

Local production of Shaw overcomes passage of time

PlayMakers revives ageless 'Misalliance'

If men and women were married by lottery, they would have the same chance of being happy as if they were married through their own choice. Read Shaw.

There is a wall of shyness 10 feet thick and 10 miles high between parent and child. Read "Misalliance."

Contrary to popular belief, it is possible to have on stage 47 potted plants, ferns and sundry shrubs and yet have the actors speak demurely of "the greenhouse" as something altogether different and offstage. Watch PlayMakers' production of George Bernard Shaw's "Misalliance."

But even those who do not feel an especially strong inclination for vegetation should run to this play. It is funny, for the most part watchable and packed with truths big as houses that will make the most liberal

Roderick Cameron Theater

self-proclaimed free-thinkers sit up and listen — all in a play almost 80 years old.

PlayMakers' most inspired choice was the play itself. The plot is a marvelous synthesis of the mundane and the preposterous. The lights come up on a middle-class English home where the daughter of the house is engaged to marry the son of an aristocrat; by the end of the play she is about to marry a swashbuckling pilot, and the aristocrat's son has been paired off with an equally swashbuckling acrobat. But meanwhile, into the greenhouse has crashed an airplane carrying pilot and acrobat —

a man with three fathers and a Polish lady whose name is unpronounceable but has something to do with "fish" and "church" — and a would-be assassin has popped out of a portable Turkish bath.

Into this haphazard plot are incorporated a series of discussions which develop issues ranging from love and parent-child relations to women's rights and literature. These discussions steadily mount one topic on another, drawing them together for an entertaining and intellectually challenging climax.

By choosing this play, PlayMakers is able to present a stimulating, anti-establishment drama without rocking to excess the boat of respectability (after all, it is Shaw). Ideally, of course, the boat should not only be rocked but capsized; commercial theater being what it is, however, one must be thankful for small mercies.

Humor is one of the joys of this production, directed by Maureen Heffernan. Who would have believed that in an otherwise realistic production one could pull off a gimmick as blatant as sliding a model airplane along a wire hung high across the back of the stage, and pretend it is real and flying?

The production, however, is not without its problems. It takes off in the second half, and the ending is marvelous, but the dialogues in the first half tend to drag and are at times monotonous.

The horticultural horror which surrounds the actors is partly responsible. It takes some time for the eye to get used to the jungle on stage before one can make out where the voices are coming from. But primarily it is a question of music.

As Hypatia says in the play, there is nothing quite as boring as people talking. According to this, most modern drama would be a yawn. The reason it is not is that talk is not just words and ideas; on stage it is music, too.

This is always a consideration with Shaw. Wagner's biggest fan and the son of a mezzo-soprano. The second half is successful because the number and diversity of characters on stage and the quicker exchanges of the dialogue create musical variety which is pleasing to hear. Hence the action is more interesting to watch.

But the first half drags in places because the delivery of the lines is often rushed, pitch and tempo are not varied and the pacing is uniform. Heed could be paid to Percival, who says: "Did you ever hear the churr of a fern owl? Did you ever hear it



Candice Milan and James Pritchett play Lina Szczepanowska and John Tarleton Sr.

create a sudden silence by ceasing?" In the first half a pause or two would do little harm.

An exception to this generalization is James Pritchett, who is wonderful as John Tarleton. He commands the stage the moment he comes on, and his almost outrageous treatment of pitch is a delight to listen to. One of his strongest scenes follows the intermission, when he persuades a man who steadily points a gun at him that he should not pull the trigger

— merely by offering him a drink and conversing nonchalantly.

Good performances are also given by Matt Ryan and Candice Milan as the hapless pilot Joey Percival and his Polish passenger, Lina Szczepanowska. Their precipitative arrival on the scene is welcome not only because of the romantic entanglements that ensue, but also because as actors they slow down the pace, much to the improvement of the drama.

Lisa Benedict is strong as Hypatia

Tarleton. Her energy and power are impressive, and she creates a wonderful moment with her line, "I want to be an active verb." Her performance lacks versatility, though; it is top gear all the way, and a change down here and there is needed.

PlayMakers Repertory Company will present George Bernard Shaw's "Misalliance" at the Paul Green Theater through March 19. For more information, call 962-1121.



Lisa Benedict as Hypatia Tarleton and Matt Ryan as Joey Percival

National Celtic radio program to bring concert tour to UNC

By ANDREW LAWLER

Staff Writer

A little bit of Edinburgh comes to Chapel Hill as the Thistle and Shamrock concert tour arrives March 7.

The tour highlights traditional Scottish music with some of the genre's most talented and popular performers. Singer/songwriter Dougie MacLean will be the keynote performer for the tour. Rounding out the five musicians are "cauld wild" (small pipes) performer Hamish Moore, singer Sheena Wellington, guitarist David Allison and piper Gordon Duncan.

The concert will highlight the performers in solos as well as

together. The second half of the concert, titled "Homelands," will illustrate the connection the musicians feel with Scotland through music and slides.

