

Freedom Administration

President Gordon Gray stood before the trustees of the Consolidated University Friday, with his great dignity, and cleared the air of any doubts as to the administration's feeling on matters of freedom to teach and learn.

Comptroller W. D. Carmichael stood before the trustees with his great tact, and defended the operation of the student supply stores, giving facts and figures to back up his statements.

As a result, the meeting which was in some quarters expected to be a tragic farce, or a comic tragedy, ended with good will and clear understanding in almost all areas of the University.

Through the media of the state press, the ultimate authority of the university—the people of this state—have also been informed as to the facts, and made to realize that their state university remains free.

The sad—or if you choose, the tragi-comic—aspect of the affair is that the clearing of the air came so late. Tact and dignity are much needed. But they are not enough. The administrative outspokenness shown Friday was the element which really saved the day. "Trustee intemperateness, alumni intolerance, student error, faculty indiscretion, and student failure" combined with administration silence to produce the day.

Had facts on the State College store been produced when the student request was still a polite and temperate one, Friday's "hassle" would have been avoided. Had members of the administration stated plainly to the public their opposition to efforts at intimidation when they occurred, the loud screams from the student press and low wails from the faculties might never have been heard, and Gordon Gray need never have apologized to John Clark.

If the administration will make the facts known when they are asked for, and make it's stand clear on issues of the moment (at the moment) with all tact and great dignity, it will surely come into its rightful place as the true element of leadership in the University.

Reviews and Previews

Winterset

The Carolina Playmakers' production of *Winterset*, which will continue through Sunday night, successfully conveys Maxwell Anderson's conception of the tragedy. Though one may not concur with some of his ideas, the play is methodically contrived and projected.

Anderson's theory about a critical tragic situation seems plausible: "the mainspring in the mechanism of a modern play is almost invariably a discovery by the hero of some element in his environment or in his own soul of which he has not been aware." Mio discovers love and rejects revenge. His choice clearly determines the catastrophe because, though love triumphs, the antagonism aroused by his desire for vengeance causes the lovers' deaths. Miriamne dies for approximately the same reason that Juliet does: the hero dead, the heroine will "have power to die."

The necessity of verse as a vehicle for tragedy is not demonstrated by *Winterset*. Many of the lines are obviously difficult for the actors, and some are impossible. Anderson's metaphors are curiously infelicitious: "He's crazy as a bedbug and telling the world." "I've groped long enough through this everglades of old revenges—here the road ends... the iron I wore so long—its eaten through." This manacled groper along a road through a swamp shortly announces that he sought "light in darkness, running from the dawn, and stumbled on a morning."

The play begins slowly; the prolonged social comment in the exposition is, perhaps not as interesting as it once was. Mio and Miriamne, played with perception by Frank Groseclose and Virginia Michelak, are sympathetic and attractive. Mio is somewhat precocious for seventeen, but tragedy has many adolescent protagonists.

Kai Jurgensen gives Garth a hopeless(quiet restraint which clearly shows his similarity to his father. Elmer Oettinger as Esdras has dignity, humanity and ineffectual goodness. Judge Gaunt's role is unrewarding in Act I, but John Miller makes his degeneration and senile con-

fusion frightening. Tommy Rezuto as Carr, Cyril Lang as Trock, and George Spence as Shadow act with conviction and often with skill. Grotesque posturing disfigures some of the minor roles.

The exterior set is appropriately gloomy, but leaves little room for the actors. The frequent references to the rain "which freezes as it falls" are ignored by the lighting, and the actors remain wholesomely dry to the end.

—William M. Peterson

Austrian Troupe

Before a small, but responsive audience, members of the third Austrian Goodwill Tour last Friday night brought to Memorial Hall the atmosphere and folk dances of their native country.

From the moment Miss Susanne Polsterer stepped to the footlights to win the audience with her charm, poise and sense of humor, the evening belonged

to the Austrians. Melodious folk songs, humorous and intricate dances, rhythmic "plattling," vocal and instrumental solos followed one another, held together by the tenuous thread of a simple love story: the way of a maid after a man. The imaginary setting moved from the countryside to Vienna, through the four seasons of the year. The harvest-time pole dance, in which the dancers wove a pattern with the red and white ribbons, and the "Dreisteyrer," an alpine figure and courting dance for a man and two women (a kind of "London Bridge" gone mad) were particularly attractive.

If among many excellences one may be singled out, the lovely singing of Margarethe von Jaeger deserves special mention. Despite a hampering cough, she maintained an consistent purity of tone and won warm and merited applause.

—William K. Hubbell

Letters to the Editor

Mr. John Clark
Board of Trustees
University of North Carolina
My Dear Mr. Clark:

Here at Chapel Hill we have two debating societies, of which the Dialectic Society is one. The second is known as the Philanthropic Society, and it is of this latter that I was a member. During the segregation controversy of last fall we also passed a resolution condemning the indefensible practice of discrimination on the basis of "race, creed, sex, or other irrelevant considerations." I wish to assure you that this resolution was not voted or passed on on the quality of debate but was passed as an expression of our beliefs on this matter. The idea that such resolutions do not express our beliefs is repugnant to us.

The Philanthropic Society is traditionally conservative but we realize that it is not a spirit of conservatism which moves those who support segregation but a fear that they will be displaced downward on the social or economical scale if they are forced to compete with all other men on an equal basis. Here lies the root of Nazism and other fascisms.

I am certain that you believe that you are in the right and are sincere in this: however, I must regret that you should yet fall into such folly.

Let me add that this is not an official communication from the Philanthropic Society. If you desire that, I am sure that you may obtain a copy of the resolution I mentioned from the society.

—Tommy Sumner

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