

Oregon Daily EMERALD

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More Balance Needed?

Seems our sense of values is a bit out of proportion these days.

Friday night rally-going students packed the first floor of McArthur court to yell and show their "school spirit."

Friday afternoon these same students practically ignored a speech by James B. Conant, president of Harvard university, a well-known educator and scholar. Had it not been for the presence of those involved in the academic procession, and some townspeople and students, the court would have been a sea of empty chairs.

If this institution is an educational one, why, then, do students flock to a non-academic event and disregard the academic?

One student we asked said, "because the rally was a 'house function'" (meaning house members were compelled to attend.) Considering this, perhaps we are not justified in comparing the two events. Also, many did attend President Norman MacKenzie's morning address.

Just the same, we think an analogy permissible. We're not opposed to rallies. Students should have the opportunity to demonstrate their collective school spirit.

But shouldn't they also demonstrate their collective interest in gaining educational information? The opportunity was there—classes were even dismissed—but few took advantage.

This is just one illustration. But it leads toward the conclusion that the balance scales should lean more heavily toward the academic side of University life.

'Fi---ight for Oregon'

Last year the Emerald ran a feature know as the Daily E, giving credit to some individual or organization on campus.

If we were giving a Daily E this year, we'd award it today to John Epley, senior in general science, for writing a new Oregon fight song.

What amazes us is the way the thing is taking hold; we were treated Saturday to the unprecedented sight of a rooting section actually asking to sing a new song again after the first run-through. To appreciate this, think of the reception usually given to a new yell.

We asked Epley how he happened to write a song; he told us he'd long felt that Oregon needed a song which had more "fight" than "Mighty Oregon." And this summer he got an idea for a march, which developed into the new song.

The idea wasn't to replace "Mighty Oregon" but to go along with it, the author hastened to assure us. He's had it copyrighted, at a personal expense of \$4, and plans to offer the copyright to the student body—hoping incidentally to get his \$4 back.

We hope Epley's song is officially adopted—because from the number of persons heard caroling "Fi --- ight for Oregon" about the campus, it looks as if the students are going to adopt it popularly anyway.—G. G.

Spotlight on the World Allies' Rearmament Program Causes Decrease in Soviet Power

By Pat Dignan

At present the countries of France, Great Britain, and the United States are weak in Europe. They are overshadowed by huge armies from Communist nations. They have less manpower and weapons. They are not strategically located to insure immediate victory in case of war.



Pat Dignan

The autumn maneuvers in Germany by the Western Allies have demonstrated a growing strength, however, which, if kept expanding at the present rate, will soon equal what the Soviet Union and her satellites have to offer.

Once it was thought that Russia, in a very short time, could overrun the whole of Europe. Today we know this is no longer possible.

The hold the Soviet Union has over her satellite nations and the power and prestige she has enjoyed in Europe have decreased. We point to the rearmament program of the Western Allies as the biggest single factor which has caused this.

The presence of Western Allies' strength in Europe has had political implications which seem to favor these countries. The people of satellite nations have been attracted by a free, strong West which they have been made aware of by the rearmament program.

This faith in the West's ability to remain free and strong has spread in Czechoslovakia. Similarly, passive resistance to Communist rule in Poland appears to have increased since the Western rearmament program began.

If the political hand of the West has increased because of this program, then that of the Soviet Union has decreased. Russia can no longer use threats of "grave consequences" when her will is not obeyed.

We believe that the Soviet Union is aware of this. They know headway we have made in the use of atomic weapons for tactical purposes. It is their turn to worry.

They realize that their threats are no longer impressive, so they will return to negotiation as they always have in the past when their moves have been blocked. If you are following the peace

talks in Korea, you will see that the Communists are more cooperative and willing to come to terms.

One may wonder why the nations suddenly are beginning to agree on buffer zones and armament policies after several months of complete misunderstanding and disagreement.

We are inclined to think that the Soviet Union is behind it. They may now realize that their "stall" has only resulted in awakening the world. And this world has revolted against an aggressive nation which has as its ambition the communization of all nations.

