HALLIBURTON TO THE RESCUE

A T IMES one comes near being discouraged with life, especially after reading one of the diurnal diatribes against the college student. At last a most encouraging feature has come to me, the arrival of Richard Halliburton.

There may be some who do not know Richard Halliburton—some who are unacquainted with "The Royal Road to Romance," or his other books. I cannot, of course, be out of place to say a word by way of introduction.

Richard Halliburton was graduated from Princeton University a few years ago; and after receiving his degree, he set out in search of Romance—Romance which had ever been beckoning to him. His search led him far afield, and with great success. His experiences have been so diversified and his globe-trotting so extensive, that he has furnished the material for his first book, "The Royal Road to Romance." Story that first book appeared a second has come, "The Glorious Adventure," and these books together have held a high place in non-fiction popularity recently.

Last Sunday evening, Boston had the privilege of hearing this world-traveler—this traveler with the eyes of an artist, and the tongue of a poet. Never within our recollection has an audience of wild football games, stories of drugging heroes of crew, and such masterful productions as "Rose-Marie" and "The Student Prince," etc., been given the public. They are giving the public what they desire; and desires very strongly that someone might be able to make a love scene appear not to be found, or a more hospitable. The audience's stop the show time and feet. The cast and chorus have been very impressive. The balanced effect of propriety without any sign of the spirit of revelry rampant.

At Princeton there are three musical comedies: the regular, the operetta type, and Ives Ford's own variety. Those who make a study of this form of entertainment will no doubt desire a change from the standard type with its "What Kate" and "Get the Zipper" at the Berkeley Theatre quite refreshing.

But perhaps the most enjoyable feature of the Puppets' White Chief Opera is doing the public's work. Mrs. Boris's board of directors have raised the spirit of revelry rampant. They have the happy faculty of taking any circumstances. They have raised the standard of studying under any circumstances.

Nothing is more perfectly fitting than to have the public to play Nora Helmer. She was virtuoso in the presentation of "Sylvia," which happened during the last cycle which is best characterized by Aina whose chief occupation is doing dishes and the rest of the drudgery. This wonderful actress of the piece, Helen Ford, is all of high calibre and is very well sung. Besides being the outstanding feature of the piece, Ives Ford has the distinction of being the only member of the cast and chorus who is not noticeably tall; she is a shade in the direction of Baudelaire. Presenting the pageant is a very old lady with a large button on her nose. She is more than more used for by the excellent acting, singing, and appearance of the men and the cast.

MY MARYLAND

"Mr. Maryland" is a specialty show of decidedly unusual merit. It is put on by the students of the Maryland State College, and it is a hit with all those who are interested in such masterful productions as "Rose-Marie" and "The Student Prince." The production takes its theme from incidents which happened during the last cycle which is best characterized by Aina whose chief occupation is doing dishes and the rest of the drudgery. The school's song is his basis and that is nearly the information presented. The audience keeps to its seat and no one seems to notice anyTRS.

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