

capital used in house building is of first importance. Realizing this fact the Canadian federal government has granted \$25,000,000 as loans to municipalities for house buildings at 5% interest, thus losing 1½% interest.

If it should be found that present laws do not suffice to allow this being done in the United States then new ones must be secured to the end that the most vital possession of all—a home may be furnished to even the most modest citizen. A decent home is the safest insurance against the vagaries of bolshevism.

A second lesson furnished by the English experience is this: All classes of citizens are responsible for present bad and inadequate housing conditions and all must interest themselves in the problem and contribute to its solution. The general supscription to local housing bonds now being made in England points a practical and most efficient manner in which the average citizen can show his interest in the most vital problem which faces America, in fact faces the world. To continue the present laissez faire attitude or to hesitate because of real or fancied obstacles is unworthy of progressive America. The general supscription needed by way of extending ties to build houses for their state constitution must need sinj certainly will continue to ests of its citizens in the future as in the past. We have already at least one American state which has

had the courage and the statesmanship to serve as an example. (Massachusetts.)

Private companies have scant ground on which to base objection to municipal co-operation and assistance. Experience of the most enlightened European countries shows that there is room for all possible housing efforts, private and municipal. Who can believe that in our own America where competent authority has shown the present imperative need of 1,000,000 houses the field can be filled by private means alone. The country has always depended upon private capital to supply housing needs, with the result that even before the war a great deficiency in housing was widespread over the entire country. The importance of providing a home based upon American standards of living for every family, however humble, is too vitally important to the security of American ideals and American institutions, to be longer neglected or left to the chance provision of private endeavor.

More fundamental than the deporting of alien bolsheviks, is the adoption of housing policies which shall limit or prevent their creation. The fierce resentment toward society cherished by certain of its members and the lack of a decent home ormal cause of this feeling, u cannot expect people to live yal citizens." In a great and ndition should be impossible. We all share the duty and the responsibility of making it so.

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Trueblood, Wilson D.
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THE ENGINEERS' MINSTRELS OF 1920

By WILSON D. TRUEBLOOD
Junior Chemical

The 1920 Minstrel Show is history now; the last traces of burnt cork have been erased from the end men's faces, and the big curtain is safely packed away. In fact everything is gone but the substantial bank balance and a host of memories, which, for those who took part in the show, may be summed up in the work "work".



TAMBO SCHMIDT AND
BONES PIERCE.

It all started last May when, at a mass meeting of all engineers, Foster Strong assumed the burden of directing the production. Active work began the last of September with the appointment of the staff. Tryouts were held soon afterward, the cast and orchestra were selected, and rehearsals were

begun for the grand climax which occurred on Friday and Saturday nights, November 12 and 13, as a part of the 1920 Homecoming celebration.

The grads will probably wonder why the show was not given on St. Patrick's Day as it used to be. A conflict on the University Calendar forced the committee to change the date, and it was finally decided that the old grads who came back for the Homecoming would welcome a chance to see an old time pep show. And so the date was fixed. The next thing was to find a place. The Fuller was booked with a road show, the high school auditorium was too small, and the Open Air Theatre back of Bascom Hall was considered inappropriate for the middle of November. The only place remaining was the gym, and it was a discouraging place from some points of view. "Bes" Bepalow, stage manager, got out his surveying instruments and a slide rule and tried to lay out the place. Among other things he found that it would take a curtain 60 by 90 feet to satisfy the requirements. The business manager took up the matter at this point and made some inquiries. He found that there was only one curtain in the Northwest large enough to cover the space. It was in the Milwaukee Auditorium and was valued at \$12,000. Just when the staff was ready to surrender, Fred Goetz, production assistant, walked in and announced that he could

ated for the sum of \$425. Statistics presented in the Cardinal claim that the curtain contained one mile of cloth a yard wide and enough paint to supply the local co-ed chapter for one whole day.

In the meantime the cast had been selected and work on the show begun. R. H. Damon, who has had four years professional experience in minstrel work, was secured as a coach. It was at this time, too, that Red Taylor received the job of Interlocutor. Melvin Pierce, Lewis Schmidt, Sherman Green, Roy Redin, John B. Holmes, Howard Sharp, and Frank Bumer headed the cast as end men.

Barnard Hall was the first to hear and approve the show. No matter how tight the windows were locked in the Lathrop concert room, some of the melody would leak out, and, as a consequence, window space across the way was selling at a premium.

A week before the show Mike Zwicker, Sherman Green, and Roy Enders, with several others, dolled up in burnt cork and bright red velvet suits and toured the evening dances. At the Candy Shop they created a regular jazz riot; but at Thompsons the teahounds became frightened, and the boys in red left in sheer pity. Coming back they celebrated by running the Dean's car into a telegraph pole.

Interest was again aroused at the Homecoming mass meeting by Cap Rasmussen, Fritz Nolte, and Roy Enders in the same becoming costumes.

After Wednesday of Homecoming week, sleep was merely a word to those engaged in the production. Thursday night a stage 40 by 50 feet was erected at the north end of the gym and the curtain was hung in place. The costumes arrived from Chicago, after a week's delay. Willard Kates collected a dozen or more ushers. Henry Ford gathered together a force of janitors to arrange the hall after the mass meeting Friday evening. Malcolm Mitchell gave the final adjustments to the lighting, and everything was ready to start.

