

The Tar Heel



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Offices in the basement of Alumni Building.

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Tuesday, May 28, 1929

PARAGRAPHS

English instructors seem to have found a use at last for freshman themes—they are excellent material for the manufacture of wrens' nests.

Rip Van Winkle, a la Playmakers, was an interesting production. The proof of that was the fact that Hubert Heffner was the only person who went to sleep during the performance.

Awards Night, unfortunately, has become somewhat similar to nomination assemblies—the attendance is limited to nominees and nominators.

It's too bad the seniors aren't supposed to wear their senior regalia during exam week—then some of the profs might have pity on them and give them enough credits for graduation.

With a British ambassador delivering the Commencement address no doubt most of the seniors will decide to enter the diplomatic service.

And speaking of Commencement, we should like to suggest that class poet Bill Perry select the choicest contribution to the final issue of the Buccaneer and use that as the class poem. It would probably rank high—but more rank than high.

Not All Our Money Yet Accounted For

In this issue of the TAR HEEL is the report of the Entertainment Committee, give a detailed account of the receipts and disbursements of student funds during the year. The year's reports of the Student Council and of the Y. M. C. A. have already been published. So far so good. During the whole of this year—and preceding years—we have wondered just how the money we contributed to various student funds was spent.

Every quarter we pay our fees: entertainment, class, publication, athletic, student government; and each year many of us pay our Y. M. C. A. pledge. Naturally, we should like to know what happens to this money of ours. Early in the year we suggested that it would be an excellent idea for these organizations to render an account of the funds administered, and we offered the columns of the TAR HEEL for this purpose. Student

government complied and its report was made public and accepted by the student body. The Y. M. C. A. followed and its report was published. Today the Entertainment Committee renders an account.

Why do the Publications Union Board, the Athletic Council and the class executive committees lag behind in making known their records of the year. When we pay our fees, we want to know how those fees are spent. If organizations depending for their existence upon student financial support expect to retain the full confidence of the students, let them voluntarily come forward and account for the funds entrusted to them.

Fifteen Minutes a Day And the Hubbard Scrapbook

Everett Dean Martin, who clearly demonstrated his ideas of what a college should do in his book "The Meaning of a Liberal Education," made a pertinent observation in his address here at the Adult Education conference. He declared that present-day colleges are like the Sears-Roebuck Company—offering a little bit of everything.

We moderns like our five-foot shelf. We pin our faith to the cultural education secured by reading fifteen minutes a day. We consider ourselves educated after perusing Elbert Hubbard's Scrapbook and Will Durant's *Story of Philosophy*. We read collections of *The Best Short Stories* of 1929. We buy anthologies of verse. We accept the literary choices of the Book-of-the-Month Club. In college we take our education three-courses-per-quarter, a little Latin, a little history, a little science. A piecemeal education it is.

What's the reason of it all? Are we in too much of a hurry to do more than skim the surface? Are we too lazy to make our own selections in literature? And in college are we too stupid to look beyond our hodgepodge of courses for something to tie them all together. When we read quotations from Shakespeare or Milton in Hubbard's *Scrapbook*, we may be able to recite them in the best of company or even quote them in an editorial; but how deep an understanding of Shakespeare and Milton do we get? When we read Durant's comments on Plato and Aristotle, we still do not get the essence of those philosophers. When we read fifteen minutes a day from any of the classics, we are yet far from having a classical education. It is essential to get behind and beyond these mere excerpts and find the original. Shortcuts to learning are dubious and dangerous—if they exist at all.

Likewise, in our college education, the actual courses we take are not enough. While they may not be in the fifteen-minutes-a-day class, they are at the most three-hours-per-day for-one-quarter. Just as in the literary field, we must get back of the book of quotations to the real literature, so in education let us get back of the individual courses to the true meaning of education and to the idea of the cultured, civilized, and educated man.

