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NUMBER 19

High School Delegates Open State Convention On Work of D. E. Clubs

BY JACKIE JERNIGAN

More than 100 delegates from 25 North Carolina Distributive Education clubs opened their annual state convention at the Woman's College, February 24, keynoting their session on training and development of leaders for the coming year.

High school juniors and seniors who divide time between school and practical training comprise the clubs, which are sponsored by the state education department. They train with retail and wholesale firms in distribution of commodities and service.

Arrangements for the state meeting were coordinated by the Greensboro club, of which Mrs. Margaret Finch is advisor. Frank Burton, president of the local club, was also president of the western North Carolina district and is one of three state delegates to the national convention of the organization, to convene in Asheville, April 16-19.

Numerous activities were included in the convention which lasted from February 24 through February 25. Friday's schedule included exhibits on advertising and promotion that were set up by students in the Alumnae house. The group met for a luncheon at the O. Henry hotel with a program of extemporaneous speeches. Dean Katherine Taylor welcomed the students at the afternoon session at the Alumnae house.

Special features in the afternoon were handled by the various club leaders and advisors. A square dance and talent show followed a dinner at the O. Henry hotel.

The Saturday morning schedule included a program of skits illustrating phases of distinctive education work, presented by Salisbury and Gastonia clubs. New officers were elected and plans for the state's participation in the national convention were discussed. State and local programs were discussed by Mrs. Pauline Bragg of Shelby, Mrs. Frances Bayne, Goldsboro, W. K. Dotsey, Wilmington; W. G. Slattery, Woman's College; Mrs. Jack Spainhour, Hickory; T. Carl Brown, Raleigh; state supervisor; and Mrs. Pearl N. Foster, Durham, state sponsor.

Officers of the club in this region, who were elected at the conference, are Frank Burton, president; James Reese, Wilmington, vice-president; Bobby Brown, Charlotte, associate president; Mary Lou Rape, Goldsboro, secretary; Donald Burk, Charlotte, treasurer; and Tessa Weatherly, Pleasant Garden, editor and promotion manager.

T. Carl Brown was the first speaker on the program, congratulating the high school boys and girls training for

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Miss Clement Amplifies Women Voters League

Miss Dorothy Clement will amplify the organization and purposes of the League of Women Voters Wednesday night at eight in Well-Winfield ballroom. Miss Clement, an active member of the Greensboro chapter, will answer all questions that may be raised so that students can gain a better understanding of what the league functions are.

The following week there will be a further explanation of the Young Democrats. The date and speaker will be announced in next week's edition of the CAROLINIAN.

All those who made positive checks on the poll blanks distributed last week are urged to attend whichever group meeting that they signified being interested in joining. These explanatory sessions will determine whether or not organizations are to be established at Woman's College.

Colonial Stores, Inc. Sponsors Contest

Colonial Stores, Incorporated, one of the largest grocery companies in the Southeast, will sponsor a \$30,000 cash scholarship award contest for consumers, believed to be the first of its kind.

This contest, which opened February 23 and closes at midnight March 31, has been adjudged by governors and educators as an outstanding contribution to Southern education and progress. Anyone is eligible to enter and may obtain free entry blanks at any Colonial store.

A total of sixty cash scholarships ranging from \$2,500 to \$250, in addition to 210 fountain pen and pencil sets and thirty sets of Encyclopedia Britannica, valued at \$10,000, will be distributed in Georgia, Virginia, North Carolina and South Carolina, in Randolph, Barbour, and Houston counties of Alabama and in Leon county, Florida—Colonial's territory.

The awards will be made on the basis of a letter written on one of these two subjects: "Why a young man or woman should have a college education," or "What Colonial Stores can do to make your shopping more enjoyable."

Although there is no limit to the number of entries each person may submit, each entry must be made on the official contest blank and must be submitted to Colonial Stores, scholarship contest editor, on or before midnight, March 31, 1950.

Faculty members of a well-known college or university in each state have been appointed to judge the entries submitted in that state. Letters will be judged for conciseness, originality, and sincerity.

Leading Figures in Fields of Major Arts Gather To Criticize Arts Forum Works

Arts Forum leaders . . .



. . . are (left to right, top): Richard P. Blackmur, Aline B. Louchheim, Stanley William Hayter; (bottom) Quincy Porter, Bessie Schonberg, Lionel Trilling. THE CAROLINIAN was unable to attain a picture of Barrett Clark.

The students of Woman's College and Arts forum guests will have the opportunity next Thursday, Friday, and Saturday to become acquainted with leading figures in the fields of the major arts.

These include Richard P. Blackmur, critic and poet; Barrett H. Clark, dramatic editor and critic; Stanley William Hayter, graphic artist and teacher; Aline B. Louchheim, art critic and editor; Quincy Porter, composer; Bessie Schonberg, dancer and teacher of dancing; Lionel Trilling, critic and author of fiction.

RICHARD P. BLACKMUR, who will participate in the writing forum and present a reading of his poems, is at present director and teacher of writing in the creative arts program at Princeton. He has published both works of criticism and poetry among which are *The Double Agent* and *The Expense of Greatness* which are collections of critical essays. He has written three volumes of verse, *From Jordan's Delight*, *The Second World*, and *The Good European*.

BARRETT H. CLARK, noted in the world of the theater, will criticize the student-produced and written plays. Now executive director of Dramatists' Play service, he was formerly an instructor in drama at Chautauque, New York; literary editor, Samuel French publications, New York city; member of the board of directors of the Drama League of America, and dramatic editor of *Drama Magazine*. Author of many works, he has contributed to theater literature through his editions, translations, and evaluations of the continental European dramatists, and his publication of the neglected works of our earlier dramatists.

Important for his work in the field of the graphic arts, STANLEY WILLIAM HAYTER, who will lecture to an Arts forum audience, is professor of art at Brooklyn college. Prior to this he was an instructor in etching and engraving at the New School for Social Research in New York city. He is the author of *Engraving Today*, *New Ways of Gravure*, and of articles on the graphic arts in such journals as *Vision*, *Magazine of Art* and *Print* magazines. He is widely represented in American and European museums.

ALINE B. LOUCHHEIM, who will also lecture, is a former managing editor of *The Art News*, and is now art editor of *The New York Times*. She is also the author of *Five Thousand Years of Art in Western Civilization*.

QUINCY PORTER, who will conduct a criticism of the recital of student compositions, is a composer of works for orchestra and chamber groups. His career includes positions as professor of music at Vassar college, dean of faculty and later director of the North East Conservatory of Music. At present

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School of Music Offers Sixth Student Recital

The School of Music presented the sixth student recital of the year Thursday, February 23, at three o'clock in the Recital hall of the Music building.

Nancy Smith opened the program with the playing of Bach's "Three-Part Invention, No. 3" at the piano. This was followed by Lilli Boulanger's "Nocturne" for violin played by Mary Jo Kelly, accompanied by Margaret Hack at the piano.

Carolyn Neece continued the program with the playing of Godowsky's "Nocturnal Tangle" for piano. This was followed by two voice numbers

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R. J. Reynolds Offers Free Record Service

Lib Westmoreland and Betsy Rader, R. J. Reynolds Tobacco Co. (Cavalier, Camel, and Prince Albert tobacco products) representatives, on campus, announce that they now have on hand a large radio-phonograph player and fifteen current Vaughn Monroe records for student use at social functions.

The machine and the records can be had by notifying the representatives three days in advance of the event for which they are needed.

This service is absolutely free of charge with the compliments of the Reynolds company.

College Students Leave On Israel Study Tour

On July 3 over one hundred college students will leave New York for a nine week study tour of Israel under the auspices of the Jewish agency.

During the first three weeks participants will live in Jerusalem. They will stay at the Hebrew gymnasium directly across from the Jewish agency building, where the government is holding its parliamentary sessions. Prominent professors from the Hebrew university will lecture to the group and discussions will be concerned with contemporary problems.

From Jerusalem students will go on an extensive tour of the new state, visiting points of major importance—cities and settlements and industrial and agricultural areas. Highlighting this trip will be a bus tour through the Negev to see the outpost communities and the vast project of reclaiming desert wastes. On-the-spot observation of immigrant camps and rehabilitation centers will be a part of the study of the displaced persons arriving in Israel at the rate of over ten thousand a month.

On the way back to America the group will stop over in Paris for sight-seeing and cultural activities.

Participants in this project, "Israel: 1950," are being chosen from applicants attending American colleges and universities by the Intercollegiate Zionist federation of America, 131 West 14th Street, New York, N. Y., in cooperation with the B'nai B'rith Hillel foundations. The students will fly both ways with Youth Argosy, a non-profit organization.

Tuesday, Thursday Y Groups Plan Wiener Roast in Hut

The Tuesday and Thursday Y groups for freshmen are planning a wiener roast in the hut March 2, Ann Zappa and Saleta Scooby, respective heads of the groups.

Future programs for the Thursday club, which meets in Coit, will be centered around discussions of vocations and majors in college. They are inviting outstanding upperclassmen to explain their choice of majors and to answer questions about them. All freshmen are invited to the meetings.

