

The Carolinian

Volume XXXVII

University of North Carolina at Greensboro, N. C. — Friday, November 17, 1967

Number 15

New Pre-registration Planned

By MARIE NAHIKIAN

Registrar Hoyt Price estimated that 80% of the student body will spend less time registering for Spring Semester this year than ever before. Even though students will be required to confirm registration on January 31st and February 1st, this extra day (when we were to have begun classes) was taken from the academic schedule. Classes will begin on February 2nd.

"It was at the request of Deans and Department Heads that changes are planned for pre-registration for Spring Semester," Hoyt Price, Registrar told the Carolinian Monday afternoon.

"For the past two years the administration has been unhappy with the pre-registration system because it didn't give the students enough opportunity to change schedules or allow the administration to have an accurate record of confirmation of enrollment."

"Each year 50 - 150 students drop out of school, after pre-

registration and often it is as late as April or May when the registration and often it is as Registrar's office finally finds out where these students are."

"We face the problem that either pre-registration has to be changed or eliminated entirely. It is actually easier for the Registrar's office to just have a one-shot two day registration without any pre-registration. It is our intent however, to work with faculty and students to devise a system that will meet their needs."

"This year with the adminis-

Chancellor Ferguson told the Carolinian Monday afternoon, "The first I heard about it (the pre-registration change) was a memorandum I received Friday. The purpose was set forth in that. As I understand it, it is intended to give students more leeway in planning and will loosen the process up and make it easier for students to talk with their advisers."

tration problems involved, and the fact that we could not be guaranteed space in Elliott Hall gameroom due to construction, we changed the system."

There will be actually little change in the advising process. The new system will allow more time for advising. Mr. Price doesn't anticipate depriving students of any selection of courses or sections.

In the past, selection has been limited in that courses and sections become closed after the first few days of pre-registration. With the schedule request card, students will be assigned as closely as possible to their original requests.

"The sooner a student turns in his schedule request card, it is more likely that he will be assigned his exact requested schedule, just as in the past. Also, Juniors and Seniors, due to their need for certain courses will be given every consideration in planning their schedules. Freshmen and Sopho-

mores who are taking mostly required courses will have an easier time registering as their courses from Fall semester will be updated to Spring semester on a section basis," Mr. Price explained.

Registration will not be done by a computer system," Mr. Price said in answer to a

Registrar, Hoyt Price said Monday afternoon that it is foreseeable that within a year filling out cards at registration will be eliminated.

"As every student who has taken time to think, it is the cheapest way to get the information duplicated for the various offices. At present for our office to duplicate the material the cost would run from \$2,000 to \$3,000."

"We hope to program our data processing so that students would only have to fill out two cards at registration."

question. "UNC - G does not have the computer equipment necessary or the time needed to re-program the whole process. It will be a long time before we ever get in the mess State got in," added Mr. Price.

"Any changes either course or section-wise will be done in the two days allotted at the beginning of Spring semester. If there is some reason why a student can foresee that he cannot be here for these two days, just come by the Registrar's office and we will work with them now," Mr. Price explained.

"We are not trying to usurp the student's choice, we are trying to devise a system that will be more acceptable to the students and still solve some of our administration problems."

"It is very important to remind the students of the confirmation period at the beginning of spring semester. A student is not officially registered until cards are turned in at this time."

Friday To Review Drinking Policy

By JACK PINNIX
Associate Editor

William Friday, President of the Consolidated University of North Carolina, told the CAROLINIAN Monday that he is going to look into the relationship between the so-called brown-bagging laws and possible revision of drinking regulations on the four campuses of the Consolidated University.

Last week UNC-G Chancellor James S. Ferguson, after checking with President Friday, told the CAROLINIAN that at this time there is probably no state law prohibiting drinking in dorms in state-supported colleges

other than the laws related to minors.

But, only North Carolina State University at Raleigh has thus far changed its regulations to take advantage of the brown-bag and related statutes passed by the 1967 General Assembly.

After a meeting of the Executive Board of the Trustees last Friday, Chancellor Ferguson stated that President Friday seemed to be interested in developing some sort of unified policy concerning the regulation of alcoholic beverages at all four branches of the Consolidated University.

Ferguson explained that the matter was brought before the Executive Board "because of the Duke action concerning liquor on campus." Last week the Duke women were given the right to keep liquor in their rooms.

Ferguson stated that the University hoped "to set up a program on each campus, a source of reliable information for students about what the laws are—state or campus."

At this time the only apparent stumbling block, for persons of age, drinking on this campus, are found in the social regulations stated in the handbook.

NSA Regional Convention Stresses Student Power

By MARY KNIGHT

NSA members in North Carolina, South Carolina, and Virginia met on the UNC-G campus Nov. 10-11, for the Fall NSA Regional Convention.

Friday night, Dan McIntosh, International and Community Vice-President of NSA addressed the sixty delegates from 17 schools. McIntosh was president of the student body at the University of California at Berkeley

last year.

Student Power was the subject of his speech. McIntosh maintained that there were two main reasons for student power. The first was that education does not keep pace with the needs of its students to discover something about the community. Through a discovery of the community a desired to participate in it will be created.

The second reason for the necessity of student power was that "University society and society cannot be separated," he declared.

"Students on campuses now are not content to let things be run from another place," McIntosh continued. "They realize they have something to offer."

Areas in which student power is being asserted are social regulations, curriculum changes, and demanding a certain quality of the instructors.

"Students are learning through techniques of self-government," McIntosh said. "They relate this learning to life after the university."

Student power is accomplished by focusing attentions on issues relevant on campus. It is started by students concerned with the situation on campus and with the education they are receiving.

