The Daily Tar Fleel

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Tribute to SEC and Playmakers

We feel that a tribute is due the Student Entertainment Committee for their work in bringing the Don Cossack Chorus back for their third appearance in as many years, and to the Playmakers for their sponsorship of the second local appearance of the Margaret Webster Company, with a program of two Shakespearean plays.

Any effort to preserve and to carry the talents of the great Bard to the general public are to be commended, but the Playmakers are responsible for an especially fine project in making it possible for hundreds of public school students to enjoy a professional interpretation of Shakespeare's im- Hans. mortal work. This is particularly important since the experience of seeing a production unfold on the stage is much more impressive than repeated reading of the same subject, no matter how interesting the subject matter may be.

These children are, at an impressionable age, being shown the magnificance of a true master. It is to be hoped that the impression and an appreciation of Shakespeare formed here will become a lasting joy and inspiration that will remain with these children for the rest of their lives.

Boring Task?

Shakespearean Productions

and our own society.

acute and immediate to the

world today. His Rome under

Julius Caesar has reached the

moment of decisive choice-

choice between the old sturdy

individualism of the Roman Re-

public, with its political system

of "checks and balances," and

the surrender, under the spell

of a great leader, to a dictator-

ship. One step more, of formal

ratification, and Casear will be

invested with absolute power,

complete and irrevocable. He is

a man hardening as he grows

older, arrogant, demanding flat-

tery and submission, a prey to

There seems to be nothing

course, the story of the men

who murdered a would-be Dic-

tator and of the consequence of

their action upon society and

upon themselves. Yet Shake-

speare's theme is perhaps this:

no human being is capable of

wielding absolute power over

his fellows; and as in another of

the Bard's plays: "There is no

sure foundation built on blood,

no certain life achieved by

The subject-matter and the

story of THE TAMING OF

other' death."

equalled ability and force.

By Margaret Webster

(Margaret Webster, producer- it closest to our own minds director of the Shakespearean Company appearing here on For Shakespeare is dealing January vs., with productions of with problems which are very "Julius Caesar" and "The Taming of The Shrew" presents a article written especially for the Daily Tar Heel, explaining why her company is touring the avork of Shakespeare .- ED.)

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Is Shakespeare a boring task, an imposed classic to be studied with reluctance for the satisfaction of the examiners and then forgotten as rapidly as possible? Why this emphasis on Shakespeare? What has he to say to us? And why should professional company, the first of its calibre in the school and college field, select Shake- superstitution, but he is also speare as their voice and lead- the greatest general the world er in their second consecutive has ever known, a ruler of un-30,000 mile trek across the cam-

It is to be feared that some whatever to stop the course of such thoughts as these may run events-nothing but murder. sections of the student body when confronted with the forth-Taming of the Shrew" and "Julius Caesar." Yet Shakespeare has more adherents among their Shakespeare, the reason we bring them these two particular plays, is quite literally "by popular demand,"

There are a few rare and precious things which are the common heritage of man. Differences of language are overcome. antitheses of races and history are annulled; wars do not bring these things within the range of conflict, and in defeat they are not destroyed. They stand for unity, for the universal binding force which underlines humanity, and they do so because they bear in them a reflection of humanity itself with all its glories, miseries, common little things of everyday necessity. heights of joy and laughter, and dreadful capacities for terror

It is our contention, and we shall hope to prove it in action, that Shakespeare belongs not only to the past, but to

We are playing JULIUS CAESAR in modern dress: this is not done as a "stunt," nor with the intention of drawing any specific parallel with a particular dictatorship. Least of all do we wish to impose on Shakespeare's magnificent play a pattern or a way of thought which does not belong to it. We shall try honestly to interpret what thinking in terms which bring what we today should call a of the American inheritance.

Pitching Horseshoes

Billy Rose

Remember my recent piece on the subject of educated dogsthe one in which I reported the testimony of several scientists who had examined a group of pooches in Germany and found they could add, subtract and even carry on a simple conversation via alphabet blocks?

Well, shortly after the column appeared, my office was bombarded with letters calling me a cocker-eved liar, and insisting that no hound in the history of this billous green earth had ever done the things the professors attested to.

Okay. The objections are hereby acknowleged and duly noted. And now, with your permission, I would like to take up the question of talking horses. . .

In 1900, a Berlin misanthrope named Wilhelm von Osten decided he preferred the company of hayburners to that of humans, and so he moved to Elberfeld where he bought and proceeded to train a Russian stallion which he called Clever

By means of a numeral code system, he taught the animal to answer questions by tapping its hoof on a sounding board and, according to the record, in a matter of months it could "read, do arithemtic, and distingish between dissonant and harmonious chords."

