

# Lab plays for free

by Kathy Rea  
Feature Writer

If studying for exams next weekend provides little creative relief, take a break and check out the Laboratory Theatre's two plays, *Live Spelled Backwards* by Jerome Lawrence and *A Day for Surprises* by John Guare.

The Theatre plans two productions for each summer session and the first set is scheduled for June 19-21 in Graham Memorial Hall.

"Live is a mysterious play," according to student-director Chris Adler. It concerns two American ex-patriots in a Moroccan bar having some wild drug experiences. Chris added, "It's a magical and colorful play about values and beliefs in modern days."

The second play considers what can go on in a public library between the librarian and a patron.

Adler feels that the Lab Theatre is the reason why he's at UNC. "There is no other school in the nation that can allow a student-director to work two shows a year. And this year I've directed four."

The Laboratory Theatre is a student workshop but is also offered as a course. It

gives students a chance to be involved in directing, acting, costume and scene make-up.

Also, Adler stressed the experimentation with ideas rather than with materials in the productions. "Success is not emphasized. It's just trying to fulfill an idea; whether it succeeds or fails doesn't matter," he said.

The workshop began in 1971 and the first play was directed by Sam Allen. Attempts are made each year to produce between 30 and 40 plays. Adler insists that the Lab Theatre is "one of the biggest social institutions on this campus."

"There are about 1200 people each month going to see these plays and every one of them is standing-room-only," he said.

Popularity does not just exist at the audience level. Adler claims that "people from all over come and want to produce in the Lab Theatre." He said, "It's a highly selective program because of the amount of interest in it. Priorities are given to graduate students and directing majors. It's not a haphazard theatre group."

If you interested in student-produced drama with an accent on idea-experimentation, check out the plays. Tickets will be released June 14 in O6 Graham. It's free.



Scene from Lab Theatre's 'Live'

Donna Davis, Kenny Morris, and Christopher Adler play these three characters who find themselves in a rundown Moroccan bar. Performances will be held in O6 Graham, June 19-21. Admission is free. (Photo by Ted Mellink)

# Hoffman wins

by Harvey Elliott  
Film Critic

"Only after man had set foot on the moon...only then did divorce come to Italy."

The irony of that pronouncement weighs heavily on Alfredo's shoulders. In fact, Alfredo's shoulders have a definite slope, as manifested by Dustin Hoffman in Pietro Germi's satirical comedy *Alfredo, Alfredo*.

Hoffman is brilliant in what amounts to a purely physical performance as the reticent bank employee who makes the mistake of captivated the lovely, neurotic Maria Rosa. His life becomes a series of hilarious frustrations as he, at first, tries to ignore her and, later, tries to escape.

But it's hard to ignore a woman who telephones incessantly, eats fish heads and punctuates her lovemaking with blood-curdling screams. And in Italy it's impossible to escape her.

Alfredo had always been a tentative sort of fellow. He was never sure, while courting Maria Rosa, when or whether he should make his move, and his motto was "When in doubt, abstain."

Afraid to make that final commitment, Alfredo was about to abstain once more, but Maria Rosa's suicide attempt cinched it—he was hooked! Most of *Alfredo, Alfredo* documents his attempts to wiggle free.

Germi, as a satirist of Italy's social and moral laws, has tread this path before. He began back in the Sixties with *Divorce, Italian Style*, and followed that with *Seduced and Abandoned* and *The Birds, the Bees and the Italians*, two very popular comedies whose themes should be obvious.

But in *Alfredo, Alfredo* his subject is as fresh as it ever could have been, due to a lively script, in which he had a hand, and to the inspired casting of Dustin Hoffman.

Hoffman doesn't speak Italian, of course.

Germi just liked the way he looked (and acted, in his American successes). So the director designed the story to allow for a good deal of off-screen narration and a minimum of on-screen dialogue for the character of Alfredo.

He then dubbed Hoffman's entire role, leaving the actor to make his own way through the film without the familiar squeaks and barks and twangs Hoffman has used so well for vocal characterization.