"Many students are missing the value of their education—how to function in the community."

"The principle responsibility is on the students. They are responsible to themselves to find a way to develop expression for themselves," he concluded.

Delegates met Saturday in discussion groups and analyzed student power, social changes education, and the small college on a more personal basis

Burckley Speaks On Vietnam War

About 400 students attended the Carolinian-sponsored slide showing and commentary by William J. Burckley last Tuesday night. A question-and-answer session followed the slide showing.

The slides traced Burckley's tour in Viet Nam as an army paratrooper in the artillery unit of the First Cavalry Division from his 32-day trip over on the United States Naval Ship "Geiger" to his return flight to San Francisco.

Some of the slides were of South Vietnamese children, workers, interpreters who work with the military in language communication and the terrain of Viet Nam. Other slides showed the town of An Khe, and its only stone building, a church.

"When we first arrived in An Khe, (August, 1965)," said Burckley, "85 percent of these people sympathized with the Vietcong. By the time I left (July, 1966), about 90 percent supported the South Vietnamese government."

Slides showing the capture of Vietcong and North Vietnamese soldiers were accompanied by a brief description of the "Open Arms" policy which encourages Vietcong and North Vietnamese to give themselves up by pro-

viding them jobs, training, food and shelter. Burckley stated that he had never seen captives mistreated and that they are given medical attention if they are wounded in any way.

During the question-and-answer period, Burckley was asked several times the statements he had made concerning captured prisoners by American and South Vietnamese soldiers. One inquiry on this subject (the third and last) was from a late-comer who stated the question and then left the program as soon as Burckley had again stated that he had "never seen prisoners treated brutally by soldiers he worked with."

Burckley had earlier contended that he "wouldn't blame any South Vietnamese if they did mistreat prisoners" as the film shown at the required mass meeting had depicted.

He cited an example of one interpreter he had known whose parents and wife were killed by the North Vietnamese because of that interpreter's affiliation with the South Vietnamese military. He explained that the North Vietnamese cut off both hands of the interpreter's child.

"Yet, I never saw this interpreter act cruelly to a captive."

Burckley emphasized that although he had never seen it himself, he did not claim that prisoners were never mistreated.

One audience member asked for an explanation of Burckley's

"accusation" that the United States press is not doing "what it could be doing in Viet Nam."

He had said, "The press is too damned lazy to leave their air-conditioned hotels and get

(Continued on Page 6)



After the program, audience members have a close-up view of a Vietnamese hatchet used for cutting rice and sometimes as a weapon. Burckley, far left, brought the hatchet back with him from Viet Nam.

editorial

By JACK PINNIX
ASSOCIATE EDITOR

"A Legislative act doth not a University make," is a lesson which this state's General Assembly has yet to learn. Yes, Virginia we are talking about North Carolina but we are NOT referring to our four politically-inspired "regional universities." We're talking about the University of North Carolina at Greensboro.

In a memorandum dated October 20 of this year, the Faculty Library Committee, under the chairmanship of Dr. Franklin Parker, reported that because of the failure of the General Assembly to approve funds requested for our library, our total budget per year for the biennium will be one-third less than that of the last biennium.

Specifically, the so-called "B" portion of the budget failed to pass.

To understand the depth of the problem, note that the price of library materials has risen sharply within the last few years. The report quotes one index showing an 11.3 per-cent increase in the prices of books and periodicals from 1966 to 1967.

What the report fails to state is that even had the full "B" budget been approved the appropriation for library materials would have not been adequate.

The October edition of the American Historical Association Newsletter printed a set of guidelines for a doctoral program in history, a program that this school is slated to begin within a few years.

The newsletter states, "To maintain a balanced existing research collection, continuing annual expenditures of at least \$25,000 for acquisitions of library materials in history may be reasonable under present conditions; to create such a collection, a university must commit much larger sums."

And you can be sure that like sums will be needed by many other departments as they expand their programs. Yet this year's budget is \$121,648, nearly \$60,000 less than the budget for each of the years of the last biennium.

We cannot wait for or even expect the next session of our University-happy General Assembly to meet this crisis. Students, faculty, and particularly citizens of the local community must move now to meet their responsibility toward this school.

Need We Say More?

Nine seniors and two juniors have been admitted to Golden Chain. The new members were selected by present members from about 30 nominations submitted to them during Oct. 20-Nov. 3.

"Selection for membership," reads a letter of Chain policy printed in the Oct. 31 CAROLINIAN at the request of Chain members, "is based upon scholarship and significant leadership and service."

Seniors: Susan Seftlemyre, Pam Mars, Kathy Pritchard Anita Thomas, Connie Foss K. Gilliam Betty Cheek, Peggy Whalen, and Nancy Vann.

From the junior class: Randi Bryant and Linda-Margaret Hunt.

Not Peace, But Freedom

Reprinted FROM The Hearst
Newspapers, Nov. 5, 1967

By William Randolph
Hearst, Jr.

SAIGON — To people who live over here — Asians and Europeans alike — it is in conceivable that Americans don't seem to realize:

1) That they are winning this war, and
2) That the seek-and-destroy tactics in the South and the bombing of military targets in the North is the proper — if not the only — way to make the Communists from North Viet Nam leave the free people of South Viet Nam alone.

It won't be over tomorrow, or next week, or before the Presidential election next year. But we're winning.

No facts or statistics from the war could conceivably lead Ho Chi Minh to think HE was winning.

Yet he fights on, refusing to so much as indicate a willingness to even discuss a peaceful solution.

No words or deeds of the U.S. or South Viet Nam could make Ho think that peace would cost him a square inch of his land or that he might lose face by having to agree to any "unconditional surrender" terms.

