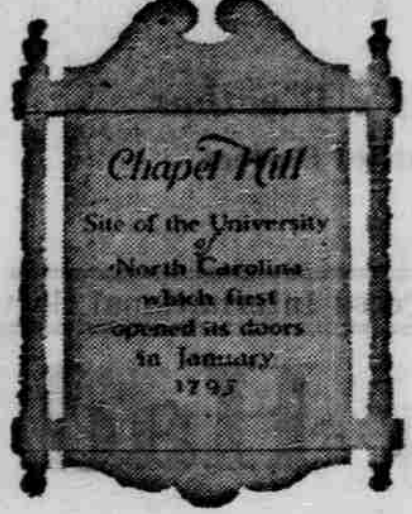


## The Daily Tar Heel

70 Years of Editorial Freedom



Chapel Hill  
Site of the University  
North Carolina  
which first  
opened its doors  
in January  
1793

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### Mistake Accepted, Responsibility Assumed

On today's front page there is a statement by Delta Kappa Epsilon Fraternity President Bill Davis concerning the incident at the DKE house Saturday night. The incident involved Doug Tilden and DKE member Tom Crudup along with several other unidentified persons.

Tilden was asked to leave the party and subsequently was hit several times, suffering a black eye and a bloody nose before being ushered out of the house. The problem comes from what started the trouble. Tilden says it started because he had come to the party with Kellis Parker, a Negro student, and the DKE's and Crudup say that discrimination played no part in it.

Davis substantiates this position by saying that Parker was neither asked to leave nor insulted, and that his presence was not resented by the house. Parker confirmed that he was in no way mistreated while at the party.

While we are sure that DKE President Bill Davis sincerely believes that the question of race was not involved, as he says in his statement, we must take exception to his analysis. Tilden reluctantly told the DTH some of the things said to him before he was hit and it seems obvious that at least one person not necessarily Crudup and not necessarily even a DKE member, objected to his association with Parker, since the major part of the exchange was on this point.

The statement also says that the DTH did not give the house time to in-

vestigate what had happened so that the report could have been more accurate.

We also regret that we could not have given them more time, but the fact is that the story was held for four hours, one hour past the paper's final deadline, waiting for a statement from them. If the story were to be written today, a day late, as they suggest, it would be essentially the same story. The facts have not changed.

These points are a matter of disagreement in fact which will probably never be resolved. But it is important that the DKE house has taken the responsibility for Tilden's maltreatment and has apologized to him. It was possible for them to duck out, saying it was someone from Georgia or another guest at the party not connected with the fraternity, but they didn't. This forthrightness might be an example of why they are one of the most respected fraternities on campus.

Tilden has talked with Davis, and while maintaining his disagreement on what prompted the incident, stated that he greatly appreciated the attitude of concern shown by the DKE President.

All of this is commendable, but it will be interesting to see what steps the fraternity takes to insure that this sort of trouble does not occur again, regardless of its motivation.

The house should certainly be able to police its members.

### Rx For Broadcasting: More Morgans

Oh, for more Ed Morgans. Lots and lots more.

Present radio and television programming "is pretty awful," he said during his visit here last Saturday.

"We must realize how much we of the (radio-TV) industry have been short-changing the public," he added.

"I would like to see radio and television stimulate more controversy. Instead of taking Minow's criticism at face value, we became hostile."

Minow, of course, is former FCC Chairman Newton Minow who made history with his phrase about modern television being "a vast wasteland."

Morgan also made it clear that WRAL-TV's reputation for bias is widely-known. (WRAL-TV is the Raleigh affiliate of the American Broadcasting Company, which employs Morgan as one of its crack newsman-commentators.) However he noted, the network has no control over what an affiliate says or does.

But Morgan wondered why the public, especially the University, hasn't made its discontent with WRAL-TV and its conscience, Jesse Helms, known.

Speaking of programming in general, he said, "We must exert our individual responsibilities. It would be a very healthy situation if the public would tackle this problem. I am discouraged that since Minow's statements we have done so little to improve this situation."

