

Ethridge Fellows Enjoy Return To School From Newspaper Jobs

Three newspapermen with a total of 30 years behind them as reporters, critics and editors are finishing up their first semester as Mark Ethridge Fellows here.

As participants in a unique project for continuing education of Southern journalists, they are enrolled in an assortment of courses ranging from urbanism and city planning to political science, art, drama and music.

Each has mapped out a program of study which he feels will aid him directly once he resumes his position in the newsroom. History Prof. Clifford M. Foust Jr. co-ordinates the Ethridge project on the UNC campus.

Tom Faison of The Durham Morning Herald, Owen Lewis of The Greensboro Daily News, and Bill Tazewell of The Norfolk Virginian - Pilot were among seven newsmen selected last fall for Ethridge Fellowships, a program offering working journalists a chance to return to the campus for various periods of study.

Administered by the Southern Regional Education Board in Atlanta, the program is financed by the Ford Foundation. It is open to news and editorial personnel of newspapers, wire services, news magazines, radio and television stations in 15 Southern states which are parties to the Southern Regional Education Board Compact. Fellows may study at Duke, Emory, North Carolina, Vanderbilt, Virginia or Texas.

The program is named for

Mark Foster Ethridge, a member of the journalism faculty here. Before retiring in 1965, Ethridge held management positions for 27 years with the Louisville Courier - Journal and Ties, and served two years as vice president and editor of Long Island's Newsday.

The fellowship project was announced last January during the annual N. C. Press Institute on campus. One of the first Ethridge Fellows, Jane Willis of Brandenburg, Ky., studied here last spring.

While the three newsmen go different ways with many of the week, their paths cross each Monday afternoon in a seminar on Newspaper Management taught by "Professor Ethridge" himself.

Faison, an editorial writer for the past eight years, is concentrating on city problems and the politics of development and urbanism.

"The Planning Department here deals with many of the things I've been writing about at the paper," he observed. "I'm collecting valuable background material and making notes which I can use as instant references in the future."

A Pennsylvania native, Faison was graduated from UNC and holds a masters degree in journalism from Columbia. He worked several years as a city hall reporter in Rocky Mount before joining the Durham paper.

"Planning is an essential ingredient of society and city life," he continued. "My experience here is bringing me

up-to-date on my reading and is giving me a better grasp of a major editorial subject. It's good to get out of the office and think about things other than general housekeeping."

An art editor, Lewis is taking courses in art history and criticism, opera, the oratorio and the theatre. Also a Chapel Hill alumnus, he has studied art at Salem and UNC at Greensboro. He worked for the papers in his hometown of Winston-Salem before moving to the Gate City.

"It's sort of like coming home," Lewis sums up his return to the campus. I wish I'd had the advantages as an undergraduate here that I'm having today as a result of my fellowship. As an undergraduate, I lived in a trailer and held down several jobs working my way through school. I couldn't enjoy the cultural and social fringe benefits of college life."

He isn't letting any opportunities escape him these days. He attends nearly every concert, exhibit and literary lecture staged in the Research Triangle area. In addition, he is reviewing plays and exhibits for The Daily Tar Heel, as well as continuing his contributions to The Greensboro Daily News.

"I especially enjoy taking courses simply because I want to learn," he said. "We don't have to worry about grades or degrees. This venture will be invaluable for me and the newspaper. My classes are giving me a sound academic bas-

is to back up what partial knowledge I already had of cultural and critical writing."

