

The Daily Tar Heel

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COWBOY ACTOR

HORIZONTAL

1, 5 Late actor, pictured here.
10 Afternoon meal.
11 Adult insect.
12 Penny.
13 Measure of length.
14 Brood.
16 Sheltered place.
18 Healthy.
20 Three.
22 Inlet.
25 Rodent.
26 Courtesy title.
27 Wild ox.
30 Bird house.
32 Horse fennel.
34 Conveys.
36 Narrative.
37 Eon.
38 Work of genius.
39 Domestic slaves.
43 Obese.
45 Ray of a wheel.

ANSWER TO PREVIOUS PUZZLE

TOBACCO RALEIGH
MOLT TRI BORA
NOIL STELE SOLO
HILL FLOWERS NOR
CO RAY A AIR PI
CO OAR CRY NAG C
THAT LODES MAGI
I FARAD TIMID
AN LAP I LO
NOM PIRATES
AMEN LEMON
INITIAL T CO
CULTIVATED

VERTICAL

2 Virginia willow.
3 Spring fasting season.
4 Kind of lock.
5 Edge.
6 Egg dish.
7 Fence door.
8 Herons.
9 Fish eggs.
12 He was a actor in movies.
15 Plunders.
17 Instructs.
19 Stratum.
21 Part of a stair.
23 Bugle plant.
24 To ventilate.
27 Still.
28 Room recess.
29 He was in an airplane accident.
31 Measure of area.
33 Musical note.
35 Less dangerous.
36 Valued.
40 Fern seeds.
41 Name of anything.
42 Pieced out.
43 Greedy.
46 Sanskrit dialect.
47 To leave out.
48 Air toy.
50 Furtive watcher.
51 Novel.

Show Business

By Bill Snider

Adrian Spies (Guest Reviewer)

Mr. William Saroyan's writing, as attested by the current Playmaker attraction "Love's Old Sweet Song," is like a dirty joke told in a Sunday School class. Uncalled for, superficial and sincere only in the unloosing of all inhibitions, it naturally startles and momentarily amuses. Because it has no respect for the conventions of writing and because the author must be one of the grandest guys in the world, it carries an undeniable charm. But this charm, and even his naively decent philosophy, is so sloppily and poorly put that we can only shake our head and wish that it wasn't necessary to pan William Saroyan's play.

"Love's Old Sweet Song" followed on the rather fantastic heels of other and more successful Saroyan plays. Never a good craftsman and always a third rate thinker who sometimes felt things that were dramatically true, brief success seems to have made him more arrogant and independent than ever. The result is one of the poorest misrepresentations of a play that I have ever seen. His natural humor comes through sometimes with some scenes that are very good vaudeville—which, until he came along, was generally gratefully considered a dead art. And his essential friendship for people comes out in all of his grotesque but weirdly likeable characters. And most important, his constant splendid picture of the sincere immigrant spirit is amply present in this latest work. But these are natural things to Saroyan. Indeed, they are his only excuse for publication. And in this play he states them more poorly and less effectively than ever before.

The Playmakers, beset with a fantastic group of burlesque characters, did a pretty decent job of production. In some cases the exaggerations and good-humored pace suggested by the script were over-done. But it is only a finished actor who can purposefully play ham and get away with it. With untrained amateurs, ham is some-

thing better not even mentioned. But Director Harry Davis is to be praised for his fusing of hopelessly clumsy episodes and for his introduction of incidental background actions which often carried a scene. And the settings, more than anything else, caught the slaphappy spirit of Saroyan.

In such a stylized production, it is difficult to pick out individual acting performances. Lyn Gault's impression of Saroyan's eternal drunk faith-healer tramp was too heavy and unvaried, but it was a conscientious piece of acting that was generally effective. Stanley Lieber, playing the really charming character in the play, was promising. Mary Elizabeth Rhyne stepped into a role that is fleshless at best and offered a bewildered sweetness. And Earl Wynne, in a juicy heavy part right up his alley, presented the most capable performance of all.

Somewhere along the play Saroyan thought it would be cute to burlesque John Steinbeck and Margaret Bourke-White. Although sometimes funny like that dirty joke we were discussing before, it is completely cheap and lousy theatre. It is such drizzle and corny stuff that the actors could not possibly do any good with it. Only Eleanor Jones had sense enough to control herself—giving, incidentally, a finished and neat performance.

So this is Mr. Saroyan. And in the sort of language he would use, I call it one of the worst plays that never was written. Still, as a collection of laughs and quack situations up on a stage it is occasionally entertaining. I laughed and so will you. But just don't look for sincerity or decency or the honest sweat from which any good writing is born.

Institute Names

(Continued from first page)

...nounced that the card display will be explained and urged large attendance in order "to show the alumni what we can do next Saturday."

Bring Dad or Brother in to See JACK Who Has Clothed the University Man Since 1924 — I Will Be Glad to See Them

Do you have your Formal Accessories?
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JACK LIPMAN

Lend An Ear

By Louis Harris

The Collegiate Rut (Part III) Finale
With those two extremities of the collegiate campuses, the "helluva good guy" and the "ivory tower saint" under our belts, this morning we are about to embark upon the last chapter of the Collegiate Rut—why it exists and how can it be avoided.

According to the best social ethics used today, it is certainly an admirable quality to be able to take a drink. Lucius Beebe and Emily Post would recommend it. And it is possible to go to the highest or the lowest realms in social circles and discover that, whether it be pink champagne or straight corn, it is still a good policy to be able to take a jigger-full. This social custom leaves the company, on whatever plane, gayer and produces a much more congenial atmosphere. Some of our more prudish friends will look with scorn upon the paragraph above, but it cannot be denied that that accepted vice—drinking—has a definite value. Then again, most college students will admit that it is a painful experience to feed on Alka-Seltzer for a day, and that a few gallons of corn will make Johnny a woozy young fellow. It's a story book tale that a good drunk will solve all your troubles permanently.

When a Carolina gentleman and coed venture up to the airy seclusion of Gimghoul castle, and perceive the symphony of blue and gray at dusk, or watch the fading dots of light in far off Durham—among other things—the enjoyment is first rate. In fact, the connotation is even better. But we might add that after the evening is over, unless you have fallen in love, the joy has been fleeting as it could have been the other 99 times you were there.

All of these brief pages out of the book of experience of most students on this campus are illustrations of the three divisions in which we would like to place the total of collegiate life. Every one of these examples has some value. Learning how to take one duty drink is a real, permanent value; enjoying a date at Gimghoul is merely a temporary value; while downing a few pints of "mountain likker" is a fictitious value. We have set up these values and urge that "helluva good guys," "ivory tower saints," and everyone else on the campus examine their whole college life under these

standards. If most of us performed this little piece of peering inside ourselves—one of the most difficult tasks to go through with—we would undoubtedly find that the pitfall of many a collegiate man and woman, the Collegiate Rut, would not be nearly so crowded or so deep.

Harvard university in the last year received gifts totaling \$4,857,942.

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At
Harry's
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JOAN VALERIE
DOUGLAS FOWLEY
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