

Bruce Mann

Summertree is enjoyable emotion

"Summertree" is a black-steel, laddered scaffold draped by vinyl leaves, pierced through the heart by a putting-green flag and laced at the roots with crepe paper geraniums. "Summertree" is also the name of the current Playmakers production at Graham Memorial Lounge Theatre—and it's a sentimental winner for those who enjoy melodrama, character probing and unabashedly emotional experiences.

Ron Cowen's extra-relevant story concerns a 20-year-old Young Man and his life, which is swiftly represented cinematically and in stream-of-consciousness through dissolves and fade-outs within and between vignettes and glimpses of life. The Young Man grows up as a Little Boy in love with his backyard, family, and friends. His father is a stern salesman who plays golf, wants his son to "be a man," and firmly believes that in life, "You can't always do what you want to do." His mother is a stereotyped every-mom who plants geraniums, remembers her son's past in vivid detail, sifts through past photographs and worries that her son's relationship with his college roommate is too intimate.

The Young Man himself grows up in love with the piano and dreams of earning a music scholarship to train for concert work. His father sends him to college but refuses to fund a music education, yet because Father makes so much money, the Young Man cannot receive a scholarship. The Young Man turns to his teen mistress, "the girl he slept with in school," for sympathy and pure escapism, but the turbulence at home ("There's a war in this family") sends him nervously packing away to war ("they say the best

soldier is a scared soldier—I should be fantastic.") and eventual death.

Randy Jones plays the Young Man superbly and effectively—jungle-gymming between the scaffolding and the symbolically road-marked stage searching for a way: to pull his life together, to make a portrait of the past and to define coherently the elusive images and thus achieve a life continuity and security. The range of the role is, of course, immense—the Young Man must cavort with his cute girlfriend (it's "all very high schoolish"), sustain a crushing love for music ("Everything has music in it"), fight pressure from his overbearing father who advises that "you should be out making friends with people that can help you," battle in war and even express in sentimental soliloquy his true feelings to the father he love-hates: "I love you, Dad. I hate you enough to kill you sometimes, but I love you."

The rest of Director Mary George Jester's cast is reasonably well-chosen. Young Mike Barnard plays the Little Boy with abandon, sincerity, and convincingness—we feel the hard-ball hurt his bare hand in one scene and we empathize with his unwillingness to pull

the Mattell gun trigger during the Firing Squad game.

Elise Tribble is the Girl, and her portrayal is a highlight. She has the properly "high-schoolish" looks and spirit of a girl you want to compose sonnets for, and her marvelous gummy giggles give substance to the Young Man's romantically lyrical line, "whatever I play is for you."

Diana Hawfield's Mother is a sympathetic character played to create a double-edge: interest in having her son face life alone and after his death, interest in starting all over, "another beginning." The performance is, however, too reflective.

Robert Bloodworth's Father is stabbingly convincing, but at times the stereotype carries the role. Dusty Staub grimly executes the role of Soldier, communicating horrors in a husky, Southern-honed voice.

Again, the mood of the play is highly sentimental and emotional, and to some, this will be a fault. The dialogue and situations can be as subtly droll as—Father: How's school? Boy: It's there—or as cliched and as Edge-of-Nightish as the home encounters

of the Young Man and his father. Comparison—contrasts of people and giraffes ("People are harder to give up than giraffes") or a dead dog and a dead son overly melodramatize many scenes. Also, history since the play was written causes uncontrollable identifications with the war scenes, leaving their effect fragmented.

But for the most part, the rapid, cinematic pace of scene melting to scene, the emotionally soft lighting of Mary Mac Moore, the thematically appropriate costuming of Deborah Bloodworth (the Young Man and his younger self, Little Boy, wear green and brown—colors of a real summertree), and the stark, bleak, significant sets of Sam Allen all combine to keep the sharply sentimental edges under control.

"Summertree" is an enjoyable, emotional, relevant (yes, down to the last cliché) play as classically cast as the Young Man and his Girl's favorite Mozart sonata. It presents strict exposition, development, and recapitulation, which draws the isolated individuals together into a heart-wringing family portrait framed like a tree, its branches and roots reaching and reaching—for security.

