

The Tar Heel

LEADING SOUTHERN COLLEGE TRI-WEEKLY NEWSPAPER



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Tuesday, March 12, 1929

PARAGRAPHS

"Mum's the Word" is still vociferous and seems to be going strong; the campus insists upon talking about it despite the command to silence in the title.

Beginning next term, State College will levy a fifty cent fine on students for each class cut. Hard on the students—but at least a fine way to make money.

If such a system were in vogue here, pretty soon we'd have enough cash to complete Graham Memorial.

Bill Perry and Loretto Carroll Bailey read papers last night at the N. C. Club on "Rural N. C. at Play." No doubt they were entirely familiar with the subject—Bill edits the Bucareer and Loretto writes prize plays.

Emory University is to choose its most popular and representative man and bestow upon him the title of "Doctor of Stupidity." We can't help wondering how anyone outside the student body will know that such a title carries with it a high honor.

On Paying Double At State College

The very latest collegiate style in securing money has been announced by State College authorities—every student is to be fined fifty cents for each class cut without a satisfactory excuse. All accumulated fines will then be turned over to the various departments of the college for the purchase of new equipment.

"Splendid idea!" declaim the faculty members, "now students cannot afford to cut class." "Rotten!" declare the students, "it's our education, so why not let us take it as we see fit. And certainly there's no justice in making us pay for what we don't get."

The whole idea of fines for missing classwork is a giant's step away from the ideal of real education: that is, the development and self-realization of the individual student. When a man comes to college, it is for the purpose of learning things of interest to himself, of entering new vistas of knowledge, of fitting himself for the business of living, of trying to discover just what it's all about. If the ends sought are best obtained by faithful attendance at classes, well and good. But, if, one day, more is to be learned from personal work in the library or in a private conference with another person, certainly that is to be preferred to class—and certainly no fine should be forthcoming.

Furthermore, if the professor is unable to make the class work interesting enough to draw the student and hold his attention, then something is wrong either with the professor or with the course. And why, pray, should the student be fined because the professor happens to be so incompetent that he cannot secure attendance?

This is indeed a strange proceeding at State—and the students lose either way. They come to college and pay for their education. Then if they do not take it just exactly as the administration advises, they must pay again because they are not taking what they have already paid for!

The Theatre

"Mum's the Word"

By H. J. GALLAND

A good, fast, tuneful college musical comedy was shown last night at Memorial hall before an unusually enthusiastic audience. The production was "Mum's the Word," presented by the Wigwe and Masque club of the University.

Contrary to the usual procedure, the show has a recognizable plot. It is cleverly written, and presents excellent opportunities for dancing and singing, all of which are eagerly seized by a cast which made up in enthusiasm what it lacked in training.

First-night flaws are generally smoothed under an avalanche of applause from admiring relatives, of the performers, benevolent professors and their wives, and proud swains. So it was with the first performance of this amateur production. The cast was none too sure of itself, and gave evidence of much last minute work on the part of the director. Missed cues, poor handling of scenery, and such amateur faults were present, but not so noticeable as to interfere appreciably with the show.

Throughout the piece, the dancing and singing was way above the average. Wex Malone did a good job with the music, including several catchy tunes to the words of Al Kahn. "Sitting in the Moonlight," one of the featured songs, is worthy of whistling for at least a week after the last performance, and probably will be heard on the campus long after the show has packed up its scenery and props and departed.

"Co-ed," sung first as a duet by Ann Lawrence and Frank Jacobs and then by a trio consisting of the Misses Lawrence, Moore, and McKinnie is interesting but not very successful. Marilee Shaw and Bobby Hedgecock put over their song with extra polish. Their dancing and acting is excellent, and they turned in two of the best performances of the show.

Andy MacIntosh and Elizabeth Barber danced with ease and sang well. Howard Bailey's acting was good, as usual, making his love scenes with Phoebe Harding effective and interesting. The chorus work was also unusually excellent, giving evidence that emphasis was put on the singing and dancing during the rehearsals. They are the real features of the performance, as they should be in a musical comedy.

Sidney Glickman's harmonica playing at the beginning of the second act was a welcome and professionally good interlude. His rendering of "The Song of India," and "The Rhapsody in Blue" cannot be beat. He was not given enough latitude to put his stuff over.