Maybe now, if they turn to negotiation to settle their difficulties, they will not continue to cause trouble and create bad faith. Maybe now, or at least soon, the Russians will keep their promises so peace can be negotiated.

From the Morgue...

30 YEARS AGO

Nov. 5, 1921—A freshman questionnaire reveals that the catalogue is the most effective means of advertising the University to prospective students. Descriptive booklets have practically no effect.

20 YEARS AGO

Nov. 5, 1951—Words have been written for Oregon's marching song. They are:

Hit Hard! Hit Hard!
A touchdown wins the game.
Let's fight for Oregon—
For victory and fame.
Hit Hard! Hit Hard!
We're with you—Everyone
Will stand by the men that
fight to the end
For Oregon.

Casualties of Susan Campbell hall's fire drill included one student with two fractured ankle bones and another with a strained ligament. Injuries were sustained in a jump from the fire escape ladder, seven feet from the ground.

10 YEARS AGO

Nov. 5, 1941—With 16 members living in 10 fraternity houses, and others with Eugene families, the Sigma Alpha Mu's are looking for a place to live after a fire destroyed their house.

Sharps and Flats...

SU Turns Down Jazz Musicians

By John Rooney

What's this about Granz and Jass at the Philharmonic being turned down for a date at the Student Union? Seems like the Student Union board could have found a small spot in the budget to include this group, one of the finest touring the nation.

Both this group and Ray Anthony's will be in Eugene this week, so after a dearth of long months, the mudhole should start to move.

If you can't make the Eugene dates, catch it in Portland, where JATP will play Nov. 9. Group includes Krupa, Flip Phillips, Bill Harris, Eldridge, Fitzgerald, and others.

Frosty Durland, now at the Cascade Club with Tommy Fox, thinking of breaking out and starting own combo to play for house dances and other spots. Very versatile guy and should get a good group together. More about him when he gets organized.

Those of you who liked the piano playing of Steve Allen over KNX (Los Angeles), 12 midnight spot should latch on to the records he's cutting for Columbia. Don't know whether he should be called a pianist-comedian or a comedian-pianist, but at any rate he plays fine music.

First session includes "Where or When," "Imagination," "Gone With the Wind," etc., etc. Nice candlelight music except for the "Notre Dame Victory March," which, in itself, is one unique thing.

Columbia surely seems to be making a go for the customer's cash. Latest in a group of very fine albums is the LP cutting of four of Duke Ellington numbers. Album includes, "Mood Indigo," "Sophisticated Lady," "Solitude," and "The Tattooed Bride." First three were of the 1931-1934 composing time, while "Bride" shows the influence of modern day jazz.

If you want a long spell in the old Ellington mood, this is it. Forty-five minutes of uncut concert arrangements of three of Ellington's greatest classics, plus the "Bride". Versions which were cut last year while the band still had Hodges, Brown, Glenn and Greer.

