

# The Daily Tar Heel

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## The Long, Hot Summer

If the summer was not sultry by barometric standards, it was by all others.

A nation and a world trying desperately to recuperate from the disaster of the summit found little to rejoice in during the summer months. Near-disaster followed near-disaster until the entire period seemed to mesh into a conglomeration of woes that would make a Shakespearean battle look tame.

The Congo, granted independence by a reluctant Belgium, took its newfound status to be synonymous with anarchy and promptly exploded into revolution, counter-revolution and an international headache.

Fidel Castro, grasping at the straws of total dictatorship, found American property appealing and began to snatch every imaginable refinery on the island. Every day the sight of Guantanamo Bay's United States base became more and more lovely to him; he didn't seize it, but observers feel that the day of reckoning is not far away.

In Moscow the United States added insult to injury as the President, displaying some of the humanitarianism for which he is noted, refused to make a single move in defense of pilot Francis Gary Powers, the U-2 flyer who was sentenced to ten years

of Russian imprisonment. The Soviets won what will probably, in future years, be considered a great propaganda victory in the great "show trial."

With July came the conventions, and millions of Americans settled back in front of their television sets to see both parties steadfastly refuse to nominate their best men. Two second-rate nominating speeches were acclaimed far and wide as masterpieces of the oratorical art.

Senator Kennedy called Democrats to rally in Senator Johnson's special session of Congress, only to find the South clinging wholeheartedly to the Goldwater wing of the Republican Party; the House Rules Committee, controlled by this coalition, stymied any efforts that passed the Senate.

Gloating over Kennedy's failures, Vice President Nixon paid a visit to Greensboro that was to lay him out in Walter Reed Hospital for two weeks. The injury may have helped him, gaining public sympathy and giving him a chance to reconsider his campaign plans.

And so the summer went. There was little hope for a resurgence of goodwill or good fortune this fall, but the world managed to stay in one piece, even though splices and casts could have been seen holding it together.

## Editor Hits The Road

Tomorrow morning at 7 we will board a special press plane on the first leg of a series of Daily Tar Heel voyages designed to bring full and objective coverage of the presidential campaign.

This plane will carry members of the North Carolina press corps on a hell-bent-for-leather pursuit of Sen. John F. Kennedy as he travels around the Tar Heel state. Next Tuesday the editorial page will be devoted to our impressions, verbal and pictorial, of the candidate and his campaign. No promises will be made concerning photographic quality.

Because the Daily Tar Heel is intent

on preserving objectivity during the campaigns, state and national, all candidates will get full coverage. Daily Tar Heel reporters will also follow Richard M. Nixon as he tours North Carolina.

Editorial endorsements will be made for all major elective posts within the next few weeks. Further comment will be made on this matter at a later time.

We hope that, in the next six or seven weeks, this newspaper will serve in some way to inform and stimulate its large potential voting readership. We hope to be objective, we hope to be fair, and we hope to receive your comments.

## United Press And Colonial

Perhaps this editor's most joyful task at the beginning of a new year is to announce that, in moves designed to improve the Daily Tar Heel in every imaginable manner, we have changed wire service and presses.

In the former case the move was determined by economy and partial dissatisfaction with old friends. We have arranged for the use of a combination United Press International wire which will supply Tar Heel readers with not only news and sports but also extended feature service.

The Kennedy story to the right is an example of the incisive coverage afforded by the U.P.I. We feel it to be admirably suited to the purposes of a college newspaper, and to be that

wire which will best inform the readers.

We are particularly fortunate to be now under the arm of Colonial Press, Inc., Chapel Hill's leading printer. A complete new line of types and services awaits the whim of our eager managing editors; variety and clarity awaits the eyes of every Tar Heel reader.

These are only the first of a series of changes and improvements we will be making; their success is your decision. As with the campaign coverage, your comments will be more than appreciated; they are necessary for the eventual growth to improvement that we seek.

Herblock, incidentally, will be back soon.

### Preview

## Kennedy Trip

RALEIGH (UPI)—Sen. John F. Kennedy swings into the South tomorrow to stomp North Carolina by plane, parade and motorcade.

The Democratic presidential nominee will make a 700-mile tour of this state, counted among those in which there are fears by some party leaders that the Democrats are in trouble.

Kennedy will hit five population centers of the state and all three geographic sections, winding up with a rally Saturday night in Raleigh. State party leaders have been working hard to assure a show of strength.

The state's Democratic leadership, moderate on the civil rights issues, concedes its chief concern is the religious issue. North Carolina is heavily Protestant.

North Carolina's Gov. Luther H. Hodges and Democratic gubernatorial nominee Terry Sanford are enthusiastic Kennedy boosters. But both recognize the religious issue in this state.

Hodges has said he believes Richard M. Nixon would be "annihilated" in North Carolina except for the religious issue, and said this is true in some other Southern states.

Hodges praised Kennedy as "one of the greatest young men that has ever offered himself to public service," and predicted Kennedy's tour tomorrow would have "a tremendous effect."

