

# OREGON DAILY EMERALD

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## Tenth Anniversary . . .

TEN years ago today, Oregon students heard the first speech Yosuke Matsuoka gave on United States soil. His presence here followed Japan's withdrawal from the League of Nations upon its acceptance of the Lytton report on Japanese activities in Manchuria.

It was a big day. Matsuoka's train came in at 11:45. A police guard detailed from Portland protected him from possible assassination. His armored car had been shipped down on the same train. There was a preliminary luncheon at the men's hall and invited guests.

The Emerald files reveal an interesting reaction on the part of students and faculty. When the Japanese diplomat had completed his defense of Japanese policy—the "wish for peace . . . and cultural and moral leadership of the world," the faculty members interviewed praised his skill, they said that the powerful address had interested them, and "impressed" them. But they were not "convinced."

\* \* \*

IT WOULD be saying too much to suggest that Matsuoka's condemnation of China, and her "seducing blandishments to the United States" was prophetic of men dying in the Pacific today. But there was incongruity, there was a peculiar twist to what he said.

He told why Japan was grinding its way into Manchuria, but he also said that a wish for peace was motivating that drive. He insisted that peace in the Orient was Japan's necessity.

It was conceded to him then that many of his points were sound. Such factors as Japanese overpopulation and need for expansion had a certain veracity.

But the Emerald editorial asked this question the following day: "Why did not Japan take her grievances to the League before she mobilized her troops? Far better to attempt peaceful methods at first and then resort to force later as a last desperate measure."

That is the same question we asked in the months before Pearl Harbor. For Oregon students it is a tenth anniversary.

—M. M.

## 'Mighty Oregon' . . .

COFFEE and doughnuts were served at the YM at 2 a.m. Someone started playing the piano . . . there was a bit of boogie-woogie, a few of the old songs. The boys milled around, dunked their doughnuts . . . and laughed.

Then they began drifting off toward the railroad station—in cars, or walking down in groups of three and four. The joined their assigned comrades, stood by the station in large ragged bunches, freely inter-mixed with parents, fraternity brothers—and a few girl friends with eyes unnaturally bright.

The train pulled in, exactly on time, at 3:05. Noisily, but with the beginning of military order, the Enlisted Reserve Corps men piled in the train. Inside there was roll call—and then windows were tugged up and heads popped out. There was shouting, good-natured insults delivered in the customary collegiate manner. People kept shaking hands . . . it didn't matter if you knew the person—you shook his hand anyway.

At one window obliging friends boosted a girl to an open train window and there was a long bonus farewell. There wasn't a sadness—but an hysteria born of the excitement of trains, journey, and danger.

There was singing, too. "There's a Long, Long Trail A-Winding," . . . "She's the Sweetheart of Sigma Chi," . . . an unusual number full of adolescent enthusiasm—"Here's to Baker High." And threading through all the sounds, the recurring beat of "Mighty Oregon."

And somehow, in those final moments of farewell before 3:45 in the morning, what had previously been merely a fightings football song, became symbolic of a greater battle. And old phrases gained a new, deep meaning. Words like "On to victory urge the heroes" . . . "We're out to win again" . . . "We'll fight to the end."

And finally, with all the courage of youth, "And We Will Win!"

—M. W.

## International Sidelights

By PAT E. PERRY

Feelings along the European coast of the Mediterranean are becoming very tense about a possible allied invasion, if certain signs, especially in Italy and the Balkans, can be used as a basis for judgment.

A Moscow radio broadcast recorded by the Associated Press reveals the important fact that Field Marshal Erwin Rommel has been made commander-in-chief of all German and Italian armies in Italy and the Mediterranean coast of France. The report also said that Rommel had arrived in southern Italy to take charge of coordinating all arms of the southern defense command.

