Crossroads

Three academic deans and the director of the Library announced their resignations or retirements this week, and recently a fourth dean announced his imminent departure to the Ford Foundation.

Deans leaving are Clifford P. Lyons of Arts and Science, Guy B. Phillips of Education, Susan Grey Akers of Library Science, and Thomas H. Carroll of Business Administration. C. E. Rush will be moving out of the top post at the Library.

Thus with the exception of the Law and Medical Schools, the most strategic areas of the University are to get new leaders; we don't know of a time when such a number of vital positions came vacant simultaneously.

The selection and enticement of new personnel will be worth all the miseries—and it is judged an apt description—for in these vacancies the University has a unique opportunity. With virtually every important throne empty, President Gray and Chancellor House can, if they desire, re-orient the University. Theirs is the awing responsibility of re-examining the methods and the goals of schools which affect between 4,000 and 5,000 students. But if it is awing, it also is challenging, exciting.

From what Administration leaders have said they can expect much structural advice in the report the management engineers soon will make. As a starter (we shall have more to say later) we'd like to suggest two things:

1. That we stop fragmenting so much in the University. That we get away from the idea of separate, special curriculums for each major and return to a unified curriculum. That we stop adding so many courses; instead, that we reduce the number of courses.

2. When we get into overhauling some of these remains of antiquity we should experiment. Let us show a boldness, an eagerness to try new things. Let's knock some heads together.

It's time we shifted out of neutral.

Children Should Be Seen...

There are good things about the University. And there are bad things. Today we'd like to talk about an item under the latter heading.

It concerns the attitude of various administrators and faculty members in matters of students' opinions. All students, it would seem, live here at the suffrance of these responsible adults who eons ago became inured to the bleatings of that sophomoric multitude known as the student body. Immature, hasty, ill-considered are the adjectives they use for the five thousand and six hundred.

Often this callousness is justified. At times it isn't. Therein lies our quarrel. We assail those stultified individuals who groping for weapons try to club down the better student ideas or expressions on the ground that they are student ideas and therefore no good.

It is regrettable that such elder individuals—and unfortunately they are not scarce—oppose forward moves when they come cloaked in student cloth. It is regrettable that their only lease of life is longevity.

The Daily Tar Heel

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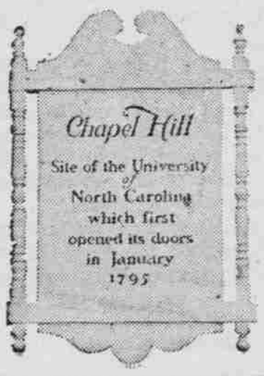

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Experiment On Stage

Ted Rosenthal

The birth of a fine new play, and some excellent acting made the Playmakers' experimentals production Thursday both an interesting and for part of the time, an exciting evening.

The first of three one-act pieces, *Give Us Our Bread*, by Josefa Selden, must be considered as purely a character study; it was not much of a play—the plot was cliche, and the occurrence of events too pat to have dramatic merit. The acting was good though. Betty Johnson as the mother realized all of the possibilities her part held. Janet Carter was extremely engaging as Theresa, and Hal England convincing as the son John. The plot was a rehash of the "son of a poor family faced with continuing his education as his parents desire, or going to work because he feels he must help the household" theme.

Motion Opposed by William Waddell, seemed to be rather a skit than a play. It got laughs, but they stemmed from the ludicrous aspects of its characters and situation-props rather than from humor of dialogue or action. The efforts of the womens' society for the "Preservation and Propagation of Public Pigeons" to prevent the town council of Essextown from exterminating its ubiquitous park pigeons, serves as the plot.

John Taylor as Mr. Simpson the harassed city treasurer, and Carl Williams as the mayor were both very funny in their roles.

O course the efforts were experimental, and must be treated in that light. Their function is to test, rather than to prove their merit. But judged by any standards, John Clayton's *The Other Side of the Mountain* is powerful theatre, and the cast's rendition as well as the technical treatments were as good as any professional production could wish.