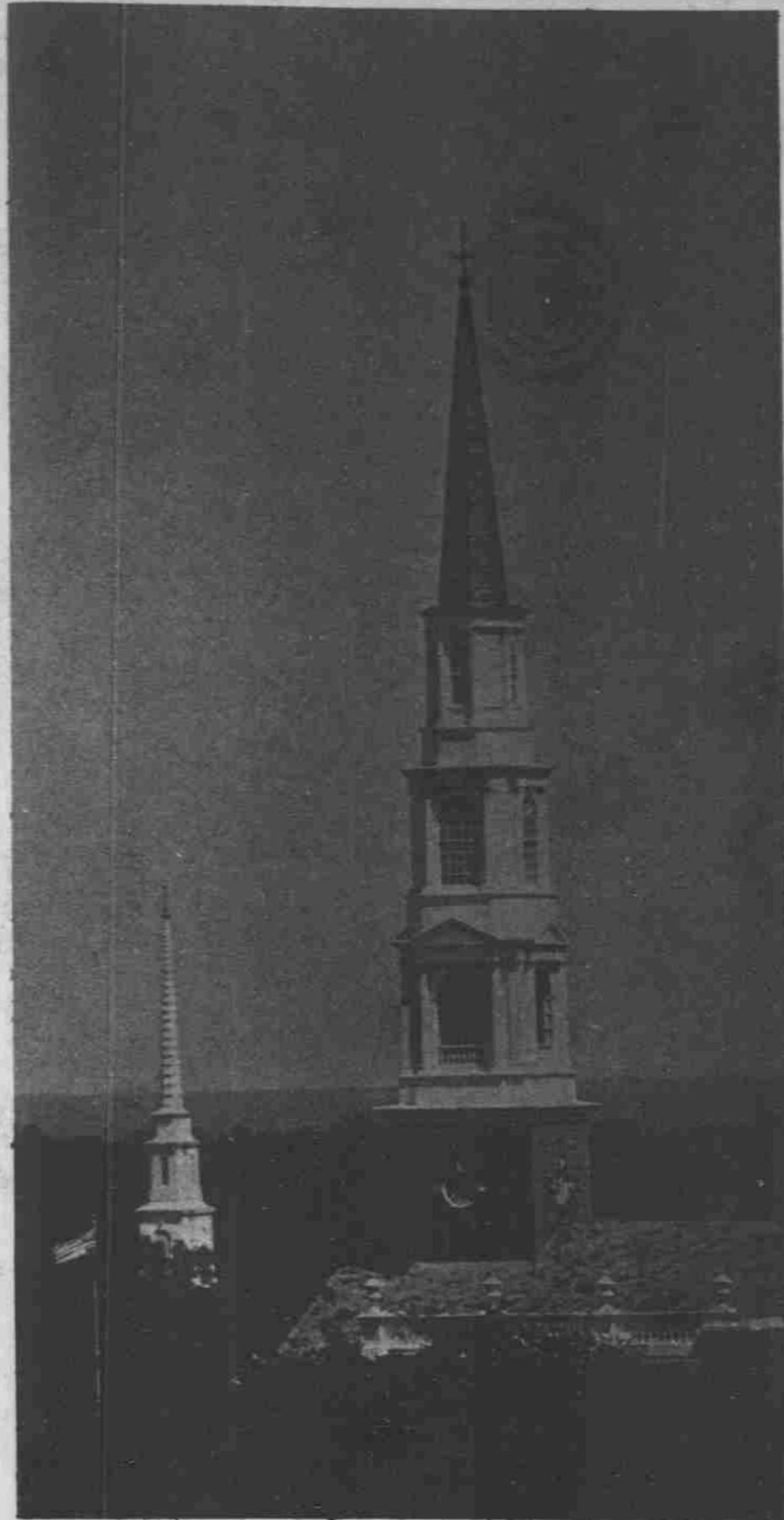
Scholarly pursuits are nothing new for Bill Tazewell, Norfolk native and associate editor of The Virginian - Pilot. A graduate of the University of Virginia, he edited the student newspaper there and obtained a masters degree in English. He then studied at Ohio State on a Woodrow Wilson Fellowship and attended the School of Letters at the University of Indiana. Switching from English to history and political science, he studied at Harvard for a year.

Tazewell now is focusing attention on international relations and city planning. He described Chapel Hill as "sort of a cross between the University of Virginia and Harvard." The University community here, he explained, "has the charm of Charlottesville coupled with the intellectual quality of Harvard."

Obviously impressed with the state and the University, he mentioned the "variety of opportunities" in this area.

"We in Norfolk write a great deal about North Carolina, particularly its Northeast corner," he explained. "I'm going to benefit more from just living in this area than from any particular course content. There's no substitute for the firsthand experience of living in the state."

He too likes the freedom accorded the Ethridge Fellowship recipient in selecting his own course work.



From the Top of Granville Hall, Two of Chapel Hill's Landmark Seeples Pose Like Mutt and Jeff. -Photo by Jock Lauterer

Professor John Sedgwick

A UNC Artist Is Critical Of Art Critics

John Sedgwick's new book has intense personal fascination for me, but I fear that it is a fascination not likely to be shared by the man in the street, for whom the book was purportedly written.

