

east carolinian



east carolina college, greenville, n. c., thursday, july 1, 1965

number 55

Summer Theater Begins Its Second Seasons Of Programs

A new lipstick-red curtain went up Monday night on the opening performance of "Oklahoma!" to get the second season of the thriving East Carolina College Summer Theater under way.

A 23-year-old West Coast native heads the cast in the season-opener, one of the greatest of the Rodgers and Hammerstein hits. David Smith, a former member of the U. S. Army Chorus and a graduate of the Eastman School of Music, plays Curly.

The role is not new to Smith. He was Curly in the recent production of "Oklahoma!" by the American Light Opera Company of Washington, D. C. He has also appeared with the Eastman Opera, the Indiana University Opera and the Arlington, Va., Opera Theater.

With Smith in leading roles are Dixie Ray of Greenville as Laurey and Marc Belfort of New York City as Jud. Belfort is a newcomer to the theater this season. Miss Ray was a favorite last season as Maria in "West Side Story" and as Hope in "Anything Goes."

In top supporting roles are one newcomer, Rusty Thacker of Takoma Park, Md., and three returning principals from last season: Minnie Gaster of Elon College, Graham Pollock of Gatesville and Anne West of Wilmington. Thacker plays Little Will Parker, Miss Gaster is cast as Ado Annie Carnes, Pollock will play Ali Hakim and Miss West is Aunt Eller.

Monday's opening will be the first of 39 performances of six popular Broadway musicals scheduled through the first week of August. A resident company of 32 actors, dancers, musicians and backstage technicians is assembled for the season.

The new curtain—together with new draperies, a new interior paint job and a face-lifting in the entry foyer—are additions to McGinnis Auditorium since the 1964 season. Other elements to enhance the

1965 season include a more highly-polished company, more dancers and an enlarged orchestra.

The 1965 season-opener, directed and choreographed by this season's choreographer, Mavis Ray, has a total cast of 40. It is supported by a 16-piece orchestra conducted by another newcomer for the 1965 season, Music Director Antonino (Tony) Lizaso of New York City.

Set Designer John Sneden has prepared scenery. John Walker is in charge of lighting and the entire production is under the general supervision of the theater's producer-director, Edgar R. Loessin.

Rehearsals for Monday's opener began June 14 and have continued on a rigid schedule of three sessions a day—morning, afternoon and evening. Curtain time throughout the season is 8:15. "Oklahoma!" is cur-

rently through Saturday and will be presented in matinee Thursday at 2:15.

Other plays to follow in consecutive weekly runs are "Carnival," "Carnegie," "The Student Prince," "Kiss Me, Kate" and "Brigadoon."

Other members of the cast for "Oklahoma!" include William A. Abrams Jr., Kelley Alexander, Bill Allsbrook, Jane Ellen Barrett, Ormin Brown, All Cairo, John Collins III, Richard Dale, Dianne Davidson, Russell Davis, Charles Eanes, Melody Engle, Robbi Flanagan, George Gray III, Erroll Greenberg, Nina Kasdan, Eileen Lawlor, Patricia Lawson, Delmarene Lipe, Tania Lizaso, Linda Mallonee, Beth Moye, Linda Moyer, Pete Neil, Robert Neu, Jeff Perlman, Pat Pertalion, Sue Scarborough, Gwen Spear, Nancy Temple and All Wiltz.

SGA REPORT

The second meeting of the 1965 Summer School legislature was called to order Monday, June 23 at 4:00 p.m. by Steve Smiteman.

The body moved directly into new business, under which Jim Kimsey, SGA treasurer, presented a motion concerning three additional appropriations for the summer session.

The first appropriation was for the purchase of an Ampli-Voice portable sound system, to be used for campus meetings, at a cost of \$398.61. This motion passed unanimously with Dean Alexander concurring the extensive need for the portable system.

The second request was for a new electric adding machine for the Executive Council at a cost of \$296.64. The appropriation was voted down after much discussion due to the fact that the legislature could not justify the cost of such a machine at this time.

