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Patronize Advertisers

**PACKED HOUSE SEES  
DOUBLE BILL PLAYED**

Helen Bracht and Earl Fleischman Star in "Pippa Passes."

Miss Beer Scores Hit as Teresa in "The Cradle Song."

Dramatic Critic

The full house which witnessed the presentation of the double bill at Guild hall last evening gave evidence of their approval by the warmth of their reception. The audience was especially delighted with the artistic color effects achieved by Dr. Bates in the production of "Pippa Passes." Never before has so much use been made of Guild hall's exceptional facilities for lighting. From the shrub-house with its "blood-red beam through the shutter's chink" to the brilliant contrast of flaming reds and blues

used in the scene with the three girls, the sensuous appeal was never neglected.

Dr. Bates is to be congratulated on his choice of cast. Helen Bracht as Pippa was a real Italian, with her thick black hair, long pensive face and mobile mouth. Her voice was especially fine, rising clear and round on every climax and holding the audience by its sheer beauty.

The honors of "Pippa Passes" were carried off, as was expected, by Earl Fleischman as Sebald in the shrub-house scene. Mr. Fleischman's experience on the professional stage has given him an added power of utterance and consistency of interpretation. He was ably seconded by Eyla Walker. Their scene was by far the most effective of the first bill.

The student scene received the most applause of the evening; although Mr. Murphy's enunciation was not always clear, his infectious laugh kept the audience in a convulsion. Russell Fox as Schramm gained not a few laughs by his solemn and religious reverence for his much-handled corn pipe.

Although the part of Bluphocks is in itself rather repulsive, Clayton Baldwin made him a comedy character of the first order. Mr. Baldwin's fastidious walk and clever facial expression upheld a somewhat dull scene.

The turret scene missed fire but the fault lies not with Miss Frater or Miss Crosby but with Browning. A weak serious scene after scenes of uproarious comedy is bound to fall flat.

The costumes of Kathryn Hartley, Helen Purington, and Hesther Hurd were one of the joys of the production and did much to give the piece an Italian atmosphere. Miss Purington as the second girl deserves especial mention for making a small part stand out.

Robert McNary as the Steward is to be praised for a bit of emotional acting of high order. Charles Prim as the Bishop had what is perhaps the most difficult role in "Pippa" and proved fully worthy of the director's faith in him.

Although from a literary and artistic view-point "Pippa Passes" is a veritable jewel, from a dramatic stand-point it is sadly lacking. This will account for the easy popularity of "The Cradle Song," that delicious bit of mother love. The action of "The Cradle Song" was slower than that of "Pippa," but brilliant flashes of individual acting compensated for this difficulty. As Teresa, Martha Beer did the best work she has ever done. Passing easily from light joyous comedy to serious emotion, Miss Beer was at all times the center of interest. Smiling and happy, confused but sparking with life, she left a vivid impression of beautiful and girlish loveliness, as she bade good-bye to her protectors and set forth with her young husband for life outside the convent walls. Miss Beer's acting in this last scene drew many genuine tears from a sympathetic audience.

Ernest Watkins as the doctor furnished a good deal of the humor of the piece and also made a decided hit.

In the part of Marcela, Vivian Kellems revealed comedy ability to no small degree. She kept the comic atmosphere so continually before the audience that she had but to smooth her veil or roll her eyes sideways to send them into guffaws of laughter.

Emma Wootton's lovely voice showed to advantage in Sister Juana's quiet pathos. Rosamund Shaw got much out of the insignificant part of Sister Inez, and Harriet Plohemus's giggle in the character of the door-keeper will go down in history. The Mother Superior, Jeanette Calkins, handled a long part creditably. If space permitted, each and every character might be reviewed with profit. On the whole, both performances were exceedingly well done and set a high standard for all productions to follow.

**Student Activities**

(Continued on page four)

Frances Elizabeth Baker was a dinner guest at Kappa Kappa Gamma on Wednesday evening.

Sunday afternoon, Kappa Alpha Theta entertained Mr. and Mrs. George F. Rodgers of Salem and Mr. and Mrs. Fred Dawson and Jane Dawson of Albany.

Gene Geisler and Helen Engberg spent last week end in Portland and Dorothy Robertson, Dorothy Flegel and Edna Howd went to Salem for the week-end.

Leigh Swinson, associate editor of the "Medford Mail Tribune," visited at the Phi Delta Theta house on Wednesday. Mr. Swinson is a former member of the University.

**Dobie Emits.**

(Continued from page one)

Cyrus Noble, right halfback.  
William Hainsworth, fullback.  
Ray Gardner, left halfback.  
Dobie admits, "We can't simply win all the time. The best of us get it sooner or later." But, he says, "I hope California beats us. I would like to retire as an unbeaten, undefeated coach, but as that can not be I would rather

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be defeated by California than by any other team on earth. If defeat must come let it come at the hands of California."

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The training in Dobie's camp this fall has not been short of hard, concentrated effort, if a glance at his second string list counts for anything. By old heads the coming game between Oregon and Washington is being watched with great interest. The common belief is that Washington will invade Saturday with as good or better team than ever before.

Out of twelve games played between the two schools since 1900, Washington won six, lost four, and tied one.

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excursion to Eugene by the University of a holiday for the occasion and it is Washington student-body, accompanied expected that several special trains of by the band. The faculty has granted rosters will be on hand.

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