

What's On

the main gallery. Constructions and ceramic works will be on exhibit in the member's gallery.

The Community Wholistic Health Center will offer the following programs: "Creative Visualization For Inner Healing," a class taught by Liza Ramkow Wednesdays, July 3 - August 7 from 7:30 - 9:30 p.m. For registration information, call 929-1021.

The Anglican Student Fellowship is sponsoring cookouts every Thursday afternoon at 6 p.m. at the Chapel

of the Cross. Everything provided. Bring a dollar donation.

"Carved and Inked: Five Centuries of Relief Prints," an exhibition featuring woodcuts, metal cuts and wood engravings, will be on display through Sept. 1, Ackland Art Museum. Free admission. Hours are 10 a.m. - 5 p.m., Tuesday through Saturday and 2 p.m. - 6 p.m. Sunday.

Walking tours of historic points on campus are conducted daily at 2:15 p.m. from the Morehead Building

Rotunda.

The North Carolina Botanical Garden is open weekdays from 8 a.m. - 5 p.m., plus extended hours 8 a.m. - 8 p.m. Thursdays, 10 a.m. - 5 p.m. Saturdays, and 2 p.m. - 8 p.m. Sundays.

Triangle Hospice, Inc. announces the formation of a support group for bereaved parents. Meetings will be held at 7:15 p.m. at Westminster Presbyterian Church, Room 17, 3639 Chapel Hill Road, Durham, on the 2nd and 4th Tuesdays of each month. For more information call 942-8597.

The Raleigh Little Theatre will hold auditions for Cole Porter's musical, "Anything Goes" on August 4 at 2 p.m. and August 5 at 7:30 p.m. at the Pogue Street Theatre. Information: call 821-4579.

ArtSchool presents "Strength of Character," an exhibition of charcoal portraits by Durham artist Edith Cohn, July 28 - Sept. 5.

The Orange County Rape Crisis Center needs volunteers to train as Rape Crisis Companions. Training will begin in mid-August. For addi-

tional information, call 968-4646 or 968-4647.

Movies

Ram Triple: *E.T.*, *European Vacation*, *The Heavenly Kid*. Varsity: *The Gods Must Be Crazy*, *The Black Cauldron*, *Prizzi's Honor*. Chapel Hill Plaza 3: *Mad Max*, *The Man With One Red Shoe*, *Cocoon*. Plitt: *Back To The Future*, *Explorers*.

What's On was prepared by Rachel Stroud, Tar Heel Calendar Editor.

Kaleidoscope

'Black Cauldron' too scary for the entire family

By Peggie Porter
Kaleidoscope Editor

My most burning question about *The Black Cauldron* is how long it really took to make. The posters say seven years, a recent review said ten, and my movie-going companion insists that this animated extravaganza was twelve years in the making.

My second question concerns this movie's intended audience. Most of the people at the late showing were college age, but I hardly think this film was intended for us. Yet there is so much violence and so many startling, spooky effects that it couldn't have been aimed at preschoolers. Especially with its PG rating.

Standing in line to see the *Black Cauldron* brought back happy memories of my first movie-going experience, sixteen or so years ago. Before I stepped into the (overly) airconditioned theater, I had always been convinced that movies had something to do with cows, although I couldn't imagine why grown-ups went out at night in the dead of winter to stand around a cow pasture.

As soon as my happy delusion was shattered and I realized I was here to be entertained (all kids love entertainment), I must have been as scared of the wicked stepmother-queen as any five year old. But the way I remember it, all she did was scream at her mirror and maybe poison a few apples. Same with Cruella De Vil of *A Hundred And One Dalmatians*. If she were in *The*

Black Cauldron, we probably would have seen her skinning live puppies instead of talking evilly about it.

Black Cauldron is too scary for the entire family. Once, the word "animation" was synonymous with universal appeal. Now, we have *Black Cauldron*, which looks like it was made for a college-age Cartoon Club audience. Yes, the animation was spectacular, and I believe it took at least seven years to put it together. But the plot was too convoluted to follow. It was like an ongoing game of Dungeons and Dragons, without an end in sight.

