

The Daily Tar Heel

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LAUNDRY

No More "Hold For Deposit"

"In an effort to aid the student," a story in yesterday's issue read, "plans are being made by the University business department and the student advisory board whereby students will no longer be required to call at the Laundry department office when deposits become exhausted..."

The plan outlined by the University's business manager, L. B. Rogerson, will provide an assessment at the time the laundry fund reaches the point of "absolute diminishing returns."

The student will subsequently be billed by the University business office. As usual, he will receive a rebate for the amount not used, but this will be carried over until the end of the spring quarter in most cases.

The specific results will be a saving of energy for some 1500 students who have to trek to the Franklin street office for laundry "held for deposit" and a considerably easier task of bookkeeping for laundry officials.

You are quite familiar with the many one-cent checks which are given out at the end of each quarter.

We have always been ready to criticize the administration. But we are also ready to offer commendation. Our premise has been: efforts for efficiency should not sacrifice the student. This new plan seems to meet this specification.

ATHLETES

Show Spring Is Here

Leaves are popping out on our trees, bushes are blooming and everybody is saying "Spring is here." But until yesterday we were not so sure, despite the mild weather and other evidence.

Three bewildered Washington and Lee pitchers tried to stop the Carolina baseball machine from blasting them off the field yesterday, but to no avail. As Sports writer Shelley Rolfe tells you across the page, the Generals were beaten 18-1.

The student body is packing

the hard concrete grandstand at Emerson stadium for every game. Their backing and spirit is as plainly shown in their yells of encouragement for Stirny, Matty and the boys, as in their friendly jibes at the visitors.

This same crowd invaded Fetzer field yesterday to see Carolina upset Matty Geis' trackmen from Princeton and these perspiring fans made the temporary stands creak while our tennis champs defeated Cornell again—naturally.

All this adds up to one thing. The announcement is now official: Spring is here!

The telephone rang yesterday morning and a voice asked, "This is an honorable pledge. One of my honorable brothers wants to know where the editor of the honorable DAILY TAR HEEL gets his old maidish ideas about hazing."

He was told it was none of his business.

That, of course, was wrong, for at that time the honorable pledge was being hazed.

A good answer is the latest reported atrocity.

A pledge was forced to lie face down with chest bared. Corn meal was subsequently put on his back. He was forced to remain there while a flock of chickens pecked at the meal. His chest shows large red welts where sliding hens dug in with their claws.

Campus Studio

(Continued from first page)

Tuesday at 8:30 over the Tar Heel network and the address of Frank Gannett, Rochester publisher, who is the guest of the CPU for the day, will also be ethered during the air time.

"The University Hour" with a piano recital by E. W. Zimmerman and an organ concert by Jan Philip Schinhan will be broadcast Thursday over station WPTF in Raleigh.

Fuller Concert

(Continued from first page)

No More" will round out the program as examples of negro swing.

His appearance here this afternoon will be the first Fuller concert at the University since 1933, when he made his debut in another Graham Memorial recital. Since that time he has played in several colleges throughout the state, including N. C. State, Wake Forest, Meredith and Peace.

THE THEATER

Mr. Paul Green's "The Field God" (presented on Friday and Monday nights at Memorial Hall by the Carolina Playmakers) serves as both a text for a commendable American folk drama and as an interesting example of the honest expression in our contemporary literature. Both of these types of drama expression demand of a writer certain basic qualities which, by their scarcity, have become such outstanding attributes that we are willing to overlook certain other flaws which the playwright might possess. These qualities are sincerity, honesty, understanding, and intelligence. In possessing these Mr. Green has much and where they are of use his play has a heavy tragic power. Where these are of no use he sometimes falls into clumsiness and sluggishness of structure. And this usually is despite a good story which, with his folksy idiom, he accommodates to his idea.

"The Field God" offers Green in the drama which seems to represent him at his most convincing appeal. He writes of people seeking some sort of dignity and right in their lives under the brutal clarity of an apparently indifferent nature. In concentrating here upon the matter of a man's religion he posts a fundamental and timeless question midst the earthly commonplace of the farm life. It is the familiar Green setting—objective, perhaps, with his recollections of people whom he knew and subjective with the theme he carries back to put into the mouth of his people.