Shortly before von Osten died, he willed Clever Hans to a Herr Krall who added several other horses to the school, including Hanschen, a Shetland pony, Berto, a nearly-blind black stallion, and Muhamed, an Arabian colt which turned out to be the Quiz Kid of the class.

Two years later, we are asked to believe that the entire stable was adding, subtracting and multiplying, and Muhamed could even solve problems involving fractions, square roots and cub roots.

Naturally, the scientists in Berlin heard of these horsey high-jinks, and a committee headed by a Professor Stumpf and a Dr. Pfungst (beautiful names, those) hotfooted it to Elberfeld and put horses and owner through their respective When satisfied that the edu-

cated equines could handle the simpler forms of mathematics, a Dr. Hartman of Cologne politely asked Muhamed for the cube roots of 13,824, 29,791 and 103,823. The Arabian, without batting tail or mane, tapped out the answers-21, 31 and 47, respectively. What, a Professor Sarasin of Bale then wanted to know, was the fifth root of contemptuous snort, the mean-

What's that, dear reader- You say the professors were full of schnapps? Could very well be. But Maurice Maeterlinck, of "Bluebird" fame, was a temperate gent, and in a two-part article in the Metropolitan of May and June, 1914, he told of his experiences with the talking horses of Elberfeld. I quote:

"They are not only firstclass calculators, for whom the most repellent fractions and

"Pay-off" for Christopher. Any playwright on the printed page is only half alive. He wrote to be played. He needs the instrument of the living actor and the receiving apparatus of the living audience. He counted on those things and his use of them is a part of his craftsmanship and his genius. We hope that later on we may bring you other great dramatists who are all too seldom seen in the form for which they wrote: Ibsen, whose astounding intensity and compression of power is almost totally disguised in the stuffy Victorian translation with which we are familiar; Chekhov, the tender and probing humanist of little things, of laughter and compassion; the glittering satirists of comedy. Sheridan or Moliere; the gigantic and irrespressible George Bernard Shaw; perhaps the more recent dominant figures of **New Quarters—Old Problems**



Distributed by King Fentures Syndicate y arrangement with The Washington Star

Carolina Seen-

GM Color Story

As for the colors, well, just

yellow, and wine furniture.

There're yellow drapes; light

tan couches; even lighter tan

table and radio cabinet; dark

brown tables: chandeliers of

tarnished gold; and green

Record Shop

By Gordon Woolfe

labeled "hit" are finding their

way into local music shops, and

promise to have the Chapel Hill

air ringing in the near future

with some of the new year's top

One of the finest records we

have heard recently is Jimmy

Dorsey's waxing of Charley, My

Boy and Johnson Rag. The doub-

le-barreled hit marks J. D.'s debut

Both sides feature the Origi-

is a jumpy li'l tune with a lot of

satisfies and should go places

Rag is an old-time Dixieland

er Glenn Miller arranger, Flan-

nagan's latest release pairs a Mil-

with the new rave Dear Hearts

and Gentle People. When is

greatly reminiscent of the old

Miller crew. The trombone sec-

People features Harry Prime

around a long time and knows

the vocalists' ropes pretty well

Flannagan arrangement is some-

Frankie Laine seems to have

another smash tune on his hands

with Waiting At The End Of The

Road. The ditty is sung in typical

Laine style, is "solid" from start

A batch of brand new records

lampshades.

By Bill Kellam

Those dour dignitaries gracing the walls of GM's main lounge are scowling more'n ever these days. Our worthy forefathers, who appear to have been the personaifications of tradition and nained amazement Never have they seen the likes of it! Any day, now, in self-protection, they'll be' breaking out the

dark plagene Why? Why just take a gander at the lounge's new furniture. No wonder the old boys' eyes are aching. The place looks like somebody got hold of Joseph's coat and used it to cover the torrid new chairs and couches now gracing the formerly sober confines of the lounge. Not that the furniture times. isn't nice and comfy.

