

Summer booklists should include these entries

With summer coming up, those of you who aren't already so sick of studying that you think you'll scream if you ever see another book, may be considering reading something over the vacation — the new book you promised yourself just before you remembered your final project in geography was going to take forty hours of grueling work, the novel somebody recommended as the hottest thing since *Lady Chatterley*, or the paperback version of the movie you saw but don't remember.

BOOKS

By MARIANNE HANSEN

Summer Reading Hints

For the readers who don't have stacks of books in the corners waiting to be read, or who haven't vowed for the fifth summer running to get through *War and Peace* or *The Decline and Fall* "this time," here is a list of new titles (with a couple of oldies thrown in) for you to consider.

Novels have been numerous lately. High on the list of "to reads" is *Blood Tie*, a new book by Mary Lee Settle, which combines culture clash with murder, all set in Turkey, for a strong brew. Those of you who can stand another Child of Watergate will want to look at Robert Coover's *The Public Burning*, a contender for the National Book Award and, in spite of all that, a fine book. Vonnegut's latest, *Slapstick*, may also be his last — he certainly says it is, and does his best to prove it throughout the book — and should be considered on that basis alone. In any case, he always reads fast, and if you feel you've wasted your time, at least you won't have wasted much of it.

Graham Greene has tossed another character into a muddle of personal confusion and doubt in *The Human Factor*, this time a British spy defecting out of personal loyalties. Perhaps not one of Greene's greatest, but good, and based on real life.

Some of the better books of the last couple of years are available in paperback now: John Cheever's *Falconer* is out, as is Walker Percy's *Lancelot*, with the main character pondering the insanity of the everyday world from his haven in a mental institution. Expect the usual jabs, fast reading, and excellence you found in *Love in the Ruins*.

Movies are also well represented. *Coma* is guaranteed to keep you on the edge of your couch (or wherever you read) until you find out who is responsible for the vegetabilization of a series of surgery patients. Don't give it to a sick friend.

Lillian Hellman's *Pentimento*, the source for the plot of *Julia* is not new but is now prominent in bookstores. It's all about Hellman's memories of her own life and the important people in it.

For those of you who want to get ahead in your apple polishing with the English department faculty (or possibly catch a good book), there are three new possibilities. Slipping into non-fiction for a moment, James Reston Jr.'s *The Innocence of Joan Little*, an account of his investigation of and observations on the case is now available. *Wintermute* by Christopher Brookhouse, promises both blood and suspense, beautifully described. Finally, not available yet, but coming at the end of the summer, Daphne Athas's *Cora*. Just in time to read as you wait in the beginning-of-the-semester lines.

If you can stand to read private documents, like diaries and personal correspondence, you're in luck. The past couple of years have seen a rash of posthumous publications. Not to get too carried away with it, you can now check out the private lives of Virginia Woolf, Anais Nin, Anne Sexton and Evelyn Waugh. You might also check out a new biography of Samuel Johnson by W. J. Bate, a work that has received national attention.

Short fiction freaks will be delighted with the publication of *Carnival*, a collection of stories and more by Isaac Dineson. The book brings together pieces never previously printed and work that was difficult to find. And Jorge Luis Borges has a new collection out, *The Book of Sand*. The author should be recommended enough.

Non-fiction is doing well. Gail Sheehy's *Passages* is into paperback, discussing the predictable crisis of life past those of adolescence (we don't want to read about those, do we?). Phyllis Chesler's *About Men* turns us to a discussion of exactly what the little fellows have been doing while we were paying attention to the women — and the historical and philosophical reasons for them doing it.

This is going to be a good summer for people who are into headtrips. *Turning East — The Promise and Peril of the New Orientalism*, by Harvey Cox, is about the personal experiences of a man who did it all, from whirling to chanting, and wants to talk about how it fits into a reasonable way of life. Carl Sagan's *The Dragons of Eden* —

Speculations on the Evolution of Human Intelligence will tell you how and why Harvey Cox ended up chanting and whirling.

A couple of warnings before you rush off to the bookstore: Erica Jong's latest, *How to Save Your Own Life*, is reported to be a bomb. The jacket claims that the heroine of *Fear of Flying* finds adventure and restructures her life, but a confidential source comments, "You wouldn't believe that sex could be that boring." A cursory glance at *The Great American Belly Dance*, by Daniela Gioseffi, suggests that it is unreadable, in spite of the appeal of its subject. You'd do better to pick up one of the collections of Doonesbury comics.

'Fiddler on the Roof' opening at Raleigh Little Theatre

Fiddler on the Roof, the longest running musical in American theatrical history, opens at 8 tonight at the Raleigh Little Theatre.

The award-winning show is based on Sholom Aleichem's humorous but poignant stories about Tevye, an impoverished Jewish dairy farmer with a shrewish wife and five marriageable daughters. The setting is a small village in Czarist Russia at the turn of the century — a time when traditions, which sustained the lives of the oppressed villagers, were bent and broken.

The songs in the show include "If I Were a Rich Man," "Sunrise, Sunset," "Tradition" and "Matchmaker, Matchmaker."

Under the direction of L. Newell Tarrant, the musical will be presented through May 27.

Tickets (\$5, adults; \$4, students and senior citizens) are on sale at the box office daily from 12-6. Call 821-3111 for reservations.



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