

The Daily Tar Heel

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For This Issue:

News: PHIL GARDEN Sports: BAXTER McNEER

College Man, What Now?

—The Waynesboro News-Virginian

There are today over a million and a half young men enrolled in American universities and colleges who are candidates for degrees. More than this, they are candidates for future American leadership. Many of these young men have not advanced to the stage as yet to stand and face any serious problem alone, but today, as a body, they face the most critical and pertinent problem of their time or generation—World War II.

As country after country has fallen under the totalitarian axe and government leaders in Washington have taken precedent shattering moves adequately to prepare this country for any emergency and to aid Britain to the end, the early casual and indifferent attitude of the college man toward these events has given way first to wishful thinking, and finally, to downright worry.

He is confused and bewildered by a maze of questions that have arisen in his mind—questions precipitated by the gravity of John Bull's position and the determination of Capitol Hill statesmen to see the axis powers obliterated.

He is concerned with his own plans for the future. He is still in the embryo stage, inculcated with his youthful ideals and beliefs. He has taken the first essential step up the ladder of life to establish himself as a trained citizen in American society. He sees war as a tourniquet to stop the normal flow of future ambitions. For these reasons, he is reluctant.

He wonders why he would fight if America declares war. Surely not to save democracy! That was tried once before. He figures that if World War I didn't make this world a better place to live in that another place would not help. For these reasons, he is cynical.

He has been taught to beware mob psychology and propaganda. He has read in text books that the Allies had a great deal to do with bringing on the last war. He knows of the rigid censorship abroad, and of the coloring of news reports to influence the American public. For these reasons, he is suspicious.

But despite these natural emotions of reluctance, cynicism, and suspicion, the college man possesses a stronger emotion that subordinates all others.

He believes in the dignity of the individual. He is overflowing with the proud, inherent beliefs of free worship and free institutions. He believes in the right to act and do as he pleases. He believes in the development of culture and science in a way that will benefit mankind. He believes to better society will better the world.

Adolph Hitler does not believe in these things. The college student is too well aware of that fact. He will fight to the finish for these principles, for that is what America believes in. And he is the future leader of America.

Misplaced Blame

Truman Hobb's concession that the fault for the unprecedented number of honor system violations in this year's freshman class was partly the Student Council's was rather an understatement. It seems to us that all attributable blame lies with the council.

We have no sympathy, of course, with freshmen who by lying, cheating and stealing undermine the effectiveness of codes on which our whole student government is based. We are properly shocked to hear that all but one of the cases tried this year involved freshmen, that practically all of these were reported by instructors instead of students themselves, that one of the offenders was actually a freshman honor councilman.

On the other hand, we do not believe that this year's freshman class on the whole is ethically less responsible than first-year classes in the past. If successive classes became worse and worse, eventually we could have no hope for the honor system.

Truth of the situation, as we see it, is that way last fall council did an inadequate job during orientation week of explaining and putting across the honor system to the newcomers.

At any rate, the Student Council has already decided that all orientation committeemen shall take a brief course in the honor system before they try to pass it on.

There are two additional measures which we would like to suggest—regular accounts of council cases, including all facts but names, to be published in this paper and effective supervision of all four honor councils. The whole student body could stand a thorough brushing-up on the honor system.

Dictatorship: A system of government where everything that isn't forbidden is obligatory.

Campus Keyboard

By the Staff

This week the absolute lack of interest the average freshman has for the hygiene class required in his curriculum was spurred to a lethargic semblance of enthusiasm as three-fourths of the freshman class rush madly to the most remote files of "Hygeia" to copy something, anything, for a theme.

No one even pretends to derive any benefit from writing such a theme—it is reminiscent of the Medieval monk's monotonous duty of copying and re-copying the Bible—but then few freshmen pretend to derive any useful knowledge from the hygiene course. Hygiene is not a dull, impractical subject, but its presentation here is faulty. More than likely the teacher is absent when class day comes around, and even when present puts about as much enthusiasm in teaching as his bored students put in studying. The long period between the weekly class meetings tend also to cause the student to lose interest.