The play is concerned with Hardy Gilchrist. Without malice and with much love he almost seems to destroy those closest to him. A successful planter, Gilchrist has been able to live a respected life in a community despite his own indifference to official religions and the religiosity of the community. But Etta, his wife, has become a pathetic old woman, barren and frustrated, and absorbed in her religion. The appearance of her niece, the seemingly fatalistic love of Gilchrist and the girl, the impact of this upon the others, and the cumulative effect of everything until Gilchrist destroys himself represent the action of the play. In its dignity of movement and slow-changing inevitability and final defeat that is more of a personal victory, the play resembles the Greeks.

Gilchrist, like them, is of high estate—although it is a pleasant platitude that we today recognize nobility in more humble outward forms. His lack of religion—that is, the outward manifestations of it—is not aggressive. He wants only to be left alone to lead a good and respected life and find the spirit of something in his land. But Green portrays the slowly-narrowing vise of society around him after the half-sin of his love for the girl. Gilchrist is a "big" man, and he struggles. He would fight the elements he doesn't know and the people who have misunderstood. But the girl falls away weakly from the loneliness of their fight. She "gets religious." Left alone now, still not understanding, still honest but now confused, Gilchrist destroys himself. Thus asserting himself as master of the mystery.

It is unlikely that Green intends to present any real solution to either the problem of man with his universe or of sincere and honest man with his antagonistic community. If there can be such a thing as "grand poetry of robust confusion," that is "The Field God." An honest statement of belief is all a writer need possess. We may inquire, however, if he suitably accommodated his story to the belief.

The character of Gilchrist of course is central, and the force of the play rises or falls with the power of his lines. Green has written him well, and caught in him the dignity of the field. The play itself, however, moves in episodic developments of increasing violence. Although there are a few lags the brutal strength of the fate-like heapings up of havoc were highly dramatic. It is possible to complain that the most significant action seemed to come from without the major motivations of the play. But it must be so with a character like Hardy Gilchrist.

Robert Bowers, in the main role, was the able and vital actor that he has always been upon the Playmaker stage. His understanding and restraint were in happy contrast with an occasional exaggeration of the folksy "ham" in one or two of the minor characterizations. Sanford Reece was effective in a different role while I. T. Littleton took commendable advantage of a very good minor characterization. Physically, the production is a good one. The play was directed by Samuel Selden with a care

CABINET OFFICIAL

HORIZONTAL

1, 7 Pictured U. S. A. cabinet official.
12 Fury.
13 Egret.
15 One in cards.
16 Scottish court official.
18 Lowbred person.
19 Squints.
21 Entrance.
23 The crappie (fish).
24 Mountain (abbr.).
26 Young person.
29 South Carolina.
30 Feather scarf.
32 An essay.
33 Sooner than.
34 Portuguese money.
35 An indirect tax.
38 Buildings forming a square.
40 Skin.
41 Was mistaken.
44 To relate.
45 Compass point.