Commencement For All

In spite of the tireless efforts of the faculty, the Executive Committee of the senior class, and the Alumni Association the percentage of the students of this University who attend the annual commencement exercises is habitually small. Seemingly, only those who are to receive diplomas or awards of some kind are interested. This condition is indeed lamentable when we consider the fact that graduation exercises are only a small part of the commencement. In reality, commencement represents the culmination of the year's activities.

Indeed, it would be foolish to contend that only members of the class of 1929 have contributed to the success of this collegiate year at Carolina. It would be equally foolish to contend that only members of the class of 1929 are interested in the ceremonies which mark the culmination of the activities of the University of North Carolina during the collegiate year 1928-29. The problem, therefore, is one which cannot be solved in terms of a lack of interest.

The writer is inclined to believe

that the so-called and much lamented lack of student interest in commencement exercises is rather due to a lack of participation. The urge arising from expectancy on the part of the participant is lacking. Efforts to alleviate the grievances of small student attendance at commencements should be aimed at the establishment of this condition.

Be this as it may, strangely enough the average student below the rank of senior does not seem to realize that he will some day be a participant in the commencement exercises of the University when he receives his diploma and performs other graduation functions. By attending commencement ceremonies before his year of graduation the student cannot help being more at ease when the event of graduation does take place by virtue of having found out "What it's all about" beforehand.

J. C. W.

Open Forum

WHERE IS THE ORGAN?

To the Editor:

Sometime in 1928 an offer of a \$25,000 organ was made to the University. It was to be installed in Memorial Hall under the conditions that the building be remodeled, with the floor sloping down to the front, and that after installation the hall should not be used for pep meetings, or artists entertainments, or anything "light" like that, but only for regular chapel, organ concerts, vesper services, commencements, and other "serious" events. The trustees accepted the organ and the conditions, and nothing has been done since.

Moreover, it looks as if nothing will be done—very soon, at least—since funds for remodeling the "architectural monstrosity" are lacking at present, and it is unlikely that the none-too-friendly legislature will supply the required money soon. On the other hand, rumor hath it that the back end of the hall is to be knocked out, and a stage suitable for large sets and large casts is to be constructed. Of course, plays would fall under the "light" type of entertainment which would not be allowed when the organ should be installed. So it seems that either it never will be installed, or that the new stage (if the rumor be true) will not be used, or both.

One of the draw-backs of the administrators of the University, it seems to us, is that they are not looking far enough ahead. There is not a single building on the campus suitable for giving a regular play, or ballet, or opera. The stage at the Playmaker Theatre is too small even for Little Theatre plays, and, moreover, being in the hands of a private corporation rather than the property of the University, it is seldom used except by the Playmakers. It is inevitable that within a very few years an auditorium such as the one at N. C. C. W. or the new one at Duke will have to be built here. The new auditorium is the place for the organ, not Memorial Hall, for when it is built, as it certainly shall be, the hall will seldom be used.

If it were possible to have an organ both in Memorial Hall and in the future auditorium, we should favor the action of the trustees in accepting the offer. But we believe that they should make a determined effort to persuade the donors to allow the organ to be put in the auditorium when it shall be built. We should like to see a suitable stage built in Memorial Hall to serve until the really good one of the auditorium is available. We can get along without a University organ for a few more years better than we can without a single stage, for there are two church organs in Chapel Hill which may be used for concerts. But what accommodation have we for an organization like the Theatre Guild which may come here next year with a cast of 65 players? We hope the afore-mentioned rumor about the stage in Memorial Hall comes true.

A. M.

F. W. Coker to Become Professor at Yale

Francis W. Coker, of the class of '99, has been appointed to the newly established professorship in Government in the Yale Graduate School. This, the first chair in Political Science in the Graduate School of Yale, has been established by recent endowments which provides also for a number of fellowships in Political Science. Professor Coker has long been Professor of Political Science in Ohio State University.

The Theatre

By J. D. McNAIRY

"Rip Van Winkle" as played by Joseph Jefferson, revived by the Playmakers in the Forest Theatre May 24 and 25. Directed by Professor Koch assisted by Mary Dirnberger. Settings designed by Sam Seldon and executed by his assistants.

