

OREGON *Daily* EMERALD

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Rules of the Game . . .

The Little Civil War will come alive again for students Saturday when the Oregon team meets OSC at McArthur court. For most of us it will be the most exciting game of the season because the visiting team will have a rooting section with just as much interest in the outcome as Oregon students.

The Ducks beat the Beavers on their home floor in January. We were the visitors then. As far as we know, good sportsmanship was displayed by both sides.

Time was when this couldn't be said of a UO-OSC game. In 1942, a free-for-all brawl followed the game when Oregon was defeated in an overtime period. Players and spectators slugged each other vigorously. The band had to play "The Star Spangled Banner" to remind the crowd that there was a much bigger struggle going on in the world.

Both Oregon and Oregon State were put on probation by the conference officials. Students at both schools were ashamed that they had done anything so childish in a world at war. But they had.

We don't anticipate a fight after Saturday's game. We think that the Ducks and the Beavers know enough of sportsmanship to prevent any such happening.

But sportsmanship is involved in smaller things, too. It frowns on booing and yells like "Poor Beavers." It means allowing the visiting college adequate space for a rooting section. It means letting the other side lead an occasional yell without competition from the Oregon section. It even means standing up when the visiting team's alma mater song is played or sung.

Oregon Staters will be critical when they come to the game. Their impression of us will be formed by the way they are treated while they are guests. The old rivalry will always be present, but we hope Oregon students keep it a friendly rivalry.

Justice for All . . .

Tuesday morning's Oregonian carried a story about an army private who has been sentenced to hang because he refused to drill as ordered. He is not a conscientious objector but bases his refusal on personal convictions against killing.

The reason for action against such a refusal is obvious. Millions of men in the armed forces of the United States have just as deep a revulsion for destroying their fellow men. They have accepted it as a necessary job to protect their way of life.

But the sentence is very severe. Other objectors have been placed in work camps or imprisoned. Why should he be given a death sentence merely because his convictions are not based on religious faith? If religious beliefs are to be considered an excuse for objection, why shouldn't a man's other firm beliefs be honored?

The verdict will be reviewed. If the sentence is carried out, "equality for all" can be tossed aside as an outworn concept in justice in America.

Odeon . . .

It's the most unusual thing to ever hit this campus and is equalled by few colleges over the nation. What makes it so unique is that it is the somewhat shabby annals of college activities and has been originated along principles remarkable for their adherence to the purpose of liberal arts. The name of it is Odeon (o-day-on) and it has been in operation for the past two years.

Activities always have their place upon any campus—both sides of the fence only serve to discriminate to the extent and to the purpose of those activities. But it is surprising when the student considers objectively the various events and organizations with which he is familiar, just how minor their contribution is to the individual himself—either to the expression of his own abilities or to the development of any qualities

Clips and Comments

By JANE ELLSWORTH and BETTY BUSHMAN
No Dates?

A Stanford U official, pointing out the frequency of flu cases on the campus, recommended that "students care for colds; keep out of circulation when ill."

Let this stirred up more than circulation.

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Busy Line

"Hold that line," or a more adult version of blind man's buff, was featured at an all-campus blind-date party last week at the University of Minnesota. Coeds talked to unseen men on a partitioned stage and chose a date for the remainder of the evening on the basis of the best "line."

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Taking the Wrap

One of the most formal social affairs of the season was held at the University of Kansas recently. The Phi Psi invited some sorority girls for luncheon, and right away the girls were taken to the kitchen and set to work peeling potatoes. While this was going on, the fellows snatched the girls' coats.

After a comparatively quiet lunch, the girls discovered that their wraps were missing and, undismayed, donned their hosts' overcoats and dashed off to class.

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Things Are Looking Up

The closest thing to Paul Bunyan that the University of Washington students have ever seen visited their campus last week in the person of seven-foot Warren Jackson.

This 20-year-old rugged specimen of manhood has a story-book past which includes fighting with two cougars and other adventures of outdoor life that would make a

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Notes On Record

ON THE CLASSICAL SIDE
By BETTY JANE BENNETT

Students who wish to become acquainted with the most popular movements of symphonies should hear the Victor album "Heart of the Symphony." Condensed versions of each movement are presented by the Victor symphony orchestra under the direction of Charles O'Connell. Included in the album are: first movement from "Symphony No. 5" of Beethoven; first movement from Schubert's "Unfinished Symphony;" the second and third movements from Tchaikovsky's "Symphonies No. 4 and 5;" the fourth movement from Brahms' "Symphony No. 1;" the second movement from "Symphony in D minor" by Cesar Franck; and "Festival at Bagdad" from "Scheherazade" by Rimsky-Korsokoff.

Debussy's music always serves to refresh tired minds, especially his album entitled "Nocturnes" which includes "Clouds," "Festivals," and "Sirens." Leopold Stokowski conducts the Philadelphia orchestra as well as women's chorus which does background work. Mr. Stokowski's interpretation of this work is beautiful, the string section of his orchestra deserving special mention for its delicacy and purity of tone.

