do it well.

Royster Is New Head Of Department of English

Dr. James F. Royster, dean of the school of arts, will assume the headship of the department of English to succeed Dr. Edwin Greenlaw, who is leaving to become professor of English in Johns Hopkins university. Dr. Royster will continue as dean of the college of arts in addition to his new duties.

President Chase announces that the vacancies caused by the departure of Dr. Greenlaw and the death of the late Dr. T. S. Graves will be filled as soon as men qualified for the two places can be located. He is hard at work now trying to fill the vacancies.

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