

# Book Leaves

## Down From Allen's Alley Comes All-American Autry

Mister Zip H. Allen Smith. Doubleday and Company, Inc. Garden City, New York, 1952. 252 pp.

The famous Zip LeBaron, America's favorite Hollywood cowboy, gallops and gestures in his own Boy Scout way through H. Allen Smith's newest.

The hero is placed in the unlikely position of a movie star of westerns who actually believes all the sagas and legends of the Old West, and gullible All-American boy that he is, believes that all men (except rustlers) are honest and all women are virtuous.

After a few run-ins with the big wheels in the studio who obviously don't live by the high standards set up by the Old West, Zip finesses the whole deal, walks out on the studio, and takes off, incognito, to "go out West."

Good ole Slanthead, a relic from bygone days, goes with Zip on his quest to find the West. A geographical problem arises when they realize that if they go much further west, they will be food for fishes. After riding north all day it dawns on them that they are still in the suburbs of L.A., heading for San Francisco and

the vineyards. Finally they go east to get West.

Along their merry way the two pick up a trick horse, and are, in turn, picked up by the police in the metropolis of Brasada, and finally end up in Jughandle in a nest of them thar dirty rustlers. Zip comes crashing through with a finale straight out of the shoot-em-ups, complete with the chase, duel, six-shooters and, above all, the Zip LeBaron hat.

Adding local color to Zip's escapades are the local colorities from the Short Cut Salon in Hollywood, presided over by Jersey Jacoby.

And, of course, there is the one and only Sodbuster, the palomino pony, who has ridden to fame and into the hearts of millions carrying Zip. Only there are three Sodbusters, one for untying knots, one for regular riding and one for the "chase." And what is a western without a chase?

H. Allen Smith has also humorized with *Low Man on a Totem Pole*, *Life in a Putty Knife Factory* and *Rhubarb*. Mister Zip is up to his usual caliber—well written, fast moving and good fun.

Jody Levey

## Freddy Now Ready To Be Read

*Fabulous Freddie & Saints And Sinners*, Paul D. Green. \$3.50 Wilfred Funk Inc., New York. 1951 289 pp.

If you want to meet a guy who could make friends with a Russian delegate at a United Nations meeting, then meet Freddie Benham, newspaperman par—excellence and gadfly of the printed word. Freddie was endowed with phenomenal good luck, kid gloves and spats, and a smile that would force Joe E. Brown to hide his blushing countenance. When he was a cub on the *World* he just happened to be waiting for a streetcar when one of the most powerful men in the world had his life threatened. J. P. Morgan received two pistol wounds in the thigh lifting Freddie Benham to international prominence as a man who scooped the world.

From stories ranging from the ends of wars (Versailles Peace Treaty) to the organization of the American Legion, Benham was there—smiling face and pad and pencil in hand. He's one of those guys who could slap Eleanor Roosevelt on the behind and get away with it. He had more friends in high places than Lamar Caudle, and many times could have been a millionaire. He chose to make his friends millionaires while he remained elegantly dressed and a couple inches to the right of bankruptcy.

Paul Green (not ours) writes in a style that is pungent with the odors of New York. You can feel the vibration of the subway and sense the rumble when the presses begin to roll. His is a story of a man who searched the big city for some "new twist." In this collection of events and personalities you will have a tete-a-tete with Teddy Roosevelt, shake a book-trained hand with Dale Carnegie, and have a conversational catch with Leo Durocher.

All in all, it made pleasant informative reading.

J.R.

### Thanks

Our sincerest thanks goes to Paul Smith of Intimate Book Shop who made available to The Daily Tar Heel the books reviewed on this page.

C.B.

# Book Ends and Odds

This week finds the literary and theatrical world in, almost the same spot which it occupied at the beginning of the new year. In some cases we observe that the arts have taken a step forward while accelerating to the rear. Broadway sight - seeing, show-goers, while not tapping their feet to the strains and loosening their belts to the belly-laughs of "Top Banana," are enjoying an old timer by the father of American drama, Ibsen. "The Wild Duck" boasting of a cast including Maurice Evans, Mildred Dunnock, Kent Smith, and Diana Lynn is being received with much admiration. The audience occupies popular-priced seats who have continually come to see good theatre produced by The New York City Theatre Co. Meanwhile Gian-Carlo Menotti, the modern operetta composer-director, is still taking bows from NBC's Christmas eve showing of "Amahl and The Night Visitors."