Dance leaders . . .



. . . for the Commercial class formal of March 4, featuring the theme "Blue Moon."

Commercial Class Schedules Annual Class Entertainment

Members of the Commercial class and their dates will dance to their theme song, "Blue Moon," Saturday night, March 4, in the gymnasium at their annual class dance.

The "Blue Moon" theme will be carried out in the figure and the decorations. The figure will be in the shape of a half moon. The couples in the figure will enter through a glass door which will be flanked on each side by crescent moons set on white quilted panels. The girls will carry nosegays, and blue spotlights will center attention on those participating in the figure. Behind the bandstand there will be a large metallic moon.

The figure will be led by Peggy Lipe, dance chairman, with Phil MacLaughlin from Concord, N. C. Others in the figure will be: Lib Lucas, president of the Commercial class, with Paul Ward from High Point, N. C.; Wilhelmina Motley, vice-president of the class, with Richard Herbin from Greensboro; Everett MacDonald, secretary of the class and chairman of the invitations committee with William Marsh of Greensboro; Alma Swart, treasurer of the class, with Willis Johnson from Wallace, N. C.; Mrs. Robert Wilmoth, cheerleader of the class, with Robert Wilmoth from Chapel Hill; Margaret Bullard, chairman of decorations committee, with Bobby Mc-

Kinley from Kannapolis; Barbara Hovis, chairman of refreshments committee, with Julian Walters from Greensboro; Irene O'Brien, chairman of reception committee, with an escort; Bobbie Oxford, chairman of program committee, with Jim McFadden from Morganton, N. C.; Barbara Spillman, chairman of wraps committee, with David Wilson from Morganton; Sue Ann Harmon, chairman of figure committee, with Warren Russell from New Bern, N. C.; Betty Jane Coggins, chairman of orchestra committee, with an escort; Jean Farris, chairman of publicity committee, with David Hopkins from Concord, N. C. and Mary Alice Miller, chairman of post arrangements committee, with Tommy Smith from Durham, N. C.

Sponsor for the dance will be Miss Dorothy Clement, and the class chairman is Miss Mary Harrell.

Miss Margaret Devinney, Miss Margaret Lesene, Miss Louise Weyl, an Mr. and Mrs. George M. Joyce will participate as chaperones for the evening.

Invited guests are Chancellor and Mrs. W. C. Jackson, Dean Katherine Taylor, Mr. and Mrs. J. O. Lockhart, Mr. and Mrs. C. W. Phillips, and Dr. Karen L. Carlson.

Music will be furnished by Henry Bernhart and his orchestra from Salisbury, N. C.

YWCA Issues Schedule For Semester Meets

The following is the new schedule of the Y. W. C. A. club meetings for second semester. Everyone is invited to attend these open meetings.

Cabinet—every Monday night at 9 p. m. in the RAC.
Freshmen club—every week
Cotton—Monday, 5 p. m.
Bailey—Tuesday, 5 p. m.
Gray—Wednesday, 5 p. m. . . .
Coit—Thursday, 5 p. m.
Sophomore club—first Tuesday 7:15, RAC.
Junior club — first and third Wednesday, 7:15, RAC.
Senior club — first Thursday, 7:15, RAC.
Social Action — second and fourth Monday, 7:15, RAC.
World Relatedness — second and fourth Tuesday, 7:15, Gray Parlor
Personal and Campus Affairs —second and fourth Wednesday, 7:15, RAC.
Christian Faith — second and fourth Thursday, 7:15, RAC.

Vocational guidance week . . .

. . . Involved much work and more work last year. It was, in a sense, a beginning resulting from complaints that Woman's College has, in the past, failed to orientate students in the direction of a career. It wasn't, surely, the ideal way of doing so; but it was a start and infinitely better than no vocational guidance at all. It was, judging by any conventional standards, a flop. There was no lack of publicity. There was no lack of preparation. There was a lack of participation. All of three students showed up at some of the panels.

Last year the vocational guidance week was geared to appeal to freshmen and sophomores. Had its public been seniors, the participation would have been greater; for seniors faced with the problem of occupation vs. starvation are inclined to become interested in occupation. And most of them spend a good portion of their waking hours condemning themselves for having given the labor market less thought two years before. Consider the plight of a senior English major with no teaching certificate who is informed blandly by the public relations department that a job may turn up in ten years. Consider the plight of a music major who, however much she may love her art, is somewhat chagrined to learn that there are at least two musicians for every job. Visualize, also, the embarrassment of a second semester senior math major who takes a Kuder test and learns that she has all the earmarks of a second Hemingway. We could continue *ad infinitum*. But, but this time, our point should be rather obvious.

Our point is this: this year a vocational interest conference is being sponsored on Woman's College campus. Already the Kuder interest test has been administered to 715 students. Thus far the participation outlook is hopeful. In April successful professional women in a variety of fields will be on this campus ready to inform students as to the opportunities, requirements, and possible contacts in various vocations.

In other words, if there are any freshmen and sophomores on this campus who are not daughters of millionaires, who have no infirm rich uncles, who have no immediate prospects of a meal ticket, or who are even vaguely interested in a paying job of some interest, THE CAROLINIAN would suggest that they turn out for vocational information week.

And anyone who desires further corroboration of the above statements may consult a senior—any senior.

The Cork Is Out

New NSA Chairman Commends WC Action; Asks Support

By ANNE YOUNG, Guest Columnist

Many months ago, in a moment of weakness, I promised Betsy Newman, the CARY'S esteemed columnist, to pinch hit for her sometime in the future. At that moment, my ideas for subject matter were rather hazy; and quite frankly, I hoped she wouldn't hold me to my vow. As luck would have it, Betsy accepted my offer at the time I have something to say; so here goes.

At our last mass meeting, you, the student body took a step which is the most progressive, far-reaching, significant action I've seen taken in my year and a half on this campus. You voted to join the National Students Association. In the months preceding mass meeting, many of us had been studying and weighing both sides of the issue. As long ago as this past summer, Nancy Porter was attending meetings of NSA in order to report to legislature what she considered its attributes and faults. In the fall, Ellen Metz, Marie Shaw, and Nancy Blanton attended a regional conference for the same purpose. The matter was then placed before legislature at the history making meeting which was attended by NSA delegates from State and Carolina. We on legislature were then convinced that we should join and made a recommendation to that effect. You added your stamp of approval and we were in.

I ask you to meet the challenge!

The Carolinian

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Drawn and Quartered

By JEAN FARLEY

Last Friday and Saturday evenings T. S. Eliot's verse play, *The Family Reunion*, was put on in Aycock, under the direction of Miss Kathryn England.

First, a rehearsal of the plot: the main characters are all members of a family of the English aristocracy. This family is, roughly speaking, divided into two parts. That is, most members are of the ordinary human mob (or that other great mob of stock characters), trivial people, occupied with trivial and futile things. The rest (three in all) are wise, sensitive, and, strange to say, fully cognizant (at least by the end of the play) of many of Mr. Eliot's ideas on the time continuum, the relative unimportance and (within certain limits) pre-determined character of external events, moments of clear (mystic) vision, sin and expiation, ritual, and so on. Harry, the protagonist, the primary member of the latter group, returns to his family home after an absence of eight years. During this interval he has, successively, married, killed his wife, and been pursued by Eumenides. The homecoming, and the explanations offered by his aunt, Agatha, enable him to see the true character of the Eumenides—their position as guides toward expiation (of a family—sin of the father type—curse), rather than the avengers of his personal sin. He then sets off to follow them toward final grace.

In speaking of Goethe's *Faust*, Eliot says: "Goethe's demon (Mephistopheles) inevitably sends us back to Goethe. He embodies a philosophy. A creation of art should not do that: he should replace the philosophy. Goethe has not, that is to say, sacrificed or consecrated his thought to make the drama; the drama is still a means." (from "The Possibility of a Poetic Drama" in *The Sacred Wood*) I would say that this is precisely one of the things wrong with *The Family Reunion*. It is a means. There is little feeling of spontaneity. Everything has to be forced into place. That is, causality (in any dynamic, dramatic sense) is replaced by contiguity or the necessities of idea-presentation.

If these conclusions are true, still, they account for only one weakness, and there certainly are others to be taken into account. For this play could be had as drama, yet good as poetry (although I think that the reverse is certainly impossible). True, it would be poetry laboring under the handicap of being forced by necessity into an artificially organized whole, but there are innumerable examples of good poetry existing in such surroundings. (In the above-mentioned essay, Eliot cites *Faust*.) The poetry in *The Family Reunion* suffers from a number of maladies. One of them is closely related to the weakness-as-drama problem. That is, the verse is almost purely forced out of the philosophy. Certainly that same philosophy has engendered plenty of wonderful poetry, but here there is, again, a lack of any feeling of spontaneity. Eliot uses, almost entirely, certain symbols which he has used (often more effectively) before.

