The Daily Tar Heel

Monday, February 14, 1972

Carr reviews **TV** films increase

The CBS late-night movies finally begin tonight with "A Patch of Blue," a 1965 love story starring Sidney Poitier, Elizabeth Hartman and Shelley Winters.

The line-up for the rest of the week consists of "Anniversary," a 1968 English production starring Bette Davis, Tuesday; Richard (Dr. Kildare) Champerlain's wretched "Twilight of Honor" Wednesday; an even worse Doris Day vehicle Thursday night; and finally, "The Fearless Vampire" Killers" Friday.

Roman Polanski wrote, directed and co-starred in "Vampire Killers," and used his wife, Sharon Tate, in another starring role. Remember Sharon Tate?

As you can see, it's not a very auspicious debut for CBS, but it's better than nothing, or should we say Merv. In the weeks ahead, though, CBS will have a few horror movies like "The Damned," "Children of the Damned," and "The Curse of Frankenstein," in addition to at least one excellent example of the youth exploitation market circa 1970, "Strawberry Statement."

The local movie front has a few campy-type movies this week, like "Follow the Fleet," a 1936 Fred Astaire-Ginger Rogers movie that Channel 28 will broadcast today at five.

Channel 8, meanwhile, will devote its Tuesday, Wednesday, and Thursday afternoon movie slots to "War and Peace," starring Audrey Hepburn and Henry Fonda. No matter what faults a critic could find in this Roscoe-award winner, (the Harvard Lampoon's old equivalent of an Oscar, which went annually to the year's worst Hollywood productions and performers), no one could deny that it "sprawled."

Channel 28 continues its intermittent Bogart series Thursday with 1943's "Action in the North Atlantic," and follows it up Friday with "Hunchback of Notre Dame," a 1939 release starring Charles Laughton.

As usual, there's not much worth watching in prime-time, except for the Carolina-Maryland basketball game Wednesday night at nine, and "All in the Family" Saturday, when Sammy Davis, Jr. makes an appearance after leaving his briefcase in Archie's cab.

Preservation Hall style

The Village Dinner Theatre's fresh new production of "Gypsy," Arthur Laurents and Jule Styne's musical chronology of Gypsy Rose Lee's life, rocks like a pendulum between moments of passionate intensity and instants of very weak musical focus. Technically complex - garish burlesque lights wink "Gypsy" on all walls of the theatre to establish the striptease ambience - "Gypsy" continues the Theatre's tradition begun with "110 in the Shade" and "Man of La Mancha" of big-name musicals with all the sparkling trappings.

Bruce Mann

On the upswing, the show boasts a highly credentialed cast. Joan Taylor commandeers the stage as Rose, Gypsy's aspiring, overbearing but ever-lovable mother. She's a female George M. Cohan. and she dreams of seeing her daughters' names headlining the marquees of vaudeville's Orpheum Circuit. In cloche hat and orange dress, she sets off from Seattle with an act including Clarence and his Classical Kazoo (David Munger) and

Over 6,000 questions await the 108 teams scheduled to participate in the third annual Quiz Bowl, beginning tonight at 7 p.m. in room 202-204 of the

Student Union. Matches will run Monday and Thursday, except when preempted by such events as basketball games, through early April. Six games, each 30 minutes long, are scheduled nightly. All interested spectators are welcome.

Because a large number of teams are

her own Baby June singing "Let Me Entertain You" with such rosev sweetness that you expect Shirley Temple to burst onto the scene with "happy landing on a chocolate bar."

Solid acting keys 'Gypsy'

On the road to stage stardust, Rose pro whose subtle downplay lends especial stability to the play) to manage her group. They fall in love, suffer the pangs of show biz failure and finally, as they coast into the depths of a burlesque booking, decide to marry. Rose's obsession to land one of her off-spring in stardom demands fulfillment, however. before matrimony has its day, and she singles out young Louise. "You are a lady!" screams the

rationalizing Rose. "And you are going to be a star!" Joan Taylor has her moment here, and she encompasses the stage with the panoramic portrait of a woman obsessed, perplexed and confused. With the loss of her self-respect, she demands that Louise become a striptease and

concomitantly, a star. Louise sadly whispers goodbye to vaudeville, complies with Rose and in a split-second costume change, transforms to Gypsy (Edie Kramer), laced in ermine white - a stripper with style, panache and an inner enlists Herbie (Steve Stephenson, a true dignity which makes her scintillate on stage

After Gypsy's dance - down runways, onto tables, tossing off wardrobe bits to suggest dishabille - Rose, alone, becomes delirious. In Gypsy's room, she dances to the music's deceptive cadences, the light singling her out. Her mind is a sprawl, just as Gypsy's rich, new, scarlet apartment sprawls as she wrecks it. Rose dances and explates her sin.