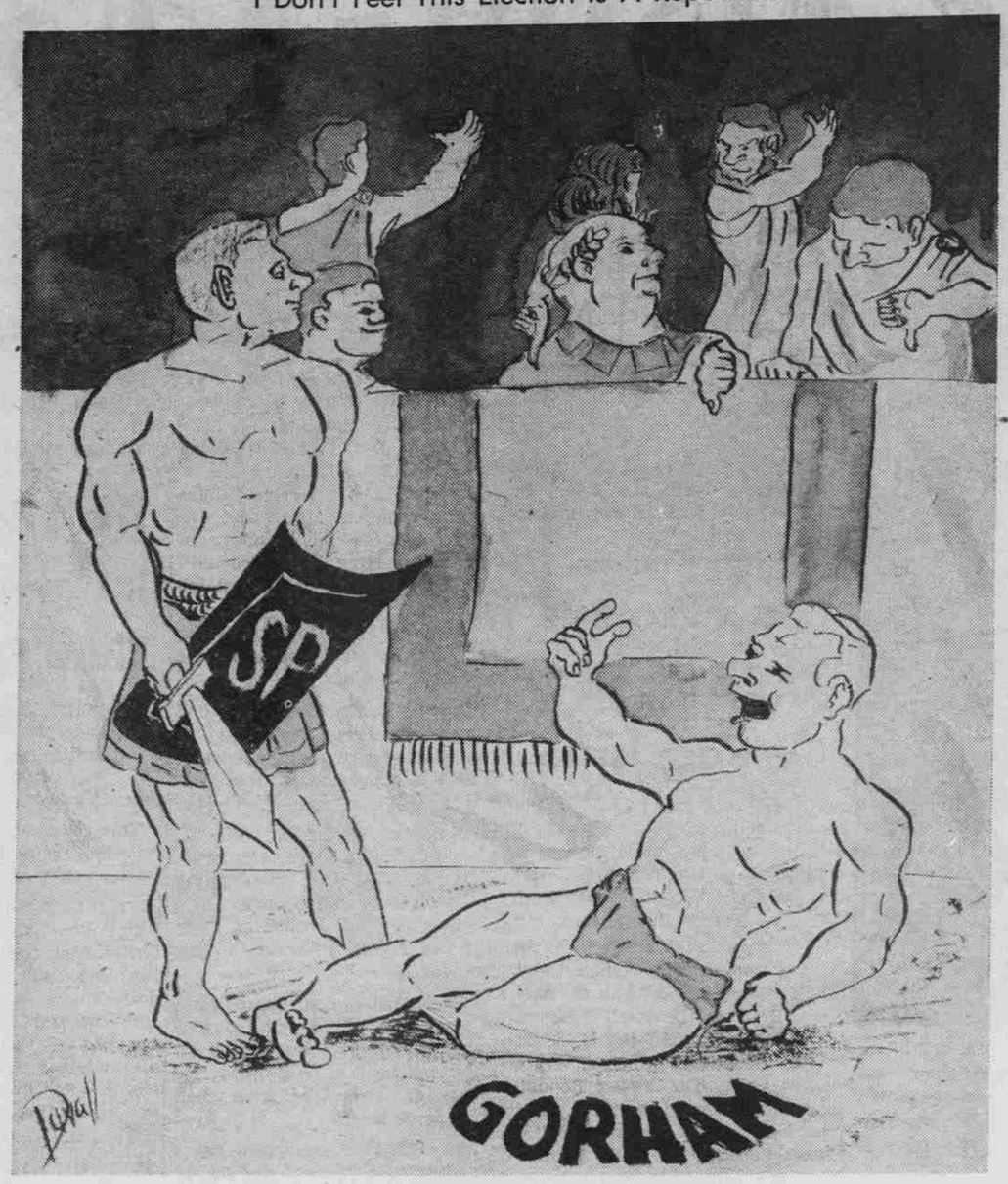
The play depicts the last hours of an Army detachment trapped behind enemy lines. From its outset the action of the plot and the revelation of the lieutenant's character move it inexorably to its tragic conclusion. The writing is tight, the characters' lot pitiable, and the conclusion adeptly foreshowed — is inevitable.

The Other Side of the Mountain definately deserves to be published again. Claude Garren did a fine job as director, and the entire cast seemed to live the play. Ty Boyd as the lieutenant, Sidney Litwack as Sergeant Novak, and Donald Carmichael, who shone in the small part of Pracki, all were excellent. Daniel Reid who played Morris, and Lloyd Skinner as Houck were very good. Mr. Clayton's characterization of Houck was, in passing, particularly convincing.