The third request was in connection with the Summer Theater. It was suggested that the SGA buy 175

tickets per performance at a cost of \$1.50 per ticket. This would result in the purchase of 2050 tickets and a total price of \$1375. This appropriation passed unanimously and it was pointed out that the tickets would be released on a "first come-first served" basis.

A motion was then made by Charles Wackerman that the president establish a committee to meet with the cafeteria management concerning cafeteria service and the labeling of foods. The motion passed and such a committee was set up.

Martin Lassiter then moved that further research be done on the purchase of the adding machine by a committee. The motion carried and the committee was established under the direction of Jim Kimsey.

The meeting was adjourned with a request from Jim Kimsey that the East Carolinian help in extending an invitation from the legislature to all students to attend its weekly meetings.



"OKLAHOMA, O. K.!" Curly and Laurey are married and look forward to their brand new life in a brand new state. The production opened Monday night and runs through Saturday.

Pianist Ericourt Performs, Lectures At East Carolina

Tuesday July 22 is the date that has been set for the concert by Daniel Ericourt. The French-born pianist brings to the concert stage a unique combination of quality seldom heard in one performance. Rarely is an audience privileged to hear such a superb balance of natural musician-ship combined with a technical command of the keyboard and intellectual mastery of music.

Mr. Ericourt notes the distinction of being the world's foremost interpreter of the music of Debussy. By the fortuity of circumstance young Ericourt was a friend of the Debussy family and as a child prodigy appeared in concert with the noted composer. Also like Debussy, he received his musical training at the Paris Conservatory.

In a letter to Jim Kimsey, originator of the Ericourt concert, Mr. Ericourt said, "I am most excited at the idea of playing in Greenville. It was most kind of you and the student body to ask me to come to East Carolina College. I shall do my best to please everyone with my recital."

After his concert at East Carolina, Mr. Ericourt will go on a tour of South America and the Caribbean area. His concert schedule for 1965-1966 includes recitals in London, Paris, Madrid, and most of the major capitals of Europe.

Mr. Ericourt has been hailed by major critics as "Not likely to be equalled, let alone surpassed by any one." To compare Ericourt to Gieseking or Casadesu or Rachmaninoff is to do him an injustice for as a virtuoso he stands alone in his own

right as Daniel Ericourt. The New York Times describes his playing of Debussy as "Excellent . . . Throughly convincing because of his authority and long association with the Debussy idiom."

Mr. Ericourt has announced his program at East Carolina to be the Prelude and Fugue in D Minor by Bach, Two Songs Without Words No. 46 and No. 3 by Mendelssohn, and The Sonata Appassionante Op. 57 by Beethoven. After intermission he will perform Reflets dans l'eau, Clair de Lune, and Feus d'artifice, all of which are by Debussy. The Nocturne in F-Sharp Major, Op. 15 No. 2, Scherzo in B-Minor No. 1, by Chopin and the Liszt Mephisto Waltz will end the program.

On Wednesday morning, July 23, Mr. Ericourt will give a lecture at the School of Music. The lecture will be given in connection with the summer music festival which will be in progress at the time. His subject for the morning will be "The Technique and Interpretation of French Impressionistic Music." All students and visitors are invited to attend both the concert and the lecture. The concert will be held in Austin Auditorium at 8:15 p.m. on July 22, and the lecture on the following morning at 8:00 a.m. The location of the lecture will be announced later.

RING SALES

Mr. Lee H. Blackwell, representative of L. G. Balfour Co., announced that college ring sales are scheduled here on July 8. He will be located in the lobby of Wright Auditorium.

Summer School Dance Highlights Dorsey Band, Crowning Of Queen

East Carolina's annual Summer School Dance will be presented tonight in Wright Auditorium at 8:00 p.m.

Music for the dance will be provided by the fabulous Jimmy Dorsey Orchestra under the direction of Lee Castle. Miss Marilyn Mitchell, featured vocalist for the group, will add her special charm to the performance. A variety of music is slated for the program which will run from jazz and rock and roll to waltzes.