Acting totally with his face and body, Hoffman emerges a winner. His eyes gleam, his arms and legs become wildly animated, and even his eyebrows tell private jokes of their own.

But you mustn't get the idea that *Alfredo, Alfredo* is a *tour de force*, a one-man show. Hoffman must take direction incredibly well, for his Alfredo never steals a scene, but only takes what is rightfully his, and in turn, Italian life is musical. There is music and gaiety in the street scenes, love scenes, fight scenes and family scenes; Germi is the ideal director for such a light Latin treatment.

But, above all, there is music in the language. Italian is an emotional tongue, and humor and frustration can be conveyed by intonation as well as by translation.

*Alfredo, Alfredo*, then, is a joy to hear as well as see, and for this we should thank the Carolina Theatre for making the wise, but often uncommercial, decision to exhibit the original version, with English subtitles.

We Chapel Hill chauvinists like to think our community is different—that local audiences prefer subtitled film versions to dubbed ones. Too often, district theatre bookers treat Chapel Hill as just another North Carolina community.

The manager of the Carolina went to some trouble to obtain a subtitled print. It's nice to know someone thinks we're special.

# Current Taster's Choice

by Harvey Elliott

"Alfredo, Alfredo" — See review on this page. (Now through Tuesday, at the Carolina.)

"Auntie Mame" — This is the original Rosalind Russell (in *ROZ MAME*, as opposed to the current *LUCY MAME*) as the madcap society lady who taught her nephew all about life and redecorating apartments. Betty Comden and Adolph Green. (Wednesday at 8, on a double bill, Gross Chemistry Auditorium, Duke.)

"The Ballad of Cable Hogue" — a comic elegy from Sam Peckinpah, about the Old West and pioneering and prospecting. Jason Robards plays Cable Hogue, who turns a waterhole into a rest stop on the stagecoach line; David Warner is a travelling preacher; and Stella Stevens, surprisingly comic, breathes life into the role of a prostitute with that proverbial heart of gold. Richard Schickel calls Cable Hogue "a wonderful character" and "the best role Robards has ever had in the movies." (Tuesday at 8:30, Carolina Union Free Flick, the Great Hall.)

"Billy Liar" — Tom Courteney plays a "British cousin of Walter Mitty" in this fable about a guy who leads a boring life and gets through it all by fantasizing. John Schlesinger directed Courteney and Julie Christie — she's one of the fantasies. (Wednesday, Chapel Hill Public Library, admission free.)

"Dirty Man Crazy Larry" — Incredibly, held over for a third week. (Playing all week, at Plaza 3.)

"Huckleberry Finn" — Amateur Jeff East, who played Huck in Reader's Digest's musical "Tom Sawyer" of last year, repeats in this second big Twain musical, supported by Paul

Winfield (of "Sounder") as Jim. The producers are the same as for "Sawyer," which would lead us to expect bigness and blandness. (Playing all week, at Plaza 2.)

"The Incredible Journey" — A bull terrier, a Siamese cat and a Labrador retriever cross 200 miles of Canadian wilderness to find their way home in this Disney animal adventure, interrupted by irritating humans now and then. (Playing all week, on a double bill at Plaza 1.)

"Key Largo" — Bogart and Bacall and a violent hurricane in a rundown Florida Keys hotel, with Edward G. Robinson menacing them downstairs, and Claire Trevor drunk upstairs. Trevor won an Oscar, as all good drinks do. (Friday and Saturday, Late Show, at the Carolina.)

"The Last Porno Flick" — Promises, promises. (Now through Saturday, at the Varsity.)

"The Lavender Hill Mob" — "A mousey bank clerk conceives and engineers a plot to steal and smuggle a hoard of gold bullion, cast in the image of little Eiffel towers, out of England into France." Alec Guinness and Stanley Holloway are the partners in crime, and this comedy won an Oscar in 1951 for Best Screenplay. (Wednesday at 8, on a double bill, Gross Chemistry Auditorium, Duke.)