Where then — you might well ask — lies the key to this "inscrutable oriental mind"?

The answer, ladies and gentlemen, lies in the words and deeds of a minority of well meaning but faint-hearted peace-at-any-price Americans.

Supporting this view are a goodly number of students who in all honesty don't want their tranquil young lives interrupted, perhaps prematurely ended.

Bringing up the rear — but noisily — in this anti-war formation are the bearded, bedraggled beatniks.

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CAMPUS COMMENT

To the Editor:

As a freshman I am still learning about the campus leaders, but there is one thing I am disturbed about. This pertains to the damaging criticism of anyone who states their opinions on a controversial subject whether it be Jack Pinnix, Kay Giliam, Randi Bryant or Linda Margaret Hunt. It defeats the whole purpose for a student to stand up for what he believes and then get his name dragged in the dirt simply because people do not understand his rationale.

This isn't just dirty politics. This is inconsiderate blindness. Politics should be used as long as it doesn't harm the liberty or image of another.

The only criticism of a person should come from other students who know this person and know him well enough to eval-

uate his opinions. One cannot expect to accurately criticize an opinion without knowing the source of the opinion thoroughly. Therefore critical analysis should be formed openly and honestly only when a student understands all factors involved.

When a person is repeatedly criticized often times he feels defeated and therefore unwilling to keep on giving greatly needed intelligent opinions. This is wrong. A person who states an opinion must have courage. This courage demands respect, not harsh criticism by any means. Criticism is good if used correctly, but harsh criticism seems to be the fad on this campus. It should not be used to tear down good rationale but to strive for constructive understanding between two factions.

—Bea Wilson

AS A MATTER
OF RACIAL
PRIDE WE
WANT TO
BE CALLED
"BLACKS."



WHICH HAS
REPLACED
THE TERM
"AFRO-
AMERICAN"



WHICH
REPLACED
"NEGROES"



WHICH
REPLACED
"COLORED
PEOPLE"



WHICH
REPLACED
"DARKIES"



WHICH
REPLACED
"BLACKS."



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Not Freedom, But Peace

By DAVID SALTMAN
Collegiate Press Service

PARIS (CPS) — Being small, compact, and relatively stupid, Europe has always trusted international opinion to be strong enough to change any country's unpopular policy.

So Europeans are now a little confused when they see almost the entire world protesting American involvement in Vietnam, and the war widening anyway.

Two recent speeches accentuated this growing isolation of the U.S. from the world's good graces. The first, in the United Nations, was made by Sardar Swaran Singh, the Indian Defense Minister. The second was in Paris, made by Pierre Mendes - France, the former chairman of the French Assembly.

It certainly wasn't the first speech in the U. N. demanding an unconditional end to the bombing of North Vietnam. But it's significant, in that Singh adds his protest to those of a number of other countries considered friends if not allies of the United States.

Holland, Denmark, Norway and France — all NATO members — have bitterly attacked Johnson's Vietnam politics. Canada, Indonesia, Sweden, and Ethiopia have taken similar positions: that the U.S. must take the first step toward peace.

Mr. Mendes - France said "pretty much the same thing," but his tone was much sharper than Mr. Singh's. He called the bombing "absolutely unjustifiable," and gave homage to "the proud people of (North) Vietnam."

At this writing there are only three countries left in Western Europe who haven't formally protested the U.S. conduct of the war, Ireland, whose Foreign Minister, Mr. Frank Aiken, has always acquiesced to anything the U.S. did; Moro's Italy, for whom NATO is "a way of life;" and finally Great Britain.

Of these three "silences," Washington is undoubtedly happiest about Britain's. But significantly, Foreign Secretary George Brown said the British Government "detests what is happening in Vietnam."

(Last of two parts)

The public, particularly it seems in America, frequently judges its artists on grounds unrelated to their art. A contemporary artist's work may, unfortunately, be judged by his alleged political beliefs or personal morals.

In early 1943, would-be actress Joan Barry filed a paternity suit against Charles Chaplin. Chaplin, through his lawyers, denied that he was the father. He submitted to a blood test and agreed to pay the cost of confinement. A temporary settlement gave the girl \$2300, \$100 per week and \$4,000 for medical expenses.

Chaplin was indicted by a federal grand jury on four counts including violation of the Mann Act.

At the hearing all counts were dismissed. On October 2, 1943 Joan Barry gave birth to daughter and blood tests proved that Chaplin could have not been the father.

Yet, for reasons that were never clear, in May of 1946, a

higher court over-turned the ruling of the lower court and ordered Chaplin to support the child.

The unfavorable publicity did little to help Chaplin's career. He had never been hurt by sound pictures; he continued to make silent ones. In 1931 he had charged a third higher than sound scale for his silent film CITY LIGHTS and the 1936 film MODERN TIMES was also silent. Although his films during the thirties and forties were released five and six years apart, they were all (until MONSIEUR VERDOUX in 1947) successful at the box-office.

The reason for his dwindling output was personal. He was by that time writing his own stories and music, casting, producing, directing, editing, and starring in each film. In 1940 he released THE GREAT DICTATOR his first sound film.

MONSIEUR VERDOUX was his next film, but by the time of its release Chaplin had come under attack by right wing groups.

The Hearst papers and The

NEW YORK DAILY NEWS attacked the actor for his political views and the American Legion actually threatened exhibitors around the country with one-year boycotts for any theater showing the film. Local censors also acted.

In Memphis a three-man board banned the film and refused to give its reasons.

In cities where the film was allowed to play, pickets carried signs saying: "Send Chaplin to Russia" and "Kick the Alien out of the Country."

