

'Orphans' offers poignant look at brothers' love-hate bond

The best thing about the Paul Green Theatre is that as you walk up the steps to the auditorium you come within touching distance of the set. You don't so much enter a world as become part of it. Only trouble is, Lyle Kessler's world of "Orphans," the latest PlayMakers Repertory Company production, is not a world of which anyone really wants to be a part.

This is a world where two brothers, Treat and Phillip, lead an altogether lonely and sordid life, supported by Treat's acts of petty thievery. Their home is filthy, their living room littered with old clothes, empty tuna cans and mayonnaise jars (evidence of Phillip's staple food). The boys have been parentless for some time, and the lack of care and guidance has clearly affected them both in very separate ways.

Treat (John Felch) is the older brother and rules the house with an iron rod of sorts. He mercilessly teases his brother; his real affection for him is often stifled by severe bouts of rage over seemingly small things. It is this which leads to a constant alternation of love and hate between the two.

Phillip (Thom Garvey) is understandably terrified of his brother. Treat has forced him into staying indoors all day because of an asthma attack he once had. Phillip hides from

Richard Smith Theatre

Treat and, while he is out, watches TV, secretly reads and imitates the people he sees passing by on the sidewalk outside from his position by the window.

The boys' relationship is fragile, and they don't seem to really know each other (something Felch and Garvey thrive on), yet they have so much in common; they need love, something that Phillip would be far happier admitting than Treat. "I remember (mother) holding my hand," says Phillip. "It was nice and warm."

There is no hope in their lives until Treat brings home a drunk, Harold (James Pritchett). Treat, thinking Harold can be held hostage for a ransom, gets a lot more than he bargained for. Harold, it transpires, is an orphan himself and, once out of the rope in which Treat has incompetently tied him, wants to do everything he can for the boys — "I love dead-end kids" — in return for their protection. Harold is on the run from would-be killers and is making his precarious way in a dangerous world.

Thus Kessler creates an intriguing

triangle of emotions and needs which are fascinating and often suspenseful. Immediately warming to Harold, Phillip enjoys his company and at last finds the encouragement he needs. "Everyone needs encouragement," says Harold, giving the boy a squeeze on the shoulder. Treat meanwhile wants the responsibility that Harold can bring but refuses to accept him as the father figure he so badly needs. "I am not your son!" Treat shouts to Harold.

Harold tries to teach the boys how to live properly and how to further themselves in the world, an endeavor which leads to some of the most moving and funny scenes of the play. Phillip suddenly discovers that he can breathe the night air. Treat's dilemma as to how he should control his temper in public is hilarious.

There are beautifully poignant scenes too; Harold tells a story of stealing the key from his orphanage when he was young and all the kids running out onto the streets and peering into the windows of people's homes. They were all rounded up and Harold was beaten, but it didn't matter: "We'd seen what we wanted to see."

Guest artist James Pritchett (best known for his role as Dr. Matt Powers in "The Doctors") lends dignity and trust to the tragic Harold,



Photo by Jim Stratakos

and relative newcomer Thom Garvey (a second-year participant in the UNC-CH Professional Actors Training Program), as Phillip, conveys a strong sense of naivete without appearing silly or childish. Felch is simply outstanding in the role of Treat. Felch, a faculty member of the Department of Dramatic Arts, is something of a veteran in terms of PRC productions and appeared in four of last year's shows. He assumes the role of Treat with maximum energy. His air of arrogance is delightfully shallow, his reluctance in being responsible for his younger brother entirely understandable and his refusal to show his true feelings and affections realistic and painful. This role is a tour de force for Felch. "Orphans" packs many emotional punches, and Maureen Heffernan's direction heightens these moments with pace and fire. The play is extremely powerful; its story and images have a lasting effect.

Heart's sound blends femininity with hard-driving rock and roll

Forget the stereotypical images of women in rock music; Ann and Nancy Wilson lead the group Heart on their own terms. The two neither mindlessly imitate their male counterparts nor stick to the flowery ballads, cutesy lyrics, and soft instrumental arrangements many people expect of female-led bands. Heart gave a rocking performance Friday before an enthusiastic audience in the Smith Center.