Not altogether musical in nature, but attracting attention as an interesting release is Decca's album: "Liberte, Egalite, Fraternite," a collection of French writings on the principles of democracy, spoken by Charles Boyer, with a musical background composed and directed by Victor Young. This anthology includes writings by Voltaire, Rousseau, La Fayette, Danton, Michelot, Hugo, Gambetta, Peguy, Clemenceau, and De Gaulle, and is edited by Jean Benoit-Levy.

ON THE JAZZ SIDE
By JIM WINDUS

I think that this week's column will be devoted to what's doing with jazz. When one speaks of jazz, he doesn't mean just Dixieland, but Chicago style, Kansas City style, and even one that isn't well recognized, New York style. One may say that he can't recognize these different styles, and I say that this isn't necessary. Jazz, and swing, which is an offspring of jazz, is very definitely recognized as contemporary American music. It is not a by-product of some European form, but wholly a native product. And as such it is different, has a new set of standards and a new outlook. It is free from old restrictions, youthful, full of spontaneity. You don't have to play a certain note one way, and just that way only. One's life is not bound to a certain definite traditions; you become what you want to. Thus this music has become a way of life. Jazz has taken its place among the arts.

For a further discussion of the qualities and limitations of jazz, read Chapter 3 of Esquire's 1945 jazz book. The book also contains some fine pictures of jazzmen and good articles about jazz and jazz recordings. No schmaltz allowed.

Went to Portland last weekend and visited the Madrona record shop, the only place in Portland where jazz and hard-to-get popular records are found in any quantity. Dorothy Garrett, the owner, really has a large stock of records. Came back with some fine disks: Hampton's, Spanier's, Edmond Hall's, and two Dwight Eiske's. He does do the risque songs, eh girls?

While looking through records, Dot introduced me to Lyn Giedz, who M.C.'s the collectors' jazz classics program on KGW every Tuesday eve, 12:15 to 1:15. For those that study that late, give a listen. It is good, and Lyn knows her jazz. It is nice to find a woman that appreciates good jazz. She is angling for an earlier evening show, and I hope she gets it. It takes people like her and Ted Haddock to further the cause of fine jazz.

If someone doesn't tell me what "It" is, I'll kill myself.
Signed,
Professor Igor Shmaltz

Book Review

By JOHN J. CRAIG

American troops shouting "On to Tokyo!" as they free Manila stands as a grim reminder of a recent statement made by "Vinegar Joe" Stilwell, which had as its essence the prophecy of a war in the Orient that will last a long time. A war in the Orient spells but one word and that is "China," for Gen. Douglas MacArthur has made suggestions in his reports that an invasion of Formosa and the eventual invasion of China proper is already past the blueprint stage. With such an undertaking in the air, many armchair strategists will be throwing their books and maps on the Philippines in the ash can and will be jamming the book stores looking for something to read which will give a brief, but good thumbnail sketch of China.

Of all the books which have been written to date on China, her history, politics, economics, and general background, none will meet the all-around requirements as well as Carl Crow's latest book, "China Takes Her Place."

Carl Crow should know much about what he writes, for he has

spent more than 35 years in the Orient. Mr. Crow first went to China as correspondent for the United Press. After his press assignment, he became business manager for the Japan Advertiser and America's Far Eastern representative of the committee on public information. All during this time he had been in close touch with Oriental affairs and in the last 25 years of his stay in the Far East, Crow was the head of an advertising and merchandising agency in Shanghai.

Out of Crow's activities in the Orient have come four books which have enjoyed and deserved universal popularity: "The Chinese Are Like That," "400 Million Customers," "I Speak for the Chinese," and "Master Kung: The Story of Confucius." Together with his new book, Crow's works afford a very thorough and complete picture of a country and people whose importance in the contemporary world begs everyone's understanding.

Crow's new book, informally written with an introduction and many autobiographical anecdotes, is a survey of Chinese history and

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in him beyond the questionable ones of leadership and personal initiative.

That is partly why Odeon was begun by a few who were capable of viewing with a somewhat broader and more comprehensive understanding the range of campus activities. It was developed so that all students might have the opportunity of presenting their creative work for critical judgment and public appreciation. Now, after two years, it is the biggest all-student show on the campus and although still in the somewhat awkward process of developing along more efficient and expressive lines, it draws from the off-campus public numerous expressions of approval. Odeon, with student support and enthusiasm, is capable of surviving. Now is the time for those with creative ability, either along the lines of music, art, modern dance, or rhetoric, to come forward and take part in it.

McDONALD

"HOLLYWOOD
CANTEEN"

with

JOAN LESLIE

MAYFLOWER
ELEVENTH AT ALGER

"Youth on Trial"

— and —

"Saddle Leather
Law"

HEILIG

"MUSIC IN
MANHATTAN"

with

ANNE SHIRLEY