In the summer of 1964 the film played at two New York theaters as part of an eight-month Chaplin festival. It was hailed by critics seventeen years after its first showing as a "comic masterpiece"; Bosley Crowther of THE NEW YORK TIMES said that the opportunity to see it is "a rare and rousing privilege that no one should miss."

Chaplin's final American picture was released in 1964 and promptly boycotted by the American Legion. On his way to

by Jack Pinnix

Europe for a vacation and to publicize the picture, Chaplin was informed that his passport was under investigation by the government. Angry and bitter he turned in his visitor's permit to a U. S. consul in Switzerland.

Thus he gave in to the wishes of his most vocal critics. As early as June of 1947 Congressman in John E. Rankin demanded his deportation, saying that his life is, "detrimental to the moral fabric of America" and by deporting him he "can be kept off of the American screen and his loathsome pictures can be kept away from the eyes of American youth."

LIMELIGHT, said one critic in THE SATURDAY REVIEW, is not a comedy at all, but an artist's testament in lovely poetry and poignant wit."

Charles Chaplin, says Alexander Woolcott, is "the foremost artist of the world. . . his like has not passed this way before and we shall not see his like again."

Opening Play: 'Outstanding Performance'

by Marjie Martin

The UNC-G Theatre opened its season last week with an outstanding performance of the Pulitzer Prize-winning play, "You Can't Take It With You." The great success of the production and the charm and appeal of the drama itself were evident in the capacity crowds that filled Tylor Theatre November 8-12.

As the theatre darkened and the honky-tonk music of a bygone era filled the air, the audience was caught up in the gay innocence and lightheartedness of the comedy, and this mood prevailed until the final curtain.

"You Can't Take It With You" is the heartwarming story of the Sycamore family, a rather unusual group to say the least. Between their various hobbies of ballet, playwrighting, manufacturing fireworks, and raising snakes, the members of the family keep the never-ending action at an unbelievable pace.

Overall, The cast did a superior job in their portrayal of the characters, but certain ones deserve special mention. Mary Compton was very convincing in her role as Penelope, a female jack-of-all-trades, and Susan McClung was excellent as Essie, an aspiring ballerina. Many felt that Heather Harwood was a little too emphatic in her portrayal of Alice, but perhaps, this character could not have been as effective otherwise.

Certainly, W. C. Burton should be commended for his role as Grandpa; with his wit and lively words of wisdom, he almost stole the show at many points.

Typical of his philosophy of life were thoughts such as these, "Just relax, you have to let life come to you," or "There is

a right side to everything." His optimism was irresistible as is shown in his favorite saying, "Make the most of the little time you have; money is unimportant because 'You Can't Take It With You.'"

A former English major at UNC-G who was seated next to

me commented that, in her opinion, this performance was as good if not better than those of the National Repertory Theatre. A heartwarming comedy, an excellent cast, and outstanding production combined to make this first performance of the UNC-G Theatre a thoroughly delightful experience.

Opening Play: 'Valiant Effort'

by Susan Settlemyre

The theater of UNC-G opened its season with Kaufman and Hart's 1936 comedy, *You Can't Take It With You*. Ralph Kerns directed. Despite a valiant effort, this production only proves that you can't take it with you, not even from the thirties to the sixties. It is a reminiscence by people too young to remember. (Those who are old enough do a fine job.)

The story is roughly this: Grandpa is the head of the zany Sycamore family and the voice of perspective and even sanity in a play full of characters who go around in their own eccentric circles.

Mother writes plays (because eight years ago a typewriter was delivered to their house by mistake); father makes fireworks; daughter Essie is

trying so hard to learn to dance; Essie's husband plays with a printing press and sells Essie's homemade candy, with disastrous results.

Complications arise when the younger daughter (how could this family produce anyone so normal?) becomes engaged to her boss's son. After confusing encounters with internal revenue agents, G men, Russian emigres, and high society, Grandpa's relaxed philosophy wins everyone, including the hero's stuffed-shirt father to the side of peace and chaos.

Blessedly no attempt has been made to update the play. It is so clearly in the spirit of the thirties that renovation would have been murder. Despite occasional dated references (who's Kay Francis?), we

feel at home.

The awful floral prints of the costumes and the dowdy, cluttered room are very reminiscent of the Depression decade. It is only a shame that most of the actors are not equally evocative.

On the whole, the cast is just too sprightly, too well aware that what they are doing is a funny play instead of a glimpse into the lives of some potentially charming maniacs. They do not seem to understand the off-hand, haphazard humor of the thirties.

Perhaps this is understandable considering how little real comedy (as opposed to satire and parody) we have been exposed to in recent years, but it is sad that the audience is not allowed to get into the spirit of the play.

However, Heather Harwood and Rick Cash are agreeable as the young lovers. Susan McClung is quite good as the hopelessly uncoordinated Essie. Several of the minor characters are enjoyable, notably Amerlia Penland as the maid and Ken Barnes as the Russian dancing master.

It has been suggested that Mutt Burton, as the grandfather, is really playing Mutt Burton, but when he is so delightful, who can possibly object? It is, in fact, quite fortunate that there is someone so competent and unflurried in the focal role. Besides, he shoots darts wonderfully well.

So, the cast is to be commended for trying. I am only sorry that their collective memory does not go back thirty-one years. It could have been so nice.

