

The Daily Tar Heel

In its sixty-ninth year of editorial freedom, unbampered by restrictions from either the administration or the student body.

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Deferred Rush

The offices of student government have recently been the breeding grounds for an idea aimed at solving the problems of deferred rush at Carolina. Several student government leaders, notably Vice-President Hank Patterson, are advocating a program of voluntary deferred rush.

As Patterson outlines the idea, freshmen should be encouraged to voluntarily refrain from pledging fraternities until spring semester.

From this vantage point, the idea sounds fine. Unfortunately, it won't work without the cooperation of the fraternities. And if the fraternities here display their usual lack of foresight, they are sure to veto the idea, and keep right on with their respective crash programs directed at luring as many good men as possible as soon as possible.

Carolina fraternities could hardly have been more adequately warned that deferred rush is going to come; the most recent warning came in the report prepared by the faculty committee studying the freshman year. The report suggests that deferred rush would be a good idea, and set 1963 as a likely date.

No doubt, the fraternities will choose to disregard this warning, going blindly on in a haze of studied impudence until they are slapped in the face with an administrative mandate calling for deferred rush. Then the outraged howls will begin. Each fraternity will scream of impending financial doom, totally ignoring the fact that repeated warnings were issued, giving ample time to allow for transition.

If fraternities began preparing now for what is inevitable by cooperating in a program of voluntary deferred rush, the change could come smoothly and without undue financial strain.

With the aid of student government officials like Patterson, the freshman could be encouraged to wait. But the idea would have to be accepted by every fraternity on campus to eliminate the possibility of having a few fraternities take advantage of the situation by redoubling their efforts in the fall in an attempt to grab off the most outstanding members.

As we said, it's a good idea. We only hope it can be brought to fruition.

Community Colleges

The following editorial, originally titled "Higher Education Study Group Has Big Opportunity, Problem," appeared in the Raleigh Times. It is reprinted here because of the strong interest in a system of community colleges.

Governor Sanford's appointment of a commission to study higher education in North Carolina could well be, in the words of the Governor used, "one of the most important acts of my term of office."

This commission, composed of both educators and laymen devoted to the cause of education, is to prepare a blueprint of what our education after high school could be and should be during the next 15 years. It is during those years that our college enrollments will continue to swell each year.

An example of such swelling is seen at our own State College, where there are approximately 7,000 students this year, with approximately 14,000 expected within a decade.

The job faced by the new commission presents both a real problem and a real opportunity. The problem is a simple one: Providing quality education after high school for the thousands of young people who must have such education. The

opportunity is equally simple: That of having the chance of providing such education for our own children.

The opportunity must be uppermost in the minds of the commission, for too much thinking only on the problem could lead the commission into a blind alley of worry over the immensity of the problem instead of into the open highway of the immensity of the opportunity.

It is vitally important that this commission get off on the right foot, and that it keep on that right foot all during its work.

It is unfortunate, therefore, that on the day the commission was appointed, the State Board of Higher Education decided that it would draw up a "master plan" to use in guiding the growth of North Carolina's network of community colleges.

The guidance of the Board of Higher Education will be important to this commission in its work, and it would be unfortunate if the Higher Board went sailing off majestically alone in a search for blueprints among the community colleges.

This commission must explore the same fields, and there is no point in having two explorations going on simultaneously. The Higher Board should call it off and let the larger commission get on with the larger job.

The commission will undoubtedly look into the community college angles, for the community colleges present one of the brightest parts of the future educational picture in North Carolina. A system of really good community colleges could tie in neatly with the State's present network of institutions of higher education. They could be geared into the whole system, with the university-type institutions, such as State, Carolina, and Duke, at the other end of the system.

Community colleges would be cheaper for all concerned, for the taxpayer and for the student. If they are well located and well operated, they can provide the first years of higher education for many students who now would have to take those first years on the campus of a university-type institution.

Dusting Off The Old Notables

Playmakers Living Off Old Reputation?