Answer to Previous Puzzle

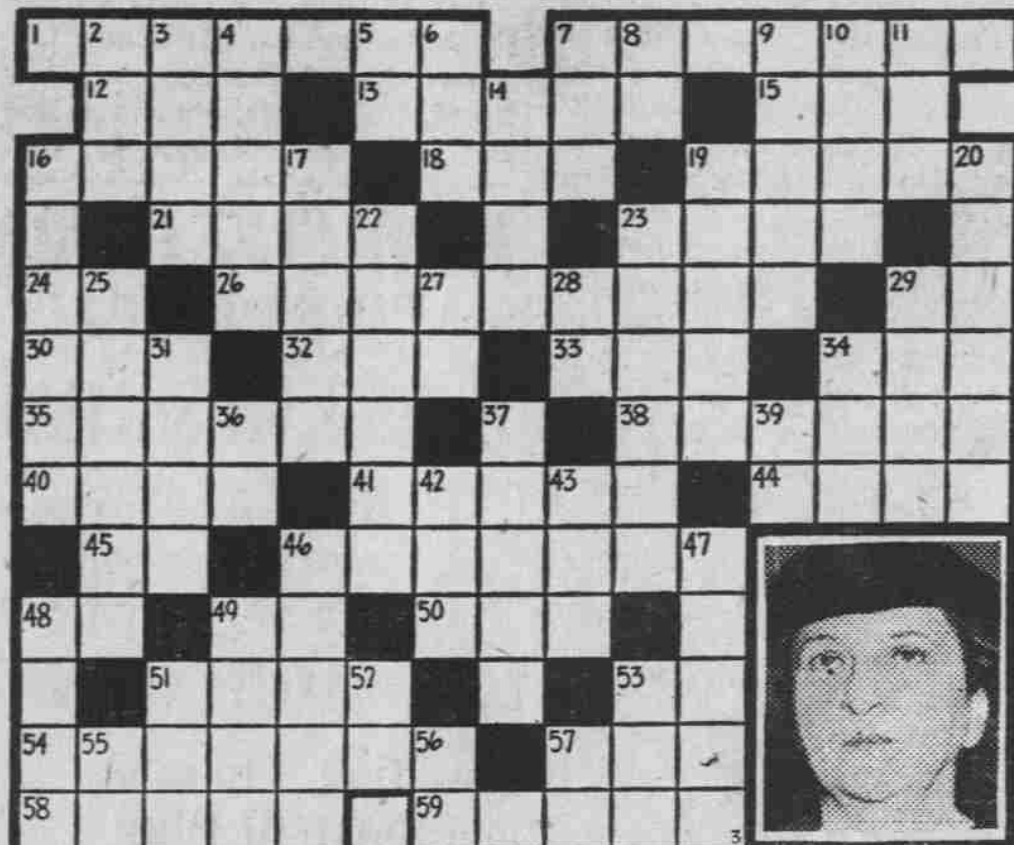
VICTOR HERBERT
CATHODE DECLAIM
OLEA INSET TIME
NOR HOT NEPLINIL
DR FEU RE DO
U PEAS VICTOR OWE D
CREED SERAI
TENDER HERBERT PRIMO
OAT RA E EMU
RC OST P DRY ES
HEN ERODE RUT
PER OLOGIES SEA
IRISH COMPOSERS

46 A soft-soled shoe.
48 Pronoun.
49 Preposition of place.
50 Ascot.
51 Pleased.
53 Postscript.
54 Exaltation.
57 Three.
58 Her title, Secretary of Labor.
59 A labor organization.

VERTICAL

2 Long inlet.
3 Eucharist chest.
4 Poverty-stricken.
5 Sound of inquiry.
6 Dry.
7 Seed bag.
8 Printer's measure.
9 Small deer.
10 Frosted.
11 Modern.
14 Told.
16 She is the first woman of the U. S. A. cabinet.
17 Disturbances of peace.

19 Luster.
20 She is especially interested in reforms.
22 Soup dish.
23 Long step.
25 Poisonous ptomaine.
27 New York (abbr.).
28 Southeast.
29 To barter.
31 Skin infection.
34 To suffer remorse.
36 Idant.
37 Characteristic.
39 Street.
42 To soak flax.
43 To piece out.
46 Step of a series.
47 Amber-colored resin.
48 Back of foot.
49 Singer's voice.
51 To gossip.
52 To suffice.
53 Professional athlete.
55 Musical note.
56 Chaos.
57 Palm lily.



Marriage Conference

(Continued from first page)

Methodist university, well known throughout the Southwest; Lester W. Dearborn, director of the Boston Counseling Service; Mrs. Erling S. Hellekron, Associated Charities, Cleveland; Roy E. Dickerson, Kansas City, Mo., lecturer and writer on problems of youth; Rev. Charles P. Cressman of the St. James Evangelical Lutheran church, Lebanon, Pa., a leading instructor in marriage in his denomination; P. H. Cook, Melbourne, Australia, who is studying education for family life at various American universities; and Prof. Hiden Garvey, teacher of marriage courses at Stephens college, Columbia, Mo.