CAMPUS CALENDAR — NOVEMBER 17-22

FRIDAY, NOVEMBER 17	SATURDAY, NOVEMBER 18	SUNDAY, NOVEMBER 19	MONDAY, NOVEMBER 20	TUESDAY, NOVEMBER 21	WEDNESDAY, NOVEMBER 22
4:00 p.m.—Psychology Colloquium, Alexander Rm., EH	8:00 a.m.—N.C. Speech Assoc., Alex. Rm., EH	4:00 p.m.—University Band Concert, Cone Ballroom, EH	3:15 & 7:15—Movie: DEAD BIRDS, Lib. Lec. Hall	3:15 & 7:15—Asian Studies Films: LIVING ARTS OF JAPAN; ORIENTAL BRUSH WORK; and THE STORY OF CHINESE ART, Lib. Lec. Hall	THANKSGIVING HOLIDAYS BEGIN—1:00 p.m.
	8:00 p.m.—Movie: SABRINA (Humphrey Bogart & Audrey Hepburn), Lib. Lec. Hall	8:00 p.m.—Movie: BELL, BOOK & CANDLE (James Stewart, Kim Novak), Cone Ballroom, EH	4:30 p.m.—Faculty-Student Reviewing Comm., McIver Lounge, EH	6:30 p.m.—Newman Club, Phillips Lounge, EH	
	8:00 p.m.—CAFE LA SOURCE, St. Mary's House		6:30 p.m.—Inter-Faith Council, Phillips Lounge, EH	6:30 p.m.—Lutheran Students Assoc., TS Lounge, EH	
	8:30 p.m.—Combo Dance: THE SANDS, Game Room, EH		6:30 p.m.—Elliott Hall Council, McIver Lounge, EH	8:00 p.m.—Sophomore Nursing Students, Alex. Rm., EH	
	8:30 p.m.—Civic Music: GRANT JOHANNESSEN, Aycock		6:30 p.m.—FRESHMAN CLASS MEETING, Aycock	8:00 p.m.—Recital of Contemporary Compositions (David Burge and others), Cone Ballroom	
			8:00 p.m.—Christian Science Or., Phillips Lounge, EH		
			8:00 p.m.—Guest Artist: David Burge, Pianist, Cone Ballroom, EH		

Lettermen And Platters Present O



The Platters joke between their numbers.

Backstage With The Platters: Interview With A Dynamic Group

By PAT QUINN

Meet the Platters: Herbert Reed, who at once makes one feel at ease with his deep voice, and who answers most of the questions during the interview; Sonny Turner, the lead singer and a real comic; Milt Russell, the only one with any voice lessons; Larry Johnson, also a real comic; and Sandra Dawes, the lucky lass who has been singing with the group two and a half years. Also, there is Buck Ram, their discoverer and manager, who has composed 90 per cent of the Platters' hits; and Duke Hall, their talented

piano player and conductor.

The following information is a result of a backstage interview with The Platters during intermission. It is not verbatim.

Q. How did you get started?

Herb. At first we were all single performers in California. Then in 1965 we got together, formed a group, and I gave us the name "Platters."

Q. Are you all the original Platters?

Herb. No. Four years ago two members retired.

Q. What was the first hit that launched your success?

Herb. "Only You," which

Buck composed, like 90 per cent of our hits. It sold four million records.

Q. Have any of you had professional singing lessons? (They all laugh, general confusion.)

Herb. Milt has!

Q. What kind of music do you think makes The Platters so unique?

Herb. We use the old standards and incorporate our own techniques. Whatever we do, we try to do it well.

Q. What kind of music do you find most college students like?

Herb. The folk, it seems.

Q. How do you like singing for college audiences?

Herb. They're the greatest!

Q. What do you think of psychedelic music?

Herb. It makes my ears hurt. Milt. Five minutes of silence. Sonny. While we have a prayer!

Q. What's it like being the only female in the Platters?

Sandra. It's a great experience. I've been with them two and a half years.

Q. Do you have any plans for new records or albums?

Herb. "Sweet, Sweet Loving" is our latest single. Haven't you heard it? Then we'll have a new album out after Christmas.

Q. What are your future plans?

Herb. Soon there will be a spread on us in Life magazine. We're also performing on Ed Sullivan, Joey Bishop and other television shows in the near future.

Q. Where do you go from here?

Herb. From here we go to the Club Venus in Baltimore, then at Christmas we'll be at Las Vegas for two and a half weeks, and this spring we'll be on a tour in Europe.

Q. What do you think of the Jesters, who are on tour with you?

Herb. They're a very fine group!"

By PAT QUINN

Review of Platters and Lettermen Concerts)

Which was the better of the two? Point by point it is impossible to say because these two groups are so unique and such outstanding performers that they both deserved every bit of attention which the UNC-G students and their dates gave them. It is really a question of preference, but without a doubt the Platters and Lettermen presented perhaps the best concerts that UNC-G has ever had.

The Platters: Sandra, Herb, Sonny, Milt, Larry and Duke, piano player and conductor opened dynamically with their popular "With this Ring" which at once stills the audience and relieves their tension of waiting. Before the Jesters, the Platters' back-up band on the college tour, had proved their talent with "Soul Singer," "Show Me," and several other songs. These eight lads from the University of Georgia really know their stuff and the audience's reaction is one of approval - plus.

Applause, for the Platters' second number, "The Great Pretender," is a frequent gesture during the entire concert. During Sandra's solo, "The Happening," the Platters show their great stage vitality with several quick-moving dance patterns, also used throughout the show.

Frequently they add a comic touch to their performance. Before they sing a request, "Only

You," Larry forever frolics, walks to the front of the stage and, pointing, utters "I smell gin over here. . . Booze it up booze it up, baby."

Then after a souled version of "Blowing in the Wind" and a serious harmonizing of "The Answer to My Prayer," Herb, the one with the beautiful deep voice, gets a note which he reads to the audience. "Will whoever owns a blue Barracuda, probably from State, (even deeper) please go to your car. It has just been in an accident."