Sedgwick, who is professor of art history at the UNC at Greensboro, is the author of "Discovering Modern Art" (New York, Random House, 208 pages, \$7.95).

"Van Gogh," said a popular and financially successful portrait painter recently, "was a serious but clumsy artist; why, he didn't even know how to draw." This is used as the point of departure for a rebuttal against many of the popularly held, though completely unknowledgeable, prejudices against modern abstract art.

It called to mind the feud that raged in my column in the Greensboro Daily News three years ago between Sedgwick and the portrait painter, a great deal of which seems to have motivated a number of the passages in

Art World

By OWEN LEWIS

Sedgwick's book. I even find myself quoted in the book. As an art historian for the contemporary field, Sedgwick has few peers. But his approach in teaching and in writing is a highly personal and selective one.

Sedgwick selects a few artists from Cezanne to the present who are particular favorites of his, and propounds his personal philosophy of modern art. It would take a fairly sophisticated layman to follow his development of his premise; a fair amount of knowledge of art jargon is essential. To help in this regard Sedgwick adds his own glossary as an appendix.

His disdain for art critics is apparent in his other published works; he makes no

bones about it in his glossary. "CRITICISM, ART: a largely spurious activity engaged in by poets and professionals, ex-sports writers and aestheticians, pseudonymous authors of mystery stories, and occasionally, in desperation or misguidedness, by artists. Usually eschewed by timorous art historians, it has, however, reached summits at the hands of such older and bolder historians as Julius meier-Graefe, Kenneth Clark and Lionelle Venturi (or more recently, Meyer Schapiro, S. Lane Faison Jr. and J. P. Hodin), who have not felt superior to the work of art they dealt with. Art Criticism is currently distinguished by a curious self-consciousness and a jerry-built, jangling jargon."

I qualify for the Sedgwick definition, since the first writing I did was sports writing, and I was sports editor of a college paper for a year. I am not, however timorous about my art history, nor is Sedgwick. He gives the back of his hand to whole move-

ments in the modern idiom, and limits his discussion almost exclusively to painting and drawing, especially the former. Sculpture, print-making and assemblage get extremely brief mention.

To Sedgwick the culmination of the modern art movement came in abstract expressionism, and the ensuing developments in the emerging figure, pop, op and assemblage are fleetingly kissed off. It's like old-time week in the selection of plates. There's the Weatherspon Art Gallery's de Kooning, and a number of works by Fritz Bultman, Giorgio Cavalon, Tony Vevers, all of whom have UNC-G connections.

For all his selectivity, though, Sedgwick tells the reader how to look at the art of this century and even how to collect it. He likes painterly painting, and he thinks it will be around for a long time to come.

"It seems inevitable that the more challenging aspects of abstract art will continue to

reach the center of the stage in a modern world," he wrote.

RALEIGH — Charles W. Stanford Jr., curator of education at the North Carolina Museum of Art here, has published a "poor man's art kit," called "Masterpieces in the North Carolina Museum of Art."

Underwritten by an \$8,000 grant from the Junior League of Raleigh, the outfit consists of an 86 - page beautifully illustrated text and 40 color slides of major works from various schools of art in the museum's collection. The whole kit sells for \$8, or the text may be bought separately for \$1.

Impeccably designed and laid out by Stella Suberman, museum public information officer, the kit is a handsome production. If you want to go first class, an extended version in a similar vein is available from the North Carolina State Art Society for \$575.

Stanford's text, written to reach the layman who is not art-oriented, and the children in the public schools of North Carolina, is in no sense a work of art history, criticism or connoisseurship. He discusses subject matter, artist's lives and gives a quick capsule of the milieu in which the works were produced. The range in art history extends from Giotto to Kline, a large order for 40 works of art.

Stanford plans to bring out seven more volumes which will discuss various segments of the museum's collection in greater depth.

Meanwhile, Stanford's kit is highly recommended to any group planning a tour of the museum or just interested in finding out a little about the paintings which belong to the people of North Carolina. How fortunate we are that nearly 20 years ago a state legislature had the foresight to appropriate a million dollars for the purchase of art works.