In the show's sentimental ending, mother and daughter attempt to. reconcile. Rose is fulfilled by her "star" daughter, and Gypsy has freedom from mother's apron strings.

"For the first time, this is my life," Gypsy tearfully but sharply cries to Rose. "And I'll be damned if I'll let you take it from me."

It goes without saying that no one can take anything away from Edie Kramer's realization of Louise-Gypsy. Her range of emotions expands splendidly during the course of the play, from poignant birthday sentiments in "Little Lamb" (a song with a live lamb ba-ba-ing in counterpoint) to the tasteful. phenomenal tour-de-force striptease, "Let Me Entertain You."

Also on the upswing are various supporting roles. Leonard Conner returns. to enliven the show with dance and song as Tulsa, a member of Rose's early act. His spirited dancing in the solidly syncopated duet "All I Need Is a Girl"

NORMAN BLOCK

with Louise adds a new dimension to the show's entertainment. Astonishingly convincing Tonia Bryant is Tessie Tura, a swaggering stripper in provocative G-string, who explains the tracks of the trade to Gypsy in "You Gotta Have Gimmick " And Jeffrey McKay tries his hand successfully at eight roles ranging from Gypsy's father to theatre manager

A pendulum, though, must waver in both directions, and the downswing of "Gypsy" slices through the musical department. Tony McDowell's musical direction, while active and generally up-tempo, has its shortcomings. The piano accompaniment is woefully poor Hopefully, the pressures of opening week have subsided by now and the musical texture improved.

The cast, too, suffers musically, hot-Munger, a delightful actress, scott, irritatingly off-pitch and under-volum for Stephen Sondheim's ingenious lyric (who else could thyme "we have so must in common/H's a phenomenon") and Jules Styne's memorable song-(Everything's Coming Up Roses").

Director Jay Hugdely, although he direction is excellently but and commendable, lends too much busy-neoto the first act, including the cliche line collage across America. The children's acts seem less cute than ponderous and repetitious.

Such misgivings, though, must weigh in balance with the histrionics of the third act, which makes this production -"Gypsy," like Rose, tough and durable Huguely has paced the show well to maximize the effects of the final scenes, and coupled with his ever-creative ideas "Gypsy" comes up roses time and again

VALENTINE'S

FEB. 14

DAY

SPECIAL

Juiz Bow tonight involved in a tight time period, Alan Mann, chairman of the sponsoring Recreation Committee, emphasizes there can be no re-scheduling of matches. Any

team that fails to appear for its match

automatically forfeits the game.

Teams that have not checked at the Union information desk to learn when they are scheduled to play should do so immediately. Some teams may be scheduled more than once.

Band offers original jazz

by Marty Shore Feature Writer

Do you want to go to the Mardi Gras? Stay in Chapel Hill and a little of the New Orleans spirit will come your way.

The Preservation Hall Jazz Band, sponsored by the Carolina Union, will play tomorrow night in Memorial Hall at 8 p.m. Tickets are on sale at the Union Information Desk at \$1.50-2.00.

Preservation Hall was built in New Orleans in 1750 at 726 St. Peter Street in the heart of the French Quarter. It has been a home, à tavern, an artists' haven, an Art Gallery and now it is once again a home-for the New Orleans Jazz and the pioneers who created it.

the music of New Orleans that gave birth to jazz. The curators are the originators of jazz who play there nightly. From these people come the bands that tour the authentic music of Preservation Hall.

The Billie and Dede Pierce Band will be the group playing at Memorial. They get the happy satisfaction of making their instruments sing through their own improvisation. All of the members are over 60 and have been playing jazz for just about as long, but they still play with vitality and youthful drive.

The emphasis of their music is on the ensemble, but each soloist can be heard as each one was at the beginning. The cornet

The purpose of the hall is to preserve or trumpet takes the melody, the clarinet had rough times in establishing their the counterpoint, the trombone the harmony ... and then all of a sudden they switch.

> In their jazz can be heard the tribal dances from Africa, sophisticated Creole Quadrilles, funeral marches, and Mardi Gras Parades. The most important thing though is what you see - the happiness that these players get from their music. When at Preservation Hall the band leap over the flood lights and lead a march through the hall, the line that forms behind them is testimony to the happiness that the audience has caught from the band.

Even the Preservation Hall bands have

music. Some of the neighbors on St. Peter Street didn't like the new band at first. For awhile around 1952, members of the band, black and white alike, spent some time before unappreciating magistrates on the joint counts of disturbing the peace and violation of white supremacy.

Today at the Hall benches and kitchen chairs accommodate about half of the nightly audience. Some of the floor is loose and the front is off the old upright piano. Audiences can rarely keep their feet still during the performances.

Carolina students will get the chance to tap their feet to the original New Orleans jazz tomorrow.

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