Highlighting the evening will be the crowning of East Carolina's Summer School Queen. She was selected by vote of the student body in yesterday's election. Her name and that of the first runner up will be made public at the dance. The top two contestants will be presented with trophies by Whitty Bass, vice president of the Student Government Association. The crowning will be done by last year's queen, Miss Dona Wheelers. Candidates for the title are Linda Daniels, Lennis Ferrell, Lucy Irwin, Ginger Mercer, Joyce Oliver, Celia Orr, Carletta Redfern, Carole Smith, Nita Barber, Sue Brinn, and Ricky Collins.

All faculty and staff are invited to attend this function. This calibre of entertainment has been obtained with the hope that it will appeal to all tastes.

Dress for the occasion will consist of coats and ties for the men and Sunday dress for the ladies. Girls have been granted 12:00 late permission for the evening. The dance is sponsored by the Student Government Association and is presented without charge to all students, faculty and staff of the college.



Marilyn Mitchell

Policies or Promises?

Associate Editor's Note: The *East Carolinian* attempts to convey the thinking of the students in both campus and national news. Due to the recent television debate with McGeorge Bundy, special assistant to President Johnson, and five college professors concerning the Viet Nam Crisis, we offer the following guest editorial.

For the first time in our generation, there has arisen a very real split among the American people concerning foreign policy of our country. The students on this campus generally follow the administration when it speaks of continuing the war in Viet Nam. A majority agree that we should stay in, and a minority say we should pull out. We feel that it is necessary to state that we are in this minority group.

American policy has now reached a low ebb. This week, along with killing children, American bombers with the Vietnamese bombed a Viet Cong hospital. In addition to this, there are numerous cases on record of civilians being burned by napalm bombs dropped from South Vietnamese and American planes.

We dispute the fact that the supporters of the administration throw at us that if we leave Viet Nam, we break a promise. What of the two promises we have already broken?

As members of the United Nations we have supposedly renounced overt aggression against sovereign countries. The bombings of North Viet Nam show that in reality we have not done so.

The Geneva conference in 1954 called for removal of foreign troops from Viet Nam. Our continued presence there indicates that we take our treaties seriously only when it is politically expedient for us to do so.

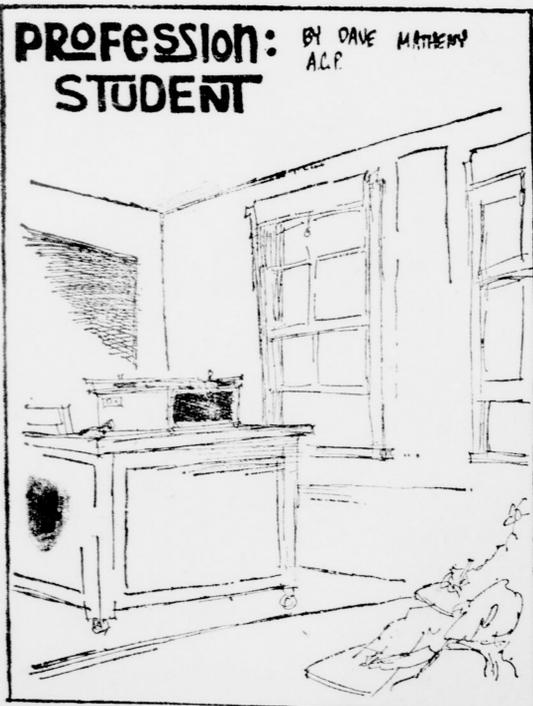
The government of South Viet Nam is one of our own creation. Most of the peasants in South Viet Nam do not support this government any more than they support the continued presence of U. S. forces in their country. It is very unlikely that we could hope to win a guerrilla war without the support of the people.

Our nation must leave Viet Nam. By pulling out, the United States will admit that she was wrong. But it takes more courage for anyone to admit he is wrong than to continue the fight. **W.F.H.**

Klan or Clown?

Recently two small crosses were burned on our campus. The campus police speculated that the burnings were the work of pranksters. This may be true; however, it is possible that the KKK or some of the Klan sympathizers in our student body performed this despicable act in a crude attempt to intimidate some of the Negro students here.