Morgan also hit the practice of allowing sponsors to censor script.

"I have always felt it was ridiculous to let the manufacturer of some ladies' product become the drama critic of radio and television," he said.

Morgan, in short, demonstrated that many within the radio-TV industry are concerned at the shortcomings of their own medium. This is a most healthy sign. The trouble is that most of those concerned are not in much of a position to change things in any fundamental way.

We as viewers are, however, so let us rally to the standard of this general without an army and voice our discontent to the networks, individual stations and the FCC in the form of letters and postcards.

Equally important, let us voice congratulations to the men and sponsors responsible for those rare good shows we run into.

Most of all, let's not leave the Ed Morgans dangling, heedless of their efforts to improve the content of our airwaves.



### Book Review

## New Sense Of Discovery

By NINA KING  
Pierre Leprohon, "Michelangelo Antonioni: An Introduction"; Ado Kyrou, "Luis Bunuel: An Introduction"; the first two volumes of Simon and Schuster's series "The World of Film." Essendess Paperback, \$1.95 each.

The white eye of the screen need only reflect the light that is properly its own to blow up the universe. In these words of Luis Bunuel can be found all the passionate enthusiasm of those who see in the motion picture the potentially greatest medium of artistic communication known to modern man. At the core of the contemporary cult of the foreign film is a growing public sharing in this excitement, this sense of aesthetic discovery long felt by the pioneers of experimental cinema.

A work of art implies an artist; in the case of a motion picture the dominating and unifying creative urge is that of the director. Thus, it is only fitting that Simon and Schuster's new paperback series, "The World of Film," should approach its subject through studies of the individual directors. The first two volumes, "Michelangelo Antonioni" by Pierre Leprohon and "Luis Bunuel" by Ado Kyrou inaugurate one of the earliest attempts to seriously discuss the contemporary masters of the newest of arts.

The tone and format of the new series reflects the current transitional status of cinema itself. The directors are not yet to be subjected to the finely intellectualized hairsplitting with which scholars approach an established novelist or poet, but the books are something more than the collection of glossy stills and striking quotes which earlier works on the contemporary film have tended to be. Each consists of a lengthy biographical-critical discussion of the director by a student of his work; excerpts from scripts, speeches and articles by the director; photographs, reviews and interviews; a descriptive chronological listing of the director's films, and an international bibliography. The material of these latter sections alone is enough to make the books invaluable to anyone interested in films.

In addition to the above, the volume on Bunuel contains the complete script of his first film (made in 1928 in collaboration with Salvador Dali), the "chef d'oeuvre" of cinematic Surrealism, "Un chien andalou." Equally fascinating are excerpts from Bunuel's articles in the journal of the Surrealistic movements, "Surrealisme au service de la revolution."

The book suffers, however, from a serious problem which keeps it from being anything like a definitive study of Bunuel; this is the personality of its principal writer, Ado Kyrou. Though it cannot be denied that movies such as "L'age d'or" and "Viridiana" passionately attack institutionalized Christianity and the narrowness of the bourgeois morality and mentality it supports, it is not the critic's function to use his subject's predilections as a starting point for the amplification of his own even more vehement ones.

Mr. Kyrou does not criticize, he eulogizes; he does not interpret, he uses Bunuel's images as symbols of his own personal vitriol. So entranced is the author with what he feels is the kindredness of his subject's spirit that he is unable to offer a single word of technical or artistic criticism—criticism in the sense of an objective attempt to delineate artistic cause and effect as opposed to mere pointing out of "good things" with which the writer happens to agree.

Perhaps because of this consistent enthusiasm for all things Bunuelian, Mr. Kyrou fares far better as a biographer. He is at his best when he is telling with ebullient irony anecdotes such as that of the filming of the crushing anti-clerical "Viridiana" in that citadel of Mother Church, Franco's Spain. But Mr. Kyrou's critique is hardly a good introduction to the works of a director who is relatively unknown in the U.S. If film is to be considered an art, then it must, like all art, rise above the personal political-religious-social attitudes of the artist. Bunuel has achieved this, but Mr. Kyrou has not succeeded in indicating it.