And after intermission they decide it's time for a love song. "Time to hold hands, everybody! By the hand, not the leg!" and proceed to sing "Since I Fell for You."

Then during "If I had a Hammer," Sonny, the lead singer, filled with enthusiasm from the audience response, does a beautiful split. To top it off, he steps to the side of the stage and poses for a picture while the rest of the group continues singing.

More than the clowning, however, the Platters' show their real versatility in a variety of fast and slow numbers, each with different and appropriate gestures. "Keep on Crying," "Magic Touch," "One Thousand Times," "Smoke Gets in Your Eyes," "Twilight Time," "Alfie," "Harbor Lights," "My Prayer," and the closing number "Walk the Shore." Whether a solo by Sonny, Sandra, or a group harmony, all were



Larry and Milt prepare for the



The Jesters clown around



Sandra Dawes is the Platters only female member.

Outstanding Concerts Before UNC-G

distinctly the unique fabulous sound of The Platters.

Finally, after a year's delay, the Lettermen presented a concert well worth waiting for!! Tony, Jim and Bob, the forever-popular trio, were met with such an enthusiastic audience and backed by such a talented band, the Wilson-Brown Trio, that it had to be a perfect night in every respect. But whether or not the audience was aware that something was amiss until the second half of their performance, no one could tell. At 9 p.m. the Lettermen go on! On closer inspection, one of them, Bob, doesn't look the same. They sounded like the Lettermen. In fact the audience response was fantastic. Finally, after intermission, the mystery is solved. Bob had been delayed, and Gary, Jim's brother, had taken his place. Gary comes out, on the trio's request, and the audience acknowledges his success in performing as one of the Lettermen. The audience learns later that Gary actually is taking Bob's place in December.

Other than this slightly unforeseen event, the concert was outstanding throughout. From the opening song, "Up, Up and Away," the Lettermen had their audience captivated. Like the Platters, the Lettermen have a unique style that proves them to be versatile entertainers. The baritones blend in so perfectly to create that breathy, clear, romantic quality which is only theirs. After a jazzed version

of "Taste of Honey," they switched to the dreamy "Softly," which was greeted with loud applause, and then back to a jazzed version of "Up a Lazy River."

A comic touch is also added to their concert because they come not only to perform, but with an "attitude to have fun." Before their "Summer Song," they start clowning and ask the audience what the "L" on this sweater stands for. No, not the Lettermen, but "Ladies!" Actually the letter has significance. They were all lettermen on football teams — Jim in Idaho, Bob in California, and Tony in Pennsylvania. Then Jim cracks another funny.

"I'd like to do two or three little operas for you, Mame Butterfly and General Edric, the light opera! He proceeds to sing "Runaway," which the audience loves. They ended the first part with the "Groups are Nothing New Medley," their hilarious takeoff on such songs as "Charlie Brown," "Michael," "Barbara Allen," and "The Lion Sleeps Tonight." As Tony says, "it takes a lot of guts," to "act like the Three Stooges."

After intermission, with Bob's arrival, they begin with an old favorite, "Love is a Many Splendored Thing." Afterwards, Bob, so excited by the audience lets out a rebel yell and gets the audience to use the yell during the number "In the

(Continued on Page 7)



The Lettermen sing "Cherish" which the audience requested.

Backstage With The Lettermen: Interview With A Famous Trio

By PAT QUINN

Backstage with the Lettermen
Interview with A Famous Trio

Meet the Lettermen: Tony Butala, an outgoing guy from Sharon, Pa., who started singing on radio at eight, which led him to a singing job with the Mitchell Boys' Choir and then to Hollywood; Bob Engemann, an outstanding football player at Van Nuys High School in the San Fernando Valley who didn't start singing until college; he now is married and has one son; and Jim Pike, a handsome guy who met Bob at Brigham Young University and went to California to form The Lettermen with Tony.

The following information is a result of an interview backstage after their concert on Saturday night in Aycock. It isn't verbatim.

Q. How did you get started?

Tony. We were all in different groups. I was with a group called the "Foremosts" with Connie Stevens. We had heard each other sing and liked it and then tried singing together. From there we went to Los Angeles and started singing together in our late teens.

Q. What do you think gives you your uniqueness of sound as a group?

Tony. We have a natural blend. We're all high baritones and Jim can sing falsetto besides. In person we try to be loud and on records we try to be breathy, and we always try to have a tight harmony.

Q. How do you like singing for college audiences?

Tony. They're much more receptive and exciting than say a club audience, who are busy eating, talking and therefore don't pay as much attention. We like large crowds, 20,000-25,000 because they're more exciting.

Q. Have any of you had professional singing lessons? Bob. Not really. Tony has had a few.

Q. What do you think of psychedelic music?

Tony. I think it's a big put-on. It's like a three- or four-year-old doing abstract art. They really can't have any bases. I can listen to some of it, but I wouldn't want to try it.

Jim. It's really a false term. I agree with Tony.

Q. How do you think the demand for music has changed?

Tony. From "rock and roll" to folk, which lasted until 1965, and now a type of rock blues.

Q. Why do you think you've remained so popular?

Bob. When we started, we started with the right sound at the right time and all the rights made us a hit. We've kept the soft sound and followed a middle-of-the-road pattern.

Tony. We don't give a concert with an attitude of "here we are, everybody," but with an attitude to have fun.

Q. Where do you go from here?

Jim. Next we have four concerts scheduled in Alabama.



the Platter's Concert.



ound after the Platter's concert.



Bob signs autographs and talks to reporters after the concert.

Burckley Answers Questions

(Continued from Page 1)

out with the troops to find the real story."

He said that there is no censorship of the American press and that the American command in Viet Nam cooperates in every way with the correspondents. "I have been bumped from a plane to make room for a correspondent," he mentioned.