Although much room for improvement does exist, race relations in the past at East Carolina have been good. Incidents such as the cross burnings, regardless of whether or not they are pranks, can only damage the progress the college has made in this field. The campus police would do well to investigate this matter thoroughly and to take appropriate action against those hoodlums responsible for raising the ugly heads of bigotry and fascism. **W.A.C.**



"MAILED QUESTIONS WILL BE ANSWERED IN A PERSONALIZED, INTIMATE MANNER WITHIN TWO WEEKS."

Play Review

'Oklahoma'

Dr. Frank Adams

(EDITOR'S NOTE: Dr. Adams is a member of the English faculty of East Carolina College and a regular reviewer of musical drama for the college news bureau.)

Oh, what a beautiful evening! "Oklahoma!" never had it so good.

Mavis Ray has brought Rodgers and Hammerstein's classic to the East Carolina College Summer Theater stage in the full bloom of its freshness and charm.

The audience senses something special is afoot when it scans the new souvenir program, lavish with color. This impression is enhanced when the orchestra, enlarged over last year's, swings into the overture with precision and zest.

Then the new red curtain goes up on John Sneden's sunlit set, and the show is on. From then on the pace and verve never slacken; a buoyed-up audience almost reluctantly takes an intermission, returns happily for a second act that goes by all too soon.

Much of the delight emanates from Dixie Ray, an enchanting Laurey, lovely to look at, beautiful to hear. David Smith as Curly is an authentic cowboy, straight from Marlboro country, gifted with a generous, clear voice and an acting ability so good as not to seem like acting. Marc Bel-fort, helped by a magnificent voice, brings out both the unconscious humor and the genuine menace of Jud.

Anne West, who repeatedly distinguished herself last season, is an earthy and winning, if scarcely scrawny, Aunt Eller. Graham Pollock, overcoming the fact that he is less than ideally cast as Ali Hakim, exploits every humorous possibility

in the role. Minnie Gaster, except for the upper register of her singing voice, is an unexceptionably sexy Ado Annie.

Robert Neu overcomes the handicap of a rather slight singing voice to do a good job, particularly persuasive as to age, as Ado Annie's shotgun-toting father. And the exotically beautiful Lynda Moyer is inevitably splendid as Gertie Cummings.

In the ballet, which gets the biggest hand of the evening, Eileen Lawlor dances Laurey exquisitely, and Russell Davis is an exciting Curly.

John Sneden's sets are up to his usual high standard, especially notable being the curiously luminous grove. The lighting, although it doesn't quite capture the effect of full sunlight in the first and last scenes, is otherwise flawless and wonderfully imaginative in the ballet scene, when it is virtually the whole setting.

Costumes are colorful, dances are bursting with lusty, youthful high spirits, the diction throughout is a marvel of clarity, even in the songs, which are adroitly supported by Antonino Lizaro's finely sensitive accompaniment.

The cattlemen give way to the farmers, Oklahoma approaches statehood. Jud, some time after hearing his own, wildly funny funeral song, gets what he deserves. So do Laurey, Curly, Ado Annie, and Will. And the second season of Ed Loessin's East Carolina College Summer Theater gets off to a flying start.

To repeat: Oh, what a beautiful evening!

Europe Offers Change Of Views To Visitors

By PETE HONDROS

"Everybody is going to Europe," wrote Mark Twain in 1867. And today, nearly everybody is still going to Europe. School teachers, who have saved for months to see New York and parts of Florida, are now buying tourist-class tickets to Europe. Bankers and more magnates are booking first-class passage to Paris and the Riviera. Businessmen and diplomats are jamming the airplanes. Publishers and writers are going to England, designers and artists to France, mountain climbers to Switzerland, archaeologists to Greece, and college students everywhere are visiting all parts of the western continent. These and many other types of people are going to Europe for a thousand different reasons.

Nearly all of our culture, including the culture of democracy, was born and developed in Europe and came to us from there. Our law came from Greece, Rome, and the English country house. Our language came from Germany, France, and England, with a little influence from Scandinavia, Italy, and Spain. Our art, from Leonardo da Vinci to Aicoffo, has deep roots in Europe. Our literature goes back to beloved English writers. Our theater, a direct descendant from Shakespeare and Pen Jonson, is again a European heritage. And even the delights of our table, our food and our wine, have been influenced and still are being influenced by the gastronomic culture of Europe.