"crucial position in the history of the Seventh Art." By this, Leprohon means Antonioni's replacing of logical dialogue and a straightforward plotline with an almost entirely visual attempt to delineate his "character and their behavior in relation to themselves and to events." Thus, in "L'avventura," the original mystery of the disappearance of Anna is never solved since other facts and events have become more important to the other characters.

The complexity of this internal "logic" is likened by Leprohon to the structure of a Proustian novel, and he finds it to be entirely successful in "L'avventura." In "La Notte," however, a similar technique is used, and here the critic is quick to point out its limitations and dangers. Antonioni's lengthening of certain scenes to express the totality of the character's boredom by similarly boring the audience is seen by Leprohon as "a sort of Proustian desire to make us enter the psychological world of the characters."

He carries this observation to a logical critical conclusion when he adds: "Is it not possible that this new approach, making use of all the techniques of the novel, may create a literary cinema which will soon prove as vain as the theatrical cinema it is meant to replace?"

The excerpts from Antonioni's articles and interviews are as well chosen as those in the Bunuel volume, and their quiet, considered tone contrasts interestingly with the passionate flamboyance of the Spaniard. In 1958, in answer to a questionnaire on neo-realism, Antonioni gave a statement of his goals which must move even those not impressed by the cinematic results: "I think that we men of the cinema must always find inspiration in our own era . . . to pick up from it the echoes it produces within us so that we, men of the cinema, may be sincere and coherent within ourselves, and honest and courageous with others. This is the one and only way to be alive. Intelligence which evades its responsibilities at a given moment is a contradiction in terms."

Though the body of film criticism to which "The World of Film" plays an important role in the self-realization of a new art, perhaps of equal importance would be a collection of the directors' own writings. These sections in the new series may well prove to be its most valuable contribution.

## Dorms In Germany

By PETER RANGE  
What is an international house? For an example, let us turn to the famous Fridtjof Nansen International Haus in Goettingen, Germany, where UNC's annual Goettingen Scholars have traditionally lived.

First of all, the Nansen Haus was a dormitory. Sixty foreigners and 60 Germans lived there; every foreigner had a German roommate. There were 80 boys and 40 girls.

The building was an old, Victorian mansion with a four-story, L-shaped wing added to it. While the new wing housed most of the students and bore all the trappings of modern architecture and design, the "old house" was a maze of stairwells and balconies, towers and turrets. The central ballroom and the many day rooms surrounding it were paneled, floor, roof, and ceiling with dark, stained wood. Furniture was luxurious and designed for afternoon tea gatherings or an evening with friends and a fine wine. A study room and magazine library were downstairs; the typing room and newspaper room—where all chess games took place—were off the mezzanine which swept around the ballroom from 29 feet up. And there were rooms to spare.

Often a student might take over one of the rooms for an evening and invite his friends to see slides and hear a report on a trip he had recently taken. On other nights we all went down to the auditorium for a movie or a play presented by the Haus members.

Other activities ranged from discussion groups of every sort imaginable to basketball and volleyball games.

The most important function of the International Haus, however, was to draw natives and foreigners closer together. By eating and living every day with our roommates and the other Germans in the Haus, we gained a deeper, closer, more accurate understanding of our hosts. They came to understand us better. And mutual exchange among the many groups in the Haus was continually in motion.

The foreigners there represented 25 different countries and at least 60 different points of view! An atmosphere of friendly argument prevailed. Discussions often carried on late into the night.

The dormitory rooms were larger than those at UNC and intended not only for sleeping, but for entertaining as well. The beds became sofas in the daytime, each room had a rug (of sorts), a coffee-table, a sink, and a pleasant atmosphere. Girls and boys could visit in one another's rooms until 11 p.m. A small kitchen for the preparation of coffee and tea was maintained on each floor. The halls were

decorated with art works and planters. Private parties were permissible until they disturbed anyone else trying to study.

Capping social activities each semester was a formal gala ball involving about 300 guests and lasting until 3 a.m.

