

# Umstead Volunteers Really Help

By RONNIE TAYLOR  
Special to The Daily Tar Heel

"They help us see what is happening here. Seeing them interact with patients helps us re-evaluate what we're doing and increases our motivation."

That's how psychology intern Cebum Gaustad feels about UNC's YM-YWCA coordinated student volunteers at John Umstead Psychiatric Hospital in Butner, N. C.

About 45 UNC students and Chapel Hill residents spend one afternoon a week visiting and working with mental patients.

Volunteers are involved in a variety of activities, ranging from working in the infirmary or talking with patients to organizing games and assisting with occupational therapy.

Umstead Committee chairman Frank Sloop says "by far the most popular area of volunteer work is the one — one interpersonal relationship." In such a situation the volunteer concentrates all his efforts on one patient and tries to become someone the patient knows is concerned about him as a person and not

just as a case.

All phases of hospital life are shown and explained to volunteers as a general orientation during the first two weeks of work. Then the student decides if he will volunteer for the rest of the semester.

Volunteers meet with staff psychologists after each afternoon's work to discuss any problems or questions that arise.

Duke University students in 1962 were the first organized group of volunteers to work in the treatment program. UNC students began in 1963.

In addition to working one afternoon a week, fall volunteers participated in weekly seminars and saw several movies dealing with problems and treatment of the mentally ill.

Vocational Rehabilitation and Social Adjustment is one of seven programs volunteers are working under for the spring semester.

Remedial Education and Social Adjustment instructor Annette Walker listed the goals of the program as "to help

clients pass a high school mental equivalency test, to enhance their existing educational level, or for therapeutic reasons."

The eight UNC volunteers participating in this program teach classes in high school subjects, tutor individually, or work on a one-to-one basis in social adjustment.

They may teach a patient the alphabet, how to write his name, how to write a letter, or basic elements of algebra or English grammar.

Volunteers help patients acquire the social skills they will need when they return to the outside — care of personal appearance, how to travel on public transportation, how to budget money (one patient received three dollars as a present and immediately bought three dollars worth of one-cent candy), how to use the phone, or making wise use of leisure time.

Umstead Volunteer Services and Community Relations director Steve Creech commended the volunteers for the initiative they take in the new programs.

Anxiety is a common emotion of beginning volunteers, stemming from their lack of experience in working with mental patients. Usually after the third or fourth week this anxiety no longer exists.

A feeling of helplessness often lingers. It comes when all attempts to communicate with a patient fail or when the patient rejects the volunteer.

The volunteer is forced to examine everything he does and says. Often he finds that a patient does not trust him. But many times a patient will eventually confide more in a volunteer than in a salaried staff member.

By observing the problems of others, the volunteer better understands himself and is more capable of facing his own problems.

Motivations for the volunteers vary greatly but almost every volunteer lists a feeling of wanting to be of service.

Raleigh junior Kathy Field

volunteered "because I feel I am really doing something worthwhile, interesting, and useful."

Assistant geology librarian and Ohio State graduate Beverly Kawalec feels she is "definitely gaining something myself by volunteer work."

She stated that volunteers soon realize that patients are like everyone else and have the same needs for companionship.

Raleigh sophomore Judith Johnson volunteered because she had enjoyed previous work in mental hospitals.

Arlington, Va. sophomore Linda Law "often wonders" how much good I am doing but feel any contact with the outside world will help the patients."

The volunteer program is open to anyone who will devote one afternoon a week to working with the mentally ill. The committee is reorganized each semester because of changing class schedules.



A volunteer explains makeup cost and application to a patient ... in a social adjustment class at Umstead Hospital

## A DTH Drama Review

# Play "The Moon Is Blue" Never Gets Off Ground

By HARVEY ELLIOTT  
of The Daily Tar Heel Staff

**THE MOON IS BLUE.** By F. Hugh Herbert. With Alexandra Hadden, Jay Willis, Ian Cook, Elliot Michaels. At Village Dinner Theatre, through March 16.

"The Moon Is Blue" begins and ends on the Observation Tower of the Empire State Building — or so the program says. But don't you believe it. This play never gets off the ground.

