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FRIDAY, MAY 30, 1913

A USELESS ASSESSMENT.
 A pitiable example of the need of greater official control of student activities involving the expenditure of money occurred yesterday morning in the meeting of the Senior class. A motion to assess each member of the class \$2.00 for the benefit of the Senior play, was ostensibly the proposition before the house. In fact, the purpose of the promoters of the assessment idea was not to guarantee the play, for the chairman of the Senior play committee has repeatedly asserted that the play would need no such assessment—but to guarantee the repayment to the Senior chairman of the cotillion the amount he expended for allowing the dance to go in the hole. This difference between the real and ostensible purport of the motion, had it been known to the class at the time the unfortunate and needless assessment was passed, might have influenced the class not to have voted thus against their own best interests.

The puerility of the performance was evident from the character of the class's most uninformed deliberations. The chairman of the play committee announced as his belief that the play could make expenses and pay the debt without an assessment. Asked by the pro-assessment forces whether he would guarantee the payment of the play's expenses and the class debt, the chairman answered in the negative. From this failure to support belief by guarantee, the conclusion was readily reached and propounded by the assessment cohorts that the only safe way to proceed was to levy the tax. Having no spokesman but himself and having admitted the probability of the play's financial failure, the chairman of the play was unable to prevent the class from interfering with his business, and the motion to assess, as result of combined politics and ignorance, carried.

When the chairman of a defunct dance committee can get a class to force a chairman of a play, that

"Candida" Presented Creditably by Dramatic Club

Art for art's sake, the first exhibition of its kind in years, an absolutely free show, before a packed theatre, Bernard Shaw's "Candida," as presented by the Dramatic Club in the Temple theatre last night, was a grand success. The plot was ostensibly the "eternal triangle;" a seeming pursuit of a man's wife, a minister's wife, by an eighteen-year-old poet. But as the drama turned out the poet came not to hinder but to help. The touch of romance seemed only to have been added for the purpose of bringing out how elastic is the real tie that binds husband and wife.

The rendition by the cast apparently impressed the audience as superb. More spellbound than enthusiastic, the audience applauded vigorously only the entry of boisterous shirt-tail parade, and with taking up the play seemed to sing again into the deep, quiet, almost sombre reality that was characteristically enacted before their very eyes. The bare actions, the stage business as it is called, was less in evidence than at any amateur performance scribes have so far attended and the total effect of this rendition was one unconventional concentrated life.

"Candida," the heroine, was the part played by Miss Florence Hostetler. With the art that conceals art the audience well knew that she stands as much of a show of being defunct as the dance, to collect money to reimburse him for reckless management, the time is ripe for the infusion into class affairs of ordinary business principles, even though said principles are administered in homeopathic installments from on high.

(Continued from Page Four)

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