One of the features of the four-day program will be a demonstration in classroom instruction in marriage at the College of William and Mary. Miss Olive Stone, William and Mary sociologist, will bring by bus a group of her students and members of her advisory committee to give the demonstration.

Twenty-five specialists representing a wide variety of interests in the field of marriage, including those of the teacher, doctor, lawyer, minister, parent, editor, author, clinic specialist, student and social worker, will participate in the conference.

President Frank P. Graham of the University here will welcome the delegates and President W. P. Few of Duke university will serve as host at the Thursday session.

Men's Glee Club

(Continued from first page)

Chapel Hill Choral Club and the University Women's choral group. In March, the men traveled to Staunton, Virginia where they repeated the "Wedding Cantata" of Bach, in cooperation with the Mary Baldwin College.

Concerts presented by the Club this year include those at Rocky Mount, E.C.T.C., Peace College, Southern Seminary at Buena Vista, Va., Mary Baldwin College, Stratford College in Danville, Va., Greensboro College for Women, under the sponsorship of the Order of the Eastern Star, State

which prevented some of the more melodramatic scenes from getting out of hand. Elmer Hall's settings, accommodated to an unusually large stage, were interesting and seemingly authentic.

Most of all, it seems to me, "The Field God" has a spirit too compassionate to be bitter and too decent to be blasphemous that rides over the actual mechanics and, rather between the actual lines, gives the commendable power of the play.—A. S.

today

- 2:00—The Sound and Fury club will meet on the second floor of Graham Memorial.
- 3:00—Fred B. McCall speaks on "The Importance of Making a Will" over the Southern Broadcasting System, from the campus studio.
- TOMORROW**
- 6:30—Sophomore Cabinet meets in the small cafeteria of the new dining hall when three coeds will discuss the coed situation.
- 7:45—The International Relations club meets in the Grill room of Graham Memorial in order to select officers for this quarter.

CPU To Hold

(Continued from first page)

motor cavalcade to the University campus.

NEW DEAL BLASTER

Gannett has been touring the nation by airplane for the past three-months, blasting the New Deal, and predicting disastrous results should President Roosevelt be elected for a third term. Advocating a 17 point program which covers all phases of our national economy, Gannett favors a return to a government in which business plays the predominant role.

The Rochester publisher claims that he can solve the unemployment problem by putting efficient management into government agencies, encouraging business confidence, reducing taxation, rewriting or amending the NLRA to guarantee a square deal to employer, employee, and the public, and taking an accurate census of all workers and unemployed to give government assistance to the unemployed in aiding them to find jobs.

News Briefs

(Continued from first page)

to carry on normal trade with belligerent nations to defend her neutrality and to avoid one-sided action "by which our country would be immediately involved in war."

WASHINGTON—Attorney General Robert H. Jackson holds that a federal employee may pray for his party without violating the Hatch Plain Politics act.

Pick Theatre SUNDAY

FROM THE STUDIO THAT'S GIVEN YOU THESE GREATEST SCREEN COMEDIES . . .

"It Happened One Night"
"Mr. Deeds Goes To Town"
"The Awful Truth"
"You Can't Take It With You"
"Mr. Smith Goes To Washington"
"His Girl Friday"
now comes a new one to measure up with the best of them

WESLEY RUGGLES
Too Many Husbands
starring Jean ARTHUR
Fred McMURRAN • Melvyn DOUGLAS

Directed by WESLEY RUGGLES
Screen play by CLAUDE BINYON
Based on the play by K. Somerset Vaughan
A COLUMBIA PICTURE

- Monday—
JACK HOLT
in
"HIDDEN POWER"
- Tuesday—
JOAN CRAWFORD
in
"SHINING HOUR"
- Wednesday—
MICKEY ROONEY
in
"BABES IN ARMS"
- Thursday—
"GENERALS WITHOUT BUTTONS"
In French—English Titles
- Friday—
ANN SHERIDAN
in
"IT ALL CAME TRUE"
- Saturday—
ROBERT TAYLOR
in
"REMEMBER"