It's a dull comedy about a dull architect who meets a girl in the fog on top of that building. Right off the bat they establish some sort of platonic relationship — "affection but no passion" — and then go home to his apartment to eat supper.

The girl, you see, is a "professional virgin," meaning one who advertises the fact. She's very amorous, but also chaste, and proud of the whole bit.

Enter the 45-year-old alcoholic lecher from upstairs. He just happens to be the father of the boy's ex-fiancee — got that? — which should provide an interesting comedy angle. But, like so many possibilities here, it is dropped and never developed.

Another aspect of the virgin is that she wants to marry and settled down with a rich 45-year-old man. So when the rich 45-year-old man proposes, she is revolted and disgusted and

we get the general notion that this girl doesn't know what the hell she is talking about.

This aimless motion goes on for three acts until we finally find ourselves back up on the Observation Tower. The girl and boy reveal their mutual love, embrace and sail happily down the elevator.

But ignore this completely incongruous ending — there has been no expression or hint of love throughout the evening — and go back to the original set-up. What went wrong?

There has been no development of character, no plot complications, and not even a smattering of funny lines. The situation is there, but the playwright doesn't do anything with it.

Why is the girl's father included in the play, having no relation to the plot or action? Why isn't Cynthia (the ex-fiancee) brought into the picture?

In short, there are no entanglements, no real reasons for discord. Comedy depends on complications, and this play has none. It has nothing but a few characters thrown together for a couple of hours, accomplishing only that inane poposal and love scene at the denouement.

And the actors inevitably have to sink with the ship. (Only the girl was worth saving anyhow.) Alexandra Hadden plays Patty with a feeling for the frank-but-innocent virgin, and she does as much

with the slight characterization as is possible.

Jay Willis, as Donald, wears a single expression the entire evening. This is to convey anger, sarcasm, comedy, flirtation, love, and even a hangover. His attempts at voice-projection fall somewhere between Cackle and Screech. He is totally unconvincing.

For student radicals these days, the menu has been sparse. Vilified by the press and Congress for their noisy activism, scorned by the majority of their moderate classmates more concerned with campus affairs, and lambasted from the pulpit for their flowing locks and sundry other hygienic offenses, they seem to have nowhere to go.

Their views, sound as they appear to them to be, remain largely ignored, and their protests, correspondingly, have disintegrated into display of cynicism and emotional diatribes aimed at the Establishment. The American democratic process strikes them as more absurd with each passing by — and each mounting crisis.

## On Preserving Buildings...

The Institute of Government and the North Carolina Department of Archives and History will conduct a course in Planning for the Preservation of Historic Buildings, Sites and Areas, March 10-16.

"The course is one of a very few of its type offered in the country," UNC Prof. Robert E. Stipe, course director, said.

According to Stipe, the course "should provide an especially useful perspective for city planners, historical society and museum directors, architects, urban renewal administrators, government officials, and others who are professionally involved in public and private preservation programs."

A 15-member faculty has been selected for the course. "All members of the faculty

are eminently qualified by education and professional experience," Stipe said.

Classes will be held in the Joseph Palmer Knapp Building on the UNC campus from Sunday evening, March 10, to Friday, March 15, from 8:45 a.m. to 5 p.m. Several evening events are also scheduled.

The course will conclude with a trip to Old Salem settlement near Winston-Salem on Saturday, March 16.

The basic format of the course is lectures, supplemented by seminar discussions, films, and informal discussion.

Housing accommodations from Sunday through Thursday evenings are available on a first-come, first-serve basis at both the Institute of Government and the Carolina Inn.

There will be a materials fee of \$50 for all students enrolled. This does not include meals or housing.

There are no formal admission requirements.

The civilian population of the two Vietnams is estimated at about 33 million persons.

The Metropolitan Museum of Art was founded in New York City in 1870.

## A DTH Movie Review

# "Power" Low Grade Flick

By JOE SANDERS  
of The Daily Tar Heel Staff

**The Power.** Starring George Hamilton, Michael Renie and Suzanne Pleshette, M.G.M.

The problem with the alphabet is that it has only 26 letters. By calling a film grade "Z", then, one must imply that it is only 26 places lower than one that is "grade A".

The Power is far lower. It finished up at the Carolina theater yesterday, and the picture was one of worst to visit Chapel Hill in years, except

Spree, that played at the Varsity a week before.

