

The Daily Tar Heel



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Sunday, November 16, 1930

Sauce For The Goose

The plea made recently by President L. H. Powell, of the Seaboard Air Line Railroad, for protection of railroads against motor bus competition seems at first glance to be merely the appeal of last resort of an industry which has become unable to compete successfully in the field of open business rivalry. But upon closer analysis it will be seen that sound principles and reasons underlie the proposal. It amounts, not to a request for added protection, but to a perfectly justifiable demand for justice and equality in government regulation of utilities.

Since the formation of the Interstate Commerce Commission, coercion and limitation practically without limit has been imposed upon the long-suffering railroads. Allowed to make only a certain per cent on investment, they have nevertheless borne the brunt of taxation wherever legislative authorities have been able to assert jurisdiction over them. In addition, millions find employment on railroads of the country, no small item in such times as the present.

Bus lines, on the other hand, very few of which are, comparatively speaking, interstate in scope, have little legal discipline with which to deal. In addition to bearing little of the community burden of taxation, they are able quite conveniently to utilize roads built by the use of public finances. An insignificant proportion of the population is employed in motor transportation.

In the words of Mr. Powell, "since no method of transportation has been discovered which can supplant our railroads in their entirety, we are brought face to face with the question of what shall be done with the competition which is so seriously threatening their destiny. Our federal government, dealing with the problem of competition between railroads, has, in the transportation act, declared that no new line can be constructed without the consent and approval of the Interstate Commerce Commission. Why should not this same principle be applied in dealing with motor competition with our railroads and a policy fixed by law that will prevent such competition where the service then required by the railroad will be reasonably adequate or where the traffic is insufficient to support both types of transportation?"

Competition is admittedly the life of trade so far as it is practicable. But where it becomes advisable to regulate the functioning of one type of industry, all divisions of that category should, in the interests of equity and to afford parity of opportunity, be subject to the same restrictions.—J. M. L.

Weep Not!

A prevalent complaint both here and on other campi is that college organizations are impeding in their progress by the yearly graduation of seasoned members. Upon the departure of such persons from any club or fraternity there is the feeling among the remainder of the group that the organization is apt to go on the rocks. Such a fear is altogether logical and feasible in theory, but it is contrary to actual findings.

The departure of old members is a serious drawback to any organization, no doubt; but the constant influx of new workers is an advantage sufficiently potent to more than offset resultant obstacles. Constant change of old members brings "new blood" into our clubs and prevents them from becoming stale and stagnant. With new members come new ideas; with new ideas comes progress. The group which is forced to operate on one set of principles for any considerable time is very unfortunate, and is apt to make few forward-looking movements. The new element tends to be critical of the status of the organization and to be heartily in favor of eliminating all that is obsolete and worthless. It is the very unconquancy of the membership of collegiate organizations which makes them durable and progressive.

There are so many organizations on this campus that nearly every student is claimed by one or more of them. Each of us remembers the uneasiness that accompanied his first moments as a fraternity man, a Di or Phi member, a member of the debate squad, or what not. The old members eyed us closely, expecting us to say foolish and amusing things. They seemed to be astonished that we didn't "know the ropes" just as they did.

But in the course of a few years these veterans depart into the highways of the serious business of life, leaving the one-time neophytes in the position of prominence. It is this factor which accounts for the consuming interest which college students are seen to take in their organizations. The secret lies in the fact that there is always room for advancement in position—always the coming opportunity to express new ideas and to put new schemes through the ordeal of experimentation. The spark and spirit so characteristic of pioneering is kept ever alive in college organizations by the constant influx of new members

The Musical University

By Wex Malone

An enthusiastic and appreciative audience filled the auditorium of the New Music building Friday night to hear Edward Eigenschenk in the dedication concert of the new Reuter organ. The program opened with the *Grand Choeur Dialogue* by Gigout. Unfortunate difficulties with the instrument made it necessary to shift a double burden on the great organ, which unavoidably curtailed somewhat the effectiveness of the number. Eigenschenk, however, extricated himself beautifully from the difficulty by an astonishing manipulation of the voicing and expression of the great organ, so that the handicap was not seriously felt.

The real program began with *Scherzo* from the Fourth Symphony by Widor. The music varied in intensity from soft wood wind passages to the impressive thunder of the full organ, and gave an opportunity for the first demonstration of the registrational possibilities of the new instrument. The music of Widor challenges the resources of both organ and player. Eigenschenk's execution of the difficult staccato passages, while unexceptionable, were hardly to be compared with the astounding agility he later displayed in the *Etude Symphonique* and the *Finale* from Widor's Second Symphony.

The *Finale* from Widor's Fourth Symphony concluded the first part of the program. This was executed in the grand manner, and the blast of the full organ was unrestrained throughout the entire selection.

In *Fantasia and Fugue*, by Bach, the organist hit his full stride. Here is the old master as we like to know him. Agility of execution and preciseness of tone distinguished Eigenschenk's interpretation. Bach demands conservatism, and he was played conservatively.

Color pervaded the third part of the program. *Canyon Walls* introduced the modern motif with a liberal supply of delayed harmonies and whole-tone modulations. Here is your American registration sensitively done. This number demands approval. Schumann's *Sketch and Seraphic Chant* by Moline constituted the weakest part of the program. Schumann's melody, beautiful in its simplicity, was sophisticated by over-complicated voicing. Perhaps your reviewer betrays his ignorance in submitting that *Seraphic Chant* at times was positively incomprehensible. The redeeming feature is an effective use of the echo organ and the *Vox Humana* in the introductory and closing passages.

