

The Daily Tar Heel

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Offices in the basement of Alumni Building.

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Sunday, March 8, 1931

Gifts and Donors

The senior class voted Friday to donate five hundred dollars of its class gift fund to the Human Relations Institute. This action is new in the field of class gifts to the University. About the campus and in some of the buildings we notice objects which have been donated by classes in the past. None of these are of great value in themselves but they all blend with the University to increase the value of the University.

So this gift of the present senior class will go towards increasing the value of the University. There will be no object made of concrete which the seniors may later behold as their gift to the University. Nor will they point with pride to "our gift" and say, "that is the donation of the class of 1931." Instead the seniors prefer to enable the Human Relations Institute to bring a group of authorities in certain fields of human relations to the University.

And by so doing they have given the University a gift, the value of which will not become apparent for years, maybe generations. But such a gathering as the Human Relations Institute will bring to the University cannot fail to produce results of a very definite nature in the future. The value of the Institute will reflect itself in the thought of the state and South of the years to come.

We haven't any really constructive suggestions for the cure of our national tendencies to leave the narrow path, but sometimes we think that an amplifier for the voice of conscience wouldn't do any harm.—*Boston Herald.*

OPEN FORUM

Editor The Daily Tar Heel:

Last week a Canadian paper was indefinitely suspended from a Canadian campus for its active interest in Atheism and its growing significance on the college campus in the Americas.

A sinister and criminal import is thereby attached to a code and creed of tremendous importance in the future of a mechanical and scientific world. Be it contrary to the beliefs of the majority or not, and be it wrong in the minds of subjects of deism or not, Atheism is not and shall not be criminal.

The right of a faith—and a faith Atheism is—is given to all mankind. The mere absence of a controlling deity in that faith cannot lessen its importance or sincerity to its possessor. Cannot one, in self-reliance, in a sort of spiritual self-sufficiency, find a social doctrine comparable to the so-called universal Christianity? Can he not, in his indulgence in and subservience to this doctrine, be comparable in righteousness and character to him of merely another faith of not one bit more actual right than his own.

We live in an age of fact; the progress of our world, of our lives is based on fact. The whole system of society is material, factual. Should an active, factual living-precept be categorized and set down as criminal?

Atheism does not lack its spiritual aspects; it is a spiritual belief. Though lacking a god—a specific, controlling deity—it bears a spiritual support in the profound faith in the doctrine of human right—of social obligation—of progressive ambition. It is not a creed of God for man; it is a creed of Man for his fellow-men.

Quite sincerely,
A. T. H.

success in London. The Modern Language Show to be given at 11:00 p. m. will be "Der Blaue Engel," starring Emil Jannings, and Marlene Deitrich.

Charles Farrell, with his new leading lady, Elissa Landi, appears Thursday in "Body and Soul," in which Miss Landi is making her American screen debut, "Body and Soul," which was adapted from the stage play "Squadrons," shows the complications of a sensational nature which follow the arrest of a young American officer in the R. F. C. during the World War, when he is accused of being in league as well as in love with a woman spy. Farrell will be remembered for his famous roles in "7th Heaven," "Street Angel," "Sunny Side Up," and "High Society Blues," in all of which Janet Gaynor played opposite him.

"Divorce Among Friends" Friday brings Irene Delroy and Lew Cody in an interesting comedy drama of modern married life. It is a story in which two young wives, after having daily squabbles with their husbands, decide to exchange with each other. The cast includes Edward Martindel and Margaret Seddon. Roy Del Ruth is the director.

As the last production of the week, Walter Huston, in the leading role of a prison warden, will appear in "The Criminal Code," one of Broadway's smash stage hits. Although Huston has for sometime been one of the highlights on the New York stage, it was only recently that he made his debut on the screen. Other stars in the romantic drama are Constance Cummings, who plays opposite Phillips Holmes. Boris Karloff, Mary Doran, Arthur Hoyt, Ethel Wales, DeWitt Jennings, Paul Porcasi, Nicolas Soussanin, and John Sheehan are some of the other prominent.

But this movie, or other movies, alone cannot be blamed for the glorifying of the gangster. The press has also played its part in picturing the loyalty of the gangster to his gang, and the virtues of the underworld code. The racketeer's life has been shown as dramatic and exciting.

But it must be remembered that the gang hero's life is quite like the war hero's in one respect—the end is gained by murder and rapine. So after all, it might not be so incongruous as it seems to hang the picture of Scarface Al Capone beside that of Napoleon Bonaparte in the gallery of world heroes.—*Oregon Emerald.*

Strictly Dishonorable

Chicago presents a play under the auspices of the Republican Party which has for so many years past provided the country with entertainment. Today's performance is considered by some to be a boisterous farce, by others a grim tragedy presenting the human race gravitating toward oblivion. However, the majority opinion appears to be that it is a melodrama, lurid and sensational, but lacking the grandeur and universal of genuine tragedy.

The play is one of the type known as "problem plays," here representing the evils arising in a democratic republic when mass control passes into the hands of unscrupulous and private-minded individuals. Aply creating an illusion of reality as clever and unprincipled politicians. William Hale Thompson and John H. Lyle act the leading roles. A certain A. Capone is rumored to be the producer of this bit of modern satire, and Mr. Capone, it is said, has taken great care that every detail of the production shall be perfect.