At 8:45 Friday evening, Nelson Fairbank lifted his baton, and an orchestra of fifteen struck the first chord of the overture. The opening scene showed the men in a semicircle, the ends in full dress black face and the chorus in colonial costumes and white wigs. Then the fun began. The crowd of hardy engineers, dressed in their best corduroys and clean flannel shirts, would hardly let the last note of a song die before starting applause, and caused numerous encores.

Red Taylor performed his role with credit—he went through without a break. The ends, Henry Stegeman as Dumb-Bell and Sherman Green as Dynamite, were perhaps the best of all.

For an hour and a half the plumbers sang their way through the program, which included a selection of the latest melodies. A saxophone quartet, headed by Don Bohn, and a banjo solo by Davies were special numbers.

From a financial standpoint the Minstrels was a complete success. The gym afforded space for 1500 reserved seats and 200 rush seats. The receipts for Friday night were \$1104, and those for Saturday were

\$1358, making a total of \$2462. Bert Williams, tax collector for the State of Wisconsin, issued a tax exemption certificate, thereby enabling about 10% more to be turned over to the Memorial Union fund. The total given to that fund was \$650.

THE ENGINEER'S MINSTRELS OF 1920

FOSTER STRONG, *General Chairman*
HENRY J. WARMUTH, *Business Manager*
D. PONGRATZ, *Ass't Business Manager*
WILLARD KATES, *Head Usher*
WILSON TRUEBLOOD, *Publicity Manager*
FRED GOETZ, *Production Assistant*
EUGENE BESPALOW, *Stage Manager*
HENRY FORD, *Floor Manager*
NELSON FAIRBANK, *Orchestra Leader*
MALCOLM MITCHELL, *Chief Electrician*

ALICE LIGARE and EDITH SWARTZBAUGH, *Secretaries*

CAST

END MEN

Lewis Schmidt	-	-	-	-	-	TAMBO
Melvin Pierce	-	-	-	-	-	BONES
Henry Stegeman	-	-	-	-	-	DUMB-BELL
James Mackie	-	-	-	-	-	RASTUS
Sherman Green	-	-	-	-	-	DYNAMITE
Roy Redin	-	-	-	-	-	SASSAFRAS
James Holmes	-	-	-	-	-	DEW-DROP
Howard Sharp	-	-	-	-	-	SNOWBALL

CIRCLE

"Hap" Davies	-	-	-	-	MORNING GLORY
Ken Damon	-	-	-	-	SUNFLOWER
James Price	-	-	-	-	HOLLYHOCK
Herbert Muth	G. P. Ryan	-	-	J. T. Strate	
S. H. Gregg	C. C. Congdon	-	-	B. C. Lanning	
Foster Newell	Ole Seitz	-	-	Alfred Cotton	
F. F. Bovingdon	E. H. Lunda	-	-	R. T. Beglinger	
E. G. Liebert	C. Dunn	-	-	Harrington Yost	
A. J. Huegel	Halmer Peterson	-	-		

ORCHESTRA

Jesse Cohen	Carl Hoppert	Robert Eddy
Warner	Phil Nolte	C. Campbell
Gordon Head	Perry Moon	R. Strook
J. K. Kolb	P. Wenger	M. Taft
H. L. Gibson	Don Bohn	
Jerry Whale	L. Shapiro	

MUSICAL NUMBERS

- "Badger Cheer" - - - - - ensemble
- "Dixie is Dixie Once More"—entrance of circle and ends
- "Everybody's Happy" - - - - - ensemble
- "Everybody's Happy When the Goose Hangs High" - - - - - TAMBO
- "I've Got the Blues for My Kentucky Home" - - - - - SUNFLOWER
- "Dukke Lise" (*banjo solo*) - - - - - MORNING GLORY
- "Look for Me in Tennessee" - - - - - DYNAMITE
- "Play Me a Dixie Melody" - - - - - HOLLYHOCK
- "Song of the Southern Moon" - - - - - quartette
- "When I See All the Loving they Waste on the Babies" - - - - - DUMB-BELL
- "Amorita" and "Stop It" - - - - - Saxophone Quartette
- "Bow-Wow" - - - - - SASSAFRAS
- "Honolulu Eyes" - - - - - SUNFLOWER
- "Read 'em and Weep" - - - - - RASTUS
- "Emma Lou" (*duet*) - - - - - DUMB-BELL and SNOWBALL
- "Coon Band Contest" - - - - - Hard Shoe Specialty
- "Sleep, Baby, Sleep" - - - - - DEW-DROP
- "Down the Trail to Home, Sweet Home" and "Alabama Moon" - - - - - quartette
- "Early to Bed and Early to Rise" - - - - - SNOWBALL
- "I Love the Land of Old Black Joe" - - - - - SASSAFRAS
- "Dixie Made Us Jazz Band Mad" - - - - - ensemble
- "Good Luck, Lads" - - - - - ensemble