"Old Yeller" — Walt Disney's classic story, for anyone who ever loved a dog. Tommy Kirk and Kevin Corcoran are the kids who love Old Yeller and protect him from wild boars and pesky neighbors. Dad's gone to a cattle drive, and they're the men around house — Dorothy McGuire's the lady — but they don't feel much like men when Old Yeller contracts rabies. A real tearjerker. (Playing all week, on a double

bill, at Plaza 1.)

"The Philadelphia Story" — Written for, and dominated by, Katherine Hepburn, who had become "box-office poison" in Hollywood during the late Thirties. She plays socialite Tracy Lord who is about to be married; James Stewart is a magazine reporter assigned to cover the event; Cary Grant is her ex-husband, who appears at a most inopportune time. She ends up with one of them. (Tonight at 8, Biological Sciences Auditorium, Duke.)

"Serpico" — An honest cop frustrated by a dishonest system which doesn't even want to go straight. Al Pacino gives a memorable performance in this tense film, which is mostly true. (Starts Sunday at the Varsity.)

"The Shop on Main Street" — This 1965 Czech film told of life in a small occupied town during World War II, and Ida Kamínka gives a luminous portrayal of a shopowner who finds a way to survive. It's a tragicomic view, and British critic Peter Cowie called it "one of the most effective anti-Fascist films of recent years." (Sunday at 8:30, Carolina Union Free Flick, the Great Hall.)

"To Have and Have Not" — Bogart and Bacall again, this time in the film which introduced them to each other. The plot has little to do with the Hemingway novel, but it's all secondary to the romantic love. Bacall was 19 years old, and her singing voice was dubbed by Andy Williams. (Thursday at 8:30, Carolina Union Free Flick, the Great Hall.)

"The Treasure of the Sierra Madre" — Still another Bogart ("brilliant" here, says Pauline Kael), this time with Walter Huston (who won an Oscar) and directed by Walter's son John (who won two). Huston Sr. once asked Huston Jr. to "write a good role for your Dad someday." Here it is. (Wednesday and Thursday, at the Carolina.)

## The Tar Heel

## FEATURES

Alan Bisbort, Editor

# Aretha lives — Riders die

by Alan Bisbort  
Feature Editor

Aretha Franklin—Let Me in Your Life (Atlantic)

This, Aretha's latest, features every session musician in the world. It's not her fault she is considered such valuable property that Atlantic spends money trying to drown her out. This album has its moments of overindulgence with the backup striving to make Aretha sound "pop," but overall it is a fresh-sounding album. *I'm In Love*, the single, will make believers out of you.

War—Live (United Artists)

Talk about a band with command over

three whole concert riffs, here they are. The songs go on and on and on and never go anywhere.

Only *Cisco Kid* is lifelike, but then why not get their *The World is a Ghetto* album, which is excellent. Somehow in the studio they make things click, but if their concerts are as boring as this album, then things sure are disillusioning.

Procol Harum—Exotic Birds and Fruit (Chrysalis)

In a fit of religious paranoia, Procol Harum have released their latest album. Gary Brooker, owner of rock music's clearest tenor, does as much justice as he can muster with Keith Reid's totally somber lyrics.

The music is excellent, at least an indication that they have finally recovered from the departures of Mathew Fisher and Robin Trower.

But, Reid has drowned in the deep end of intellectuality. Gary Brooker just doesn't sound too confident.

New Riders of the Purple Sage—Home on the Road (Columbia)

They are boring. They pretend to be cowboys. They talk about dope-smoking. They even try to take a Stones' song (*Dead Flowers*) and a Chuck Berry standard and breathe "new" life into them.

Outside of that, they perform competently, if not forgettably, as this album amply shows. Who goes to their concerts anyway?

## Tar Heel Ads Get Results

It's not too late!  
...to give your  
Dad a gift he'll  
really enjoy...