The plot is woven about the figures of Thompson and Lyle, bitter political enemies, both of whom are trying to win political control of the city. As the last act closes, the victor is being congratulated by his opponent, and with a great prideful gesture he points to the national flags unfurled in his honor from every window. An irrepressible tear drops from his eye as his followers march to the ordered beat of machine gun fire over the dead bodies of the civil population. Unfortunately it is not yet known to which actor the role of victor has been assigned, for Mr. Capone, who possesses the only manuscript of the play, cannot be reached at his home.—*Harvard Crimson.*

In anticipation of a change in the dry laws, some of the old brewers are getting busy and polishing up their machinery. In the interim, however, the beer runners are keeping busy and polishing off each other.—*Judge.*

A judge rules that a husband must divide his salary with his wife, 50-50. Well, it's high time the poor old husbands were getting a break.—*Macon Telegraph.*



History's Roaring Pages Flung Across the Screen!

Heart and Soul of a Mighty People Poured into Drama That Will Rock Creation

"CIMARRON"

—with—
RICHARD DIX — ESTELLE TAYLOR
Heading a cast of 40,000 Superlative Artists
Story by Edna Ferber
Also—Paramount Sound News

— MONDAY —

No Flat Tires . . .

In this rumble seat—Just a flock of self-starters with free wheeling ideas. A Co-ed Comedy to complete your education and hand you laughs.

"GIRLS DEMAND EXCITEMENT"

—with—
JOHN WAYNE — MARGUERITE CHURCHILL
— TUESDAY —

Wednesday—The Day of Days
The Greatest Talking Event in History—



Otis Skinner

in
"KISMET"

Peep into the Harems of the mighty. Live with the beggar that fate made king for a day.



Wednesday—11 P. M.
MARLENE DIETRICH
EMIL JANNINGS

in
"DEN BLAUE ENGEL"
All German Talking Picture
Made in Germany

—Thursday—

CHARLES FARRELL
ELISSA LANDI

in
"BODY AND SOUL"

—Friday—

"Divorce Among Friends"

with
LEW CODY
IRENE DELROY

It's Love, Honor, and Oh Baby, when two young wives exchange husbands!

Exposing the Naked Heart of a Tender Girl—the Soul of a Prison-Stamped Youth

"THE CRIMINAL CODE"

—with—
WALTER HUSTON — CONSTANCE CUMMINGS
— SATURDAY —

With Contemporaries

Napoleon, Meet Brother Capone

War heroes we have always had, men whose feats in battle and conquest placed them apart as figures to be idolized—Alexanders, Napoleons, Washingtons, and Fochs. In their day, escapades of bandits of the Jesse James type held thrills for youthful hearts. But no longer can the picture of George Washington retain its sacred place on the wall, or the book of Jesse James recline peacefully on our desk. Instead we will frame the picture of the sublime countenance of Al Capone, and read the exploits of a new hero, Jack "Legs" Diamond.

A moving picture in a downtown theatre this week allegedly bares some of the awful truths of gangland life, behavior, and problems. It is an excellent picture—well directed, and equally as well acted. But instead of arousing one to indignation toward the activities of the underworld, it glorifies the gangster.

In spite of the obvious attempts made throughout the picture to point a moral, the sympathy of the viewer is directed to the hero; a handsome young man who heads the organized rackets of the city. His ultimate death is undoubtedly an attempt to show this moral—that finally the gangster must pay the penalty of death for his sins. But it is unconvincing. The gang leader is portrayed so sympathetically, the life he leads is so intensely exciting, that one unconsciously hopes that he will come through all his encounters unscathed. That he doesn't, makes no difference, you still wish he had.

At The Carolina

The Carolina theatre brings for this week's selection of shows a group which begins with "Cimarron," directed by Wesley Ruggles, tomorrow afternoon. This picture, taken from Edna Ferber's best-seller, is acclaimed by many to be the best production of western life ever to appear on the screen. Ruggles made himself famous several years ago while he was directing Charlie Chaplin, and since that time some of his most successful talkies have been "Street Girl," "Condemned," "Honey," and "The Sea Bat."

Tuesday, Virginia Cherrill will make her second screen appearance as a college co-ed in "Girls Demand Excitement," wherein she upholds the rights of the girls in the school, with John Wayne leading the opposing boys. Wayne himself is a comparatively newcomer to the talking screen. His best roles have been those in "The Big Trail" and "Breck Coleman." Marguerite Churchill destined for stardom, according to the Fox officials, is the third member of the featured trio.

The theatre presents Wednesday, Otis Skinner in his debut in sound pictures, "Kismet." This role that brought him his greatest theatrical triumph has been repeated on the talking screen by the First National Studio. The original play, written by Edward Knoblock, was first produced in this country in 1911 at the Knickerbocker Theatre. Since that time it has also achieved an outstanding

DEBATE

Asbury College

vs

University Of North Carolina

on the proposition that

The Nations Should Adopt a Policy Of Free Trade

Tuesday, March 10, 8 P. M.

CHAPEL HILL HIGH SCHOOL AUDITORIUM