THE CAST

Rip Van Winkle Hubert Heffner
Derick Von Beekman William Brandon
Nicholas Vedder Pendleton Harrison
Hendrick Charles Vilbrandt
Lawrence Thompson.
Cockles Al Kahn
Jacob Stein Nelson Howard
Seth Slough Cyrus Edson
Gretchen Nettina Strobach
Meenie Eleanor Jones
Nell Edwards
Katchen Ethel Hood

Rip Van Winkle is one of the characters that appeal to all people in all times. He is liked as much in Chapel Hill today as in the little Dutch village a hundred years ago. His vagabond spirit, his whimsical youthfulness, his laziness that always carries him to spend his time with drinking companions, have endeared him to theater goers and to readers for a hundred years; still he is revived and read and played.

"Rip Van Winkle" seems written for a Forest theatre. As staged by the Playmakers it was ideal for an outdoor setting with two open air scenes that lend themselves so well to the natural surroundings of the open stage. The excellency of the sets in miniature was comparable to the high type of acting. Indeed they were so impressive at times as to almost overshadow the characters. Seldon did a splendid piece of work with the village of Falling Waters and the mountain scene. The illusion of the stage was complete.

A typically sophisticated Carolina audience witnessed the performance and applauded heartily; this is enough to stamp the production as good entertainment. Rather cool toward the opening scenes, the spectators joined in with their laughter and greeted the final scene, which was generally agreed to be the best, with a storm of applause and left with the consciousness of having seen a memorable bit of acting.

Hubert Heffner in the title role carried off the honors. He re-created Rip so that the old Dutchman lived and breathed again. Flexible, free, at ease, he "suited the word to the action and the action to the word." In the awakening scene in the mountains he was at his best. His rising from the ground, an old and ragged wornout man was superbly done. In the tattered rags and long beard, his make-up was best. Rip's greeting with his wife and daughter was done with a restraint that marks good acting.

In the role of Meenie, Nell Edwards did the best acting we have seen her do yet. From the hard working, husband beating wife, bent over the wash tub, to the sedate, worried, elderly lady, she acted with intensity, precision, and realism.

Vilbrandt as Hendrick and Eleanor Jones as the little girl did especially good work. Their voices were clear and distinct; none of the stage fright that usually mars the work of youngsters was present.

Pendleton Harrison as Nick and Al Kahn as Cockles were the outstanding actors in the minor roles. Harrison as the routy companion of Derick did his part with a feeling for the real character. Al Kahn looked his role and acted it as though it were written for him.

Bill Brandon was slightly mechanical in his gestures and the same tone of voice grew monotonous at times. However in true Carolina fashion, he lagged in the first part, came back in the "second half" and did his best work in the last scene. His make-up was quite good, but in some respects he was mis-cast.

In the role of Meenie Nell Edwards

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started rather stily, was just a bit mechanical, but in the welcome she gave Rip found her true part as an actress and did her best work. Opposite her Lawrence Thompson "managed his walk credibly" and played the part of the sailor boy in looks and speech.

Spotlights playing on the stage gave good lighting effects. The morning in the mountain done in blue light and mist was impressive. The sets in miniature drew much favorable comment from all sides.

Brilliant pageantry marked the close of the first act with the Dutch folk dance done by the gaily costumed villagers.

The University orchestra rendered pleasing music between acts as well as before and after the show.

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300 N. C. C. W. Girls To Graduate June 10

Greensboro, May 18—Three hundred young women, in the largest graduating class in the history of the institution, will receive their diplomas in the commencement exercises at North Carolina College for Women on Monday morning, June 10. The annual address will be delivered by Dr. Edwin Mims, of Vanderbilt University.

The commencement period, the 37th in the history of the college, opens on Friday night, June 7, with the annual park night program in Peabody park. Saturday is to be given over to the alumnae meetings with exception of the class day exercises at 4:00 p. m. and a courtesy performance of "Polly With a Past" by the Play-Likers, college dramatic organization at 8:30 p. m.



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