Opening for Heart was the band Bourgeois Tagg, a group playing

Elizabeth Ellen Concert

rather lightweight and catchy mainstream rock music. MTV is responsible for much of the group's public exposure, and Tagg's set Friday included "I Don't Mind at All," the MTV Hip Clip of the Week. From the Rod Stewart look-alike lead singer through the guitarists and

keyboard players, the Tagg team was likable and talented.

The real show began around 9:15 with stage hands bringing out lit jack-o'-lanterns to decorate the multi-level performance area. The Wilsons and Company took the stage to open with the title track of their recent album *Bad Animals*. In keeping with an animal theme, they next rocked into "The Wolf" and on to the classic "Barracuda."

Lead singer Ann, wearing a black and gold tunic, looked mighty portly, rather like a large and ridiculous Grace Slick. Vanity led to a total ban on photographers in the center. However, looks aren't everything, and no camera could capture the power of her voice anyway.

Her sister Nancy, guitarist and

backup singer, was really the one to watch. She played her instrument with gusto as she flitted about the stage. Her pure enjoyment in performing was infectious.

With the strong presence of the sisters, the male members of Heart fairly faded into the background. Denny Carmassi was almost hidden behind his drum set, and blond guitarists Howard Leese and Mark Andes were virtually interchangeable in terms of showmanship.

Ann was a gracious star, thanking the fans for the years of support which have seen the band "through lots of ups and downs." She dedicated one song to the men in the audience and another to the women. The women got the short end of the stick. Their song was the lyrically uninteresting

"I Want You So Bad" off the new album. The men were luckier, and had the hit "What About Love?" dedicated to them.

Heart played about an equal portion of material from *Bad Animals*, *Heart*, and older albums. One of the older tunes on the program was the change-of-pace "Dreamboat Annie," complete with Ann playing a flute. Other delicious classics included "Even It Up," "Crazy on You," and "Straight On for You."

Nancy took the microphone to sing lead vocals on "These Dreams," a beautifully surreal ballad. However, her voice in live performance could not match the smoothness of the recorded version, and the instrumental background came across too harshly. Somehow, the control needed to preserve the song's mysterious quality was lacking.

The crowd especially liked the new hit "Who Will You Run To?" as well as "Never," which featured a delicate interlude sans drums.

Even through Heart is not a low-

volume group, Ann never resorted to screaming in order to be heard. Her voice remained true throughout the hour-and-a-half show, and she belted out rockers and blended vocal harmonies with Nancy equally well.

Called back for two encore sets, Heart stretched backward in time to perform "Bebe le Strange" and a great rendition of "Magic Man." The group also sang "Alone," which came out a bit tinny, and ended with an energetic performance of "Rock and Roll." Ann's vocal equivalent of a guitar riff at the end of "Rock and Roll" was exciting enough to make the drum solo which followed anticlimactic.

After a fine mixture of old and new, Heart left the fans on a high note with a promise to see them again. With a solid history and a glowing future, Heart is an example of the artistic and commercial success popular musicians can enjoy when they can achieve the right pose between the extremes of hard and soft rock.

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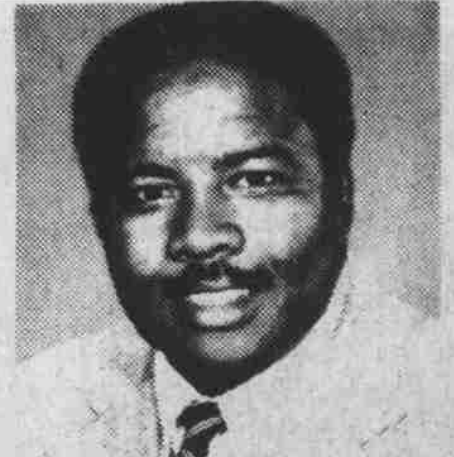
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Re-Elect BILL THORPE To The Chapel Hill Town Council

• Bill Thorpe is well known for his availability when students want to talk to him.
• "Bill Thorpe not only came to the fraternity to explain the Town Council's position on the 'BURN-OUT,' but he supported us in our efforts."