The Epic Of Man



NEWT SMITH

Contemporary Art Show Successful

The viewer and appreciator of contemporary art is presented with a dilemma. He is told by some that only the artist can judge and interpret art, but at the same time he knows that one of the essential qualities of any art field is communication.

It is true that art has moved away from the realm of direct and didactic communication and has become centered around expression, which is highly personal and very intricate. This development has placed the artist in a highly enviable position—the seemingly is the only authority and capable critic in his own field. However, when one realizes that not every painting is a masterpiece nor even a work of art, the discrepancy is obvious.

That some paintings are successful and that some artists are recorded historically, indicates that there is something in the evaluation of art which is outside the range of the artists' authority. That something is communication.

BY THIS STANDARD the 25th Annual Student Art Exhibition in Ackland Art Museum is one of the most successful in years. Leading the way in the sculpture of this exhibition is Robert Shannon. His group processional constructed of sheet metal and welding rods shows excellent textural variety which enhances and determines the mood of the crusade-like group. The figures' hollow heads give the piece an austerity which is indicative of the subject chosen. The flowing garments and banners unite the group horizontally and complete the development vertically. The vertical shafts and the varying heights of the individuals present intriguing variety with controlled balance.

Reflections

The quality of newsman turned out by the UNC School of Journalism is generally held to be high. One of the more noted alumni of that school is Charles Kuralt, who is spotlighted on the CBS news slot "Eyewitness to History."

Kuralt's eyes must have failed him Tuesday, however. He flew to Chapel Hill from New York seated near John Motley Morehead. As he stepped from the plane behind the philanthropist amid the popping of flashbulbs, Kuralt queried, "What are all these photographers doing here?"

Kuralt is a former editor of the DTH. We suppose that explains it.

Tim Murray has two unusual pieces exhibited. "The Goat", previously exhibited at the Presbyterian Art Show, is a metal statue with an unusual surface variation. The form is surging with power from all angles, and the different views all display the continuity and unity of the piece. The powerful arch in the figure with the textural element present a formidable and angry image.

The other, quite unmistakable, is a paradox. When observed from several angles seems to strive to lift itself off the ground. The scoops at the top and swirling base push upwards and cling to the air almost holding itself in suspension. The motion within the piece is free and powerful, and the rods toward the center make the work airy and light. But that thing—a thing resembling two horns blowing into each other—defeats the effect previously established. That "whatever-it-is" keeps away, and the added weight on that side sends the sculpture crashing to the earth.

Whereas Murray was daring enough, and if there was a mistake he takes the credit for it, Bill Minschew seems to have lost some of his earlier courage. He has a frame and screen sculpture which begins well, moves well, encloses and enfolds its space without imposing on it, but never quite gets where it's going. It guides one through its area yet it doesn't complete its journey.

ALSO OF INTEREST and importance is Robert Poe's "Poet's Prison" that imparted its forbidding and lonely mood to the Presbyterian show. Since it has been reviewed

once this year, it will suffice to merely mention its merit.

Poe also has on exhibit one of the most arresting paintings in the show. There are two figures seated at a table with a window behind them. The predominate figure is a woman whose position on the canvas, whose facial appearance, and whose color dominates the picture. She is larger than the male in the picture, and her expression is stern, domineering and somewhat heartless. Her arm is extended beyond the edge of the picture with a gesture which says, "Go!" Behind them there is a vase in which some flowers lean mysteriously and awkwardly in the direction of the woman's point. The man or boy has a strange wry expression on his face which boils with hatred and distaste. There are two extremely disturbing factors in this painting—the light and their fingers. The light seems inconsistent throwing shadows toward the apparent source of light. The three fingers on the hands of the two people startle and disturb one, and the painting seems to emerge as if from a Kafka nightmare world.

James Haymaker also leads one into the startling and uncomfortable world of disturbing images especially with two of his paintings. His painting of a fool is done in glowing iridescent colors which seem transient and unstationary. The brilliant green eyes and glowing tongue give the jester a frightening leer. The light tassels jutting from his cap are striking against the dark brown background. This motley fool forces one to laugh, but the laugh is one of tension and anxiety.