The other feature of the performance also not only was equal to the publicity blurbs assigned it but surpassed the enthusiastic descriptions given. Miss Peggy Burgaw's solo dance was the type of thing that is generally described with such terms as "zephyr," "swansdown," "graceful," and just plain ordinary "swell." She is pretty, lithe, and her abbreviated costume showed off her well turned figure to perfection. The audience could not seem to get enough of her. She is worth the price of admission and her part was much too limited.

Moore Bryson as the Dean, Mary Dirnberger as Mrs. Willoughby, and Art Sickles as Mr. Willoughby, the ever-present rich alumnus, do well with their parts. Bobby Hedgecock and Marilee Shaw seem to enjoy their parts, and as a result the audience enjoys watching them. Marilee Shaw's "Flo-Flo Farraday" is one of the best things in the show. Miss Shaw plays the part of the tough actress with intelligence. Her hips are among the most eloquent properties in the show.

Wardlaw's Orchestra was adequate. They played somewhat too fast, making it difficult for the singers and dancers to catch up with them. Malone's music was well orchestrated and sounded good.

The costumes are the most original and beautiful to be seen here in a long while. The designers did a particularly effective job with Miss Shaw's dress and the costumes for the chorus number wherein the girls do a Tiller imitation on their knees. The scenery, all of it designed and constructed by students, is useful but not particularly pretty or artistic. One or two of the modernistic effects, designed by Miss Mary Dirnberger, are worthy of notice.

On the whole "Mum's the Word" is well-staged, tuneful, with a good-looking chorus, excellent dancing, and good singing.

There is nothing necessarily lame about a lame duck unless he tries to crowd in at the public feedtrough.—Springfield Republican.

"He and She"

By J. E. DUNGAN

He and She by Rachel Crothers. Presented by The Town Stage Society of Columbia, S. C., at the Playmakers Theatre, March 8th and 9th. Directed by William Dean. Settings by William Dean assisted by University of South Carolina English 33 and 34 classes.

The Cast

Tom Herford.....Mr. G. E. Whitehead
Ann Herford.....Mrs. Julius Taylor
Daisy Herford.....Miss Epps Jones
Millicent.....Miss Sarah Quattlebaum
Dr. Remington.....Mr. Alex Martin
Keith McKenzie.....Mr. Edward Pritchard
Ruth Creel.....Miss Luite Robertson
Ellen.....Miss Daisy Powell

Rachel Crothers is a writer of the *Woman's Home Companion* stamp, nothing more. This play of hers crudely named He and She, is an unnatural handling of what is proving to be a dead issue; i.e., man's desire to be his mate's complete overlord. Three dreary acts filled with commonplace dialogue set forth, with no genuinely convincing situations the age-old battle between the sexes.

The expressed object of Little Theatre is to regenerate appreciation of the finer things in drama, and to present to those persons who still have hope for the future of the spoken stage true examples of dramatic literature. If, however, I have misconceived the object of the Little Theatre, and that it is to provide only another means of amusing persons, then He and She fills the bill. Miss Crothers most assuredly pointed her piece toward the box office, seeking to capitalize on the ideal of the regime through which we have already passed, in addition to giving her play a tawdry title which no doubt garnered not a few dollars for its author. There is nothing ingenious about its plot or sprightly about its dialogue; its entire life depends upon the uttering of countless shibboleths and trite phrases which strangely enough strike home with a great many audiences.

With the handicap of producing a poor play, coupled with the fact that the cast was typically amateurish, William Dean, the University of South Carolina professor in playwriting and producing, was able to make a fair production of the play after all. In this connection, it ought to be said of the directing, however, that whenever Ann came down front, the loss of balance among the actors was very noticeable. Dean must have had considerable effort keeping his actors in character judging by the number of times they slipped during the course of the play. The timing was irritatingly slow. None of the actors stressed cues.

I don't know whether it was Dean's fault or not, but none of the cast with the single exception of Miss Jones displayed any subtlety or much variety in their acting. In fact the majority of them seized one tone and held tenaciously to it, fearing to show any variety.

Directly in back of us were two of the faculty accompanied by their wives. We felt warmly attached to them during the entire progress of the play because of their critical evaluation of the music furnished by the Playmakers preceding and during the acts by means of a phonograph played in the orchestra pit. They both agreed that it sounded very much akin to "a freight truck in a warehouse." We might add that it was worse than the local moving picture palace orchestra, which it is agreed is a considerable concession.