Open Your Wallets—College Costs Rising

WASHINGTON (UPI) — The high cost of higher education reached the highest level in history this year.

But the record isn't likely to endure very long. All signs indicate that the trend is still upward.

A new survey of college costs has just been released by the National Association of State Universities and Land-Grant Colleges and the Association of State Colleges and Universities.

It shows that students at three out of four state institutions are paying higher tuition, fees, room and board charges in 1966 than last year. Of 303 colleges surveyed, 225 had increased at least one type of charge this year.

Tuition and fees registered the greatest increases. Tuition for resident students at State Universities and Land-Grant colleges increased from a \$312 average to \$333. Non-resident tuition climbed from \$737 to \$782.

The survey shows that highest tuition costs are usually encountered in the East, while fees are lower in the West and South. Nineteen schools charge residents over \$400 a year for tuition and fees, including the State University of New York, New Hampshire, Ohio, Clemson and Virginia, Maine Maritime Academy and Western Color State College.

\$1,000 PLUS

Nineteen colleges also charge over \$1,000 for out-of-state tuition and fees, including the

Universities of California, Colorado, Arizona, Wisconsin, Miami (Ohio), Michigan and Maine and the District of Columbia Teachers College.

Reasons for increases include moves to make non-residents pay more of their college costs. Pennsylvania State University cut non-resident tuition \$300 this year following a resident rate cut last year. North Dakota State University students paid \$15 less in total fees this year after a state court found a building fee unconstitutional.

Some colleges have also held the line on costs. Schools maintaining 1965 fee levels include the Universities of Connecticut, Hawaii, Nebraska, Delaware and Washington, Wayne State University, South Dakota State University and Prairie View (Tex.) A & M.

Low tuition schools were found to be primarily in the South or had originally been all-Negro colleges. They include Lincoln (Mo.), Southern (La.), Tennessee A&I, Florida A&M, Texas and Arkansas Universities, San Francisco, Sul Ros (Tex.) and Salisbury (Md.) State Colleges.

The report shows student costs have risen 80 per cent since 1956. This contrasts with a 16 per cent cost of living increase. Students now pay 16.4 per cent of their education costs at state institutions compared to 11.9 per cent in 1956.

The report concluded there "little chance for a leveling off" of college costs in the near future.

OUR USED CARS AREN'T "JUST LIKE NEW" JUST 100% GUARANTEED

No used car can be just like new. It's impossible. But no used cars can be in better shape than the ones listed below, either.

They've passed the Volkswagen inspection. And we guarantee 100% the repair or replacement of all major mechanical parts* for 30 days or 1000 miles.

What would you rather have? A car that's "just like new?" or a car that's 100% guaranteed?

● engine ● transmission ● rear axle ● front axle assemblies ● brake system ● electrical system.

65 MGB Roadster

Baby blue finish, black top, black interior. One owner, very low mileage.

65 Ford Fairlane 500 Sport Coupe

Two-tone red and white, red trim, V-8, Cruise-O-Matic drive, radio, heater, white tires, low mileage, extra sharp. Only \$1695.

65 Buick Gran Sport 2 Door Hardtop

Two-tone yellow and black finish, black interior. V-8, automatic, power steering, radio, heater, whitewall tires, extra clean. Only \$1895.

64 Volkswagen Sedan

White finish, red interior. Whitewall tires. Extra clean.

63 Impala 2 Door Hardtop

4 speed transmission, mag rims. Radio, heater. Honey gold finish with matching interior. An extra clean car.

65 Mustang Coupe

Red finish, black trim. V-8, 4 speed, radio, heater, whitewall tires and knock off wheel covers. Truly a beauty and ready to go. \$1795.

65 Chevrolet Impala SS Coupe

Black finish, white trim, 396 V-8 engine, 4-speed transmission, radio, heater, white tires. Only \$1895.

64 Oldsmobile Super 88 4 Door Sedan

Tu-tone blue and white finish with blue interior, automatic transmission, double power, low mileage. \$1695.

65 Ford Galaxie 500 Town Sedan

Wimbledon white finish, red trim. V-8, Cruise-O-Matic, radio, heater, whitewall tires. A nice car and priced to sell. Only \$1695.

63 Buick Wildcat 4 Door Hardtop

Tu-tone burgandy and white finish, matching interior. Power steering and brakes. Factory air conditioning. Extra clean. \$1645.