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Mass intellectual hysteria still floating over American campuses springs again this week from God And Man at Yale. Political writings (as they are) have been centered around corruption at Capitol Hill. "Ike" also makes front page. The uncovering of Communist workers at the UN starting from the basement laborers to the penthouse politicians is big news and got a thorough working over this week.

Dance To The Piper (reviewed elsewhere on this page) accepted an acknowledging nod from both The Atlantic and Time Magazines.

Those books listed in Time Mag-

## DAILY CROSSWORD

- |                                  |                         |                              |
|----------------------------------|-------------------------|------------------------------|
| <b>ACROSS</b>                    | <b>DOWN</b>             | 16. American editor-writer   |
| 1. Female parents                | 1. Temper (colloq.)     | 19. Longfellow's middle name |
| 5. Diplomacy                     | 2. Miscellany           | 21. Apex                     |
| 9. Source of indigo              | 3. Russian villages     | 24. Stroke lightly           |
| 10. Set of boxes (Orient.)       | 4. Slumber              | 26. Sorrow                   |
| 11. Net                          | 5. It is (contracted)   | 28. Still                    |
| 12. Branches                     | 6. Pilaster             | 30. Pronoun                  |
| 14. Fish                         | 7. Consuming by fire    | 31. Eagle's nests            |
| 15. Egyptian god                 | 8. A fleshy fruit       | 32. Drink slowly             |
| 17. Oriental nurse               | 11. Put through a sieve | 34. Monetary unit (U. S.)    |
| 18. Not many                     | 13. Irish playwright    | 35. Cebine monkeys           |
| 20. Kitchen utensil              |                         | 38. Danger                   |
| 22. Luzon native                 |                         |                              |
| 23. Snare                        |                         |                              |
| 25. Gesture of deference (Chin.) |                         |                              |
| 27. Period of time               |                         |                              |
| 29. Hawaiian food                |                         |                              |
| 30. Savors                       |                         |                              |
| 33. Concludes                    |                         |                              |
| 36. Chop, as wood                |                         |                              |
| 37. Gratuity                     |                         |                              |
| 39. Gazelle (Tibet)              |                         |                              |
| 40. God of love                  |                         |                              |
| 42. Bench-like seat              |                         |                              |
| 44. Chinese measure              |                         |                              |
| 45. Bogs down                    |                         |                              |
| 47. Fence pieces                 |                         |                              |
| 49. Girl's name                  |                         |                              |
| 50. Peruvian Indian              |                         |                              |
| 51. Long, coarse nap of cloth    |                         |                              |
| 52. Look                         |                         |                              |



Yesterday's Answer

- 41. Bristle-like process
- 43. Decrease, as power
- 46. Droop in the middle
- 48. Frozen water

## Dixie, Dance, de Milles Make Interesting Reading

*Dance to the Piper* (342 pp.)—Agnes de Mille — Little-Brown and Company (\$3).

In a loosely-written story which mentions the North Carolina origin of the de Mille family, the niece of Cecil B. traces her theatrical and dance career from the time she first saw Isadora Duncan and headed her advice to dance barefoot in the California desert. Mother's picking of the cactus spines was the painful forecast of struggles of a gal who wanted to do things on her own.

Tortured years performing in the States and on the Continent and the ever-pressing problem of the dollar wrought in Miss de Mille some sort of philosophy which enabled her to keep on with her dancing even though the effort meant depletion of her allowance from the home folks. Uncle Ceell questioned her in 1935, "Good Heavens, baby . . . Don't you make any money at all? Are you in this for your health?" The author privately thought the question silly. Of course she was!

Cowboy movies have been good examples of the desire of the reading and moviegoing public for a happy ending. *Dance to the Piper* jumps along with the tradition. Success does come to our heroine.

If the ladies want their modicum of romance, let 'em dig into *Piper*.

for it's there in healthy portions. Not only the grander dose of real love for the theatre, but human stuff too. There has been some wonder hereabouts if the book weren't meant only for the distaff side of the campus population. But this male has found enjoyment and instruction combined—in fact, well mixed.

Others (who not, indeed) will care to look into an early chapter called "Ballet and Sex." Though the author prefaces the book with a claim that the work is a compendium of notes written on paper napkins and old envelopes, thought here is that such rare insight came not as much from desultory scribbling as from close and happy observation of mores in the bright and rough world of theatre and particularly in the little world of modern dance.

C.B.



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