Slightly Shavian

Columnist Immortalizes Campus Personality: the WC Flitch

By LOIS BUCK, Guest Columnist

Scene: Aycock Auditorium, mass meeting—March 6, 1950. One student to another: "So that's who she is! Gosh, she's not nearly as pretty as her campaign picture. It'd be nice to know who some of these student government candidates are." The other student: "Doesn't make much difference anyway; there are a few girls in this school who get in on everything, and if you aren't one of them, there's just nothing to do about it. I'm just voting for the person most of the girls in the dorm support."

These are the words of a FLITCH, and we've an overdose of flitches on Woman's College campus. She verbalizes and verbalizes—in the dorm, soda shop, cafeteria line, or classroom. She's got ideas, but has never exploited the means available to convey them. Slowly but certainly she is obsessed with the feeling that there are a privileged few who seem to be IT. That's that.

The flitch is a pessimist too. Similar to the person who says they had an uncle who died of pneumonia two months ago in reply to your statement that a good friend of yours was bed-ridden with that illness, the W. C. flitch says there's no reason to be riled by the last ruling passed by legislature; you can't do a thing about it—and that one is also accepted.

With the ideals of democracy and responsible freedom imbued and practiced as they are under our system of student government, we simply should

There are the rats' feet, the agony of growth in spring, the dry bones, the teeth-locks, the rose garden, etc. Any poet may have certain favorite objects, situations, etc., which he will use successfully a number of times (although there are usually varying degrees even within that successfulness). But I feel that here Eliot has had to force a path for his favorites, and has failed to give them the freshness by which they could be successful again. (Certainly the rose garden was far more effective in "Burnt Norton.")

Closely connected with this is the extensive use of allusions to primitive ritual, for here is another of Eliot's typical devices. However, I prefer to treat this particular "favorite" as an example of another type of fault in the play: its attempt to create a heavy, foreboding atmosphere by the use of self-imposed rhetoric that is poetically lifeless (and what is more useful to this purpose than mysterious, savage chants and bone crossings). At least from the standpoint of pure quantity, this is one of the most serious weaknesses of the play. An example:

A curse is a power
Not subject to reason
Each curse has its course
Its own way of expiation
Follow follow

This way the pilgrimage
Of expiation
Round and round the circle
Completing the charm
So the knot be unknotted
The crossed be uncrossed. . .

This is really the last reflex kick in a murdered batrachian. Anybody knows that a curse is a power, and certainly that it's not subject to reason. But by this time (it's the end of the play; two people are stalking about reciting this on an almost dark stage—and there have previously been thousands of eyes-on-the-house, distended claws, phantoms, phantasms, black ravens, giant lizards in putrescent deserts, exorcisms, smoky wildernesses, and shrieking forms), all you have to do is mention such a thing, together with a few knots and crosses, and everybody shivers and feels impressed to the toes.

Now for the production: well, I think that Mr. Eliot's rhetoric impressed the cast to death before it got near anybody else, and this produced something amazing in the way of uniformity. I felt that the air on stage was probably about three times thicker than anywhere else, because every speech and action was given a regular monotony. There were three exceptions: Patricia Donnell as Violet seemed to be afflicted with the jerks of an invisible curb bit; Alice Boehret interpreted the part of Ivy as a decrepit Ann Sothern, and Robert Putnam was fairly spirited and effective in the small role of Downing. Aside from that, I feel that generalizations can be justifiably applied to the whole cast. Every

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Sound and Fury . . .

Public Opinion

Y. W. C. A.
University of N. C.
Chapel Hill, N. C.
February 25, 1950

Miss Ellen Metz, Editor
The Carolinian
Woman's College, U. N. C.
Greensboro, N. C.

Dear Miss Metz:

Miss Catherine Mims, who had offered to find out about getting some publicity to the girls on your campus, suggested that I write to you. I believe that she talked to you about this, too.

I am very interested in recruiting some girls or boys to go to Europe this summer with Educational Tours, Inc. I am the agent for this area, and thought that perhaps some of you at the Woman's College might be interested. I would be happy to come over some afternoon or evening to talk with those who might be interested. Miss Mims said that she would be glad to take the names of those interested if they will see her and she can let me know the convenient time for them. I am enclosing a tour folder with the dates changed, June 20th from Quebec to August 25th returning to New York.

We already have about six girls going from here and possibly several more from Duke. If we like, we can all be put in the same group. The ship is a one class student ship and will have men and women from various colleges over the country. The amount over the \$940 as stated will not exceed \$100 for the extras not counting one personal shopping of course. Since the tour is filling up fast it is necessary to get our applications in as soon as possible.

I do think that it is important for us to go to Europe if it is at all possible. Mrs. Sherwood Eddy was here the other day, and made the statement that she felt it was worth mortgaging your life for it because everything that we read and discuss now days takes on new meaning. I do hope that there will be some of you there interested and can go.

Thank you so much for your interest and cooperation.

Sincerely,
Gay Currie.

Dear Miss Metz:

I have never been critical of the student publications of our college. On the whole, I am very proud of them, particularly so of THE CAROLINIAN. But I am embarrassed by errors in good form and correct style in the February 24 issue. "Rev. Waller" is an inexcusable expression, and the writer of the very interesting article about the Reverend Mr. Waller should be told before leaving Woman's College what the correct form is. I hope that Reverend H. E. Waller and Reverend James W. Ray will not see this copy of our CAROLINIAN.

I am enclosing a clipping from *Horace College Handbook*.

Sincerely yours,

Mildred R. Gould.

P.S.—May I say also that courtesy requires that a bishop should not be spoken of as "Penick," but as "Bishop Penick."

"In informal writing *Hon.* and *Rev.* may be used before the surname when it is preceded by the Christian name or initials, never before the surname alone.

"*Wrong*—Hon. Smith, Rev. Jones.
"*Right*—The Hon. George Smith, the Hon. G. E. Smith, the Rev. Thomas Jones, the Rev. T. E. Jones, the Rev. Dr. Jones.

"*Right* (more formal)—The Honorable George Edward Smith, the Reverend Thomas Everett Jones, the Reverend Dr. Jones."

To the Editor:

Our "Y" commission has been studying for some time the relations between the faculty and the students on our campus. We wish to commend both the faculty members and the students for the many good points which do exist. We feel, however, that the relationship could be a better and more meaningful one, and we would like to offer a few suggestions.

First of all, we feel that each student as well as each faculty member should strive for more friendliness on our campus—a cheerful greeting, or if you don't feel inclined to speak that day, a smile would be a nice substitute. This attitude could also be

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"Nick"-Nacks

By NURRY ANN NIXON



I knew that the get-ups all of the seniors and sophomores were wearing to the sophomore-senior party the other night were going to get somebody in trouble. Leave it to Ginny Ingram, she marched down to the parlor when the amplifier announced that she had company and you should have seen her outfit. She had on spectator pumps, make-up an inch thick, a black dress hoisted above one knee and tied with a huge red bow, and a few other atrocious details. Well, anyhow, the poor boy, having no idea of the reason for such a costume, didn't even recognize her at first, and then started backing off slowly with an expression of unbelieving horror on his face, and said "Ginny? Ginny?" and to top it all off, he had brought a friend of his to meet Ginny. Guess she won't have him calling at unannounced times again soon. At this same Apache Party, Mary Anderson looked coyly at her "date,"

Alli Bernholtz, and slowly pulled her skirt well above her ankles—Alli, in her role of Carolina gentleman, screamed "Wait until I pull up another eye." And speaking of "dates," you should have seen "Little Bit" Debnam swarming over the stage to drag her date, Jane Sarsfield, off the stage. (Jane and another enterprising and original sophomore were singing a little number about Stromboli.) Dixie Lyon's appearance really left everyone breathless though, she looked either very Apache-ish or like an accident going somewhere to happen (as who didn't?). The highlights of the floor show, however, was Jane Batts and Alma Davis doing a little dance that put "Slaughter on Fifth Avenue" in the refrigerator (how delicate can we be?).

Speaking of delicacy, Helen Pilley spoke in class last week about some love match and its "issue." Dead silence crowded the room for a few minutes, then Mr. Painter said, as only he can, "Humph, Miss Pilley, do you mean children?" Mr. Painter stunned a few other students this week too. He heard Pat Hunsinger telling Anne "Satire" Powell (who always frantically screams "But my name is Anne!!") how to criticize a play according to Aristotle and said, "Well, Miss Hun-

singer, we will be discussing this in Co-Ordinating in a few days and you may have the floor." Helene Smith wandered up just in time to hear this threat, er, promise and, thinking Mr. Painter had left, said gleefully, "Now all you need, Pat is for Dr. Hurley to tell you to deliver the sophomore lecture." As it so happened Mr. Painter had just gone around to the other side of the P. O. and heard the whole thing. Can't wait to hear Pat deliver that lecture.

Miss Carruthers surely had not only the attention but the whole-hearted amusement of her whole dorm the other night in house meeting when she tried to tell us that when you leave Aycock you are supposed to "lift your seats." After the howls died down, Miss C. said "Now seriously, girls, it takes those poor men hours to lift all those seats and it is so easy for us to cooperate by lifting our own seats when we leave."