Sanford, who dramatically endorsed Kennedy at the Los Angeles convention while Hodges was backing Lyndon Johnson, will travel with Kennedy on the nominee's plane tour.

Kennedy will make his first appearance in Greenville, a tobacco-growing and sales center in the heart of eastern North Carolina, which is the state's most predominant Democratic section.

From Greenville, Kennedy will fly to Greensboro, in the populous and industrial-rich Piedmont, then to Asheville in the mountain country of western North Carolina for rallies in both cities.

He will ride in a parade and address a rally in Charlotte, the Carolinas' largest city, then fly to Raleigh, the political and politics capital.

What then is behind the feverish Democratic campaign activity in this state which is usually counted as a foregone Democratic conclusion? North Carolina was staunchly loyal to Truman and twice delivered to Adlai Stevenson the largest bloc of electoral votes he received from any state.

The last time North Carolina voted Republican in a presidential election was in 1928—when another Roman Catholic, Al Smith, was the Democratic nominee.

But the Republican strength in North Carolina presidential elections has been growing. In 1956, for example, a bare 8,000 votes out of a total of 1,165,592 cast in the state would have delivered North Carolina's 14 electoral votes to Eisenhower instead of Stevenson.

The state's popular vote in 1956 was 590,530 for Stevenson and 575,062 for Eisenhower.

Underlining the GOP effort was a campaign visit to North Carolina last month by Richard M. Nixon. It was on that trip to Greensboro, a center of growing GOP strength, that Nixon bruised the knee that temporarily slowed his national campaigning.

This is the backdrop of Kennedy's strenuous Saturday tour.

## LITTLE MAN ON CAMPUS



### Mary Stewart Baker

## Desegregation Woes

This fall's school bell has rung bitter tones for many Southern public schools. The familiar play for time against the courts is still being tried in many cities, while the newest plan of resistance has been instigated in Dallas, Tex.

The new form of desegregation in Dallas is the "salt and pepper" plan. Desegregation will take place, but individual schools or individual classrooms will be separated into all-Negro, all-white, and mixed; students will take their choice. Although the Federal District Court has approved, the NAACP has filed notice of appeal, but not the actual appeal. So Dallas will remain segregated as its 125,000 students go to classes these first weeks.

Segregationists cannot be too optimistic over the "salt and pepper" idea. The only advantage is that the plan offers the courts new principles requiring new time for court rulings instead of automatic rejection, which is the eventual course of the courts in New Orleans.

Segregation will reign in the New Orleans public school for the first few weeks, but desegregation must take place by Nov. 14; at that time (there being no change in the court's orders) New Orleans will be the first court desegregated school district in the nation where Negro school children are in the majority.

New Orleans public schools are now 53 per cent Negro and 47 per cent white in student population. Although the city itself is predominantly white, the white children in the large number of parochial and private schools explain the large Negro student population in the city's public schools.

Catholic schools, however, have announced the intent for desegregation "not later" than the public school desegregation; this announcement must obviously mean that the Catholic schools hope to parallel the public schools in the matter. Therefore, at this time, the New Orleans Catholic schools are still desegregated.

Desegregation is spreading in Virginia. The number of desegregated localities has increased from two to 13—a total of 31 schools. Virginia, originally the fount of "massive resistance," will entertain 171 Negroes enrolled in white schools under the Virginia placement plan. There will be 29,000 Virginia white students attending the desegregated schools.

### Mike Robinson

### Gary Soucie

## Reputation

## Movie Jazz

Hundreds of Carolina students have a vital ability, but have never discovered it. This campus affords the opportunity to make the here and now more productive in the future, by using this ability to the fullest extent.

Let's be realistic. We don't live in a society that is based on the premise "the world owes me a living." Our government doesn't guarantee employment. Most of us have the task of selling ourselves to prospective employers.

We are a product of our experience and education. Each of us varies in quality. The employer does not know the quality of a particular college graduate, nor can he rely completely upon his academic standing or a brief personal interview.

An employer must often judge the applicant on the quality of his education. Industry is prone to transfer a university's reputation directly to the job applicant.

The University of North Carolina's reputation was brought to a pinnacle in the nineteen thirties under the leadership of Frank Porter Graham. His efforts caused John Gunther (*Inside U.S.A.*) to write: "a splendid University at Chapel Hill, which is a kind of intellectual capital for the whole South."

Dr. Graham's administrative brilliance and political influence gave this University an excellent reputation, but a reputation is a tenuous thing, no matter how well founded. It doesn't lie dormant over the years. Successive University administrations have worked to enhance this reputation and intensify it. The President and Chancellor realize that the future of a Carolina graduate can be dependent upon the impression outsiders have of the University.

The impression personnel interviewers develop can be decisively influenced by the students themselves, supported by the faculty and administration.

