

# THE NEW BERN MIRROR

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## WORTH REMEMBERING

All of us, as the years settle on our shoulders, are apt to get the notion that young folks don't appreciate the things they should. What they should appreciate, we feel, are the things that have long been nearest and dearest to our own hearts.

Take music, for example. It's hard for an old timer to get steamed up about rock and roll. Perhaps what irritates him most is the absence of sentimentality in the discordant jungle chants that monopolize the air lanes today.

That rock and roll has a beat, no one can deny. After you've said this, there isn't much more you can say. Rhythm, of course, always has appealed to the young, and far be it from The Mirror to belittle it. We just wish there was a bit of the romantic and hauntingly tuneful to go with it.

Offhand, we can't visualize courting your best girl to the stuff that passes for music nowadays. Hollering and stomping just doesn't fit in with our conception of a boy and girl getting the most out of moonlight on a night in June.

Not only does the idea leave us unenthusiastic now, but in our considered opinion we would have been just as unimpressed in our ardent hours of youth. Whatever else might be said of the older generation, it didn't need Little Richard or the Big Bopper to further its cause in the wonderful ecstasy of young love.

Speaking of moonlight, wouldn't it be sort of nice to hear some of those grand old moon songs wafted on New Bern's summer breeze again? Call it prejudice if you like, but we're inclined to think that "Carolina Moon" was the best of a notable lot.

Few throats in these United States failed to give vent to its simple lyrics, despite the fact that its theme was decidedly moth-eaten. Morton Downey lent his highest notes to a tenor (or soprano) rendition on a well known cigarette hour, and thereby a hit was born.

Walter Donaldson, who wrote "My Blue Heaven"—a tune that sold seven million platters when Gene Austin recorded it—also penned a fine challenger for the acclaim accorded "Carolina Moon."

His contribution was "Spend An Evening In Caroline." He too reached into outer space for inspiration, and suggested—"If you want to see the moon in all its splendor, if you want to see the way the stars can shine, if you want to share a kiss so very tender, spend an evening in Caroline."

And it was versatile Harry Warren, composer of many a hit, who wrote thusly: "Where is the song I had in my heart, that harmonized with the pines?—Anyone can see what's troubling me, I'm crying for the Carolines."

Tar Heel appeal for Tin Pan Alley's music makers wasn't restricted to the hours after dark. In fact, one writer allowed as how that "Nothing could be finer than to be in Carolina in the morning."

And, he added, "Nothing can be sweeter than your sweetie when you meet her in the morning. Where the morning glories twine around the door, telling me pretty stories I long to hear once more."

Carried away with his subject, the songster continued—"Strolling with your girlie, when the dew is pearly early in the morning, butterflies all flutter up, and kiss each little buttercup at dawning. If I had Aladdin's lamp for only a day, I'd make a wish and here's what I'd say, nothing could be finer than to be in Carolina in the morning."

Those of us living in the Old North State knew this was smearing it on pretty thick, but we loved it. Maybe we were foolish and overly emotional about it all, but given a choice we'd still rather settle for moonlight and morning glories and buttercups than Tom Dooley and Slow-Talking Jones.

Like we said, one of the things about getting old is the cranky notion that young folks don't appreciate the nicest part of living. Even so, no one will ever make us believe that a heart song isn't the right kind of song for a boy and girl with stardust in their eyes.

## Historical Gleanings

—By—

FRANCES B. CLAYPOOLE  
and  
ELIZABETH MOORE

### SALE OF GOVERNOR MARTIN'S PROPERTY

Account of sales of sundries remaining in the PALACE at NEW BERN, lately the property of JOSIAH MARTIN, ESQ., and by resolve of CONGRESS, held at HALL-FAX, November, 1776, ordered to be sold at public vendue, February 6, 1777:

A large mahogany sideboard, his Excellency Richard Caswell, Esq., 3 10 0; a pair large mahogany tables, his Excellency Richard Caswell, Esq., 10 0 0; 12 leather-bottom mahogany chairs, his Excellency Richard Caswell, Esq., 15 10 0; Two mahogany stands, his Excellency Richard Caswell, Esq., 2 0 0; 12 mahogany chairs, Abner Nash, 24 0 0; a small mahogany tea table, his Excellency, 2 0 0; one small mahogany tea table, his Excellency, 2 0 0; one pair hand irons, tongs, and shovel, his Excellency, 2 11 0; one large mahogany table, his Excellency, 5 10 0; one small mahogany table, William Bryan, 6 15 0; 10 mahogany chairs, his Excellency, 17 10 0; a child's mahogany chair, Levi Gill, 2-14 0; one oval looking glass, his Excellency, 1 13 0; two rush bottom chairs, James Arant, 1 0 0; one child's chair, Coswell Dixon, 5 0; one small cedar table, his Excellency, 1 8 6;