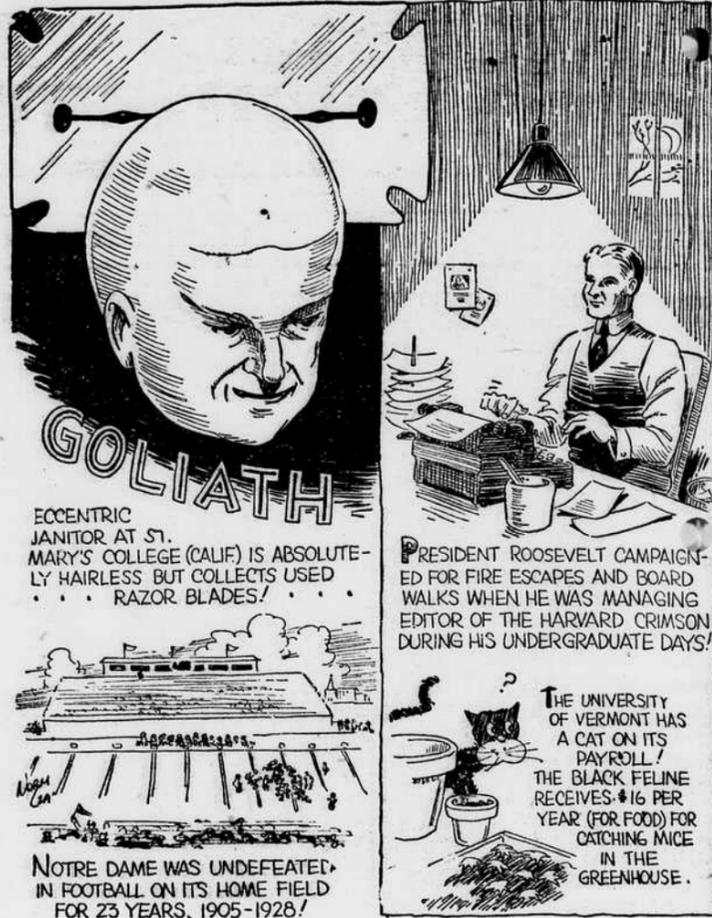
It would not be sensible for the Germans to move their best commander from a crucial point of battle, unless another location has superseded it in importance. If the Germans have transferred Rommel then it must be because the Germans feel that they can no longer hold the allied forces in Africa and must prepare for an attempted invasion of the continent.

Informed military opinion seems to bear out the assumption that the German cause in Africa is doomed. According to a Washington report, if Rommel decides to attempt an evacuation of his troops over the perilous Mediterranean route to Sicily, the Tunisian campaign should last from six to eight weeks more. If he decides to make a Stalingrad stand, authorities concede that the campaign might last until August.

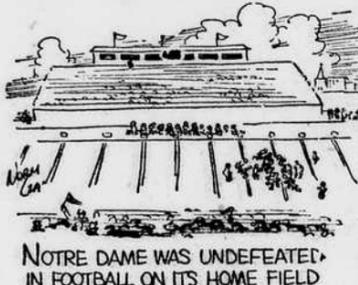
The Italian people were warned by the Rome radio, quoting Mario Applius writing in Benito's paper Popolo d'Italia, that they must be prepared in the eventuality that the whole Anglo-American forces are concentrated against Italy.

It looks as if the Allies have lost out in Bulgaria, according to the latest reports from that Balkan country. Adolf Hitler and Boris III had a meeting recently at which they discussed the defense of the Balkan peninsula in the event of invasion. It is expected that Bulgaria now will cooperate with the Nazis in spite of professed pro-Russian sentiments.

Greece, which is considered to be the safest spot for the continent invasion because of the ancient Salonika invasion route, is evidently seriously considering an attack in the near future, or at least the Greek government-in-exile is. Byron Karapaniotis, war minister of the Greek government.  
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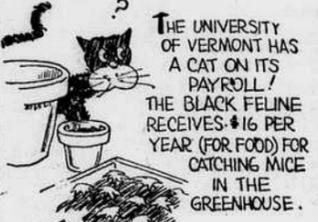


ECCENTRIC JANITOR AT ST. MARY'S COLLEGE (CALIF) IS ABSOLUTELY HAIRLESS BUT COLLECTS USED RAZOR BLADES!



NOTRE DAME WAS UNDEFEATED IN FOOTBALL ON ITS HOME FIELD FOR 23 YEARS, 1905-1928!

PRESIDENT ROOSEVELT CAMPAIGNED FOR FIRE ESCAPES AND BOARD WALKS WHEN HE WAS MANAGING EDITOR OF THE HARVARD CRIMSON DURING HIS UNDERGRADUATE DAYS!