George Hamilton "plays" at being a scientist (James Tanner) who heads a team studying the effects of pain for NASA. His frolicking with female scientist Suzanne Pleshette is interrupted one night by a worried wife who want him to find her scientist husband.

Hamilton finds him, all right, with his face contorted from an extended spin on a cyclotron. Hamilton is, of

course, tabbed with the murder, and skips town to find the real killer, who seems to have super-natural powers.

The remainder of the picture is an unrelated collection of adventures that lead nowhere — not even to the end of the film. The climax is thrown in by Hamilton having a test of will with Michael Renie that does the poor man in.

George Hamilton's problem is that he can't act. Those of even average intelligence will find him particularly boring. He doesn't know what to do with his hands, he stands as if the bottoms of his feet are sore. In short, he has neither grace nor sense of subtlety.

Suzanne Pleshette has looks, and she act up with the minimum effort needed to fulfill the contract. She might someday make a good situation comedienne or a California politician.

It is a shame that Aldo Ray, who began doing good jobs in good film should be reduced to a bit part in this one. He appears briefly, aging and pudgy. One can only hope that one day he, like Lee Marvin, will be able to break away from the endless roles as a heavy and gain a following on his own.

Both the Varsity and the Carolina theaters have been barren this winter. Since Bonnie and Clyde, only The Incident has passed through to give viewers in this area something good to watch. The greatest furor over a movie this semester has been for The Graduate that appeared in Durham. The movies shown in Chapel Hill have come and gone unnoticed, distinguished only by their complete lack of merit.

## Museum Has T'ang Camel

A glazed terracotta camel, an example of Chinese funerary art, has been given to the North Carolina Museum of Art by Mr. Lewis M. Heflin of Lexington, Ky., according to Dr. Justus Bier, museum director.

The camel, about 19 inches high, is of the T'ang Dynasty (618-906 A.D.) and was evidently found in an excavated tomb of this period.

"Our collection is very short of tens of any consequence in Chinese art," Dr. Bier said.

The period of the Six Dynasties had few spectacular changes in art, except in funerary sculpture. During the T'ang Dynasty, however, there was a great variety of ceramic products which, like the tomb figures, reflected the trend of the times. It was the practice to place in the grave a series of 12 standing figures with the heads of the animals of the zodiac. Horses and camels occurred almost always in pairs and frequently sculpture continued for a considerable length of time and in the British Museum there are tomb figures from a tomb in Szechwan province dating from the year 639.

# The Radical Left And Choice 68

CHOICE 68, the National Collegiate Presidential Primary, will probably either solidify the skepticism of the campus radicals or cause them to re-evaluate their thinking as to the actual political power of the vote.

and Frederick Krantz of the history dept. will react to a 30-minute film (to be shown tonight) "Past, Present, Future." This film interviews Hubert Humphrey, Michael Harrington, Straughton Lynd, Dan Bell, Norman Thomas and I.F. Stone.

## Campus Calendar

- SUNDAY**  
COLLEGE LIFE meets at 9 p.m. in Connor Dorm. Bill Bolen, '67 graduate, will speak. Everyone invited.
- EXPERIMENTAL college**  
"Style in the American Novel" meets at 5 p.m. in the 6th floor Morrison social room. Anyone with a knowledge of Warren's "All the King's Men" is invited to join the discussion.
- JAMES CINEMA** Guild present "Night of the Iguana" starring Richard Burton at 7:30 p.m. in Chase Cafeteria west wing.
- OBSERVATIONAL Astronomy** meets at 8 p.m. 215 Philips.
- EXPERIMENTAL College** course No. 37 — Psychic Experience — needs a place to rent. Call Buddy Snipes at 933-4674. Urgent.
- UNC RUGBY Club** will hold and intersquad scrimmage at 2 p.m. in Navy Field.
- MEN'S ROOM** reservations for fall must be made at the Housing Office in Bynum Hall by March 15 if present rooms are to be kept.
- "DISSENT: How Responsible and Effective," a series sponsored by the Presbyterian Student Center begins at 5:30 p.m. at the Center. Prof. Lewis Lipsitz of the political science dept.
- MONDAY**  
ANGEL FLIGHT will hold a bake sale in Y court.
- INTERVIEWS** for orientation counselors for fall will be held in Roland Parker Lounges of Graham Memorial from 2 to 5 p.m. All interested students are invited to interview.
- DI PHI** meets at 7 p.m. on third floor New West. Topic: "Should Churches Be Taxed?" All students are urged to attend, all free to voice opinion.
- YM-YWCA** holds interviews for executive offices today thru Wednesday. Sign up in 102 Y building for exact time.
- UNC VOLUNTEERS** for McCarthy will hold an organizational campaign kick-off meeting at 7 p.m. in Gerrard Hall. All concerned and interested students urged to attend.
- EXPERIMENTAL College** "Immorality: Fact or Fiction" meets at 7:30 p.m. in room 16, Parish of Chapel of the Cross, 304 E. Franklin St.