A trip abroad is good for the soul because it quickly shakes off our limited views. The American tourist finds out that Bern, in Switzerland, and Cordiff, in Wales, are better planned than any American city of their size. He discovers that the

English and West Germans buy more books per capita than we do. He finds out that an English schoolboy is usually a year ahead of the American schoolboy of the same age, and that an Oxford man is generally better educated in three years than an American university man in four.

The American tourist also discovers that by European standards, New York and Chicago are intolerably dirty, and quickly perceives in great parts of Europe a natural artistic sense quite lacking in most of his own country.

I have seen numerous post cards sent by students who are presently taking the tour to Europe, which is being sponsored by the art department here at East Carolina. The tour, thus far, has turned out to be quite successful and everyone on the tour is enjoying themselves to the fullest extent. If you are ever given an opportunity to see and discover Europe for yourself, I'm sure that only a fool would turn it down.

Campus Publications Need Staff Members

east carolinian

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editor	jimmy young
associate editor	walter hendricks
business manager	ron dowdy
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Open Letter

A constant complaint of the students here at East Carolina College is that the administration is not like to take this opportunity to correct this accusation on the basis of a recent occurrence. If it had been for certain key people in the administration, free tickets for the Summer Theater would not be available for us this year.

Two weeks ago, a call was made to the theater concerning getting student tickets this summer, as has been done in the past. As a result of the conversation between the SGA treasurer and the business manager of the theater, the tickets were pulled and were to be held until the following Monday, when the Student Legislature would approve it.

Over the week-end, the business manager of the theater falsely told a student legislator that the SGA had purchased the tickets before the legislature approved. When word reached the treasurer, he immediately called the playhouse and found that such word had been released. An argument ensued and the order was cancelled.

President Jenkins was then notified and came to the aid of the students. He went to the playhouse and arranged for the SGA to receive 175 tickets per show at \$1.50 each (the same as last year).

Last Monday, the legislature approved the purchase, and on the following Tuesday, Margaret Stephens, Executive Secretary, called the theater to request delivery of the tickets. Mrs. Stephens was bluntly told by the business manager that there were no tickets.

Mr. Rudolph Alexander, Assistant Dean of Student Affairs, along with the SGA President, Vice-President, and the editor of the *East Carolinian* went to the theater. Upon arriving, Mr. Alexander emphatically told the business manager that the students were entitled to the tickets and should get them. The business manager then passed the buck to the director of the Summer Theater, Mr. Edgar Loessin.

In a hot and furious argument Mr. Loessin stated that "the student body is of no concern to me." Mr. Alexander then calmly inserted the comment that "without the approval of the student legislature, the East Carolina Playhouse (which operates during regular session) can receive no funds. Mr. Loessin then interjected that maybe he "could find a few tickets for the matinees."

Mr. Alexander then left and, because President Jenkins was out of town, went directly to Dean Holt. Because of their combined efforts, a call was received at the SGA office later in the evening that all the tickets were ready.

Therefore, on the behalf of the student body I would like to extend our appreciation to Dr. Jenkins, Dr. Holt, and especially Mr. Alexander for really "going to bat" for us and seeing that we got what we deserved.

Jimmy Young
Editor, East Carolinian

College Union Combo Dance

WEDNESDAY, JULY 14
8:30-11:30 p.m.
WRIGHT AUDITORIUM

Campus Bulletin

THURSDAY, July 1
Bookman's Show, South Cafeteria
Basement, All Day
Student Government Association
Summer School Dance, "Jimmy Dorsey Orchestra," Wright Auditorium, 8:00 p.m.

FRIDAY, July 2
Movie: "Irma La Douce," Old Austin, 7:00 p.m.

MONDAY, July 5
College Union Fourth of July Show, Ficklen Stadium, 7:30 p.m.

TUESDAY, July 6
College Union Committee Meeting, Browning Lounge, Rawl 105, 3:00 p.m.
College Union Bowling League, Hillcrest Lanes, 3:30 p.m.
Movie: "Manchurian Candidate," Old Austin, 7:00 p.m.