—Rick Moore

VOTE on NOVEMBER 3 (Paid for by the Bill Thorpe Committee)



WOMEN'S STUDIES COURSES SPRING 1988

WOMEN'S STUDIES COURSES

WMST 50	INTRO. TO WOMEN'S STUDIES (Fulfills B.A. level Social Science perspective)	TTH 9:30-3:15	DEHART-MATHEWS, J.
WMST 95	WOMEN IN JEWISH LITERATURE	TTH 3:30-4:45	ZUKER, S.
WMST 190	PRACTICUM IN WOMEN'S STUDIES		By Arrangement
WMST 199	INDEPENDENT STUDY		By Arrangement

CROSS-LISTED COURSES

AFRI 61	AFRICAN WOMEN: CHANGING IDEALS AND REALITIES	TTH 11:00-12:50	NEWBURY, C.
ECON 91	WOMEN AND ECONOMICS (WMST 61)	TTH 9:30-10:45	WILLS, R.
ECON 91	WOMEN IN UNITED STATES HISTORY (WMST 91)	TTH 12:30-1:45	LEVINE, S.
HIST 104	WOMEN AND PUBLIC POLICY IN TWENTIETH-CENTURY AMERICA	TTH 12:30-1:45	DEHART-MATHEWS.
HIST 191	WOMEN AND RELIGION	TTH 9:30-10:45	MATHEWS, D.
WMST 191	UNITED STATES HISTORY		
NURS 176	WOMEN OVER 50 (WMST 176)	M 5:30-8:30	LANSBERGER, B.
NURS 177	WOMEN'S HEALTH CARE ISSUES (Fulfills B.A. level Social Sciences perspective)	TWE, TBA	FOGEL, C.
NURS 184	WOMEN, SCIENCE AND TECHNOLOGY (Fulfills B.A. Level Social Science perspective)	M 4:00-7:00	SANDELOWSKI, M.
PHIL 46	PHILOSOPHICAL ISSUES IN FEMINISM (Fulfills B.A. level Philosophical perspective & Gen. College requirements)	TTH 3:30-4:45	FOX, E.
PHYE 63	AMERICAN WOMEN IN SPORT (Fulfills B.A. level Social Science perspective)	TTH 9:30-10:45	LUMPKIN, A.
POL 78	WOMEN AND POLITICS (Fulfills B.A. level Social Science perspective)	TTH 9:30-10:45	CONOVER, P.
SOCI 931	SOCIOLOGY OF GENDER (Fulfills B.A. level Social Science perspective)	TTH 3:30-4:45	ROSENFELD, R. UDRY, R.

DEPARTMENTAL LISTINGS

ENGL 49	STUDIES IN LITERARY TOPICS: AMERICAN WOMEN AUTHORS 1660-1910 (Fulfills B.A. level Aesthetics perspective)	TTH 2:00-3:15	DAVIS, T.
ENGL 140	RECONSTRUCTING AMERICAN LITERATURE: INCORPORATING WOMEN AND MINORITIES INTO THE LITERARY	TTH 2:00-3:45	O'CONNOR, M.
HIST 13H	WOMEN AND MEN IN AFRICAN HISTORY	MWF 10-10:50	NEWBURY, D.
HIST 90	WOMEN IN COMMUNIST SOCIETIES OF EUROPE/MW 2-3:30 (Sec. 2)		ANDERLE, J.
HIST 90	WOMEN IN THE MUSLIM WORLD (Sec. 10)	F 1:00-3:50	BODMAN, H.
SPAN 96	FEMALE AND MALE IN 20TH-CENTURY SPANISH/AMERICAN LITERATURE: "MARIANISMO/MACHISMO"	T 2-3:15	RIVERO-POTTER, A.
SPCH COMM 351	SEMINAR IN GENDER, COMMUNICATION AND SCIENCE	TIME TBA	

ALLIED COURSES

RELI 84	PSYCHOLOGY OF RELIGION (Fulfills B.A. level Philosophical perspective)	TTH 8:00-9:15	PECK, W.
POLI 156	SEMINAR IN LAW AND JUSTICE: THE SUPREME COURT AND FAMILY POLICY	M 2-4:50	RUBIN, E.
SOCI 30	FAMILY AND SOCIETY (Sec. 1) TTH 9:00-10:15 (Sec. 2) TTH 11:00-12:15 (Sec. 3) MW 2:00-3:15 (Sec. 4) TTH 8:00-9:15		ELDER, H. ENLWISLE, B. UHLENBERG, P. WIGGINS, J. FURSTENBERG, A.
SOWO 936	HUMAN BEHAVIOR IN AGING	W 6:00-8:30	