

## Hatcher Hughes, Rising Genius From Hills of Cleveland County

(Continued from page three.)

said Professor Hughes. "No, I tried to retain the genuine dialect as I had always known it, avoiding, of course, any eccentric terms that would be incomprehensible to the audience not acquainted with these people. When the rehearsals began I saw that the actors were having difficulty in getting their teeth into the speech. I expressed a wish to Mr. Klaw, the producer, that he might see these mountain folk, that he might hear how quaint yet how beautiful their dialects could be. He completely bowled over my wish by the announcement that he was taking the entire cast to the North Carolina mountains to visit these people and observe for themselves."

Professor Hughes is satisfied that the experiment was a success.

It permitted the actors to make studies at first hand, to listen to that soft, musical tongue. Mr.

Hughes declares it is one of the poorest in America, harkening back

to the 18th century when these

mountains were settled. The oral

tradition still lingers on. The termi-

nology of these people is naturally

limited. When they would speak of

the motor car or the Zeppelin they

lose themselves in the complexities

of civilization. But when they speak

of themselves, of the hills in which

they live, their language is one of

precision, of clarity, of profound

beauty.

### Sees Little Contrast.

Mr. Hughes furthermore notes a similarity with the speech of New Englanders. His contention is, that if an airplane passenger were to land in a valley lost somewhere between the Smokies and the Blue Ridge and encounter some natives, he might easily believe himself to be in the secluded areas of New Hampshire or Maine.

We then framed a contrast be-

tween folk drama and the so-called

Broadway fare.

"But there is so little to contrast,"

he argued, "take for example that highly successful play called Broad-

way. In reality it is a folk drama,

but of the people in the city. The

difference is, it is urban drama,

while a play dealing with the

mountain folk flavors of the soil

and is therefore probably more basic.

To foreigners, for instance, I

should think the latter type of play

dealing with American life would be more comprehensible.

"The conflict in 'Hell Bent for

Heaven' is certainly universal; the

clash of the sound and unsound

mind with social organization.

Quite easily the scene might have

been laid in Times Square. I chose

the North Carolina mountains be-

cause those people there have es-

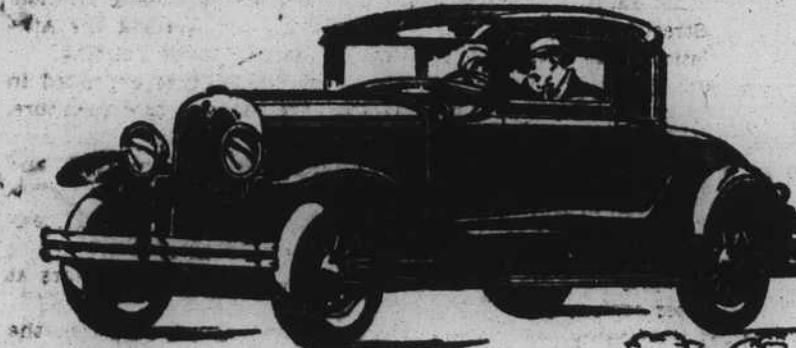
caped the standardization of the

city. Those folk have held on to

their charm and individuality."

### New York Comedy.

Mr. Hughes suddenly laughed.



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South Washington Street

Study of Rickard



"That may seem a contradiction when I tell you I am at present writing a comedy about New York life. But that doesn't mean my desertion of the south. No, indeed. I shall always think of it as my home and North Carolina as my state. As a matter of fact I intend to write up many more plays about it."

"Then it is always to be the drama of American life?" we centured.

A quick rejoinder. "And why not? The American theatre in all its aspects is the most interesting in the world. True, we haven't produced as yet an Ibsen, a Shaw, or a Galsworthy. But what is inestimably important, we have a greater number of young playwrights who, though they may lack the artistic and literary finish of the aforementioned dramatists, do contribute sound, vigorous, dramatic material."

Professor Hughes glanced at his watch. He would have to excuse himself as he was off to the opening of a new play.

"I still have it," he called back good-humoredly, "but incomplete. I shan't take to writing novels until I am past sixty years of age."

One glance at him would assure anyone that that period is considerably removed from today. If he does not take up the novel of the reconstruction period let us suppose that it will be the reconstruction period following the World War in which we are now in the midst. That tremendous, glittering panorama of American life and development that this essentially American writer will interpret through characters drawn from his beloved southern people.

### GAFFNEY TAX RATE TO REMAIN SAME AS 1928

(The new model cars for 1929 are now being shown at the New York show and a complete description of the various makes sold in Shelby will appear under this heading, one or two makes each issue until the full line is covered.)

This city also imposes a street tax on all able-bodied men between 21 and 50, payable before the first Tuesday in March. The women pay nothing to "walk the streets" of this city. Men, who fail to pay this two dollars, are required to work the streets of the city for four days gratis. The law was put on the statute books when 50 cents a day was "high" wages.

### FLU TAKE HEAVY TOLL OF LIVES IN RUTHERFORD

Rutherfordton.—The epidemic of influenza is gradually passing out of Rutherford county. It has taken a heavy toll of human life, especially where pneumonia developed among old people.

Here is a characteristic study of Rickard, the genius promoter, whose spectacular background and gambler's poise made him an almost legendary figure in the empire of sports.

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"How do you do, Will," each word carefully rounded, mouthed and given forth. "How are you feeling these days?"

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