This campus provides the means for students to keep the University's quality at a high level. Active participation in student government, the Y.M.C.A., the debating clubs, The Daily Tar Heel, the glee club, WUNC-FM and WUNC-TV, The Carolina Quarterly, the various language clubs, intramural, and if possible varsity sports, as well as other groups and organizations, all help contribute to a strong reputation.

Of course, one must be sensible about the allocation of his or her time. Though some students doubt it, academic endeavor is paramount. The few who let their extra-curriculars get out of hand soon learn that life becomes rather uncomfortable around final exams.

Preservation of the Honor Code and Campus Code are of prime importance. Students make them work. The unique privileges that the administration has bestowed upon the student body goes a long way in the eyes of prospective employers. They are anxious to secure men and women with a sense of ethics and moral responsibility.

There are some students who would say our reputation has fallen. They have only to look at themselves for the answer. The reputation of this University is dependent, in large measure, on the efforts of its students.

This seems a particularly fitting time to discuss jazz and the movies, since the Sixth Annual Down Beat Movie Music Awards have been handed out and Andre Previn, M-G-M soundtrack scorer, has become Andre Previn, jazz pianist. I feel sure that everyone is looking forward to Andre's debut in the role of full-time jazz musician, but what a friend jazz has lost in Hollywood!

For the past 14 years—since the age of 17—Andre has been connected with the Metro-Goldwyn-Mayer music department, with brief side excursions into the worlds of jazz and classical music, and a two-year hitch with Uncle Sam. A good picture of his merit in the movie music business can be gleaned from the fact that he won four of the twelve categories in the Down Beat poll: Best Scoring of a Musical Picture (*Porgy and Bess*), Best Conductor, Best Arranger, and Top Personality of the year 1959.

One of the last pictures Andre worked on might prove to be the most effective use of jazz in a movie to date: *The Subterraneans*, the flick based on Jack Kerouac's novel. Andre was given free rein, complete without the insistence, including *When the Saints Go Marching In!* Seen and/or heard in the movie will be Andre, Gerry Mulligan, Art Farmer, Art Pepper, Bob Enevoldsen, Bill Perkins, Russ Freeman, Jack Sheldon, Red Mitchell, and Shelly Manne. This almost looks like the same old crew from the movie-jazz crowd, but dig: Mulligan plays the role of a missionary among the beatniks.

The importance of Andre's departure from the screen world can be surmised when one considers the sum total of the movie industry's exploitation of jazz' potential. Back in the Thirties, when big band jazz held sway in the music business, the movies almost missed the boat. With the exception of some corny short features on bands, and the appearance of Glenn Miller, Woody Herman, Bob Crosby, Benny Goodman, Ellington, and Basie in some Grade B variety and musical comedy pictures, the Swing Era just isn't registered on film.

Much more successful than either the band features or the film biographies have been fairly recent films in which jazz was used either as the underscore or played a role in the plot. There have been utter failures here, too, but there have also been a number of highly creditable pictures using jazz in this way. All too often, though, jazz has been stereotype-cast into close association with violence, narcotics, prostitution, and/or delinquency. *The Man With the Golden Arm*, *The Sweet Smell of Success*, *I Want to Live*, *The Blackboard Jungle*, *The Wild One*, *Private Hell 36*. One musician was prompted to suggest that along with the sound-track LPs, the studios release a mood music LP called *Music to Steal Hubcaps By*.

Within the last few years American jazzmen like the Modern Jazz Quartet, Miles Davis, Kenny Clarke, and the Jazz Messengers have been used to supply the underscore for some European films. The MJQ and Miles have both recorded their soundtracks. John Lewis's score for *Sait-on jamais* is available on Atlantic as *No Sun in Venice* and Miles' Columbia LP of his score for *L'Escalier a l'chauffer* is called *Jazz Track*.

Following this excellent example, American movie companies have shown some signs of waking up. Duke Ellington's music was used to good example in *Anatomy of a Murder*, and John Lewis supplied the music for *Odds Against Tomorrow*.

There have been at least two short-feature films devoted exclusively to jazz, but they seem never to be shown outside of the largest metropolitan areas. Way back in 1944, Gjon Mili made an award winning film called *Jammie the Blues*, but I have never had the opportunity to see it.

In 1958 Bert Stern and Aram Avakian shot 100,000 feet of film at the Newport Festival. The final result was a 78 minute film called *Jazz on a Summer's Day*, which won a great deal of praise last August at the Venice Film Festival where it was shown out of competition. The film features Jimmy Giuffre, Ben Webster, Mahalia Jackson, Anita O'Day, Thelonious Monk, George Shearing, Chico Hamilton, Gerry Mulligan, and many other top notch jazz musicians. I'm keeping my fingers crossed, but there seems to be no good reason why the two Chapel Hill theatres will pull their heads out of the sand.

The movie situation could be a lot better, and of course, it could be a lot worse. After all, they might have chosen Fabian instead of Sal Mineo to play Gene Krupa.

### POGO



### by Walt Kelly



### by Schulz