Perhaps a three-hour, one quarter hygiene course would inject vigor into the lagging interest of both teacher and student. Stress on the practical aspects of hygiene, deleting the numerous unpronounceable medical terms and the many facts inapplicable to everyday life, would also increase the student's ability to understand what he is studying which would also boost hygiene morale.

When the German Club announced Bob Chester and Jack Teagarden to the campus for Fall Germans and Mid-Winters, we very nicely complied with saccharine preview publicity, having little to go on except inflated press releases and the omniscient Metronome. After we heard them play, we were frankly disappointed but saw no point in kicking the German Club after Messrs. Chester and Teagarden had departed with their money.

We're not saying these two bands were poor. We enjoyed Chester's "Octave Jump" although he read his rides. We got a kick out of Teagarden's blues trombone despite the inferiority of his other arrangements. We just felt somehow that the German Club was able to produce better than second-rate bands.

Other campus organizations with less money to draw on brought, topnotchers to Carolina—Jimmy Lunceford at Interdormitory dances and Tommy Dorsey at May Frolics.

It's a relief now to be giving Jimmy Dorsey deserved publicity for his appearance at Finals. Some of us even think that his band will be the best to play this year for Carolina dances; others, of course, are still salaaming to T. Dorsey and Jimmy Lunceford. But this dispute for the moment is immaterial. We're glad to see that the German Club, after two strikes, is finally about to make a hit.

TODAY

On the Campus

- 4:00—Band concert under Davie Poplar.
- 5:00—NCCN Glee club concert in Hill hall. Cheering squad try-outs in Kenan Stadium. Art gallery lecture.
- 8:30—Last performance of "Romeo and Juliet" in Forest Theatre.
- Tomorrow
- 2:00—Meeting of DTH news and sports staffs in the office.
- 5:00—WA meets in Gerrard hall.

Birthdays

(Students whose names appear below may obtain a movie pass by calling at the box office of the Carolina Theatre on the day of publication.)

May 24

- Barham, Ottis Rutley
- Bartlett, Clark
- Bivens, Thomas Walter
- Cutting, Dorothy
- Davis, Richard Emerson
- Gilbert, Gracie Pearle
- Gilbert, Lucy Earl, Jr.
- Greenwood, James Brooks, Jr.
- Klinz, William
- Lefkowitz, Rose Eleanor
- Rowe, John Lawrence
- Shenker, Martin Frederick
- Sweezy, Henry Lee

Send the DAILY TAR HEEL home.

Koch, Tschaikowsky and WPA Fuse To Do Right by 'Romeo and Juliet'

By Sanford Stein

Accompanied by the haunting strains of Tschaikowsky's overture, the ominous rumble of thunder overhead, and the soft, dulcet tones of the Lower Quadrangle informing someone named Benny that he was wanted on the telephone, William Shakespeare's "Romeo and Juliet" (edited by Professor Frederick H. Koch) was presented last Friday night by the Carolina Playmakers as their first dramatic offering in the newly-renovated Forest theater.

As far as the audience was concerned, the opening was a satisfactory one, for whatever specific criticisms may be leveled at the production, it was both a visual and technical delight. The WPA has erected a permanent stone structure that even the most die-hard Republican would have to admit was a worthwhile project. And using this structure as a starting point, Lynn Gault has fashioned a setting that not only establishes the proper mood and romantic atmosphere, but also—because it utilizes three stages—allows the production to run smoothly and rapidly. During the second act, though, our sympathies went out to Romeo and Juliet, who were in four continuous scenes that shifted with hardly a break from one extreme side of the theater to the other and who, by the time the show is over, should be in fine shape for cross-country.