Campus activities calendar

Representatives from General Electric Company, Nuclear Engineering Division, will be on campus April 21 to interview students for summer employment in production at the Wilmington, North Carolina plant. Students who are rising juniors, seniors or graduate students and maintain their permanent residence in Wilmington or the immediate vicinity, may make application at the Placement Service, 211 Gardner, no later than 12 noon Tuesday, April 20.

The UNC Readers Theatre presents: "Miss Cynthia" by Rudolph Fisher at 9 and 10:30 Friday night in the Union Coffee House.

Tonight the Cinematheque will present Orson Welles' version of Franz Kafka's "The Trial." The film stars Welles, Anthony Perkins, Romy Schneider and Jeanne Moreau. Shows will be at seven and nine in Murphy 111. Admission \$1.

The Carolina Symposium, "The Mind of the

South," will hold an open meeting Tuesday, April 20 at 8 p.m. in rooms 202-204 of the Carolina Union. All people (i.e. undergraduates, graduate students, faculty, etc.) with suggestions for emphasis, speakers, format, films, music, publicity, et al. are most welcome. Also anyone interested in working with the Carolina Symposium (publicity, financing, research, inter-collegiate seminar, hospitality, displays) please come. A brief review of the ideas collected to this point will be given, and questions answered, but the purpose of the meeting is to hear your suggestions. All possibilities will be entertained. Interviews will be held the following week.

LOST: Large plastic sack containing several tapes, 5", 3" and Cassette reels. Material recorded is for research purposes. Please call 929-2407, evenings.

LOST: Notebook which has green paper and opens from the top. Contains notes from French 145 and 201. Please return to Linguistics Dept. in Dey Hall or leave message for Ann Travis.

LOST: Full-blooded honey-colored collie with white fur around neck. One year old but full grown. Has no identification collar. If whereabouts known, contact Dr. C.P. Vincent—phone 967-6368.

FOUND: Girl's 1970 Needham B. Broughton High School class ring with initials J.C.P. To claim, come by the Daily Tar Heel office after 3 p.m.

LOST: Brown wallet. Keep the money. I desperately need credentials. Substantial reward, no questions asked. 933-4671 or 527 James.

LOST: Black tri-fold wallet—if found—call 966-3202. Need credentials. No questions asked.

Caine Mutiny, Lil' Abner at free flicks

Free flick fare is varied this weekend. "The Caine Mutiny" will be shown at 7, 9:30 and 11 Friday night. Based on Herman Wouk's novel, the film is mainly memorable for Humphrey Bogart's performance as the paranoid martinet, Captain Queeg. There's a tense court room clash between tradition, authority and the individual conscience.

Saturday night (show times same as Friday) the hokum and high camp of the musical, "Lil' Abner," may insinuate its way into your heart or stomach. "Lil' Abner" is conspicuous for its lack of subtlety but Stubby Kaye is worth watching. "Virdiana," slated for 7 and 9:30 showings Sunday night, sustains a series of enigmas.

Crossword Puzzle

- ACROSS
- Greek letter
 - Musical drama
 - Pronoun
 - Be ill
 - Spook
 - Native metal
 - Tell
 - Sandy waste
 - Portion of medicine
 - Near
 - Pay attention
 - A state (abbr.)
 - Ascend
 - Goddess of healing
 - Things added
 - Paid notice
 - Expire
 - Weaken
 - Latin conjunction
 - Join together again
 - Golf mound
 - Jog
 - Couple
 - Young salmon
 - Spanish article
 - Cry of Bacchanals
 - Clergyman
 - King of birds (pl.)
 - Time gone by
 - Scorches
 - Beverage
 - Still
 - Bend
 - Ship channel
- DOWN
- Organ of hearing
 - Cravat
 - Everyone
 - Man's name
 - Chief executive

Answer to Yesterday's Puzzle

PANSY TRIPE
PERUKE HERALD
ASE EATEN TAA
NT PERUSAL TR
GLOAT RE OPEN
EAT ON TOAD
STREAMING
STIR BE IER
APSE TO BESOM
RI STOUTER BA
ITS OUTER BET
DEPORT DEMURS
DARTS STUNT

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The Student Legislature shall have powers to determine the Student Activities fee and to appropriate all revenue derived from the Student Activities fee (1.1.4 of the Student Constitution). The budgetary appropriation for the 1970-71 academic year is \$28,292.50 for undergraduates and \$4,647.50 for graduates as the subscription rate for the student body (\$1.84 per student based on fall semester enrollment figures).