But, wow, the place looks like the color spectrum. The furnishings look like an interior decorators' conception of the coming Congressional discord on a Columbia label. over lil ole Harry's Fair Deal Program. There hasn't been such nal "Dorseyland" Band. Charley an overwhelming jumble of 147,008,443? Muhamed gave a colors in these parts since last life and some fine instrumental fall's modern art exhibit in Per- work by the old master Ray Bason Hall. And pity our esthetic duc on the drums and Charlie me something hard," and gave student interior decorators. Teagarden on trumpet. Teagar-They just can't stand, or sit, in den teams with Claire "Shanty' the lounge any more. It's just Hogan on a top-notch vocal job. (pained sigh) too much for one Hogan has a refreshing voice that

The raibow room has now in- along with J. D. who, if he concorporated about avery imagi- tinues the good work will land nable, and some unimaginable, right back on top of the pile. extreme of color and design into its ornate trappings. Tudor favorite and Dorsey does it up paneling and ceiling, 19th cen- in fine style, Claire Hogan sings tury chandeliers, and 20th cen- with the chorus and turns out tury three-piece corner sets of what is probably the best revival table and adjacent chairs. Not of the old-time hit. to mention the motley-colored One of the top new bands is leather-covered overstuffed that of Ralph Flannagan, a form-

square roots possess hardly any secrets, but they disting- ler-style instrumental version of uish sounds, colors and scents, the old standard Where or When read the time on the face of a watch, and recognize certain geometrical figures, likenesses and photographs."

The playwright went on to tion is the smoothest we've heard say that he came away from in a long time. The band as a Elberfeld "magnificently dumb- whole seems to be better than founded at the facility, the Tex Beneke's crew which no quickness, and the almost joy- longer follows the Miller style. ous carlessness with which the Flannagan's brass section is easihorses gave the answer.' · ly as good as Beneke's and the

What ever became of these arranging is vastly superior. nimble-noodled nags? I have no way of knowing. A few weeks one the vocal Harry has been after Maetelinck's articles appeared. World War I began, and for all I know they may have by now. He turns in a good job concluded that humans were no on the vocal. Harry has been longer worth talking to.

Incidentally, if you think what slower than most People you think I've been lacing my waxings on the market. and want to check on the talking horses of Elberfeld, go ahead. The story can be found on the shelves of any fair-

Of course, another way of to finish, and will have a hard seems to us Shakespeare's Epilogue which orginally formed pioneering; that too is a part checking is to associate with a time staying off the nation's hit better type of horse.

name it, and they got it. There're gold lampshades and pictures frames; green, red and yellow-stripped, just plain

The most spectacular articles are the corner tables and four red, white, green, red, and several - other - indistinguishable colors chairs. This galaxy of colors is secondary, though, to the turkey-like critters woven into the fabric. You're almost afraid to sit in the chairs, for fear the fowls aren't housebroken.

The tables to the three-piece suites are quite attractive, but one fears the worst for the permanance of their beautiful natural finish. A few months of carelessly discarded cigarettes and hard knocks will find them looking like the furniture in the DTH office.

The lounge is in its present techincolored condition because GM Director Jim Rathburn tried to brighten up the drab lounge with indequate funds. He's done the best he could and the new furniture is fine, if a little gaudy.

But we still need some kindhearted philanthropist to come through with a big enough wad to really fix us up with a large, more adequate student union. A Y court with a roof, maybe. Rathburn's doing a fine job operating the present outgrown building with a limited appropriation, but the student body sure does need a considerably enlarged building.

To The Editor

MORE F. E. P. C.

Whenever I hear a strong defense of the F. E. P. C. idea. I stop and wonder if the writer is a lawyer or law student, because if the bill is passed, it would plunge all industries into legal tangles that would require a full time staff of lawyers.

I am a great believer in racial tolerance, but I recognize the fact that if the F. E. P. C. bill were to be enforced, with the possible consequence that Negroes would be hired as foreman in some industries, most of the white workers under them would quit work, especially here in the south.

Like pure communism, the F. E. P. C. idea is ideal in principle, but also like pure communism, it would not work. All the laws in the world can be passed to try to make people be tolerant of minority races and colors, but the only way tolerance will ever be accomplished is by a mixture of comnon sense and Christianity.



out their taxes, but chief or WASHINGTON-This column recently exposed the manner in which mid-continent petroleum had fixed a \$6,000,000 income tax evasion case for only \$3,-000,000, after Internal Revenue Agents had recommended criminal prosecution.

CERCULAL D N U SERIARS DEPT.

6-21-49

CHAPEL HILL, N. C.

Here is another fraud case, this one envolving a Labor Union. The chief difference between the two cases is that the Truman Administration, despite its great and avowed friendship for Labor, has not yet let the union get away with it. Although the union tax fraud has been delayed for one year, it may still be prosecuted. The big oil company case on the other hand, was quietly fixed on the inside and was never allowed to get to the Justice Department for criminal prosecution.

The labor case involves three organizers of the United Textile Workers (CIO)-Toby Mendes, Frank Bartholomew, and J. H. Turner, who are charged with encouraging workers to falsify their tax returns at the Simmons Mattress Company, Roanoke don't have to look for me. Here Rapids, N. C.

