



N.C. abortion bill leaves committee

RALEIGH—After weeks of hassling, a bill to legalize North Carolina's abortion law will hit the floor of the General Assembly next week.

The House Health Committee, chaired by Rep. Mrs. John Chase, D-Wayne, Friday approved a substitute to an original substitute after beating down attempts to table, adjourn before a vote or pass out an unfavorable report on the bill.

Finally, a motion by Rep. John Ingram, D-Randolph, the committee, by a 10-6 vote, approved a substitute which would delete a requirement that a married woman under 18 would have to have the consent of her husband before she could seek an abortion.

The bill would allow any woman to get a legal abortion providing the pregnancy was not 20 weeks advanced and if she resided in the state for 30 days.

It would also have to be performed in a hospital or clinic licensed by the Medical Care Commission.

Rep. Robert Jones, D-Rutherford, sponsor of the original bill, noted that none of the committee members was medically qualified to pass judgment on the bill, but "this is the woman's right. This is a bill to protect a woman's life and not a fetus."

Meet upsets Russia

MOSCOW—The Soviet Union said Friday it has asked the Belgian government to prohibit the World Jewish Congress from meeting in Russia.

The official Soviet news agency Tass said the Soviets also expressed their displeasure with the Belgians for not having already banned the Feb. 23-25 convention which will consider the status of Soviet Jewry, including the difficulty Soviet Zionist Jews have reported in obtaining Soviet government permission to emigrate to Israel.

The Soviet government statement attacked "anti-Soviet international Zionism" and, at the same time, denied that anti-Semitism exists in the Soviet Union.

"It is surprising that, despite the demarche already made by the Soviet ambassador in Brussels, the Belgian authorities are not taking measures to prevent the holding of an openly anti-Soviet act," the statement said.

Tass said the statement was delivered Friday to a Belgian embassy representative.

Gunmen arrested

DALLAS—Working under the spotlight of a helicopter hovering over a dingy \$17-a-week apartment, police Friday captured two tattooed gunmen charged with the execution-style slayings of three deputy sheriffs.

Police said the suspected killers are drug addicts and could have been high on heroin last Monday when they tied the hands of five lawmen, ignored their pleas for life and then killed three of them with guns blazing in each hand.

The gunmen—both shirtless and one with a tattoo of a woman with long, black hair arched over his chest and stomach—were subdued without a word and only a short struggle two hours after midnight.

Rene Adolfo Guzman, 33, and Leonardo Ramos Lopez, 25, were arraigned and jailed without bond. Dallas County Sheriff Clarence Jones said both are addicts.

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'The Boy Friend' recalls Twenties

The 1920's come roaring back at the Carolina playmakers present Sandy Wilson's musical, "The Boy Friend," February 23-28 at the Playmakers Theatre.

The musical bow to the era of hot jazz and the flapper made its debut in London in 1954, chalking up an impressive 2,804 performances. In 1956 the musical moved to Broadway bringing with it a new talent—Julie Andrews. The original Broadway success was repeated in 1970 when a revival starring Judy Carne and Sandy Duncan won critical acclaim. Richard Watts of the "New York Post" wrote of "The Boy Friend": "It has the spirit, atmosphere and quality of the girl and music shows of the Twenties and is in every way a gay and engaging delight."

The plot of "The Boy Friend" focuses on a Cinderella-figure, a wistful, lonely rich girl who falls in love with a handsome messenger boy, whose place in

the social strata dooms their romance. Meanwhile, the heroine's father has a chance encounter with an old flame from his youth while the hero's father kicks up his old heels in foolish delight with a young flapper.

The musical numbers of "The Boy Friend" include the rousing "Won't You Charleston With Me," a toe-tapping production number called "I Could Be Happy With You," a love duet, "A Room in Bloomsbury" plus a host of dance and comedy numbers including "The You Don't Want to Play With Me Blues."

Twenties dances were an odd assortment—the Bunny Hug, the Lindy Hop named after popular hero Charles Lindbergh and the Charleston among others.