Becky Blankenship has had laryngitis almost steadily for a week. Now far be it from me to fail to extend sympathy to a suffering human, but it does seem a bit peculiar that she was yelling up and down the hall Sunday, and that Monday she couldn't say a word. Classes just scared her speechless, I suppose.

Well, Woman's College has now if never before, a reputation for pulchritude. The Dolphin-Seal members assured that when they went over to Chapel Hill earlier this week and had to perform in those lovely blue swimming suits the gym furnished, I don't suppose it was too noticeable though, I heard that the other swimmers only wore Catalina and Jantzen (spelling?) It isn't in the dictionary, suits.

Eleanor Rigney really is a confusing personality. First a freshman caught her on the tennis courts an said "Miss Leonard, would you sign this absence slip?" Then later someone accused her of being a freshman, I can't decide whether this is a compliment to Miss Leonard, or just a sign that Eleanor is a paradox.

I would try to think of some shining last paragraph—but "Her" would be sure to spoil it with a nasty p. a. anyhow.

Expanded Forum Brings Art-Filled Week

Current Arts Forum Includes Initial Marionette Feature

The 1949-50 Arts forum will focus critic's attention on marionette and puppet plays, "Sleeping Beauty," "Barney and Boo," "Mrs. Ducordon Moves Out," and "House for Rent," as a new forum item at the Friday, March 10 performance in Aycock Auditorium.

These four marionette, puppet plays will be presented by Woman's College students. "Sleeping Beauty" and "Barney and Boo" are marionette creations, representing the department of art. "Mrs. Ducordon Moves Out" and "House for Rent" are puppet shows of French theatrical origin, enacted by students of the department of Romance Languages.

"Sleeping Beauty" is adapted from the Grimm's fairytale and set to the music of the "Sleeping Beauty Ballet" by Tchaikovsky, which plays a particularly important role in the presentation of this show. Magieat, a cat who is always in the way is the narrator. The show also features three outstanding ballet dancers who dance in perfect time. "Sleeping Beauty" was presented three times at Curry and given as a twenty-minute television show.

"Barney and Boo," a weekly television production at WFMV, TV station, was created and is produced by Mary Berry and Naoma Nuller, WC art majors, and is entirely a student achievement. A slapstick comedy show, "Barney and Boo," stars Barney, a boy six or seven years old; Boo, his little girl playmate; Donkey, who knows everything; and Dumbdog, who knows nothing but is influenced by Donkey.

The former show was written, created, and produced under the direction of Mary Kathrina Williams by the following members of the department of art: Mary Berry, Jane Head, Frances Ann Leathers, Florence Morrill, Naoma Nuller, Barbara Wagoner, and Anne Wall. Miss Williams states that the purpose of such activity is deemed valuable in instructing student teachers who in the future will direct play productions.

The advanced French conversation students, under the direction of Mr. Rene Harde, are presenting interpre-

tations of two one-act Guignol comedies, "Mrs. Ducordon Moves Out" and "House for Rent."

The original Guignol performances were created and produced by Laurent Mourget from 1785-1815 at Lyon, France. The Guignol characteristics, personifying the Lyon silk-weaver, are satire, naivety, amusement, and gaiety and has as its prototype the Italian Polichinelle. Guignol, the central character of the plays which bear his name, possesses at all times a gay countenance and wears an outfit peculiar to him. This silk-weaver, a man of the people, sometimes named a child of terror, interprets the language, spirit and habits of his locale so well that it is felt by many that this native art loses some of its savour when removed from its Lyon setting. Madeiron, his wife, and Gnafron, a shoemaker and his compeer, participate a great deal in the Guignol escapades. The Guignol plays interpret and represent the child's reactions against the rules which restrain him with particular reference to the "Gendarme" or policeman.

Technically the Guignol is less complicated than the marionette. The theater is an open air one with a stage of a mobile case which is patterned after a theater. The preference for this type dramatic art is explained by many in its facility of installation with a reportedly life-like appearance in that the operator is hidden from sight. Animation of the head is achieved by the index finger, and the thumb and middle finger are used to move the arms.

The origin of the word, "Guignol," is disputed upon two grounds. One is that it is translated from the French a term meaning "amusing." The other is that Guignol was actually a man who lived and participated in such activities.

"Mrs. Ducordon Moves Out" ("Le Demenagement de madame Ducordon") will be presented in both French and English. "House for Rent" ("Maison a Louer") will be presented in English translation only.

Students of French participating are: Eulalia Donoso, Barbara Mooman, Fran Lomax, Ina Albert, Doris Walker, Josephine Robertson, Tempe Hughes, and Alice Boehret, who will describe and introduce the two plays.

School of Music Offers Sixth Student Recital

(Continued from Page One)

"Se Tu Mami, Se Sospiri," by Pergolesi and "I am Thy Harp," by Woodman. Eleanor Weber sang these works, accompanied by Doris Huffines.

Debussy's "Prelude in A minor," played by Betty Randall at the piano came next, and this was followed by Bernard Alt's "Adiogo" and "Scherzo" performed on the double bass by Alice Seitz, accompanied by Doris Jean Thomas. The last selection on the program was Chopin's "Nocturne in E minor," played by Helen Mae Saries.

Arts Forum Calendar

Thursday, March 9

Lecture-Discussion (Louchheim) 10 a.m., Alumnae house
Lecture-Discussion (Hayter) 2 p.m., Alumnae house
Three One-Act Plays and Criticism (Clark) 7:30 p.m., Aycock auditorium

Friday, March 10

Marionette and Puppet Plays 10 a.m., Aycock auditorium
A Reading of Poems (Blackmur) 11 a.m., Alumnae house
Choreography in Southern Colleges 1:30 p.m., Rosenthal gymnasium

Recital of Student Compositions and Criticism (Porter) 3:30 p.m., Music building
Concert by the Dance Group 8 p.m., Aycock auditorium

Saturday, March 11

Master Dance Class (Schonberg) .. 9 a.m., Rosenthal gymnasium
Writing Forum (Blackmur and Trilling) . 2 p.m., Alumnae house
Concert-Contemporary American Composers 8 p.m., Aycock auditorium

Conferences and group discussions with the leaders in the several fields will be held at hours to be arranged.

Registration

March 9, 10, 11 Alumnae house, from 9 a.m.
March 10 Music building, 1-3:30 p.m.

Miami U Playwrights Arrive For Their Arts Forum Plays

Playlikers are currently expecting two undergraduate playwrights from the University of Miami to witness Arts forum productions of their one-act dramas.

These plays, selected by a reading committee here, are billed for production along with Phyllis Johnson's "O Wad Some Power" in Aycock auditorium March 9. The Miami plays are "The Worm" by Allen Israel, and "The Rock" by Hal Vaughan.

Phyllis' play, based on an old Scotch ballad, is a narrated love story with a flash-back. According to director, Dolly Davis, "Too much said about it would spoil the surprise ending."

Vaughn's "The Rock" is an allegory set in southern Greece shortly after the death of Christ. The plot is built around a quest for eternal life, with death and immortality both personified. Eternal life, supposedly a boon, is rejected by a Christian martyr who desires death and is granted a Roman slave, Death, a release, is revealed in the play to be the real gift.

"The Worm," is a modern fable in three scenes. It deals with the problems of an erstwhile bookworm venturing into the world.

The production cast for "O Wad Some Power" are Dolly Davis, director; Anne Edwards, assistant director; John Reynolds, Tam; Bill Kerr, Jamie; Eleanor Hirsch, Anne; Carolyn Junker, Mary; Bettie Alice Dixon, Old Woman; Anne Edwards, Doris Dwyer, Rae Osborne, Nova Corbett, Iris Chesnut, Gladys Sealy, and John Utly, dancers.

Those working on "The Worm" are Helene Smith, director; Ruth Smith, assistant director; Bill Rudd, the young man; Wyatt Crews, the father;

Wendy Ward, the girl; Martha Lohr, the boy; Larry Lambeth, the old man; John Reynolds, the artist; and John Stackard and Darwin, two men.

Cast and production heads for "The Rock" are Kitty Loughhead, director; Nan Wilkinson, assistant director; Frank Klages, Life Eternal; Larry Lambeth, Death; Peggy Jansen, the old woman; Watson Morley, the old man; Dorothy Allen, Christian Martyr; John Reynolds, Diogenes; Jerry Bolling, Great General, and John Stockard, the mob.

Leading Figures in Fields Of Major Arts Gather

(Continued from Page One)

ent he is professor of music at the Yale School of Music. Porter is a board member of the League of Composers, regional adviser for the International Society for Contemporary Music, and recipient of the Coolidge medal.

Scheduled to conduct a master dance class on Saturday, BESSIE SCHONBERG is a former member of Martha Graham's company. She is the translator of Sach's *World History of the Dance*, and is now director of dance at Sarah Lawrence college.