The Simmons Company was in the middle of a fight over whether the plant should or should not be organized by the United Textile Workers, and as one inducement to join the union, the three organizers offered to show workers how to save

money on their income taxes. The saved money all right, but largely by swearing out false church contributions, travel expenses, gambling losses, etc.

Gifts to churches in Roanoke Rapids, according to the income tax returns, were so high that one preacher remarked:

"If we had received all the contributions that have been deducted from the income tax returns around here, we wouldn't have to pass the collection plate again."

Treasury investigators secured scores of sworn affidavits from millworkers telling how the union organizers encouraged them to fill out fradulent tax returns. Here is one example of a conversation between Toby Mendes and a millworker.

Mendes: "How much do you donate to church?" Millworker: "I don't go to

church." Mendes: "Do you pass by a church on your way to work?"

Worker: "Yes."

Q: "What church?"

A: "The Methodist Church."

Q: "Fine. You gave a \$300 donation to the Methodist Church last year." '

Q: "Do you ever gamble?" A: "No."

Q: "Do you ever play cards

Q: "Fine. You lost \$300 in gambling debts last year." In pervious years, the Simmons Company had supplied ac-

countants to help workers make today.

the union would save them Mendes also claimed that he and the two other union or. ganizers were former Internal Revenue Agents, knew the inside ropes on how to save money. Later it turned out that only one of the organiz. ers ever had been connected with Internal Revenue, and

then only as a file clerk in

ganizer Mendes told worker

that the company did not have

their interest at heart and the

Washington. After T-Men unearthed the phony tax returns and in the course of their investigation Mendes and Bartholomew burst into the Tax Collector's office in the basement of the Post Office Building at Roanoke Rapids. Four T-Men were in the room: James White, Woodrow Blue, both Deputy Collectors, and agents Arthur Selby and Joseph A. Taglieri of the Intelligence Unit,

"I understand you are looking for me," said Mendes. "You I am."

There being no comment, Mendes continued: "I understand 'you are investigating the returns we made out." Agent Selby admitted this was

a possibility. "Well, I wouldn't if I were you," Mendes warned ."You may get into trouble."

The fradulent tax reutrns were for the year 1947, and the Treasury Department concluded its investigation in 1948. More than a year elapsed after that, during which Mendes apparently tried to carry out his threat.

For no prosecution was ordered

in Washington. Union officials claimed that the company had inspired the tax probe; that it was a part of intimidation tactics used by the Simmons Company to prevent the organization of their mills. Internal Revenue Agents, however, claimed that the company kept hands off. They said that Frank Williams, manager of the mill, told them he didn't want to have anvthing to do with the matter,

thing about it. Finally, after more than one year's dickering and delay in Washington, the Justice Department sent the case to Bryce R. Holt, U. S. Attorney in Greensboro, N. C., for criminal prose-

didn't even want to hear any-

Holt, however, has informed the Justice Department that he is opposed to prosecution. He justifies this on the ground that the three union organizers got no financial return for preparing fradulent returns and that prosecution of the case in court would boil down to a battle between Labor and Management.

That is the status of the case

Crossword Puzzle

ACES LAPSTAB ACROSS 32 Vigor lang standing 33 Palm illies Rons 34. Preceding High mountain 35. Festival Kind of cloth 13 Flax product 38. Wearies with Thing: law Make suitable Asiatic country 44. New England 47. Regret 48. Large hunting

EREMITIC OISE RENTS OWLET ARA OLE VESTS PELFEENTER ADDLESMERECTS ARTELDHAK CONGO TAPELY HOVALSPORADIC Solution of Yesterday's Puzzle

Countries Female sheep DOWN

Poem 2. Loose 3. Playwright 4. Hard inck Famous singer Unity

ACROSS PROM Presupplement AA

Of foot fact shou and for tragedy.

the present and future also.

THE SHREW are stated very simply and completely in its

title. The essentials of the plot were used countless times before Shakespeare and have been repeated myriads of times since, in plays, books, pictures and stories. A shrew gets tamed in Hollywood regularly every few seasons, and at the present moment the same plot is delighting audiences all over America-with direct credit to Mr. Shakespeare too-in the form of the Spewack-Cole Porter musical

Shakespeare's immediate predecessor in the field was the unknown author-or authorsof a contemporary play entitled "The Taming of A Shrew." From it Shakespeare borrowed

"Kiss Me Kate."

the characters of the drunken tinker, Christopher Sly, and the Lord who plays the practical joke upon him and arranges for the Strolling Players to perform their comedy for Sly's benefit. In our production we have our own American Theatre. In retained a little more of the fact we shall again be guided earlier "Sly" scenes than Shak- by "popular demands." For us speare did, including a tiny this is an adventure, we are