WEDNESDAY, July 7
Freshman Orientation, Wright Auditorium, 9:00 a.m.
College Union Bingo-Ice Cream Party, Wright Auditorium, 7:30 p.m.
History Institute Lecture: Edward Younger, New Austin, 7:30 p.m.

THURSDAY, July 8
College Union Watermelon Feast, on the Mall, 3:00 p.m.
Organ Recital: John R. Haderly, Old Austin, 8:15 p.m.

Oklahoma



"GOING ONCE!" his money after bid munity's school.



"WHAT'S YOUR try Curly in the and several towns



DREAM DANCE to life her fears favorite.

Racers Need More To Win '500' Than Speed

When the winner flashes across the finish line at the Indianapolis 500-Mile race this Memorial Day, millions of race fans will acclaim him a hero . . . and in a very real sense he will be.

More spectators than witness any other sporting event in the world will see him carry home the biggest purse in auto racing, around \$140,000 for his day's work. And he will have done it by averaging a speed that could nudge 150 mph.

How is it done? There are dozens of elements that enter into winning, all of which must mesh with clockwork precision. Driver, pit crew and car must function at peak efficiency, with men applying skills honed to perfection from long experience.

If one word had to describe the action, it would be "smoothness"—on the track and in the pits.

The best drivers rarely give the illusion of daredevil speed. In fact, along the straightaways, where speeds hover near 200mph, they relax, flexing cramped muscles, checking their cars. All agree that as long as the race is going smoothly there is no sensation of the blinding speed seen by the spectators.

It is essential that the winning driver apply total concentration to the job at hand. He must keep his engine turning within a few hundred revs per minute of its maximum; not too fast or he'll destroy it and not too slow . . . he'll lose power. He must watch traffic and check pit signals. In the turns he'll seek the same line each time, the fastest way through, without wild slides or spectacular grandstand tactics that actually cause a car to go more slowly—all the while covering 2½ miles every 60 seconds.

The Indy 500 has been won . . . and lost . . . in the pits. Crews must couple speed with the coordination of a ballet corps in action, adding fuel, inspecting tires and changing those worn, giving the driver a drink, cleaning goggles and windshield in a matter of 20 seconds or less.

With cars evenly matched, seconds lost in a sloppy pit stop are extremely difficult for the driver to make up. In 1964, for example, two-time Indy winner Rodger Ward was forced by a malfunctioning fuel system to stop five times for fuel. His pit crew was so efficient that he still managed a second place, but if the three extra pit stops had been eliminated, the time gained would have given him an excellent chance of winning.

Only 11 seconds separated first and second place cars in 1962, while a scant 8 seconds meant victory in 1961.

This year new rules required at

least two pit stops during the race, and the pressure refuel systems were prohibited as a safety measure. In effect, it means that pit action will be more important than ever.

There is yet another vital key to winning—the men behind the scenes who supply essential technical know-how about tires, brakes, fuels, engines, shock absorbers, wheels, and the host of other parts that go into a race car.

These are the unsung heroes, for without their expert advice and race-proven products no car builder could hope to complete an Indianapolis racing machine.

Racing fuels are a good example. For many years Mobil Oil Company has maintained a permanent installation at the Speedway where a crew of experts blend special fuels to the mechanic's specifications.