The challenging task of staging the musical numbers falls to James Challenger, a newcomer to the Department of Dramatic Art faculty. He

has performed on Broadway as well as on stages across the country.

Between degrees from William and Mary and the University of Miami, Challenger migrated to New York, seeking to gain footing on the stage there. He danced in musicals which included "Bye, Bye, Birdie," "How to Succeed in Business Without Really Trying" and "Maggie," a Broadway-bound musical starring Betsy Palmer.

Challenger went on to tour with Martha Raye in "Call Me Madam," with Patric Munsel in "Can-Can" and with Steve Lawrence in "Pal Joey." He joined the UNC faculty this fall.

In staging the productions for "The Boy Friend," Challenger has drawn on a variety of sources. There's a touch of the Busby Berkeley production number, the tap of Fred Astaire and the soft shoe of John W. Bubbles. According to Challenger, the numbers have their basis

in the dances of the Twenties. There is the flavor of the Blackbottom in "The Riviera" and quite naturally, the Charleston in "Won't You Charleston With Me." But the numbers also depend on jazz and other musical comedy idioms for "jeux d'esprit."

The cast: Mary Ann Warwick plays Polly Brown and Randy Jones plays Tony. Betty Setzer is Madame Dubonne and Bill MacIlwain is Sir Percy. Steve Pratt plays Robby van Husen with Bobbi Wilson as Madcap Maisie. Susan Chambers plays the maid, Hortense and William Brooke plays Lord Brockhurst.

Tickets to "The Boy Friend" may be purchased at the Playmakers Business Office in Graham Memorial or at Ledbetter-Pickard on Franklin Street. Tickets can also be bought by phoning 933-1121.

Peter Brooks studied

"The Magic of Peter Brook," a two-part examination of the work and workings of one of the contemporary theatre's most influential directors, will be presented on "Camera Three" on consecutive Sundays, February 28 and March 7.

"Backstage" film and a discussion among theatre critic Margaret Croyden and a quartet of actors who work with Brook will comprise the broadcasts.

Brook's production of Shakespeare's "A Midsummer Night's Dream," performed by members of England's Royal Shakespeare Company, drew critical accolades when it began its current Broadway engagement. He has been described by a major magazine critic as possibly "the most valuable single figure in theatre today."

Part I is a film on how Brook staged his experimental version of "The Tempest." It affords a view of a play in its formative process, as well as of Brook's attitudes toward the theatre.

The March 7 broadcast will feature analysis of Brook's work by critic Margaret Croyden, a prominent teacher and writer on modern theatre. She will talk with four members of the cast of "A Midsummer Night's Dream"—Alan Howard, Sara Kestelman, Barry Stanton and John Kane—about the ideas and techniques of the director. The actors will also provide two short excerpts from the production.

James MacAndrew is the host of "Camera Three." Merrill Brockway produced "The Magic of Peter Brook" for WCBS-TV, New York.

Gold-Fizdale to play

The third concert in the Chapel Hill Concert Series brings famed duo-pianists Gold and Fizdale to Memorial Hall tomorrow night at eight o'clock.

Both artists are of Russian descent. Canadian-born Arthur Gold was a child prodigy who later studied under Josef and Rosina Lhevinne. Chicago-born Robert Fizdale comes from a musical family, a forefather of which was a flutist in the Czar's private orchestra.

Gold and Fizdale met as teenagers in New York before their solo careers had jelled. After experimenting with two-piano playing for their own amusement, they decided to devote themselves to the art of duo-pianism. They are widely regarded as the

pre-eminent duo-pianists in the world today.

Sunday's program will include selections from Robert Schumann and Franz Schubert. A Sonata commissioned by contemporary French composer Francis Poulenc for them and a work by Vittorio Rieti, dedicated to Gold and Fizdale in 1969, will also be performed.

Said a "New York Times" critic: "More than any other duo-piano team, they can make their four hands sound as if they belonged to one person and one mind without sacrificing the individuality of any hand. Such artistry is rare..."

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