LIONEL TRILLING, who will participate in the writing forum with Blackmur, is known for his critical writings and his works of fiction. He is teacher of literature at Columbia university and the author of two studies, *Matthew Arnold* and *E. M. Forster*. His first novel, *The Middle Journey*, was published in 1947 and his stories and essays in criticism have appeared in magazines and anthologies. Trilling is also advisory editor of *The Kenyon Review*, and on the advisory board of *The Partisan Review*.

An Editorial . . .

This college has an accumulation of committees, organizations, and clubs. They all started as neophytes—embryos of greater things to come. Some have withstood the test of time, some have not; and there is reason for it. The function of an association is measured by its service; if it feels its need on campus it remains. When it cannot be used it dies slowly or is intelligently disbanded.

And so, the finest of these organizations remain—delivering constant service to the institution and people who fostered it.

Function is a dangerous word to toss in with the arts, but in this sense, the Arts Forum, as well as being one of the finest of annual occurrences at Woman's College, *does* have a definite purpose. In 1944, when the first Forum took place, the aim was to further the growth of interest in the arts and to encourage student aspirants in the five major fields. This purpose still stands. But with expansion, maturity, and notoriety, the Forum's duties have developed in diverse directions. First of all, colleges all over the South look forward to the Forum. Not only do they take it as an opportunity to receive expert criticism on their student work, but also, they seek it as a highlight of aesthetic enjoyment of the year—this infant tradition with all the qualities of permanence. Within the state, the Arts Forum is strictly a Woman's College product. Migration may take place to other colleges for other activities, but the Forum has a singular attraction. It is a boon to the whole University.

There is still the function of the Forum to this college to evaluate. Some of us would wonder if it were really spring without the Forum. Not until the weekend itself do we re-discover its scope of interest, its beauty, and its amazing productivity—do we feel the stimulation it gives to our innate appreciation of the arts. Previous to March, however, the influence of the Arts Forum is felt everywhere. Or course the committee is always aware of planning and the work attached to such an endeavor. But THE CAROLINIAN and its staff have contemplated methods of publicity for months. The winter issue of the *Coraddi* discusses certain sides of the Forum in three feature articles. Each department has been producing work with contribution to the Arts Forum in mind since September. The library and the Alumnae house set aside work to be done on the Forum as a matter of course. The dormitories always arrange for guests, just as the dining hall always plans to accommodate them. Students have been making their plans around the weekend of the Forum, have already begun to save cuts.

None of this concerns the fact that each year, finer things are being done with the Arts Forum—but it is obviously true. More outstanding speakers are available to us because the project has proved itself worthy—it is ringing true. Higher achievements are aimed at, better work is accepted for discussion and performance, graduate students feel the range of the Forum's influence and are producing work for use in the Forum. The success of every Forum is the proof of its superior flavor.

What we are concerned with is its importance to us. Always a hazard with any traditional event is languishing interest. It becomes taken for granted rather than entered into with enthusiasm. The Arts Forum has not suffered from this affliction as yet. Perhaps it is too young; perhaps it is by nature free from such a fate. At any rate, the Forum is in its blooming years, and, from the evidences of its importance to Woman's College, those years should bear fruit to much greater things to come. In the past years the Forum has been improved upon, and new features have been added to provide for increasing demands. Last year the student-written plays were added to the program. This year an experimental puppet show and the work of graduate students in art and music supplement the program.

The Arts Forum is one of the greatest attractions to art-lovers, to other colleges, to alumnae, to the campus, to everybody. It can't go wrong at this stage. It knows what to do—what would we do without it?

MARILYN SHAW,
Arts Forum Secretary

Dean Releases Regulations On Cuts During Arts Forum

The Dean of Woman's office has released the following regulations for Arts Forum cuts.

Juniors and seniors who are majors in one of the departments sponsoring the forum will be excused from classes to attend sessions specified in a recommendation to the dean of women by the head of the department.

Freshmen and sophomores who are enrolled in courses in the department sponsoring the forum will be excused from classes to attend sessions specified in a recommendation written to the dean of women by the instructor.

No students will be excused from laboratory work.

Seven Years' Progress

Prowl Through Old 'Caries' Shows Four Southern States Contribute to Initial Forum; Present Records Thirty

The annual Arts forum has had quite a history at Woman's College, beginning in 1944 and growing gradually in scope both on campus and off campus. It was begun by the late Winfield Rogers, then head of the Woman's College department of English with a somewhat neglected opening on February 26. A good way to watch the forum grow is to flip through spring issues of THE CAROLINIAN since 1944. The yearly records stack up somewhat as follows:

1944

"Programs," the CARY said in the single story devoted to the infant forum, "with the leaders have been planned for the entirety of the two days of the Arts forum. There will be no conflicting meetings, in order that all students may attend. The program of the forum follows:

"The conference will open with registration in the Alumnae house, Friday, February 25, at 9 a.m. There will be a general forum at 10 a.m. on the common aesthetics of the arts, with Dr. Winfield H. Rogers, head of the department of English at Woman's College, as chairman, and all of the leaders of the forum participating."

Forum sessions met in Melver class-

rooms and a handful of students from only four southern states participated. Student creative work played a minor role, apparently, for discussions were geared to the general aesthetic viewpoint rather than the particular criticism and guidance. "The sponsors of the Arts forum," a CAROLINIAN editorial said, "believe that the forum will encourage expression and appreciation through lectures and discussions showing the relation between the arts."

1945

The forum for 1945 was a three-day affair and THE CAROLINIAN managed to squeeze out three stories on the subject before the opening. Experts were imported, yes, but forum discussions were long on words of wisdom from faculty at W.C., Meredith, U.N.C., etc. At that time Woman's College was minus any dance instructor, and a student director, Andora Hodgkin, according to the press, stole the show from the Randolph-Macon elite who boasted a full-fledged instructor. Student musical compositions were played and criticized, but the Playlikers were still producing professionally written drama. But post-forum news and comments were beginning to eat up the inches in the CAROLINIAN columns. And it was pretty evident that the forum was a hit.

1946

Student art, photography, musical compositions and writing were featured in this third forum. As a matter of fact, budding literary lights from about a dozen colleges, some out of state, had contributions dissected by the critics who included Lionel Trilling, the man who will serve in the critical spot with R. P. Blackmur this year.

"We are seeing W. C.," the CARY edit column said, "make a name for herself as a true center of the creative arts as we saw colleges throughout the Southeast gather her for the event, as we saw men of the highest calibre in their fields of the arts participating in it."

1947

A front page lead story in THE CAROLINIAN was jubilant: "Including representatives from approximately 30 colleges and universities from all over the nation, faculty and student visitors for Arts forum will begin registration Thursday, March 20, in the Alumnae house. When THE CAROLINIAN went to press 161 people had registered by mail."

The founder of the forum, Dr. Rogers, had died in '47. For the first time *Coraddi* published student literary works in its spring issue, adding a certain dignity to the writing section of

the forum. The program looked very much like it does this year, but developments were still in the offing.

The last three years

A lot of things happened in the last three years to the forum, all adding up to a bigger and better three days. Contributions began to mount until student-faculty committees were literally snowed under with what seemed to be tons of manuscripts. Each year more and more emphasis has been given to student works. Two years ago, for example, student-written and directed dramas were substituted for major professional productions, 1950—and the entire creative arts program at Woman's College, stimulated by seven years of the forum, dwarfs our efforts in the days when a CAROLINIAN columnist lauded a student for organizing a dance group. We have a graduate school in the fine arts—writing, art, dance, and music. We sponsor a summer theater in Burnsville, N. C.

And we have an Arts forum which attracts student works not only from the Southeast, but from the Northeast and from the Midwest. The forum has included everything from lectures on architecture to puppet shows. And after seven years it is still growing, still experimenting in ways to amplify an approach to student creative work.

Sound and Fury

(Continued from Page Two)

carried over to the dances we have on campus. Counselors and members of the faculty at every dance would enjoy talking a minute or two with some of the students and their dates in a situation other than the classroom.

If the prof you want to get to know better has any growing children, take this chance to become a baby-sitter and thus weed your way into his or her affection and everlasting gratitude. And by so doing, you will have made a friend and will have helped to break down the barriers that seemed previously to have stifled you.

More informal gatherings would give both students and faculty opportunities to know each other better. Many residence halls have had very successful open houses. Coffee hours and teas for small groups might prove worthwhile.

Faculty members could be included in more extra-curricular activities. Some of the faculty already sponsor certain groups on campus. In these the students have an opportunity to really know that faculty member without a desk to separate them. In turn, the faculty sponsor has this same advantage of knowing the students in a more natural atmosphere. In order to become better acquainted with the students and the faculty in their own field, informal departmental events could be planned.