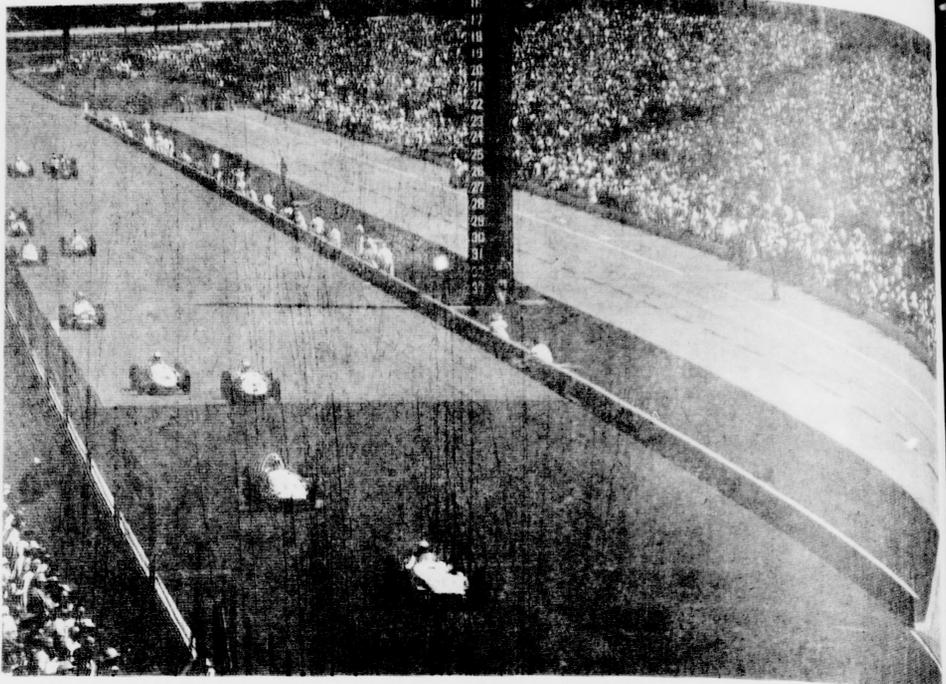
For months prior to the race, Mobil engineers conduct laboratory and track tests with actual racing engines to determine the ingredients leading to maximum power and mileage, making the information and fuels available as a service to entrants.

Tire companies do much the same thing. Both Firestone and Goodyear put thousands of test miles on new tire designs, developing rubber that gives top wear and traction.

Today there are racing tires that will go the full 500 miles without replacement, a feat that was impossible a few years ago.

The tradition of the Speedway itself has played a major role in winning. However, the history of the track was altered this year. Not since before World War I had a foreign entrant won the "500," but Scotland's Jimmy Clark, broke the U. S. streak.

It isn't that the overseas drivers haven't tried; in 1964 Clark led the event for 60 laps until he was forced out with tire failure. However, he



To most spectators, speed is all that meets the eye as the competing cars travel around the track at speeds in excess of 150 mph. There are many more factors to be considered.

was driving a car powered by a Ford engine.

Aside from Clark, the challenge of the Speedway, a 2½ mile oval with four gently banked turns, seems to have been too much for the drivers accustomed to the twisting road courses of Europe.

There is one final factor that every driver needs to win: some drivers claim that it's the most important element of all. What is it? Racing luck, and it has ridden with every winner since Ray Hurrour won the first "500" in 1911.

NOTICE

The Campus Movies for July 20, 23, and 27 will be run two times, at 6:00 p.m. and 8:00 p.m.

IT PAYS TO ADVERTISE

IN THE

EAST CAROLINIAN

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25 to 50 Percent Reductions

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Us Next Session



Sum

The East Carol Theater moved in of its 1965 season night's opening "Carnival."

In leading role season's special, Jane Heit of Was five company man, Nancy Tebery and Graha

Miss Heit, who Sweeney in the production of "Any The Incompara week's show."

Davis, a Te range of exper er and opera, is Magnificent. Pe newcomer to the summer, portra role he has play

Miss Temple graduate from has the role of berghetti's part version of "Car

Greenberg, an season, brings a toire to the St his home state, as Jacquot in "

Appearing as play, Pollock ha which gives h another oppor the eighth Sum Pollock.

Also in the William A. Abr ander, Bill A Barrett, Orm John Collins H Charles Eanes, thony Federici.

EC R ForB

On Wednes Carolina learn Herbert Bonner North Carolina it will receive for constructio Joyner Library five-year-old S

The larger about \$510,000. Department of Welfare under struction aid fr education.

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According to nursing-home will be locate of the origin Austin Build nasium, the n chology class new music bu struction.

Dean Eva V School of Nur tremely pleas successful in a building to Nursing. Dur istence of the grown severa on the camp fices are locc Street and ch about the ca fortunate tha such as Pitt pital. Beauti the Pitt Cour and Mental H erous enough classroom sp

Dr. Miriam the Home I stated, that Department omic Opp