But although the scenery, the lighting, the staging, and the costumes were all excellent, the success of any production of "Romeo and Juliet" lies squarely on the shoulders of the actor and actress who play the "star-crossed lovers." Both Robin Bolce and Bob Carrol have the necessary physical attractiveness for the parts, both of them showed signs of unmistakable effort, work and sincerity, both of them read their lines with a minimum of self-consciousness and awkwardness, both of them can move across a stage with ease and grace. But, unfortunately, they left their hearers emotionally unstirred. The balcony scene, for example, which should be breathless with warmth, fire and passion all the more intense because of its purity, was merely a visually-pleasing episode of rhetoric set in beautiful blank verse. Perhaps this was due to a lack of maturity in the couple, or the fact that playing before such a vast audience in the open makes the necessary intimate effect

impossible, or that Miss Bolce was forced to crouch in a decidedly awkward position on the balcony. Much of the fault definitely lay in Miss Bolce's peculiarly-affected voice pattern, which consists of certain standard inflections that invariably end each sentence as if it were a question. Her voice, also was often too heavy and lacked the necessary impulsiveness and eagerness required of Juliet. None of this, though, can detract from Miss Bolce's decided personal appeal and charm, which made her Juliet a pleasing, if not a radiant and glowing, one.

Best acting of the evening was provided by Robert Bowers whose part of Mercutio is by far the best male role in the play and who acted it to the hilt. His performance was alive, vigorous, humorous, and, most important of all, he made Mercutio the thoroughly ingratiating creature Shakespeare intended him to be. Another memorable job was done by George Wilson, who took the bit part of Peter, the page, and transformed it into an extremely comic characterization. Wilson gave the opening scenes a great deal of life and color. Earl Wynn was a compassionate and completely human Friar Lawrence. Josephine Sharkey has the physical

qualifications for the part of the Nurse and also a sharp, clear voice, but she lacked the necessary earthiness and animal gusto. Bob Finch made an acceptable Tybalt, though his voice was rather irritating and, unfortunately, Basil Rathbone played the part first. The rest of the cast was adequate.

Much of the play's beauty was derived from the use of Tschaikowsky's music. Nowhere was this more apparent than in the beautifully-acted marriage scene in Friar Lawrence's cell when the sudden swelling of the overture's main theme (the "Our Love" part) made the story for one go to the heart as well as the head. As for "Prof" Koch's cutting the tag end of the play so that it ends with the death of the lovers, we're all for it. It may be philosophically bad, but artistically and pictorially it was fine. The closing of the final curtain on Romeo and Juliet laying across the tomb made an effective stage picture.

The angels must have liked the production, too, because they kept the rain away until just after the show ended. "Romeo and Juliet," in short, was aesthetically satisfying. We'd like to see Bolce and Carrol play the roles in about ten years and make it emotionally satisfying as well.

Lobred Answers Meyer On Salary Question

Why Mr. Meyer.

The PU board's recent investigation of publications salaries, instigated on my part, involves more than a new estimation of the worth of editors and business managers. Questions concerning salaries arose last fall when budgets were submitted, and at that time salaries were lowered. In discussions that followed, the board agreed that a general revision of salaries was necessary, with some of the major offices bearing reductions and others receiving raises.

It is not with a feeling of complete disregard that the PU board overlooks lists of high salaries paid editors and business managers at other universities. Salaries, reportedly ranging from \$500 to \$2,000 for top men, are pointed to when Carolina editors ask for high pay. All of these comparisons are made without

consideration of situations as they actually exist.

At Duke, we are told, the editor of the Chronicle, a semi-weekly bulletin board, receives \$800. At State college, the editor of the weekly Technician reportedly is paid \$450. At both schools the offices of managing editor and editor, as we have them here, are combined so that one man does the work. In some midwestern schools, it is pointed out, graduate students are paid approximately \$1,000 to manage the school papers.

These figures, accepted as they are presented, would indicate that salaries at Carolina are much too low. Even if staff organization was the same everywhere—as it isn't—we would have to consider other factors. At schools that pay their editors \$1,000, one will probably find that the paper is supported not by student fees. See LOBRED, page 4

CAROLINA

SUNDAY - MONDAY

JAMES STEWART **PAULETTE GODDARD**

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James Roosevelt presents

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