**CAMPUS CAMPAIGN KICK-OFF RALLY for SENATOR EUGENE MCCARTHY FOR PRESIDENT**

Speaker: PROFESSOR JOEL SCHWARTZ

We urge all the responsible moderate tempered students who are alarmed by the reckless and senseless policies of the present administration to join with us in supporting a man who can be trusted.

Charles Moore, Chairman  
UNC Volunteers for McCarthy

**GERRARD HALL MONDAY 7:30 P.M.**

PAID POLITICAL ANNOUNCEMENT

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OCTOBER 1967

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THE MAGAZINE FOR MEN

**MITCH RYDER "Soul" Show Thurs. Mar. 14**

Soul music can be happy, but it can't be fun. It has two essential ingredients — wildness, controlled (Anthony and the Imperials) or indulged (James Brown), and faith in itself, a religious virtue after all. It can be horribly mawkish — Danny Boy, with that great high note, is a favorite on Amateur Night at the Apollo — but it always projects honest emotional effort. The Beatles and The Stones are wonderful partly because they're never that sincere. Even if they were, though, they probably wouldn't get soul-station play — a lot of soulful white music is ignored now — because the soul market is still a race market and demands fervid imitation. (Similarly, the Country-Western market remains all-white.) The very few Negro groups who sound white — most notably The 5th Dimension (on the Soul City label), which crosses The Mama's and The Papa's with The Swingle Singers — get no play either.

And the old racism is still with us. Although such frankly black music has never before been so popular with whites, & their range of response is limited. When a Harlem teen-ager (or housewife — soul is not teen music among Negroes) buys a record by Otis Redding, she most likely wants a surrogate for the show that left her screaming at the Apollo or the Brevoort. Redding's white fans may like to dance to him or listen to him, but they aren't conscious of him as a sexual object. Yet

the popularity of singers like Redding and Brown has made possible (and perhaps necessary) a new kind of sexual candor among white performers. Among these, I think Mitch Ryder is special.

But soul is more than what goes on a record. It has grown out of the revival meeting and the blues show. The major soul performers travel from city to city with their own bands, costumes, and choreography, refurbishing personal contacts in shows that well may end with the singer prostrate on the floor, screaming incantatory syllables into the microphone as he reaches to touch the (mostly female) hands extended over the footlights.

Unlike any other white performer, Ryder & follows the same pattern. He travels with his own ten-piece orchestra, choreography by Jaime Rod

gers, and costumes (\$1,000 apiece — of lame, organdy, translucent silk) by Charles Lisenby; a spectacular show and Ryder makes it go. He is the genuine article. Born in a Detroit suburb, he grew up singing R&B with many of the Negro artists now with Motown. He is intelligent, with slightly hoody good looks, and his stage presence is extraordinary — he seems to swell with an infusion of the Host as he begins each song. When Ryder feels in touch with his audience, he can plan just when he is going to collapse off the stage, and count on getting the same response in a college auditorium that James Brown does at the Apollo. The myth of the soul performer is one of identification rather than entertainment. It is to Ryder's credit that he can make it work in a new context.

Soul is an act, a deliberate manifestation of a special emotional set. Its mystique is often silly. But — for a white audience, and in person, Ryder does soul as well as it can be done. Maybe someday the Negro performers will be able to do it themselves. I hope so.

Tickets on Sale at G.M. Information Desk