Faculty members would really appreciate notes of congratulations upon having accomplished something in his

Drawn and Quartered

(Continued from Page Two)

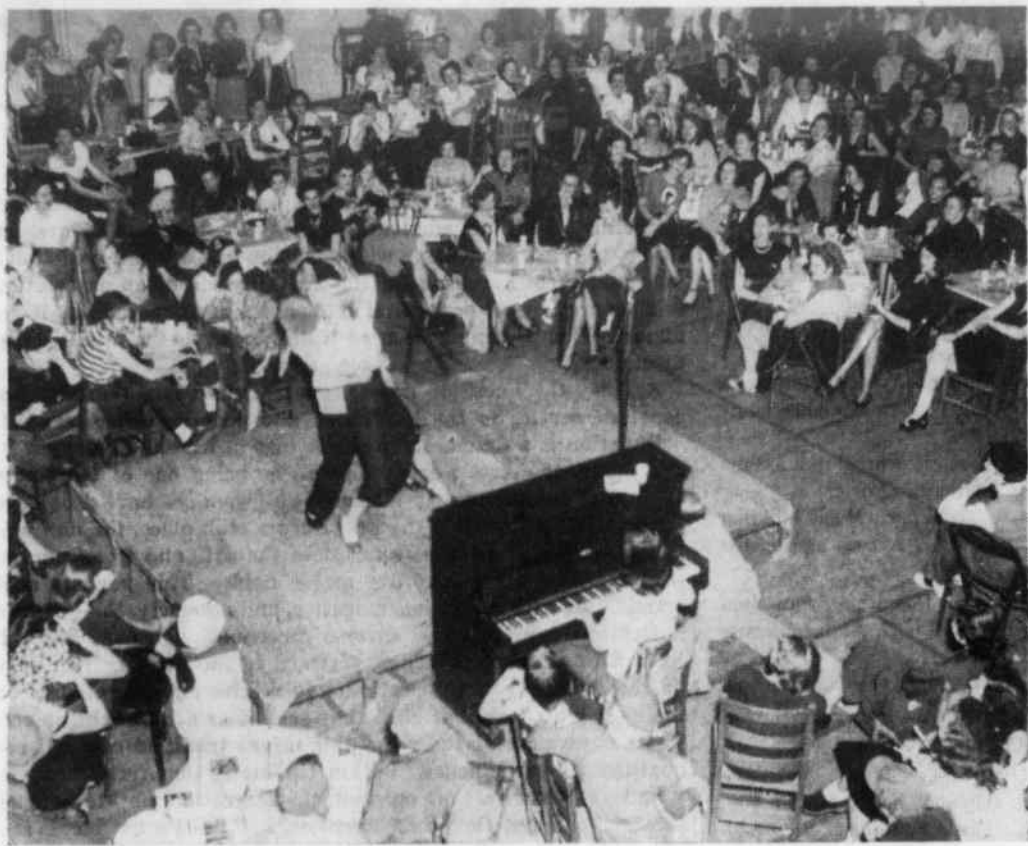
speech, even if it was only: "Your room is ready for you," sounded ominous (in a droning fashion) and "pregnant with meaning." This was bad in three directions; it made the minor speeches top-heavy, the major passages long and dull, and any rise in emotional intensity between the first and last curtains, impossible. The choruses were begun hesitantly and continued as though they were responsive reading. Also, I noticed about six instances of British pronunciation (e.g. labo'ratory), with everything else being fairly straight American.

Physical movement suffered a similar stultification. To begin with, this is a play with little action and many long speeches. Therefore, a lot of small movements of a spontaneous appearance are needed. But there was no such thing. At best, there were a few carefully plotted hand movements ("yes"—open and out, "no"—closed and in, "the loop in time"—a small circular motion), or a crossing to sofa up left, etc. In other words, there were no contrasts of pace, and everyone seemed to stand or sit stiffly waiting for her cue line. I guess maybe I don't believe in scene stealing, but it's better than rigor mortis.

or her particular field of endeavor. Thoughtfulness is still a great asset for anyone to possess. Why not use it on our faculty?

Personal and Campus Affairs Commission.

Startling . . .



... new dance team entertains gathering of toughest, roughest sophomores and seniors ever to appear on WC campus.

Sexyll

Seniors Compile Four Years of Knowledge Into Fantastic Creations for Apache Party

Never before on the Woman's College campus have such combination and connections of anatomy and borrowed clothes been seen as met in the gym on February 22.

Dressed in keeping with the theme of the Paris underground Apache party, the seniors compiled four years of knowledge into the creation of the most fantastic costumes and make-up. With a skimpy off-the-shoulder blouse, a roommate's skirt, and all the dime store jewelry that one could scrape together, rouge-covered faces, and more than a splash of eye make-up, and the seniors were ready for their sophomore escorts, who called for them armed with corsages of ivy and cotton, twigs and ribbon.

Plenty of Atmosphere

Escaping the cynical glances of all juniors and freshmen, some of which were dumbfounded at the creatures they saw, the seniors and their dates headed for the gym. Here they found that Apache culture had been cut loose. All was dark, save the candlelight-producing beer bottles on the cozy tables-for-four. Cider was substituted for wine; doughnuts took the place of hors d'oeuvres. Both were served by eye-catching waitresses, who spared the clothes but not the makeup.

Just looking at one another was plenty of entertainment, but as the laughter and shrieks (especially loud upon the entrance of a certain girl, believed to have been Dixie Lyon) were calmed down to a mild roar, a program, similar at least in the first number to the entertainment of a Parisian underworld cafe, was presented.

The music started, and two questionable characters, as they seemed, started sauntering down the aisle. A dance followed which, it is claimed, is the first of its kind, in such a group as was present ever to be presented in these parts. Jan Batts and Alma Davis were the stars.

When all had sufficiently recovered, poems were read with illustrations of twelve of the senior class. The imposters took the most carefully developed characteristics of outstanding seniors and tore them apart. Those who were so imitated were Eleanor Rigney, Hildur von Hammerstein, Rae Harrison, Marie Shaw, Ellen Metz, Sammy Samuelson, Nancy Porter, Betty Teague, Nell Jones, Lee Mahan, Little Bit Debnam, and Barbara Moomaw.

And all this time those "waitresses" spoken of previously were milling with the crowd, filling glasses and passing out doughnuts and Cavaliers. "Have another doughnut 'Want more cider?'"

Next Carol Schaffer accompanied Bunny Greenburg in a rendition of the Persian Kitten. That kitten sure has something.

Carol Rogers and Jane Sarsfield captured a bit of Burl Ives with a few songs, some with original words concerning such well-known characters as Ingrid Bergman, and the senior class.

Everyone had fun. It was a fabulous evening. The sophomores turned a slight reverse on Emily Post, the seniors put Christian Dior to shame, and everyone had a wonderful time.

Meeting Will Introduce Election Candidates

In conjunction with the Student Government elections, which will be in process, there will be a Mass meeting Monday night, March 6, in Aycock auditorium.

At this time these candidates for campus offices will be introduced, and the four candidates for president and vice-president of Student Government will present their respective platforms.

Attendance at the meeting is required of all members of the student body.

High School Delegates Open State Convention

(Continued from Page One)

business careers upon their progress during the past year.

Clubs represented included Charlotte, Shelby, Pleasant Garden, Greensboro, Leaksville, Salisbury, Gastonia, Chandler, Hickory, Asheville, Winston-Salem, Goldsboro, Durham, Burlington, Lenoir, Wilmington, New Bern, Rocky Mount, Greenville, and Wadesboro.

Alyce Forsyth



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CALL FOR PHILIP MORRIS

Music School Presents Robert Darnell, Pianist In Fifth Recital Series

The School of Music will present Robert Darnell, pianist, in the fifth of the Wade R. Brown Recital series, Sunday, March 5, at four-thirty p. m. in the Recital hall of the Music building.

The first work which Darnell will play will be Beethoven's *Sonata, Op. 31, No. 3, "Allegro," "Allegro vivace," "Moderato e grazioso,"* and *"Presto con fuoco."* This work will constitute the first portion of the program.

The second portion will be comprised of six preludes. The first two are by Chopin, *"F sharp major, Op. 28, No. 13,"* and *"G minor, Op. 28, No. 22."* These will be followed by Debussy's *"Canope"* and *"La terrasse des audiences du clair de lune,"* and Rachmaninoff's *"E flat major, Op. 23, No. 6"* and *"G sharp minor, Op. 32, No. 12."*

Darnell will open the last part of his program with the playing of Scriabin's *Sonata, No. 4, in F sharp major, "Andante"* and *"Prestissimo volando."*

He will conclude the program with the playing of his own composition, *Sonata, No. 2, in E minor, "Allegro moderato," "Andante semplice,"* and *"Allegro."*

Darnell attended the University of Colorado, and graduated there with honors in 1945. While at the University he served one year as assistant instructor in piano. He then entered the University of Texas, and received there a graduate fellowship teaching piano. In 1947, Darnell received his M. Mus. degree with a major in composition. Following this, he served as instructor in piano and theory at Washington State College for two years, from September, 1947 to June, 1949.

In the summer of 1948 Darnell studied piano with Robert Casadesu and composition with Nadia Boulanger at L'Ecole des Beaux Arts in Fontainebleau, France, and he did further study at Eastman School of Music in the summer of 1949.