He stressed, however, that he was not accusing the press of not being objective in its coverage.

Slides showing an air strike in the Central Highlands had brought the comment from Burckley that members of the NSA (National Student Association) "would be the first to call for a bombing if they were there — despite their organization's official policy (adopted in 1966) calling for 'an end to bombing of North and South Viet Nam, de-escalation of other military measures and recognition of the National Liberation Front of South Viet Nam as a party to negotiations.'"

During the question-answer period, Miss Jene Anne Ward, President of SGA, said that NSA "had not called for ces-

sation, but for 'gradual de-escalation.'" Miss Ward had attended the summer conference in Washington at which NSA **CONSIDERED** a de-escalation resolution.

However, according to the syndicated story from Collegiate Press Service, NSA decided that the 1966 resolution that Burckley referred to would be allowed to stand as official policy.

At an early point in the question-answer period, one member of the audience stood up and vehemently stated that she was "disappointed" in the program. "If I had to make a choice," she commented, "I had much rather have seen the films I saw last Tuesday night (required mass meeting)."

To this Burckley offered his apologies for not showing propaganda, for not being from the State Department and for her disappointment. He reminded, her, however, of his earlier statement that "the slides would be of an informative nature."

During the entire question-answer period, at which there were questions geared to rile Burckley as well as polite inquiries, Burckley remained calm and firm in his replies.

Chinqua-Penn To Be Decorated: Plans For Christmas Season

GREENSBORO —Plans have been made to decorate Chinqua - Penn Plantation House near Residville for Christmas this year.

In order to include Chinqua-Penn in the Christmas season, the plantation will remain open to the public two weeks longer during December than has been the custom.

Chinqua - Penn Plantation House, a unique 27-room mansion of stone and logs, was completed just before Christmas in 1925 by the late Mr. and Mrs. Jefferson Penn. On Oct. 2, 1959, Mrs. Penn gave Chinqua-Penn Plantation to the University of North Carolina. The University of North Carolina at Greensboro has charge of the operation of the mansion and 26 acres of surrounding grounds and formal gardens. UNC-G has opened Chinqua-Penn to the public in order that the beautiful gardens, art treasures, furnishings and decorations there may be enjoyed. The mansion has been open to the public since April 15, 1966.

Last year, the place was closed the last day of November through the months of December and January. But this year Chinqua-Penn will remain open through Dec. 17. It will remain closed until March 1.

"We feel that many people, including garden clubs and other groups would like to see Chinqua - Penn decorated for Christmas," explained George W. Hamer, director of development at UNC-G. "And it's for this reason that we are changing the operating schedule."

"Of special interest will be the hundreds of Poinsettias that are grown each year in the green houses at Chinqua-Penn."

These Poinsettias will be on display in the Chinqua-Penn House during this period. And Christmas decorations will be put up starting Dec. 1."

The Yuletide decorations will include a Christmas tree with lights, and a large wreath on the main gate leading to the Chinqua-Penn House.

The plantation is open to the public Wednesdays through Sat-

urdays from 1 a.m. to 4 p.m. On Sundays, the schedule is 1 p.m. to 4 p.m.

Group reservations to visit Chinqua-Penn during the Christmas season may be made by writing the Development Office at UNC-G. A meeting room that will accommodate 50 persons is available in a wing of one of the gatehouses at Chinqua-Penn. Groups desiring to use this room may reserve it at the time they write the Development Office to schedule their visit. Charge for use of the room is \$5.00.

A priceless collection of furnishings and art objects fill the many rooms of Chinqua-Penn House. The furniture is primarily from the European countries and although the objects of art are predominantly Oriental, there are also many pieces of religious art. The collection includes temple altar pieces semi-precious stones, rare Chinese terra cotta sculptures, an Icon from Moscow, Flemish tapestries, a 15th century Byzantine mosaic, two life-size Chinese statues Circa 70 A.D. and many other unique treasures.

Concert Band Presents Program

The University Concert Band of the University of North Carolina at Greensboro will present a unique program of music Nov. 1 at 9-4 p.m. in Cone Ballroom of Elliott Hall.

Under the direction of Herbert W. Fred, School of Music faculty, such works as "Lincolnshire Posy," by Percy Aldridge Grainger and "Enigma Variations," by Edward Elgar will be presented. The latter piece is scored for band by

Earl Slocum, professor emeritus of UNC-Chapel Hill.

Dr. Fred has been instrumental in bringing Grainger's music to the attention of conductors in this country since he first performed the "Posy" in 1943. Grainger's works for band are characterized by imaginative exploitation of band sonorities.

The transcription for band of Elgar's "Enigma Variations" uses only those variations best

suited to the medium. Members of the American Bandmasters Association lauded the score at its premiere in 1963.

Other numbers on the program are Aaron Copland's "Fanfare for the Common Man," brass and percussion, "Youth Triumphant Overture," by Henry Hadley, and "Nobles of the Mystic Shrine" by John P. Sousa.

John Snyder, sophomore music education major from Charlotte, will be soloist in Haydn's "Concert for Trumpet."

The concert is open to the public without charge.

Famous Pianist David Burge To Present 3 Programs Here

David Burge, widely-acclaimed pianist and composer, will highlight the events offered by the School of Music at the University of North Carolina at Greensboro in his three programs to be presented during his visit to the UNC-Greensboro campus Nov. 20-21.

Burge will give a solo piano recital Nov. 20 at 8 p.m. in Cone Ballroom of Elliott Hall. The program includes the work of the 17th century composer Orlando Gibbons, contrasted with compositions by six contemporary composers.