The "Electric Match"  
\$8.00



# RICHARD'S

successors to POOR RICHARD'S

215 Elliot Road • Kroger Plaza

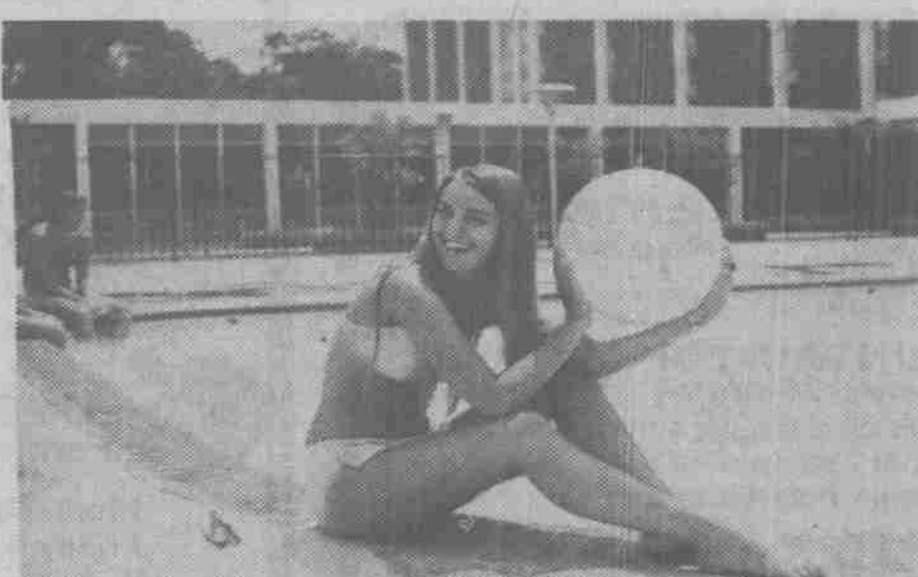
- Canvas Tarps (water repellent) \$6<sup>80</sup> to \$14<sup>40</sup>
- Backpacker Tents (lightweight nylon)
- Denim Bike Bags \$3<sup>98</sup>
- Nylon "Over Nighter" Pack Bags \$9<sup>95</sup>
- "Smokey the Bear" Campaign Hats \$9<sup>50</sup>



## SUMMER ON THE HILL

Is A Friendly  
Happy Time...

Join Us  
2nd Session  
at Granville Towers



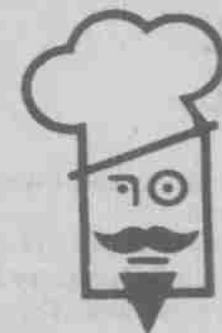
In each room you'll enjoy wall to wall carpeting and air conditioning. (Weekly maid service of course.)

Our cafeteria offers 20 meals per week with unlimited seconds. And there's a variety for everyone.

On the outside look for our pool and recreation area. It's usually filled with friendly faces. The extras are many when you become a part of Granville community. \$219 per session includes room & 20 meals/week.

929-7143 24 Hours A Day

University Square, Chapel Hill



# YES!

THERE IS ONE  
AND ONLY ONE

HONEST-TO-GOODNESS  
**GOURMET SHOP**  
IN CHAPEL HILL

Specializing in the finest imported  
and domestic foods, wines and  
specialties exclusively!

IT IS  
**INTERNATIONAL CHEF  
GOURMET SHOP**

- FREE COOKBOOK REFERENCE LIBRARY  
(OVER 100 CAREFULLY SELECTED VOLUMES)
- COMPLETE NEW YORK STYLE DELICATESSEN-MEATS, CHEESES AND SALADS ● FRESH-BAKED FRENCH AND ITALIAN BREADS DAILY
  - IMMEDIATE PARKING DIRECTLY IN FRONT OF STORE-IN AND OUT IN MINUTES! ● OVER 1000 IMPORTED AND DOMESTIC GOURMET FOODS ● ONE OF THE FINEST AND WIDEST WINE SELECTIONS IN THE SOUTH!

Kroger Shopping Center  
Between University Mall and Eastgate  
Open 11-9 Mon.-Sat. 1-6 Sundays

Tear out this ad and put it in your purse or  
on your bulletin board so you won't forget!

942-8526