The set must have presenteed a good deal of difficulty, but John Cauble came up with a very creditable solution. Betty Johnson deserves special praise for some stunning lighting effects.

Stressing once again the necessity of considering the plays as attempts, rather than finished writing, it was a pity the audience was so small. The people who stayed away missed something—something worthwhile.

'I Don't Feel This Election Is A Repudiation'



Washington Merry-Go-Round

Drew Pearson

WASINGTON—It was Secretary of the Treasury Humphrey himself who leaked the story to newsmen that the Eisenhower Administration would slash the budget by another $6,000,000,000 next year—most of it out of the armed services.

The identity of the news leak in this case is important. For it took only a few minutes for Humphery's identity to become known a couple of miles down Constitution Avenue and Across the Potomac River at the Pentagon, where it caused that labyrinth of offices—the largest in the world—to seethe with activity.


PEARSON

A few hours later, the activity had its effect. Secretary of the Treasury Humphrey hedged just a little on his leak. He did not hedge on the $6,000,000,000 cut. But he did tell newsmen two things: 1. That the military would not be cut at the expense of national safety; but 2. Since the military spend about 75 percent of the budget, they will have to bear that proportionate share of the cut.

Actually, the above jockeying between the Treasury and the Pentagon merely brings to the surface a debate that has been going on backstage for weeks. It also puts in direct opposition to each other two of the ablest and biggest businessmen in the Eisenhower Cabinet.

Humphrey, who demands the military cut, was a president and director of 30 different corporations comprising the Mark Hanna Co., founded by the famed GOP boss who elected President McKinley. He is the cabinet member Ike listens to most.

Secretary of Defense Charles E. Wilson, who opposes him, was head of the world's largest corporation, General Motors. He, too, is close to the President, but not as close as Humphrey.

The backstage battle between these two men and their subordinates got down to brass knuckles at a meeting of the National Security Council about eight weeks ago, at which the military men brought in their "New Look" for the armed services.

This "New Look," supposed to permit sizable budget cuts, in reality did no such thing, and secretary Humphrey quite rightly scoffed at it.

"All you've done is put some chromium on your bumper," He chided. "You've got the same old model shined up a little bit, but how are we going to fight atomic wars with the same old car plus a chromium bumper?"

What angered Humphrey was the fact that the military chiefs had merely split military spending three ways with no regard to military need or strategy. The Navy took its usual share, regardless of the fact that all its ships can just about be put out of commission by a single A-Bomb. The Army took its usual share, regardless of the dubious value of foot-soldiers. And the Air Force took its usual share—Despite the fact that air is becoming more and more important to atomic warfare. As a sop, the Air Force was given seven more wings to keep it happy.

Secretary Humphrey can be Forceful without pounding the table or losing his temper. He made it clear to the military chiefs that the United States couldn't build atomic weapons on one hand and continue conventional weapons on the other. We couldn't afford both, Humphrey emphasized.

Since Humphrey is close to Ike, he did more than lecture the military. He also talked to the President, induced him to order the military to cut. They are now supposed to be cutting, but so far haven't come up with a single, solitary counter-suggestion.

That was why the Secretary of the Treasury decided to force the Pentagon's hand, made them tear their hair over his leak that the budget must me cut another $6,000,000,000.

Since then, not only Secretary of Defense Wilson, but some GOP politicos plus diplomatic and economic advisers are in a lather. Theoretically they agree with Humphrey that the budget must be balanced. But here are some of the factors they're considering on the other side.

1. With the domestic economy already looking a bit sour, this is a poor time to cut government orders further. With steel production, automobiles and farm equipment off, and credit restricted, economic advisers would prefer to increase defense orders rather than cut them.

2. Vice-President Nixon has been barnstorming through the Far East urging Japan, the Philippines, and French Indo-China to arms, which makes it diplomatically difficult for us to do just the opposite here at home.

3. The Democrats have already made poltical capital of the heavy defense cuts and are eager to more make. In fact, endangering the national security is a tailor-made issue for them right now.

All of which puts the Eisenhower Cabinet in about the toughest predicament it's faced so far. The resultant debate is a lot more important than spy headlines, for on its outcome will depend the security of the nation and to some extent the recession or prosperity of the coming year.