On Nov. 21, Dr. Burge will discuss the selection of teaching materials which prepare the student for the performance of unfamiliar contemporary music from 1-4 p.m. in the Recital Hall of the School of Music.

The final event of the series will feature compositions by David Burge at 8 p.m. on Nov. 21 in Cone Ballroom. He will be assisted in this program by Miss Jenifer Mills, soprano, in a premiere performance of "A Song of Sixpence: I." Miss Mills will also assist in the Monday evening program. She has collaborated with the composer in the performance of several of his works.

UNC-G faculty members David Moskovitz, violinist; George Kiorpes, pianist, and Lawrence Hart, playing the celeste, will assist in the Tuesday (Nov. 21) program.

The chamber opera "Intervals," prepared by Professor Rolf Sander, director of opera, will close the Tuesday evening program. UNC-G music students who will participate in the presentation are Jay Best, Gretchen Williams, Terry McDonald, Paula Gullledge, Collis Hill and Pat Sapp.

Burge is presently a professor of piano and composition at the University of Colorado. He has appeared as soloist and lecturer on many occasions.

The musical events are open to the public without charge.

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Bryson Gets National Position

Dr. Joseph E. Bryson, director of extension at the University of North Carolina at Greensboro, has been named president-elect of the National Organization of Legal Problems of Education (NOLPE).

He will assume office next November, and will serve on the organization's board of directors executive committee during the interim period.

Dr. Bryson was chosen for the office at the annual convention of NOLPE at Miami Beach, Fla. last week. The convention ended Friday, Nov. 10.

The president-elect was born in Greensboro and is a graduate of Elon College. He received UNC-G in 1957, and obtained UNC-G in 1957, and obtained his doctor of education degree from Duke University in 1960.

Girls' Varsity Team To Meet in Coleman

The UNC-G girls' varsity basketball team will hold its first organizational meeting on November 21 at 5:30 in Coleman Gym. All those who are interested in playing varsity basketball are encouraged to attend this meeting.

Scholarships Announced

Two national scholarships for college senior women are offered

ed for 1968-1969 by the Katharine Gibbs School. These awards were established in 1935 as a memorial to Mrs. Katharine M. Gibbs, founder and first president of the School.

Each scholarship consists of full tuition (\$1,350) for the secretarial training course, plus an additional cash award of \$500, totaling \$1,850. The winners may select any one of the four Gibbs schools for their

training — Boston, New York, Montclair, or Providence.

Winners are chosen by the Scholarship Committee on the basis of college academic record, financial need, and potentialities for success in business. Application blanks may be obtained by writing to

Memorial Scholarship Committee Katharine Gibbs School 200 Park Avenue New York, New York 10017

UNC-G Scholars Tea Honors Sophomores

One hundred and twenty members of the sophomore class at the University of North Carolina at Greensboro were honored at a Sophomore Scholars, Tea on Wednesday afternoon, November 15, at the Virginia Dare Room of the Alumni House on the campus.

The purpose of this reception was to acknowledge outstanding scholarship and to give the students an opportunity to talk informally with various faculty members about areas of study in which they may have interest.

Mrs. Tommie Lou Smith, Associate Dean, was the co-ordinator for this event. Miss Merib E. Mossman, Dean of the Faculty, extended greetings to the group. Deans, department heads, advisers for the Junior

Year Abroad Program, the chairman of the International Studies Program, and the chairman of the Honors Council were presented. Special guests at the reception were the five students who spent their junior year abroad. Including: Miss Martha Crockett, Miss Paige Dempsey, Miss Camille Farris, Miss Lois Greenwood, and Miss Jacqueline Griffin.

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Election Policy Debated

Election Board Policy was subject to controversy at the November 8 meeting of legislature. Nancy Tysinger, Election Board Chairman, presented the policy to the representatives.

Changes from the policy from previous years included a system of voter preregistration, clarification of definition and means of campaigning, people to be present at the counting of ballots, write-in candidates, the process of conceding, withdrawing, contestments, and appeals.

Criticisms of the bills were bills were varied. Town students felt unequal representation. Several inconsistencies were pointed out in sections on campaigning people present at counting, and in the notification of candidates of the results. One representative felt that the statement that a person may run as a write-in candidate "provided he does not initiate, run, or par-

icipate in his own campaign" was unnecessary. Many of the criticisms were stylistic.

Policy cannot be amended. Since the body was not in complete accordance with the new policy, it was tabled.

Anne Hurst, Chairman of Legislature, appointed a committee headed by Terry Ashe to work with the members of the Election Board in deriving a more perfected policy. This committee is to make a report of their progress at the first meeting in December, and are to have submitted their policy to legislature before the first January meeting.

Due to the length of the discussion of the Election Board Policy, all following business was tabled.

Prior to the policy debate, legislature adopted a resolution concerning protection on campus.

Concerts

(Continued from Page 5)

Summertime." Then they get a note with a couple of requests — "But we're going to continue anyway. Just kidding. Will the person with license plate DJK 34257641 please move their car — the license plate is in the way."

After Tony sings "Yesterday," he goes down in to the audience and gets people to sing "Kansas City" with him, which really gives the audience a stir. Throughout the concert the Lettermen vary the comic with their slower romantic

songs, including "The Impossible Dream," "Born Free," "Portrait of My Love" and "Cherish". They close with "I Believe," a most appropriate song for these three outstanding performers who haven't let success change them or "their respect for good songs or the people who wrote them."

It is certainly difficult to do either of these wonderful groups justice for their performances. They are true entertainers who can please their audiences and make them appreciate their talent to the fullest.



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Look at it this way.

Every time you do this you may keep a good boy from going bad.



Don't help a good boy go bad. Lock your car. Take your keys.