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Langley reviews

Don't miss Hoffman

Little Big Man—Arthur Penn has made a remarkable thing, an American movie with a genuine epic feel to it. It is episodic in nature, alternately breezy and tragic and contains some of the finest editing since the days of the Russian silents. Dustin Hoffman is wonderful. A marvelous movie, one of the best of the year. Don't miss it.—CH, D, R, G

Gimme Shelter—A dynamic powerhouse of a movie, perhaps the most horrible bad trip ever put on film. It is much more honest than Woodstock and is the first movie to really show the sexual and demonic side of rock. The scenes at Altamont brilliantly capture the horror of that concert. A remarkable film, very unpleasant to sit through, but an experience not to be forgotten.—CH, G

The Great White Hope—From the opening scene, it is obvious that we are in fairy tale land, with stereotyped villains and old racial clichés. Moreover, director Martin Ritt matches the crudeness of the script with his direction. However, as on the stage, this very crudeness makes for some very old-fashioned but very thrilling dramatics. James Earl Jones is extraordinary, giving a performance almost too big for the screen to contain.—CH

Airport—The clichéd script, the drippy background music, the sorry acting in the leads, etc. mark this movie as a definite throwback. However, of its kind, it is absolutely superb. After a slow start it managed to churn up quite a bit of primitive interest and suspense. The acting of the leads is strictly from the thirties, but Helen Hayes, Maureen Stapleton and Van Heflin give Oscar-worthy performances.—D

Husbands—Much of this movie was obviously improvised, and unfortunately, most of the actors had little to say, especially Peter Falk. Also, Cassavettes allows his scenes to drag on and on to no

purpose. Buried beneath the self-indulgence are a fine performance by Ben Gazzara, some nice insights and perhaps the makings of an important movie. Those seriously interested in cinema will want to see it; others will be bored stiff.—CH

Waterloo—The script for this is historical-stilted and Rod Steiger's performance is method-ludicrous. For some this will not matter because the picture, though uninvolved, is visually magnificent. Sergei Bondarchuk is one of the very few directors with an intelligent idea of what constitutes spectacle and nearly every frame seems like a fine oil painting. Christopher Plummer is excellent. However, not really recommended.—R

A New Leaf—It's hard to tell who is to blame for this disaster. Elaine May's wit has always struck me as simply smart-alecky, but whatever one thinks of the script, this film has been grotesquely miscast. Walther Matthau being especially out of place. There are also many loose ends and odd mixtures of tone, as if Paramount butchered the film as Miss May claims. A mess.—R, G

Love Story—To quote Pauline Kael, "a movie for those who like to cry so much they don't care how wretched a film is, as long as it's maudlin." Except that I sat dry-eyed through the entire thing. Ugh.—D, R, G

The following have not been reviewed. Opinions expressed are those of a consensus of critics.

Flight of the Doves—A family film. Very good of kind.—G

The Barefoot Executive—The latest from Disney. Weak.—D, R, G

Raid on Rommel—A Richard Burton war movie. Weak.—R

Pretty Maids All in a Row—A Rock Hudson sex comedy. Ugh.—R, G

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SMACK!

WATCH IT, SON, YER HEADIN' STRAIGHT F' THE CANAL

THAT'S THE IDEA!

I BET IT'S WOMAN TROUBLE, EH, SON?

LOOK, SON, WOMEN CAN BE A 'ECKUYA LOT O' FUN — YOU JUST AVEN'T MET THE WRONG SORT YET!