

### Women Prepare For Christmas College Dance

#### Tickets Go On Sale Today; Patrons and Patronesses Names Are Announced

With plans nearly completed for what should prove to be the largest dance ever put on by the University of Oregon, everything and everybody is pointing to the annual Christmas College Ball to be held in the grand ballroom of the Multnomah hotel in Portland, Saturday evening, December 29. The formal affair is sponsored each year under the auspices of the Women's league for the benefit of the foreign scholarship fund, which this year brought to the Oregon campus as a student Fraulein Luise Huls, from Germany.

Tickets for the vacation dance will be placed on sale in the various men's living organizations today. Several girls will speak at the fraternities and living halls before the tickets are distributed to representatives. Tickets will also be on sale in Portland.

Teddy Swafford is general chairman of the dance, and assisting her are: Gladys Clausen, tickets and finance; Florence McNeerney, patrons, and Dorothy Kirk, publicity.

Being one of the largest social affairs scheduled for Portland during the holiday season, the Christmas College Ball has attracted a large list of patrons and patronesses.

The list is as follows:

Governor and Mrs. I. L. Patterson, President and Mrs. Arnold Bennett Hall, Mr. and Mrs. Burt Brown Barker, Dean and Mrs. John Straub, and Messrs. and Mesdames W. F. G. Thacher, C. H. Hardy, Clarke Black, Albert Cousins, Edward Newbegin, Frank Heitkemper, W. B. Crane, E. D. Kittoe, Herman Schade, J. C. Dezendort, George Wardner, George Peters, Cyrus Dolph, O. M. Babbitt, C. C. Hall, E. R. Allman, W. M. Cook, C. L. Mead, Frank Andrews, A. W. Chance, John L. Day Jr., C. H. Brookhagen, A. C. Spencer, C. H. Minnaugh, Ellis Lawrence, P. G. Livesley, P. G. Price, R. B. Mutzig, E. A. Clark, R. R. McAlpin, J. J. Panton, Walter Ricks, W. W. Banks, E. E. Hall, D. R. Atkinson, D. Zan, W. Cullers, H. P. Dutton,

Charles Gramm, H. C. Schade, Herman Enke, A. F. Heliwell, A. L. Pease, B. E. Hughson, W. B. Barratt, Harvey Wells, F. C. Felter, J. F. Kaufman, L. C. Wilkinson, W. F. Patrick, W. B. Wells, Herbert A. Templeton, J. W. Craeth, L. H. Look, H. J. Roberts, J. C. Stevens, W. H. Jewett, Campbell Church, E. H. Sensenich, Fletcher Linn, Herbert Gordon, C. C. Colt, Hicks Fenton, J. C. Veazie, Swigert Jr., Arthur Goldsmith, R. H. Cook, Will C. Davis, J. R. Maguire, H. D. Foster, F. O. Miller, George T. Gerlinger, Ben S. Morrow, A. G. Teepe, M. H. Gunther, T. H. Comte, Arvis Palmer, H. L. Ray, P. J. McNeerney, R. W.

Kirk, E. W. Hicks, Albert Rives, P. H. Kneeland, O. Laurgaard, W. P. Jones, J. F. McLean, Jacob Grebel, W. A. Fenstermacher, F. W. Cookman, G. J. Roth, E. J. Jaeger, E. Franz, C. C. Chapman, D. L. Blodgett, W. C. Epps, E. C. Gupther, H. L. Kelley, J. F. Hill, Timothy Wood, Geo. McMath, Seth Thompson, J. N. Edlefson, W. H. Powell, H. C. Anderson, C. L. McKenna, Wm. Berg, R. F. Hynd, A. M. Webster, J. H. Lenseh, C. C. Jantzen, W. H. Ormsby, E. F. Douglas, E. M. Wingate, W. R. Agnew, F. W. Ansley, E. L. Martindale, Bruce C. Curry, Paul T. Shaw, and Mr. Alfred Lomax.

### 'Pigs' Both Good and Bad But Still It Entertains; Stearn's Work Liked

By A. X. P.