The play was written for Ann Herford, the sculptor's wife, who is herself a sculptor, and Mrs. Julius Taylor looked the part when she made her entrance. She lost her opportunity to star, though, by her monotonous interpretation. But Miss Epps Jones portraying the role of Daisy Herford, the sister-in-law who longs for marriage, but whom circumstance has kept single, stole the play from right under Mrs. Taylor's nose. Miss Jones was miles ahead of the rest of the cast. Her intonations, her facial expressions, her poise, carriage and enunciation were all remarkably good. She only slipped from quality acting once when she let fall one of those altogether foreign "d-a-m-m-s." She didn't just read her lines like most amateurs, she lived them. Her very pointed remark about "marriageable women lying around thick" was so realistically done that it made you want to meet her back stage and propose. That's real acting.

On the whole the feminine roles were better filled than the masculine. Miss Sarah Quattlebaum cast in the role of Millicent, the sixteen year old daughter of the family, was capital, although her acting was a bit

forced at times. Miss Luite Robertson in the part of Ruth Creel with fewer lines than most of the players exhibited the fact that she had studied her role, and was attempting to get the most out of a difficult part. In her unimpassioned love scenes with Keith, Miss Robertson was a little too inhuman, as we interpret the part of the woman torn between position and a home. Then there was Ellen, the inevitable Irish maid (all maids are either Irish or French in this kind of play), interpreted by Miss Daisy Lee Powell, who is as pretty and comely a maid as any family would desire, but not an altogether finished actress.

Dr. Remington, father of Mrs. Herford, whose sudden and mysterious departures were interestingly reminiscent of the melodramatic detectives of the thrillers of the past century, was played by Mr. Alex Martin who was comparatively speaking, excellent. He took a grotesque part and softened it into some semblance of reality by means of his own personality.

Mr. G. E. Whitehead, playing opposite Mrs. Taylor in the part of Tom Herford never got into character except on rare occasions. He fumbled his lines badly. His statue scene in the third act when he goes into a trance for a period of several moments was unintentionally humorous.

Mr. Edwin Pritchard the other actor in He and She, we have been told, is a person of great versatility. We have it on the best information that he is, among other things, a senior in the law school at the University of South Carolina, an athletic coach, and a member of the state legislature. We are certain of this much, he is no actor. He burlesqued his part by overacting. When he said that he was "down and out" in the second act we hoped he wouldn't get up again. His prize line was this: "As Daisy said, he's sore, naturally enough spoken in the most unnatural tone that he could have commanded."

He and She, and its actors evidently pleased the majority of the audience. Notwithstanding, critically judged, it is a poor play, this production of it was fair, and the acting was typically amateurish.

The Kansas State Teachers' College at Emporia has secured a loan of \$15,000 with which to complete the student union building.

Dialectic Senate Will Elect Officers

The meeting of the Dialectic Senate tonight will be given over largely to the election of Spring quarter officers. An entire set of officials will be chosen, with the exception of John Norwood who was chosen Spring quarter president at an earlier date. The retiring officers are: H. N. Brown, president; J. C. Williams, president-pro-tem; T. R. Karriker, clerk; R. A. Parsley, assistant-

treasurer; and J. E. Hunter, critic. After the election the senate will discuss the proposition of birth control in the United States. The resolution is: "Resolved, That the Di Senate go on record as favoring the adoption of a system of birth control in the United States." Discussions tonight are expected to disclose the advantages and the disadvantages of such a plan in striking contrast.

Along life's highway are many pilgrims, but some of them are not making any progress.

WHAT IS THE MARKET PRICE FOR LOVE?

THE TITAN OF THE TICKER BIDS A FORTUNE FOR IT.

WEDNESDAY
George Bancroft
—in—
"Wolf of Wall Street"
—with—
BACLANOVA—NANCY CARROL

BEHIND the frenzy of Wall Street looms "The Wolf"! The Stock Market Giant! The ruthless fighter! Roaring into battle and loving it! While, at home, waits the enticing beauty on whom he lavishes his wealth. "The Wolf's" wife. Is she alone?

Added
COMEDY NOVELTY

TODAY
LINA BASQUETTE
—in—
"Younger Generation"

CAROLINA THEATRE



THIS IS THE WHY AND HOW OF IT

THERE's a part of you somewhere between your Adam's apple and your ankles concerned with smoke-judgment. And you can't fox that smoke-sense—if it really knows its cigarettes! Here's the test: *Light a Camel*—and pull in a cloud of cool fragrance. The deep approval inside is witnessed by "that certain feeling." Try and match it! We'll bet a hand-painted lemonade shaker you can't do it.

R. J. REYNOLDS TOBACCO COMPANY, WINSTON-SALEM, N. C.