And what about an international house in Chapel Hill? Many schools in the North and West already have them. In the Southeast, however, this could be the first institution giving serious thought to the project.

It is hoped that within the foreseeable future such an institution can be secured for Chapel Hill. We have 200 foreign students here this year. It is clearly recognized that contacts among Americans and foreign students are at best weak. Very few students know these foreigners. Very few programs can be made appealing to a large number of Carolina students. The ten international organizations on campus are without a headquarters or reasonable coordination in their activities. We are in poor position to hold profitable international symposia for lack of a central meeting ground.

The present plan calls for a building to house 100-200 students. Hopefully, it would be a new structure, designed specifically as an international house. Funds for such a building will be sought shortly, probably from such sources as Ford, Rockefeller, Kellogg, or even North Carolina benefactors.

The living plan would be similar to that of Goettingen, i.e., one foreigner and one American in a room. About an equal number of boys and girls is foreseen. It would include both undergraduate and graduate students.

Ideally, the I.H. would have its own cafeteria and snack bar. Very important are the rooms which would serve as offices for the International Student Board, international clubs, etc. Meeting rooms for any gathering of international import would be available. An auditorium with movie-stage facilities is also hoped for. A library-study room, including especially periodicals from abroad is desired.

At present, the plan is still in the discussion stage among students involved in campus international organizations. Many problems are yet to be faced: who will administer the House, the University, or students, or the YMCA, or who? What about a mixed living unit? Will its maintenance be state-subsidized? Will land be made available?

It is hoped that the plan will meet with campus-wide enthusiasm. The benefits of an International House to our campus will be manifold, its addition to UNC's reputation will be felt, and yet the road to establishment will be a rugged one.

## LETTERS TO THE EDITORS

### A Defense

Editors, The Tar Heel,

Appropriately, Mr. Henry McInnis chose Halloween to haunt the GMAF Committee with his article, "Free Flicks Poor." In reply, the Films Committee finds it impossible to select a movie that will suit each student's cinematic taste. Mr. McInnis mentions 10 films scheduled for showing this year—eight of which he likes. Yet he is disappointed and asks that the committee "cull from the gross garbage." In selecting the approximately 50 movies to be shown, the committee would be indeed happy to find that each Carolina student felt that 40 of the selections were noteworthy.

The main criterion for selecting the Friday and Saturday movies is the number of students they will attract to Carroll Hall. We assume that the films which interest the most students utilize student money best. However, through the Sunday Cinema we also attempt to please those students who are interested in films of more exceptional cinematic and artistic quality.

In his article, Mr. McInnis' main gripe seems to be the selection of "Imitation of Life" and "Midnight Lace." I will not argue

that this dislike for "Imitation of Life" is unfounded. Instead, I'll inform him that Carroll Hall's 467 seats were filled for the movie. In contrast, Ingmar Bergman's "Sawdust and Tinsel" (which I presume falls into Mr. McInnis' "Let's have more strange, unorthodox movies" category) drew the smallest turnout of the year despite its having front-page TAR HEEL coverage. As for "Midnight Lace," McInnis must remember that Doris Day would never have become America's number one box-office attraction unless someone had liked her.

Further, the article, which was first written for a journalism class in editorial writing, lauds Marilyn Monroe and in the same paragraph asks that we "have more strange, unorthodox movies in place of insipid, smugling (sniggering, Mr. Editor?) sex comedies." I ask you when did "Seven Year Itch" and "How to Marry a Millionaire" become strange, unorthodox movies rather than "sex comedies?"

Mr. McInnis, when you are editor of a daily newspaper, I suggest you consider that there are other movie-goers, besides yourself, before you write an editorial asking the local theatre to show only MM and other "strange, unorthodox movies."

Bobby Ray, Chm.  
GMAF FILMS Committee  
12 Old East

By Walt Kelly

## POGO



### Letters

The Daily Tar Heel solicits and is happy to print any letter-to-the-editor written by a member of the University community, so long as it is free of slanderous and libelous remarks. DTH offices are on the second floor of Graham Memorial. Edit page material should be turned in two-to-three days before publication is desired.