Disturbingly, the movie seemed to be trying to say something about good and evil. But whereas in previous Disney hits the protagonists did something to make us believe they were indeed the protagonists, representing the forces of good, here we are simply asked to believe in them as such. Snow White and Cinderella were martyrs to their wicked families. Pinocchio was asked to prove himself time and again. Here, the real hero of the story is the magic pig who can tell the future, and she just happens to belong to the right people. She's more of a commodity than a character.

Yet this movie has a Christ figure who sacrifices his life for his master (and is predictably resurrected), and the evil villain is called the Horned King. That name, coupled with his skeletal visage and roomful of dead soldiers, brings the devil himself to mind. Are we teaching little kids

about good and evil — in Christian terms — this early?

Even more disconcerting is the unabashed bawdy humor. One witch turns a man into a frog and another traps him between her bulbous breasts until he nearly suffocates, all the while trying to get him to marry her. If Disney wants to take advantage of modern social norms that allow animated PG violence, the flip

side of this coin says they should also try to limit this kind of unfunny behavior, which is about as appropriate as the Grinch feeling up Cindy Lou Who.

I wouldn't have minded the flaws in *Black Cauldron* so much if its strong points had outweighed them. But truth to tell, the only real strong point was the meticulously crafted animation. Some background scenes

reminded me of an Impressionist painting. So many animated films and television shows are hastily put together that it is worth the price of admission to see the work of this team of animators.

Black Cauldron suffers from an amorphously defined purpose and an overly complex plot. Try again, Disney... maybe in another seven or twelve years.

The 'Black Cauldron': Disney animation at its very best

By Stewart Gray
Staff Writer

The Black Cauldron is a feature-length, animated film from Walt Disney Pictures, and it's the kind of thing Disney does best. It is difficult for me to remember the last good Disney film that was not a re-release. *Black Cauldron*, directed by Ted Berman and Richard Rich, is a wise step backwards into the realm that Disney has dominated since the thirties.

Hysterical parents and the like will probably go into real tizzies over the *Brothers Grimm*-genre violence depicted in *The Black Cauldron*. But traditional children's stories always have some frightening moments. *Sleeping Beauty* had some mean violence, *Bambi* was a bit harsh in the heart-break department, and

Fantasia was plain spooky.

Today most kids know more about He-man, Skeletor, and the incredible Castle Greyskull than they do about the seven dwarfs. This is society's problem, not Disney's. This film, violence aside, makes an attempt at entertaining kids and telling them that they should be true to others as well as themselves.

Black Cauldron is definitely geared toward kids, today's kids, and today's kids are into fantasy. Twenty years ago it was cowboys and Indians, these days it's wierd warriors and

demons whose names begin with vowels and German-sounding consonants.

Black Cauldron takes place in a mythical land in some ancient time of witches, fairies, and demons. The hero is a young assistant pig-keeper, whose pig can tell the future. To protect the pig from the evil Horned King, who wants to use it to tell him the location of the black cauldron itself, Taran sets off to hide the pig. He knows that if the Horned King

See CAULDRON page 6

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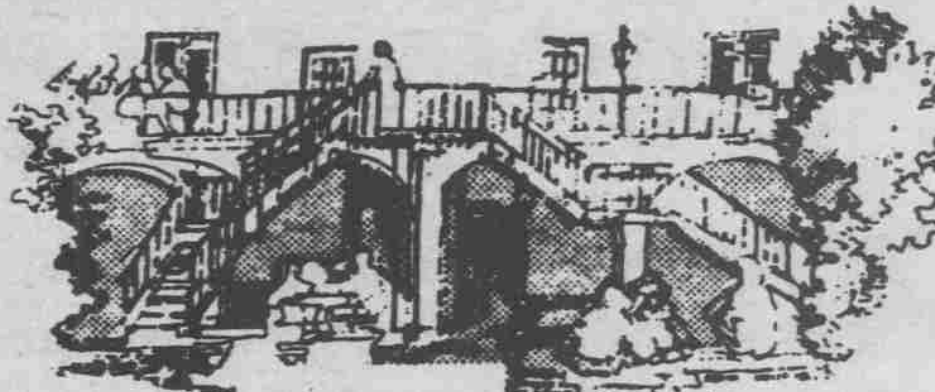
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