-- Letters to the Editor --

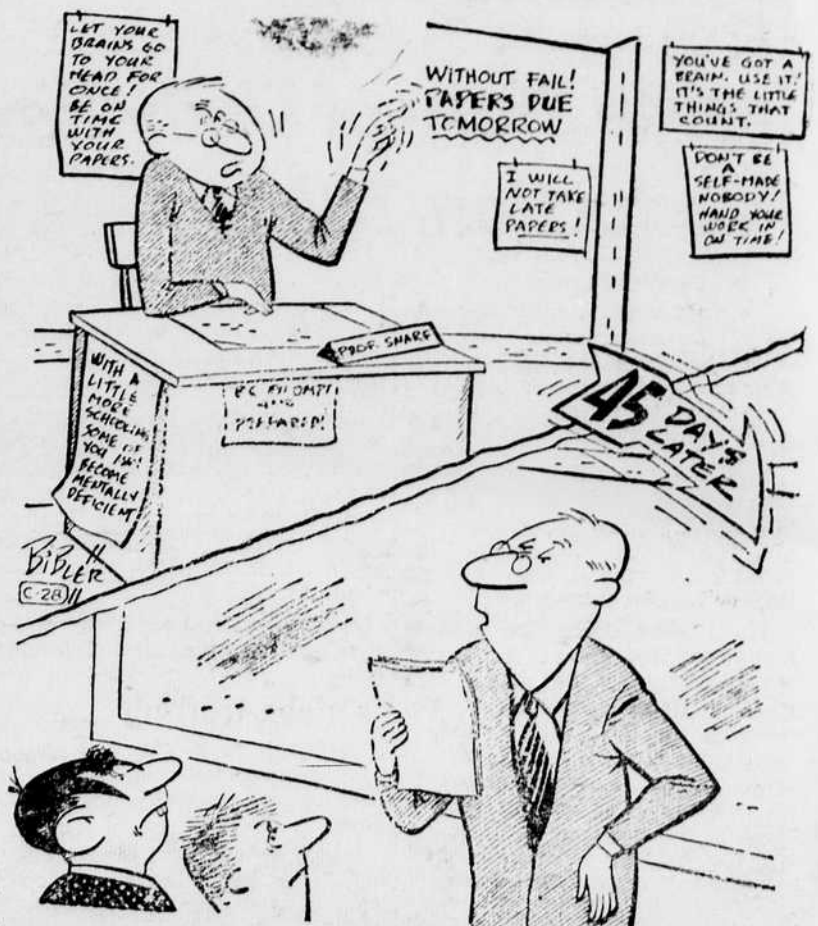
A Criticism of Criticism

Emerald Editor:
I am very surprised that nobody has yet answered Wes Robinson's criticism of the play (The Mad Woman of Chaillot). I think that it is not good at all, and I will try to explain my viewpoint.
Let us look at Wes's criticism.
May I repeat the opening sentence: "It was an incredible and uncomfortable evening last Friday night as the weird and wonderful collection of rich and poor 'had it out with each other' across the stage of the University Theater." The beginning is quite flowery, with balanced sentences that remind you of E. Gibbon, the second half of the course is slang, out of place and, if it means that they were throwing things at each other, then it is not true.
Furthermore, what is an incredible evening? I know what an incredible story is, but if you mean that the story of the evening is incredible, why do you write it?
A good example of the sort of statement that is always right for any play is: "In some cases parts

have been miscast, but a few people approached brilliancy in the execution of their roles." Wes says, "The Frenchman just broke too many rules of presentation."
What rules does he mean? Aristotle's? Everybody breaks them, thank God.
He says that the Frenchman stagnates action in favor of poetry, so does Goethe. That he gives ingenuous philosophy instead of dialogue, how about Hamlet's monologues? If the play has to have plenty of action, dialogue and plot, then let us all go and see Wild Westerns.
Wes most likely writes for those who did not see the play, those who find an excuse and say that they will read the criticism instead. I think that criticism on a play should be written presupposing that the reader saw it. Consequently, criticism should be specific.
Secondly, I do not think that a play is primarily written to entertain, and that a play has to step down to the public taste. Leave that field to the movies. Plays are

written more (and they should be) for those who care and dare follow the writer to a new human experience, and for those who are not afraid for an appeal to their imagination.
Thirdly, I think that if a play is good in France it is good here too. This of course is not true for popularity, but one should not confuse these notions. No art has yet been limited to the nationality in which it was created.
This would be destructive only, if I left it at this. Though I am not a critic, I think I can say that the two leading roles are very well played, that Gordon Howard's philosophy is not so hard to follow as Wes makes you think. The opening of the second act was a little tedious. There is a very fine ending to the first act, but somehow it was not quite right.
This is just my experience. I think that anyone who is not afraid of a ladder that goes down and down should see the play. It is quite nice.
Dirk Schepers

Do Unto Others...



"Oh, by-the-way, I got your papers graded last week—if I could just think to bring them"