

The Daily Tar Heel

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For This Issue

News Editor: Lytt Gardner. Sports: Ed Hamlin.

Grade-Coated Stagnation

Several students are determined to make use of the recently revived "honors college" type of education in their junior and senior years. This substitution for the usual major depends on student interest in self-education. The student plans his own course (with guidance), studies as he pleases, attends classes when he wants to, and then is examined for his degree.

One of the most striking aspects of the plan is the way in which it shows just how ridiculous cheating is. The student, working to educate himself, motivated by a desire to learn rather than a grade, has absolutely no inclination or temptation to misrepresent his ability. Why should he do so? His purpose is to grow, not to get recognition.

All the iron-bound folk-way obstacles that obstruct the path of the honor system as we know it would be removed if the honors college plan were generally adopted. Under such a method of education there would be no necessity for a grade-protecting honor system, for there would be no grades. Neither would there any longer be the worthless process of periodically requiring students, through time-wasting examinations, to parrot back the contents of the professor's previous lectures.

And so we plod ahead with our lazy educational system, making study a complicated game of cards with grades as chips. To develop ambition for self-development rather than encourage grade-coated stagnation should be the basic purpose of an educational institution.—S.W.R.

On the Air

Ray Noble, dance band favorite of two continents, will arrive in town two weeks from today to play for Carolina's famous German Club Finals. The American band of the young Englishman has had phenomenal success before American audiences and is a coast-to-coast radio star.

Yesterday we learned from the program manager of Durham's Columbia chain station, WDNC, that a Dixie broadcast, very likely a nation-wide hook-up, might be arranged for Noble during one of the Tin Can dances.

Other outstanding universities in the East and Mid-West, and several of our contemporary southern schools, have grabbed network time at every chance. And Ray Noble's is no mean name to associate with social activities at the University of North Carolina—when you're talking to the world.

Apparently the only detail of the plan which might stump us is a matter of \$45 which we'd have to dig up to pay for equipment and the telephone line to Durham during the broadcast. WDNC will handle the rest.

We can't deny the great advantages to the University and to the students themselves which might come with the Ray Noble publicity; this is a great chance for some of these All-for-Carolina organizations to pack a neat punch.—J.M.S.

CAMPUS LITERATI ON REVIEW

By Bill Hudson

HUMOR, OLD STYLE

New Buccaneer Looks Like Lansdale Issue, Plus Much Padding with Exchanges

We were afraid of it. The old pirate's gone and got drunk again, got his new-clean face and hands and brand new Lansdale-fitted clothes all soiled again. We hope, though, it's just a little spree occasioned by the change of skippers, and that Captain Bobbitt, of whose inexperience the rough old scoundrel has taken advantage, will soon bring him back to his cabin in the New Yorker suite, Bromo-Seltzer his hangover, and make him once more the gentlemanly delight of the first-class passengers. For his very censorable

The Trouble

Originality's a desirable characteristic; but it seems to us that the new editor is going too far when he junks, indiscriminately of good and bad, all the features of his predecessor's rather successful magazine, substitutes a lot of miscellaneous stuff of poorer quality, and fills in the gaps left by a dearth of staff talent with great gobs of second-hand humor clipped from exchange publications. And considerable off-color material has crept in too. We say "off-color" to avoid the accusation of Puritanism which might follow our use of a more appropriate adjective. Anyway, see for yourself, on pages 1, 12, 16, 18, 19, 22, etc. Most of the impurities are in the form of exchanges, which, by actual count, fill up at least one-third of the issue.

Editor Bobbitt had planned a "travel issue" (see the rather attractive cover, done by Ernest Craige); but things didn't work out that way, staff contributions didn't turn up in the expected quantity and quality, and he had to fall back on the exchanges, of which by far the most unforgivable is "Romeo and Juliet," an endlessly boring parody from *The Stoic*.

We'll refrain from lengthy discussion of the more objectionable original contributions, such as "In the Nick of Time," written, probably ditto, in a less lucid interval by Pete Ivey, who ought to be ashamed of himself, 'cause he really can do better; "Laughing Water," Fletcher Ferguson's survey of campus drinking preferences, which could easily and better have been made into a statistical table, with prices, where to get what, and so forth; and, worst of all, an amazing labyrinth of puns, "War is Hell," by H. Abelman and S. Maletz.

The Good of It All

Several features aid toward redemption of this particular issue and indicate that future issues may be considerably better. First there are the editorial "Pieces of Eight," little stories every bit as good as any H. N. L. told, but written with a less skillful touch and marred by as many annoying style peccadilloes. In "Bromo-Seltzer" Lawrence Hinkle tells perhaps the most amusing weekend anecdote of the year. Be sure to read it. Socialites will like Bob Page's feature story, "Noble Finesse," about the English orchestra leader who has been contracted to play for the Finals.

(Continued on last page)

From The Music Box

By WILLIAM BRACY

Wilton Mason at his senior piano recital Wednesday night in Hill Music hall played in a direct, dignified, clean-cut, musicianly style which greatly impressed an enthusiastic audience.

Not only is Mason's playing free from mannerisms, but he possesses a quiet confidence which immediately releases his audience from the restraint which usually accompanies student recitals.

The program by Mason was well chosen, and included a variety of compositions which demanded a resourceful technique and an artistic understanding of music. The announcement of the theme of the great D major "Fugue," by Bach, d'Albert arrangement, was firm and convincing. The young pianist began the fugue with an ease which he retained throughout the performance. He immediately captured the mood of the composition and executed it with the dignity and religious depth which characterizes the piece.