The landscape by Haymaker is constructed with large, bold and

(Editor's Note: Neill Clark, author of the following comment on the Carolina Playmakers, studied theatre arts for two years at Boston University. There he studied under Elliot Norton, one of the outstanding drama critics in the country. Clark attended Carolina previously.)

By NEILL CLARK

The Carolina Playmakers is a name well known all over the country, and yet many students on campus know little more than that name.

This time of year it is customary to dig into old files and dust off such old notables as Paul Green, Betty Smith, Andy Griffith and, unfailingly, that much-dusted giant, Tom Wolfe.

After the Playmakers have been praised for conceiving folk drama under Professor George Koch, when the innovation of woodland pageants such as "Unto These Hills" and seaside spectacles like "The Lost Colony" have been proudly cited and after one or two struggling actors have been mentioned as doing a few TV stints, one usually raises his eyebrows, clucks his tongue in impressed admiration and forgets about them for the rest of the year.

This is unfortunate—for the Playmakers since 1918 have not only provided a valuable service to the cam-

pus and the Chapel Hill community, but have stimulated the growth of drama throughout the state, by turning out teachers, directors of little theatres and a steady stream of young men and women who carry a sincere appreciation and understanding of drama with them into their own communities.

For years it has sponsored a statewide contest for high school and college groups, who by setting up district competition, have strung a network of dramatic activity from Murphy to Manteo.

One of the most valuable services has been their policy of producing a full-length play by a new playwright every year, in addition to three programs of new one-act plays.

This is a record that would be hard to equal by any college in the country and by most little theatre and semi-professional groups.

It is not naive to call this dedication to presenting new work courageous, for most of it is admittedly pretty bad, and usually is not a great money-maker, but with such perseverance perhaps another Paul Green will be discovered.

The Playmakers are frequently said to have gone the way of the old gray mare and some particularly harsh critics will say that they have been living off an ancient reputation and haven't produced any original creative work since Professor Koch died.

Although the actual situation is probably not so drastic there is a definite point to such criticism. The Playmakers perhaps became side-tracked by the very thing that made them famous—folk drama and outdoor theatre.

After the first few years, the outdoor drama had proved that it wasn't going to revolutionize dramatic production and now, although it is still a commercial success in many cases such as "Unto These Hills," few people deceive themselves that this is the mainstream of creative dramatic art.

In fact, it never caught on except in the south under the Carolina sphere of influence with Carolina faculty and students composing the bulk of the major companies.

This year the Playmakers propose an interesting and ambitious program in their schedule of major productions. The first is Thornton Wilder's delightful farce, "The Matchmaker," which was a Broadway success a few seasons back and promises Wilder's usually rose-colored entertainment.

"Only in America" has never been as successful in dramatic form as it was in Harry Golden's best seller, and is a disappointing choice. Choosing to do "The Beggar's Opera" is certainly a step forward and as such is admirable.

This play which is better known by Bertholt Brechts interpolation "The Three Penny Opera," could be cited as the first musical comedy without stretching a point. The last play is the magnificent Marlowe classic, "Doctor Faustus," a powerful, exciting, Elizabethan classic which easily ranks with Shakespeare for sheer beauty of line.

GARRY BLANCHARD

Easy To Jump In, Hard To Crawl Out

It has grown in the hearts of the people of Eastern North Carolina in a way hard to imagine. For a wide area, it is THE educational institution, and has that stature among graduates of other and larger institutions who live in that section.

Its growth has been rapid, but those in charge have seen to it that the

officials would get this sort of advice from some leading educators now participating in really big-time athletics: Don't jump into that type program. The jumping in is easy, but the crawling out is hard if not impossible.

THERE IS ONE other angle to be considered. The news story telling of ECC's athletic ambitions included this sentence: "There are plans for a new stadium, field house and track." The story didn't say where the money would come from, but presumably the taxpayer would be asked to furnish it.

The taxpayer is going to have his hands too full for the foreseeable future providing college classrooms, college dormitories, college laboratories, etc., to be asked to provide a new stadium and a new field house.

It is not hard to imagine that ECC

—Raleigh Times

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