POGO

LI'L ABNER

The Editor Cornered

English Club

Being somewhat bewildered by the poems in the recent *Carolina Quarterly*, I hoped that the "poetry editor's note" on the last page of that publication would give me some help in appreciating them. I discovered, however, that what appears to be some sort of poetic credo leaves me more confused than ever. The "note" reads:

> Accompanying poetry and criticism today, two schools of thought seem to be at work, the experimental and the traditional. No one editor could be expected to appreciate fully both schools, and the published poems will show a definite tendency toward the experimental or even iconoclastic school. Poetry, in my mind, is not a toy or laniappe for casual reading, but rather a development emotive and intellectual medium. With this in mind, the published poems have been selected in an attempt to formulate, to an extent, the consistent ideas and truths that influence the thinking of various individuals. The selections have been made with the hope that we may understand and appreciate those who live and write with the language of today.

We learn from the first sentence that two schools of thought, the experimental and the traditional, "seem to be at work" and that these two schools are "accompanying" poetry and criticism. "Accompanying" seems to be the crux word here. Does the use of this word signify that the schools are going along with poetry and criticism on some sort of metaphorical journey? Does it mean that the two schools are engaged in the same work as that in which poetry and criticism are engaged? Both formulations are possible.

I think I know what the poetry editor means here. But it's a guess, and I've arrived at the probable meaning through a process of eliminating all the other possible meanings which appear to me too absurd even for a person to whom I here will allow considerable latitude in this regard. I think he meant to write: There are two schools of thought in regard to modern poetry and criticism: The traditional and the experimental.

In the third sentence, the poetry editor offers us his definition of poetry. First rejecting the notion that poetry is a "toy" or a "lagniappe" (which I've discovered is a Louisiana Creole word which means "a trifling present given by tradesmen to customers"), he defines poetry as "a developing emotive and intellectual medium." To say that poetry is a medium which appeals both to the emotions and the intellect is to make some sense, but the sense is so broad as to be insignificant. Such a platitude need not be argued or even presented. Perhaps the editor's inconoclasm lies in the fact that his ideal of emotional and intellectual poetry is "developing." This may make him anti-traditional but it doesn't make his understandable.

Does he mean that his kind of poetry develops the character or the sensibilities of the reader? Does he mean that the traditions and the conventions of poetry develop from age to age and progress toward perfection? Does he mean that his poetry develops a progression of meaning and of feeling from the first line to the last? I don't know.

In the last two sentences, the poetry editor, I think, tells his reader of two criteria by which he selects poems submitted to him. The first of these sentences is very difficult to understand. Does it mean that his selection has been determined by his desire to formulate truth and ideas? This is, as far as I know, a unique concept of the function of an editor—the formulation of truth and ideas by a selection of poetry. It would be uncharitable, however, to pin him down to this meaning. Does the sentence mean that he has selected poems which formulate truth and ideas? This is more likely, but again we discover that the editor's ideas about poetry, instead of being untraditional, are very platitudinous. Some more difficulties remain in this sentence.

Why does he perform his editorial task or select poetry which conforms to his poetics just "to an extent?" Does he mean that he doesn't have very good poetry submitted to him? Does it not go without saying that he is interested in ideas which influence the thought of "various people?" Who are these mysterious "various people?" What does the editor mean by "consistent" ideas? From the grammar we can assume that he is not talking about the internal consistency of ideas in a poem, but about the consistency of ideas in the lives of men. What does this mean?

His second criterion of selection is that poetry must make us "understand and appreciate those who live and write with the language of today. Is the value of reading the poetry in the *Quarterly*, then, that by such a reading we will "understand and appreciate" the poets who write for it and other poets them? This seems to be a very vulgar and ingnoble concept of the function of poetry. I am personally less interested in the poets than I am in the poems. But I don't know that this is what the poetry editor wished to say.

I think that the poetry editor of the *Carolina Quarterly* is struggling to say that he doesn't like old fashioned poetry. I assume that he also doesn't like old fashioned prose. The purpose of old fashioned prose is to communicate ideas. In this, our poetry editor has miserably failed.

Yr Mst Obd & Hmbl Srvt
Clio