"Pigs," hailed by an enthusiastic and imaginative press agent in the Emerald yesterday as the play "that once sent New York theatergoers into fits of hysterical laughter" drew from an appreciative audience audience at the Heilig last night a few ripples of polite merriment, innumerable chuckles and three guffaws sufficiently vociferous to be considered uncouth.

If the play actually was the cause of fits in New York, it was because New Yorkers are more susceptible to such things than Oregonians, for there were no hysterics at the Heilig last night—no so much as one hysteric.

"Pigs" was a farce, a rather ordinary farce. It was aided in parts by excellent acting, and injured in others by lack of it. Gordon Stearns, in the part of Thomas Atkins, Sr., a none too successful lawyer, played his part with professional skill from curtain to curtain. The other role which was outstanding was that of Grandmother Spencer, taken by Constance Roth, who also directed the production.

The rest of the cast without exception fell far below anything representing the professional stage. Judged purely from the amateur standpoint, Edward Merges as Hector Spencer, Lawrence Shaw as Tom Atkins, Jr., Grace Gardner as Mildred Cushing, and Helen Allen as Lenore Hastings did fairly well. Merges improved from one act to the next to a noticeable degree;

Miss Gardner also played the third act much better than the first. Miss Hastings was blessed with good lines, and it is to her credit that she took advantage of these to bring her performance just a bit above the average of the rest of the cast.

Diana Deinger as Ellen Atkins, mother of Tom Atkins, Jr., the hero, was a disappointment. Her lines rose to a glorious climax at the

end of the second act, but she failed to take advantage of the occasion and the scene was played in a flat and almost uninteresting undertone. The mother was a tragically common person, when she might have been most charming, most lovable and most interesting.

Hugh Logan as Spencer Atkins, elder son of Tom, Sr., and Glenn Potts as Smith Hastings, both showed effort in reading their lines. Neither acted, or even made a noticeable attempt at acting.

The story, such as it was, dealt with an investment by Tom Atkins, Jr., and Mildred Cushing, his unrecognized fiancée, in a pen full of sick pigs, using Mrs. Atkins' engagement ring as financial backing for the venture. The investment, contrary to the belief of everyone in the cast except the two investors, developed into a big money maker and the mortgage on the old homestead was lifted and the two youngsters got married.

On its own, of course, the story would never have gotten by; but farce stories are not supposed to. The play depended upon its laughs, and it contained much broad humor, though as before mentioned, no one was thrown into any fits. As a matter of fact the biggest laugh and the greatest applause was given the pigs who squealed after the cur-

tain went down at the end of the first scene in the third act.

Many things marked the performance as that of amateurs. Probably the most noticeable was the fact that the criterion of effectiveness in make-up seemed to be quantity. With few exceptions the cast seemed to have forgotten to wash their faces before the opening curtain. Most ludicrous of all was Connie Roth's effort to make herself look emaciated by liberal applications of grey grease paint around the mouth; she really looked dirty. The grey hair of Diana Deinger also betrayed its falseness when she took off her hat, the

grey flying into the air and looking most annoyingly like powder. Grace Gardner didn't improve her part nor her attractiveness by leaving her hose at home, and the emotional scene between husband and wife didn't seem to point to the warning morals of college students.

The tendency toward affectation of tone and posture, which is an immediate brand of theatricals, was

refreshingly absent, except perhaps for a few moments in the first scene. The one compliment which can unblushingly be paid was that it entertained.

Considering it as the product of the amateur stage, it was a good farce; considering it in the light of the professional stage, it might have been a better farce, but not in the same manner.

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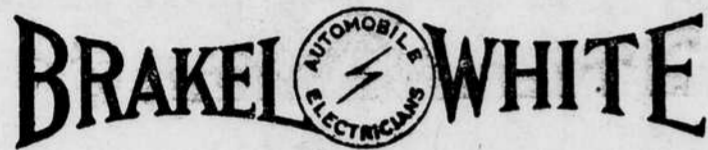
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