Following the difficult performance of the fugue was another favorite of concert artists, Beethoven's "Sonata," op. 81, also known as the farewell sonata. Although an excellent example of sonata form, this work contains programmatic elements which are suggested in the three movements. The poetic depth of the music was well expressed in the performance. The final movement, as played by Mason, was a rare achieve-

ment in the ultimate aim of all artists, the effort to express in performance what the composer has tried to express through his creative impulse. The contrasts in dynamics, the lyricism of the subordinate theme, these and other points were well conceived in the performance.

The third section of the program included four compositions by Chopin. This was the best received group on the program. The dramatic playing of the "Ballade" was acclaimed with enthusiastic applause. With the dazzling prestissimo Mason displayed a great resource of technique.

The final section on the program was Debussy's "Suite." This suite fulfilled the modern requirements for a well-balanced program. Its technical difficulty was skillfully managed by the pianist, as he revealed his excellent understanding of the beauties of Debussy's modern music.

After an outburst of applause, Mason offered as an encore one of his own compositions, an etude for piano. It was acclaimed with so much enthusiasm that he found it necessary to play a second encore, Chopin's "E Major Etude."

Mason's recital was, without doubt, one of the best musical features of this season, in addition to climaxing his excellent achievements as a student in the University during the past three years.

RADIO

6:00: Vocals by Verril, WBT, WABC, WDNC; Niela Goodelle, Joe Lillies' orch., WPTF.
 Mario Cozzi, baritone, WPTF.
 Mario Cozzi, bar, WPTF.

6:30: Paris Night Life, WBT, WCAU, WABC; Tom Howard's Jamboree, WEAFF.

7:00: Jessica Dragonette, orchestra, WEAFF, WRVA; Flying Red Horse Tavern, WHAS, WCAU; Ted Weems' orch., WGN.

7:30: Broadway Varieties, WBT, WCAU, WABC.

8:00: Hollywood Hotel, WBT, WABC, WHAS; Abe Lyman's orch., WEAFF.

8:30: Fred Waring's Gang, WPTF, WLW; Horace Heidt's orch., WGN.

9:00: Kay Thompson, Kostelanetz orch., WDNC, WBT.

9:30: Marion Talley, WEAFF.
 10:00: Leroy Smith's orch., WABC.

10:15: Phil Harris' orch., WPTF; Ink Spots, WJZ, KDKA.

10:30: Eddy Duchin's orch., WPTF; Kay Kyser's orch., WGN.

11:00: Duke Ellington's orch., WEAFF, WSM; Vincent Lopez, WGN.

11:30: Don Bestor's orch., WDNC; Earl Hines' orch., WENR.

12:00: Horace Heidt's orch., WGN, WLW.

hibit A of the blind, unreasoning, and shallow type of leadership that to often offers to represent us in Congress. Mr. Strain's type reveals him as the person whom deliberation angers, whose only code is unquestioning obedience to the "boss."

If the people pull a second boner and elect this individual, we will be not long in seeing a perfect example of the Strain on democracy.

...CABBAGES and KINGS

By Bill Hudson

IRONHEAD'S CUSTODIAN

John Lomax — author of "American Ballads and Songs," curator of the folk-song division of the Library of Congress, and custodian, by appointment from His Excellency the Governor of Texas, of Ironhead, Negro lifer on furlough from the Texas state pen—drove into Chapel Hill Tuesday afternoon to renew acquaintance for an hour or two with another folk-song scholar in the English department here.

Before he left Chapel Hill, Mr. Lomax brought a glow to his faculty friend's face by remarking that he considered Duke and the University here to be the centers of folk-song scholarship in the South.

He was on his way from the South Carolina state prison in Columbia to penal road camps in Virginia, stops in a tour of collection of traditional Negro and white folk-songs; and he brought with him in his Plymouth, besides regular travelling gear, his two most important articles of technical equipment—namely, Ironhead and an elaborate phonographic recording machine.

Folk-Song Habitat

He says that the traditional, unadulterated, unsophisticated folk-songs can be found only in backwoods neighborhoods and in state and county penal farms, where, in their isolation from contemporary song-trends, the singers revert to the types of their early years. He has difficulty making them understand what he's after; so he takes Ironhead (real name unimportant and doubtless much less picturesque) along with him to act as a sort of primer to the flow of lyric wells.

Ironhead starts them going by singing one or two of his own ballads or folk-songs; then Mr. Lomax presses a button on his phonograph, and the needle begins to spin out a permanent record to be added to the thousands he has already stored away in a valiant effort to compile a complete collection of American ballads and songs. He realizes that this is too big a job for one man, but he's doing his best at it.

Ironhead's History

Ironhead, who is a quiet, nice-looking gentleman of about 55, had been in jail, off and on, for about 35 years when Mr. Lomax found him last year. The 35 years had been spent mostly in paying the penalties following convictions on six different counts, and Ironhead was up for life then. Asked what his offense was, he replied, "I'se a haybish, cap'n."

"You're a what?"

"I'se a Aitch Bee Cee."

(Continued on last page)

Gussie Guesses:

"Koch is Director of Outdoor Play"—Sounds like a new Schnell or Cornwall.



The Weather:
 Today and tomorrow: fair continued.