THE UNIVERSITY OF VERMONT HAS A CAT ON ITS PAYROLL! THE BLACK FELINE RECEIVES \$16 PER YEAR (FOR FOOD) FOR CATCHING MICE IN THE GREENHOUSE.

## Nuf Sed

By CHAS. POLITZ

"The Outlaw" could have been a good picture.

The necessary ingredients were all there, and in true Hollywood profusion: Money, good actors, money, able technicians, money.

Howard Hughes spent \$2,500,000 to make sure that all the actors had an extra box of Kleenex with which to wipe the make-up off their shiny little nosies.

He hired Johnny Bump-de-bump (we forget his name), the man who made cinema photographic history with his magnificent job on "Citizen Kane" to shoot the "O'law."

He hired Walter Huston and Thomas Mitchell, two of Hollywood's best character actors, to play the leading supporting holes.

Howard Hawks, a director of no mean ability, was signed to direct the cow-cow epic.

\* \* \*

Why, then, isn't "The Outlaw" a good picture?

Reason: Howard Hughes is, as the Ghirardelli parrot would put it—"coco-loco." Just a wee bit eccentric, a charter member of phyllanthropy club, but of beautiful Phi Beta; the kind of a fellow who dreams of pistachio soldiers playing tic-tac-toe on scrambled egg pie. Brilliant, but just a wee bit eccentric this "stark raving perfectionist."

He started "The Outlaw" on its merry eccentric way by firing Director Hawks because he didn't spend enough.

Then he proceeded to drive his star actors, Huston and Mitchell beautifully nuts by insisting on up to 40 retakes of the simplest scenes.

One of his favorite habits during the filming of the picture was, "Time" says, to phone one of his assistants at 3 a.m. ERC time and announced, "This is Mr. Hoyt." (a long silence—another nickel) "Just thought of something; I'll call you back later." Sounds almost like Roy Nelson dialogue, doesn't it. Just a wee bit eccentric.

Wonder if he calls his transport plane building partner, Henry J. Kaiser at such hours. Wouldn't make any difference He's never there anyway.

That Hughes is brilliant when it comes to aviation there is no doubt; that he has been successful there is no doubt either—but that he's completely normal—boop, boop didum dadum gurgle.

\* \* \*

He was sure way off the beam in using some of Tschaiakowsky's most powerful music to "back up" "The Outlaw." He chose a beautiful theme that goes something like "tra-loo-la-tu-dum-da"—oh you know. The piece has great range. It can be toned down to a hair-thin violin whisper or boomed-up up to a thunderous Krupa-clout.

Hughes figured that such powerful music would provide the proper "atmosphere" to push over the climax when the climax came. And he would have been right, dead right, if he had only used the drum beating, frenzied-pitch parts when the climax did come.

Instead, he became so intrigued with de purdy tune that he decided to use it every 50 feet, thus creating a perpetual series of climaxes that leave the spectator biting finger and toenails (his own) and finger and nails (your neighbor's) with reckless abandon.

Even this wouldn't have been too bad if the parts Hughes released Peter Ilyitch's musical fury

(Please turn to page three)

## scene at Random!

### WAAC Enlistment

Women who enlist now for the WAAC will not be called until after the end of the semester. University women are needed in the WAAC because of the present deficiency of good officer material.

When ordered for active duty, University women will undergo a five-week period of basic training, and may apply for specialists training or for a specialists school.

—Idaho Argonaut

### Art Exhibit

Paintings, representing some of the best known contemporary American painters, have been in an exhibition in the gallery of the Art Center at Indiana university. These paintings were

lent to the Art Center by the Terre Haute Art Institute, which recently built a new art gallery under the direction of John Rogers Cox, and which is gathering a permanent collection of contemporary American paintings.

—Indiana Daily Student

### Rationing No Handicap

The home economics department at the University of Kansas is suffering no great handicap so far from the effect of rationing. Substitutes have been used wherever it has been possible.

The only time coffee is used by the home economics students is for a lesson, so the smaller quantity of coffee will hardly be noticed by the department.

—Daily Kansan