A native of Colorado, Darnell has played numerous concerts in the west (Continued on Page Five)

Robert Darnell . . .



... who will present a concert of piano works in the fifth Wade R. Brown Recital series, March 5.

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Carolina

R. A. Cabinet Adopts Revised Constitution

Invitational Basketball Sets Program for Future Plans

The Recreation Association cabinet held its last meeting in February on last Tuesday, February 28th, at 7:30. The meeting was called to order by President Marshall and the roll was called and the minutes read.

The first order of business was a report from sports heads. The main topic of discussion was the invitational basketball sessions held on February 17th and 24th. Zelene Angier, head of basketball reported on the success of this initial project. All agreed that such a program should be continued in the winter of next year. The recommendation was made that more of such programs be suggested for next year. Next the heads of Monday night recreation reported that the attendance had dropped a great deal in the last few months so the suggestion was made that the activity be dropped until after spring vacation at which time a new campaign will be started. Gym Meet heads reported that this Friday night is the date for the big event and a fuller report will be given at Cabinet's next meeting.

The last order of business was the adoption of the new revised constitution of the Recreation association. Pat Ashley led a discussion on several points added or changed and when the paper was put to a vote the constitution was accepted unanimously. To end the night's meeting a discussion was held on how to increase spirit within the individual dormitories on campus and a fuller report of this kind will be presented next time.

Your vote counts!

...OFFSIDIDES...

By NANCY MONTGOMERY, Guest Columnist

It's All Over...

...but the shouting! And it was just as wonderful as ever. Those that went to Gym meet saw the true W. C. spirit under the "big top" like they've never seen it before. I could rave on for many more words but best I just add that everyone is already looking forward to next year, and hats off to the people who made it so successful this year!

Dancer's Holiday

The Arts forum coming up next weekend is certainly no anticlimax—perhaps for those most interested in the arts it is a climax. At any rate, it is to be a weekend full of opportunities for everyone, and I hope that every student will try to attend as many things as possible.

Miss Bessie Schonberg is to be the dance guest for the weekend. Miss Schonberg is the director of dance at Sarah Lawrence college, a member of the educational board of the Y.M. and Y.W.H.A., and translator of Curt Sachs' *World History of the Dance*. Saturday morning, March 11, she will conduct a master class in choreography and techniques. Many surrounding college dance groups will be our guests for the weekend.

Friday night is the big night for Dance group and for three visiting dance groups. The dances in the program were choreographed by members of Dance group, Miss Moomaw, and Miss Falloon, faculty advisers.

Lyrics, choreographed by Eulene Fisher, is an abstract number made up of three lyrical moods, *Buoyancy*, *Piracy*, and *Nebulance*. *Cherokee Leg-*

end by Jean Minnis Smith is based on the life of the Cherokee Indians and their struggles with the white men. The percussion used and the colorful costumes help to make this an outstanding number.

Helen Mamber's dance, *The Valley Below*, describes a very real situation of a human approaching death. He is very unwilling to accept it and struggles to return to the past. *The Web*, by Martha Rose Miller, involves a person entangled in the web of life and his efforts to free himself. *By and By* and *On My Journey* are Negro spirituals choreographed by Miss Falloon and Miss Moomaw. *Passacaglia*, also by Miss Moomaw, is an abstract dance of Mexican origin. In *New Yorkers* Rosie Barber, Jocelyn Coates, and Shirley Haase spend a day in the big city. *Growing Pains*, a story of three sisters, was done by Carol Byrd, Pat Patton, and Annette Ezzell. In this dance, the two younger sisters become disgusted with the sophistication of the oldest sister. Everyone remembers *Ways of Women*, a comedy by Helen Mamber. It is being repeated this year.

Stage manager, Nan Wilkinson, and costume designer, Joyce Jefferson, and their assistants all deserve a big "Thank you."

The program is good—so come and enjoy it.

Another feature of the event is the program in the gym on Friday afternoon. It is there that the other schools will present their student choreography. Miss Schonberg will criticize and evaluate the compositions and pick three or four of the best to be given at the concert that night. This, too, is well worth seeing. How about it?

'The Circus' Keynotes Highlight Of Sports Events, Gym Meet

Golf Club Publishes Idea For Open Weekly Trips

Golf club and its officers announce that plans are being made for all those interested to join some of their weekly trips to the Green Valley course. In this way it is their hope that many of you golf enthusiasts will want to try out for the membership come spring.

Majors Continue Meet Between Class Groups

The physical education major basketball tournament has been underway along with the dormitory intramural competition for the past several weeks. Each class elected two teams to represent it and so these A and B teams have been competing against one another.

In one of the first rounds of play the sophomore A took a victory from the freshmen A by a close margin of 18-17. Each of the sextets fought hard to gain a reasonable lead but failed to do so. Jean Howard took high scoring honors for the freshmen group with 10 points followed by Tilley with four. Forward Bell racked up six for the sophs and Wolf and Russel each hit the net for one field goal and one foul shot. Later on in the week the Junior B met the same team of seniors in a slow moving contest. The seniors took an early lead and maintained it throughout the game. Zelene Angier led the seniors with 15 points and Carolyn Griffin followed her closely with 9. Burton hit the net for three baskets for the juniors and Kuykendall added three to the final score of 27 to 9 in favor of the seniors.

The Junior A took the floor a week or so ago for a contest with the senior A. Once again it was the senior's night as they took home the victor's laurels by a score of 38-24. The outstanding defense of the seniors was not to be broken by the juniors that night. Nancy Porter tallied 14 points for the seniors followed by Ogilvie with 12 and Wagner with seven. For the juniors the honors went to Frankie Fowler with seven followed by Betsy Haley with six and Pat Ashley with five. Later on in the week the freshmen B met the sophomore B and this night's play was not to be the same tale as the last time these two classes met. The freshmen took an early lead and handed the sophomore B their

Honorary Gym Team Awards Conclude Brilliant Program in Traditional Style

Red Cross Safety Course Begins March 6 at Pool

Miss Frances Bleick of the physical education department announces that the Red Cross Water Safety Instructor's course will be given in the college pool beginning March 6. The requirements are that you must be at least nineteen years of age or a college senior and must have already earned the Red Cross Senior Life Saving Certificate. The sessions will meet on Monday and Wednesday of next week and thereafter on Wednesday and Friday nights. All interested please see Miss Bleick immediately.

first defeat of the season by a score of 22 to 8. For the freshmen Carr took the night's scoring top place with six followed by Snyder and Sevier with 5 and 4 respectively. For the sophs Brumsey collected four and Maples and Thomster hit the nets for one basket each.

On last Monday the junior A took their first victory of the season from the freshmen A by a score of 31 to 20. The night's play was close until the second half when the juniors took an early lead and managed to hold it throughout the two final periods of play. Ashley racked up nine for the juniors and Fowler collected 8 followed by Betsy Haley with 4. Jean Howard hit the net for seven tallies followed closely by Miller with 6 and Arrowood with 5. On the same night the sophomore B met their sister class for a battle and gave the seniors a close game for most of the night's play. The seniors came out on top at the sound of the final whistle by a margin of 28-24. Griffin sparked the seniors with 14 points to her credit and Angier collected 7. Maples and Wolf shared honors for the sophs with nine each and Brumsey racked up six to the sophs credit.

Music School Presents Robert Darnall, Pianist In Fifth Recital Series

(Continued from Page Four)

and middle west. At the present time he is a member of the music faculty of Woman's College, serving as assistant professor of piano and theory.

Darnall's composition which he is playing on this program was one composed while he was doing graduate work at the University of Texas under Anthony Donata and Dalles Franz. This concert is open to the public.

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The 22nd annual Gym meet, the traditional and most spectacular sports event of the year, marched on parade tonight before a jammed balcony of onlookers in Rosenthal gymnasium with "The Circus" as the keynote for the meet. The spectators, led in lusty yells by the cheerleaders dressed in their bright league colors, were divided into their respective leagues with each dominating one corner of the gym.

Each phase of the program contributed to the circus theme as did the decorations throughout the gym. The traditional circus clowns perched on backboards, animal trains, ring and other clever regalia decked the gym to add to the atmosphere.

At the sound of the seven-thirty bell, there paraded around the floor all the sixty-odd participants bedecked with league ribbons in their hair, spile and span gym suits, folk dance costumes, and other finery in which they performed in the course of the evening. These enthusiasts marched to music by the W. C. band and broke through the hoop announcing the start of this 22nd event. Immediately the contestants gathered in their league corners, stood at attention, and were judged according to appearance. Then the actual Gym meet proper got under way with gymnasts traveling from mats to apparatus equipment to be judged on their abilities by members and alumnae of the physical education department. The latter were issued a special invitation to attend this event, since the night's program sponsored the first repeat theme in ten years. The ten advanced and the one beginner with the highest scores in this part of the meet were awarded positions on the honorary gym team varsity.