Divertissement more than dispels any unpleasant taste left by its predecessors. Here is real brilliance and a display of excellent technique. The generous applause brought by this number acclaimed it as one of the high spots of the evening.

Reverie and *Toccato* furnished the great contrast of the program. *Reverie* was unaffectedly executed, although the obligato was a trifle sharp at times. The *Toccato* was superbly done.

The fourth part of the program again presents Bach to the audience with the chorale, *In Thee is Gladness*. This is the only touch of the liturgical in the entire program. Again the organist demonstrated a close familiarity with polyphonic music to an audience who showed that they could appreciate it.

who bring with them new talent, new ideas, and new methods.

Wherefore, then, do we weep when the senior bids us goodbye to "shape his old course in a country new?" It is sad, but profitable.—J. C. W.

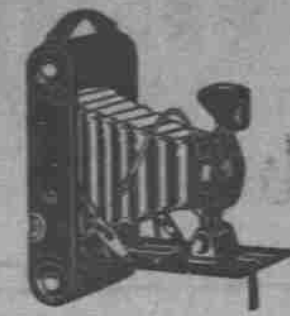
The three selections following, *Scherzo*, from the Second Symphony of Vierne, *Clouds*, by Ciaiga, and *Song of the Basket Weaver*, by Russell, all afforded a delightful change to the modern and more imaginative mood. *Clouds* deserves special comment. The tone poem style predominated, affording another opportunity for an effective display of the registration possibilities of the new instrument.

Eigenschenk concluded the program with *Etude Symphonique* by Bossi. The *Etude* was marked by an exchange of brilliant passages between the Great Organ and the Pedals. The organist's use of the latter was especially effective. The stupendous volume of the full organ was again heard as the number drew to a close, and it finished in the grand style. Applause brought Eigenschenk back to the console. His encore was the *Finale* from the Second Symphony by Widor.

Although it cannot be said that the program was flawless, or that the choice of selections was unimpeachable, still the concert will remain with us all as a memory of a most delightful evening of music. Throughout the program Eigenschenk displayed a conciseness of touch, evident in both the legato and staccato passages, coupled with an undisputed brilliance throughout. An organ is limited only by the concepts of its master, and Eigenschenk played with imagination. This is the greatest and rarest attribute of an organist. It was not without sincerity that we all said, "Those who live in the presence of Music, such as this instrument can give forth, will grow in noble emotions."

Father Petro Kilekwa, a prominent London clergyman, was once a slave on an Arab ship. His name now appears among the lists of the most elite Londoners.

The Campus Snapshot



By J. C. Williams

The most striking example of failure that we can think of is that of the young man who ran away from school and found later that he'd stowed away on the Floating University.

Which reminds us that this place might on some occasions muster enough "isolated fluid" to produce a floating student body.

All of which forces us to conclude that fraternity pins are sufficient evidence to prove to a bootlegger that the wearer is not a prohibition agent.

Still this "war, peace, and pacifism" controversy rages in the editorial and open forum columns of this campus newspaper. If the situation continues, we fear that the Daily Tar Heel will become a red journal. "Behold how great a matter a little fire kindleth."

Wandered we weary, silent, and confused into the spacious confines of the Friendly Cafeteria. Our usual meal of two crackers and a bowl of bone

soup we secured in consideration of a sum too insignificant to be quoted. But alas not long were peace and tranquility to be our appointed lot. Before we could find a seat in the congested array of individuals, a co-ed met the level of our then stunted gaze. Judging from the bristle-like erectness of her hair and the rebellious curl of her lip, we knew that all was not well, that she had something to say. "Mr. W.", quoth the "evish" creature in a manner far from gentle, "do you really believe everything that you put in your column?" Our only answer was to grow faint. Our sense of truth has been dealt such a blow that we are no longer able to discriminate between falsehood and fact.

Every paper that we have seen for the last week stated, "Graham under knife." Now we have learned that he is not to undergo the proposed operation. Perhaps, he grew tired of the terrible sight of a knife hanging over his existence and decided that he knew enough about the cutting business from observation. Newspapers must, of course, have news.

A collection of 23,000 moths and butterflies, the work of a lifetime, has been presented to Cornell University by Addison J. Ellsworth, a printer who made a hobby of collecting butterflies on holidays and Sundays.

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AMOS 'N' ANDY

in

MONDAY
 TUESDAY
 ONLY

Now you'll see as well as hear the stars of the air themselves in their first full length feature comedy wow!

CHECK AND DOUBLE CHECK



with IRENE RICH — SUE CAROL
 Duke Ellington and His Cotton Club Orchestra
 ADDED
 Paramount Sound News
 Paramount Vaudeville Act

Wednesday
 JACK OAKIE
 in
 "Sea Legs"

Thursday
 Robert Montgomery
 in
 "War Nurse"

Friday
 WILLIAM HAINES
 in
 "Remote Control"

Coming
 EL BRENDEL
 in
 "Just Imagine"



Saturday
 VICTOR MCLAGLEN
 in
 "A Devil With Women"

Coming
 JUNE COLLYER
 in
 "Extravagance"