63 Volkswagen 1500 Sedan

White finish, beige interior. Extra clean.

64 Sunbeam Imp. 2 Door Sedan

Light blue finish, blue vinyl interior. Priced to sell at only \$595.

65 Pontiac GTO 2 Door Hardtop

Burgandy finish, black trim, 4 speed transmission, radio, heater, whitewall tires, extra clean. \$1995.

Triangle Volkswagen, Inc.



OPEN EVENINGS TIL 8:00

3823 Chapel Hill Blvd. Ph. 489-2371
N. C. Dealer No. 1345

January Clearance

SALE

At

KoKo's

UP TO 25% OFF REGULAR PRICE

SLIPS Short And Average
HALF SLIPS White And Colors
SPORTSWEAR—Sweaters

Skirts
Slacks
Blouses

GOWNS
PAJAMAS

WINTER ROBES
Short And Long

SCUFFS

GLOVES

KNEE SOCKS

NATIONALLY ADVERTISED BRANDS

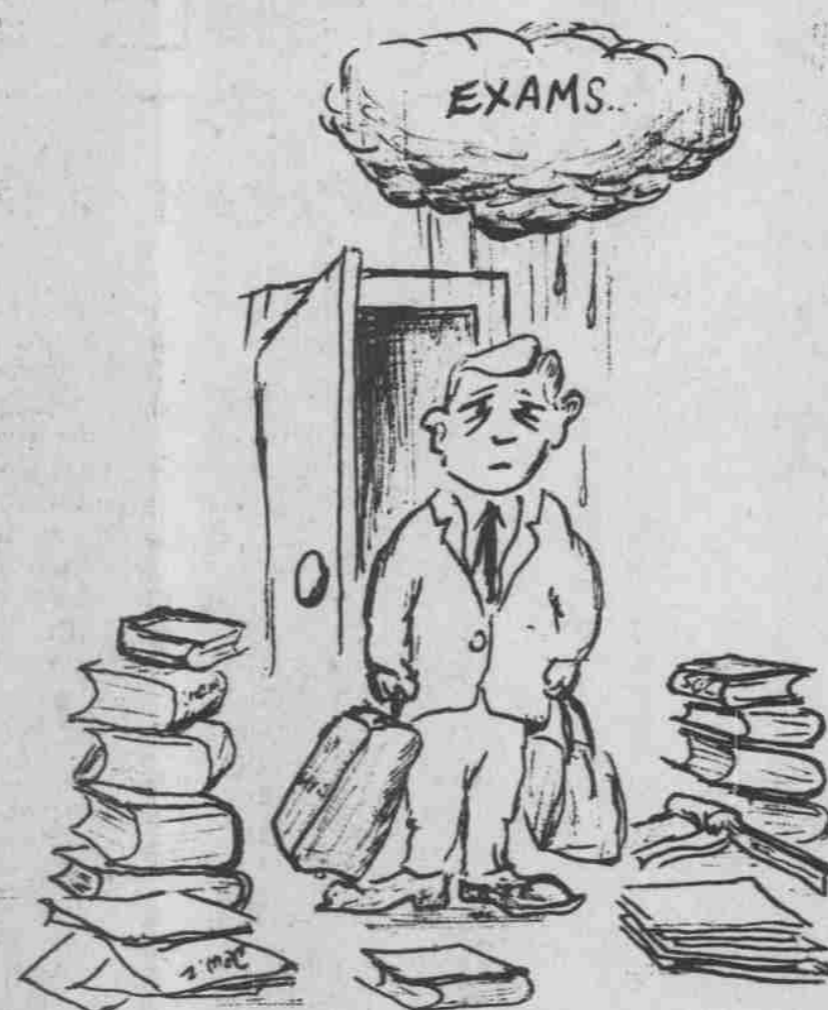
QUALITY AT A SAVINGS PRICE

KoKo's Lingerie

EASTGATE SHOPPING CENTER

Open Thurs. And Fri. Nites Till 9 P.M.

WELCOME BACK, STUDENTS!



WE SERVE BREAKFAST ALL DAY LONG!

Open 6:30 A.M. to 11:00 P.M., Seven Days A Week

THE PINES RESTAURANT

"Where the Student is Always Welcome"