Another traditional part of the meet which followed was the amusing faculty-student relay in which the students and faculty put their competition on an entirely different basis. Fourth on the program came an exhibition of folk dancing by the sophomores decked in brightly colored costumes typical of foreign countries. The numbers performed by this group were *Swedish Ring*, *Four Dance* and *Kalvelis*, a Lithuanian dance.

The first appearance of the freshmen in such an event consisted of a clever skating and jump rope routine in which the onlookers saw the circus midway with its merry-go-round, ferris wheel, and caterpillar come to life before their very eyes. Sixth in the order of events was a stunts demonstration by the juniors bedecked in the traditional colorful clown suits. With circus music in the background, these twenty-one stuntsters showed that the presentations of such stunts takes far more than clowning. Clogging club, dressed in snappy costumes, presented a lively tap number, as they twinkled across the floor to show the accomplishments of the club this year. Then the traveling troupe from the Junior show—none other than the Can-Can chorus—took the floor to the tune of "Yes, Yes MY Baby." Next the seniors dressed in clown suits gave the spectators a preview of the circus sideshows with freaks in the form of fat ladies, strong men, Siamese twins and tight rope walkers.

Twenty Juniors led by Miss Dorothy Davis then demonstrated quarter-wheels, evading, and numerous other tactics in perfect timing in a military fashion. The part of the program following was the spectators' own as the leagues competed for top honors in singing. The last part of the program before the announcement of gym team was the seniors in a complicated bicycle routine done in the college colors and placards announcing the end of this 22nd event.

Monday Recreation Eve Stops for Holidays

Barbara Kinsman and Sue McCormick, co-heads of Monday night recreation, announce that the dancing and roller skating activities will be discontinued until after spring vacation. On returning from the holidays a new campaign of fun for all will be launched.

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..CAMPUS COGS..

By "Little-Bit" Debnam

There are all sorts of reasons why people change their names, but this is the best we've heard yet. Our cog this week, Shirley Halle Mahan, dropped the Shirley Halle when she came south from "Yankee Land," adopted "Lee," because "It seemed a wise political move." Of course, there are still people on campus who are a bit confused and refer to her as Leema Han. Then, there are those who for some reason call her Lyn Mahan or Lee Hill. Perhaps a clue to this is the fact that the long-suffering roommate is Lyn "Whatta-Hill" Hill. However, no matter what name she goes by, the fact remains that she has been a Campus

Lee Mahan ...



... president of Golden Chain.

Cog not only this year, but for the past three as well.

Why has she been such an outstanding member of Woman's College student body? Well, why not? After all, ever since that September in '46 when she first moved into Bailey hall, she has had a finger in numerous activities all over campus.

It all began when she served as a hall board member in Bailey, a member of the business staff of THE CAROLINIAN, was a member of the "Y," a member of Camp Counselors' club, in May Day, and met her Methodist dorm leader, an "insignificant" sophomore by the name of Martha Fowler.

Sophomore year found our Lee making her "initial" move into Mary Foust. Being treasurer of her class, treasurer of the Aletheian society, and hall board member for two residence halls didn't stop Lee in her extra-curricula activities. She planned and organized the first class picnic (and had Jane Edmunds, class president, scared to death, says Lee), was on the sophomore-senior party committee, a member of the Square Circle club and Camp Counselors' club. She also did more than her share in selling "anything the class could find" for the project.

Last year, Lee, still in Mary Foust, chalked up even more items on her list of activities. She was a member of honor board, judicial board, Student-Faculty Reviewing, Curriculum, Social Science forum, and chapel committees. It was this year that Lee was chosen as a member of Golden Chain and had charge of the chapel program sponsored by that organization.

When second semester trudged around, Lee trudged back to Bailey, as the afore-mentioned Lyn Hill (or is it Lyn Mahan?) was appointed its house president. As a climax of the year's honors, Lee was elected one of the charter members and "Worthy

Pilgrims" of PAT (Phi Alpha Theta, honorary history fraternity).

As senior year dawned early this fall, Lee again ploughed back to Mary Foust—this time to stay (until May, that is), thank goodness. She is serving as chairman of Honor board, and with its other members, is making plans for a conference of high school student government representatives, which has as its aim the founding and furthering of honor policies in high schools throughout the state. In addition, she is serving as chief "linx", better known as president of Golden Chain.

Last December, with eleven other Woman's College representatives, Lee journeyed to Raleigh to spend the greater part of three days and nights under the capitol dome, playing the role of senator at the sessions of North Carolina State Student legislature. (Editor's note: Vivid description of N.C.S.S.L. in the December 9 issue of THE CAROLINIAN.)

Back on campus, Lee serves as a member of judicial board, legislature, and Social Science forum committee. She is also chairman of the Student-Faculty Reviewing committee and delegate to the Greater University Student council, and was on the Publicity committee for Greater University day this fall.

As one of the original members of the newly organized Saturday Night Uncute Girls club, the only unorganized organization on campus, Lee has shown to her friends, the "pahty, pahty" (she hails from Bahston, Mass., you know).

For example, you should see and hear her lead the members of the club—or even the International Student conference participants—on her famous Lion Hunt (Better known to Miss Taylor as a "Wolf" hunt!)—or just watch her make a dash for Patricia "Butch" Fisher's black coffee. It's really a hair-raising experience!

As a practice teacher first semester, "Teach" Lee had as her willing pupils, the twelfth graders in Curry. I say willing, because they were always eager to make her life more interesting. For instance, one fine day, Miss Mahan was informed by one of her pupils that she should live in Weil-Winfield (What? Move again!!) Instead of Mary Foust—"The facilities are better," he remarked. A bit taken back Lee later discovered that the student's father was a plumber and that the boy's information was well documented.

But, miraculously as it seems, Lee has managed to participate in all these activities, help uphold and further the standards of the Woman's College spirit, and at the same time keep up her studies as a history major (poor soul!). Evidence of this is the fact that she has made the honor roll every semester since freshman year and Dean's list since her junior year. It's a good combination!

And so, Lee Mahan, we leave you—with your reputation (?) still intact. —Now smile!—(P. S. Thanks for the by-line.)

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June forecast ...



... at the Montaldo fashion show in Weil-Winfield ballroom.

Curry Career Day Theme Is 'Your Life in the Making'

"Career Day," sponsored by the Curry student council, will center its activities around the theme, "Your Life in the Making," March 10.

From this general topic will stem the divisions of "Your Body in the Making," "Your Mind in the Making," and "Your Career in the Making." Herbert Vaughn, Dr. Joseph B. Stevens, Dr. Lyda Shivers, Dr. F. H. McNitt, Mrs. Paul Maulden, Miss Elizabeth Sharpe, Howard Covington, J. W. Fogarty, W. W. King, D. O. Tice, C. W. Arnold, and Dr. Harold Hipps will be the featured speakers.

The sessions will replace regular classes on that day. Student committee chairmen are Harry Phillips and Lucy

CARY Declares Rumors Of Coal Shortage False

Contrary to rampant rumors circulating through campus channels THE CAROLINIAN wishes to inform the student body that there is no serious coal shortage at Woman's College and no prospect of a premature spring vacation. These rumors were declared erroneous by the Dean of Woman's office Tuesday.

Cheek, program; Vernon McFalls and Bobby Ingram, registration; Joan Paschal and Bill Price, hospitality; and Janet Davis and Albert Gordan, rooms.

Your vote counts!

Montaldo Fashion Show Draws Crowd; Sponsored by Council

The Montaldo Fashion show, sponsored by the social planning council, attracted a large gathering of students Thursday, February 23, in the Weil-Winfield ballroom.

The clothes shown ranged from cotton sports clothes and gingham to organdy, lace taffeta, and nylon evening wear, from trim business suits to sleek dress suits in wool, worsted, linen, and gabardine; from cotton and linen sunback dresses to laces, crepes, and shantung combinations, and even bridal and bridesmaids' dresses were included. There was also extensive differentiation in prices and fabrics. The price for formals ranged from \$25 for a cotton dance frock to a \$89.95 nylon. Most cotton casuals were around \$30, complete sport ensembles were about \$25, and suits and daytime

dresses were on the average about \$50. Accessories also ranged from \$9 to \$30 for shoes, hats from \$5 to \$55, and handbags about \$10.

The models for the show consisted of one elected model from each dormitory. Those chosen were Laura White, town students; Faye McDade, Gray; Harriet Whitmore, Cotten; Cora Lee Warren, Coit; Janice Harvell, Hinshaw; Nancy Velverton, Bailey; Ruth Goldman, Jamison; Davilla Smith, Well; Margaret Moynahan, Winfield; Elaine Holly, New Guilford; Mary Copenhaver, Mary Foust; Shirley Greenblatt, Shaw; Mary Scarborough, Woman's; Ann Flack, Kirkland; Alice Suggs, North Spencer; Lydia Lyon, South Spencer; Lydia Underwood, McIver; and Betty Blankenship, Rae Harrison, and Jane Edmonds.



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by

MARY REYNOLDS

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