One knife box, William Euen, 10 6; one knife box, James Arant, 1 0; one small slate, Thomas Sitgreaves, 2 6; one small house bell, Edward Tinker, 4 0; one large looking glass, his Excellency, 6 5 0; one bed case and bedstead, his Excellency, 4 5 0; one pine table, his Excellency, —; one small table, William Fenner, —; three Windsor chairs, his Excellency, 2 0 0; three rush bottom chairs, James Arant, —; one chest, John Cooke, —; one gin case, Simon Bexley, —; one clothes stand, his Excellency, —; one large bell, his Excellency, 1 0 0; one sealing brush, his Excellency, 0 2 6; three baskets, David Barron, 0 17 0; one coffee mill, William Bryan, 1 10 0; one mahogany tray, his Excellency, 0 11 0; one mahogany tray, his Excellency, 0 11 0; one mahogany tray, John Cooke, \$ 13 0; one candle boor, Abner Nash, \$ 5 0; two water glasses, Abner Nash, 0 9 0; one pewter inkstand, Abram Fordham, 0 5 0;

One waiting stool, his Excellency, 0 8 0; one Japan lamp, David Marshall, 0 3 2; one pair punch squeezers, his Excellency, 0 3 6;

## Village Verses

### LINES TO AN EMPTY SCHOOLHOUSE

Well, the little old red school house is locked up tight once more.  
Its battered seats are empty, dust gathers on the floor;  
No youthful feet are marching now, along its ancient halls,  
The old familiar ABC's are missing from the walls.  
No apples for the teacher, 'cause the teacher isn't there,  
Her desk is as she left it, all tidied up with care;  
And missing, yet, are all those notes, confessing, "I love you,"  
Written in a shy, broad scrawl, for strictly private view.  
The old bell in the belfry gets a rest from work well done,  
And dozes through the splendor of an early morning sun;  
While grass out on the campus, now has a chance to grow,  
Untrampled by small boys at play, a rushing to and fro.  
Long years gone by, I used to sigh, within this selfsame school,  
And hope someday I'd get away from all its rigid rule;  
Just as these kids do nowadays, they think it's kinda smart,  
Quite unaware this hallowed place will live on in their heart.  
Somehow, I'd like to tell them, live childhood while you can,  
Cling to each golden moment, clutch its stardust in your hand;  
A grown-up world looks brighter, when you're gazing from afar,  
But the things you see are phantoms, not really as they are.  
Oh, the world gives fame and fortune to a favored, chosen few,  
But the rest keep chasing rainbows, it's tragic yet it's true;  
Such are the thoughts that fill me, as summer comes once more,  
And the little old red school house finds a lock upon its door.  
Summer means vacation, the time kids love the best,  
And I'm wondering if the school house, is also glad to rest.  
—JGMCD.

one bottle brush and two mats, his Excellency, 0 4 0; one map of Carolina, Titus Ogden, 0 13 0; one curtain rod, David Marshall, 0 2 0; one wash bottle and basin, his Excellency, 0 2 2; two pomatm tins, Robert Turner, 0 2 6; one pair tongs and shovel, Daniel West, 0 6 0; one large tin canister, David Marshall, 0 3 1; one bootjack, John Cooke, 0 8 0; one lot of shoe and buckle brushes, William Fenner, 0 8 0; 24 quart bottles, John Daly, 0 12 0; one hammer and a lead weight, John C. Bryan, 0 4 4; one lot of broken china, William Fenner, 0 2 6; three squares, William Euen, 0 2 0; one inkstand; Edward Tinker, 0 6 0; one lot of crockery, John Barrie, 0 12 6; one glass lantern, his Excellency, 0 10 0;

lency, 2 10 0; rush bottom chairs, James Arant, 2 8 0; writing desk with a green cover, his Excellency, 1 15 0; plain desk, his Excellency, 0 10 0; small square table, pine, his Excellency, 0 14 0; spelling dictionaries, Levi Gill, 7 4 0; three volumes Humphrey Clinker, William Bryan, 0 15 0; one scale and rule, Titus Ogden, 0 8 0; one pen-  
(Continued on Page 5)

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