The musicians are some of Scotland's most acclaimed performers. MacLean is considered by many to be Scotland's finest young traditional fiddler. Hamish Moore revived the use of Scottish small pipes and his album *Cauld Wind Pipes* was voted best folk album of 1985 by the *Edinburgh Broadsheet*. Wellington has a reputation as one of Scotland's finest singers and is also a recognized expert on Scottish traditional music. Allison is the only musician to produce an album of original Scottish

compositions for guitar.

The concert is hosted by Fiona Ritchie, whose showcase for Celtic traditional music, "The Thistle and Shamrock," has become one of public radio's most popular programs. "Thistle" began in 1981 in North Carolina at WFAE-FM in Charlotte. WUNC airs the program at 10 p.m. every Saturday.

The Thistle and Shamrock will play at 8 p.m. in Hanes Art Center. Tickets to the concert are \$10 for the general public and \$8 for students and senior citizens. They are available at the Franklin Street Record Bar, the Regulator Bookshop in Durham and the Reader's Corner in Raleigh.

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March 7, 1989

"We Would Like To Say Thank You"

Upon returning from Spring Break 1989, there will be new ownership at the Four Corners restaurant on East Franklin Street. My family, wife, Mary; children; Doreen Ann, a nurse at UNC Memorial Hospital; Hugh James II, UNC 1987; Christopher Patrick, UNC 1988; Catherine Mary, Jordan High School, class of 1990; and myself wish to thank the UNC Senior Class of 1985 through 1992 for their daily, weekly, and monthly support since we took over this business enterprise in January 1985. We would like to thank the faculty, staff, and members of the athletic teams at UNC for making this business venture a time enjoyed by all the members of the Four Corners staff who have served you a meal or drink during our stay at East Franklin Street.

A word of thanks to the girls in the Pi Phi, Chi Omega, and Kappa Delta houses who have worked for our family, and to their sisters and pledges who, along with the brothers of Zeta Psi, have always been a pleasure to have in our establishment.

Our thanks also to the women members of the Field Hockey, Soccer, Swimming, Softball, and Basketball Squads. We wish all past members and present letter winners continued personal and team success.

To the team members of the men's Soccer, Swimming, Track and Field, Baseball, Wrestling, Lacrosse and Basketball over this period, we also say thank you for your patronage. All of the team members have represented themselves off the field and courts as gentleman when out at night and in our place at the end of many a night.

I would like to personally thank the senior football members, class of 1988 and 1989, who have been much maligned in the press, for all their support and help over this period. Forget the wins and losses on the field, your support to our family members is without question greatly appreciated.

My fellow merchants on the 100 block of East Franklin Street, good luck in the future and continued business success. My associates in the refreshment business at Bub O'Malley's, Henderson Street, He's Not Here, Down Under, Players, Molly Mc Guire's and the East Franklin Street Bar & Grill, keep up the tradition to keep UNC a great place to learn and party.

It has been fun for the past 51 months serving all of you. My family and I hope the service was good, the staff friendly and prompt. We also hope that you always had a good time and enjoyed yourselves. The Donohue family ran this business with pride and care for our fellow men and women. We hope everyone will remember the good and the bad times we shared together at the Corners. Our sincere thanks to each and every patron of the Four Corners. We hope that it was a memorable and rewarding experience—Good Luck to All of You—

Hugh Donohue, Sr.
UNC, class of 1962

Native Americans

little contact with students on campus, the letter said. There are no Native American UNC faculty members.

Dean of Students Frederic Schroeder, who has not seen the letter, said he was not aware of any specific problems.

CIA from page 1

two weeks ago requesting that a public forum be held before CIA officials are allowed on campus, Templeton said.

"If the CIA is going to recruit on campus, they should come to debate about it first," she said.

The committees suggested that a debate be held between a CIA official and someone chosen by the committees who is an expert on CIA actions, she said.

But Templeton said she did not know if UNC officials will agree to hold a debate before the interview date. "We haven't had a response from the administration," she said.

The CIAAC has been active in recruitment protests since October 1987, when six students were arrested for chaining themselves to the entrances to CIA interview rooms in Hanes Hall.

Since then, group members have fasted, been arrested, been condemned by the Board of Trustees, been found guilty of violating the campus code and served time in jail as a result of several protests in 1988.

The most recent protest, when CIA recruiters interviewed in Hanes Hall in November, was fairly peaceful. No arrests or other punishments resulted.

"The University has long been committed to seeking qualified young people," he said. The faculty and staff at UNC should reflect the best the University can find and the diverse population of the state, Schroeder said.

Schroeder said he encouraged the activities and efforts of the Carolina Indian Circle in increasing the University's attention to the group's concerns.

Recruiting Native American faculty and staff is an important issue for the University, Hunt said in the letter. Native American faculty and staff members could provide role models for Indian students and represent their needs in the administration.

"Someone has to prod the administration to get them to go in that direction," Woods said.

UNC should make a statement of commitment to the hiring of all minorities, including Native American faculty and staff, Hunt said in the letter. The University should also examine recruitment policies of universities that have a large Native American enrollment and employ Native American faculty and staff.

Native American students said Monday that they support the letter and the efforts of the Carolina Indian Circle.

"We wouldn't have taken such measures if it wasn't a problem," said Sabrina Smith, a sophomore from Robeson County. "Coming here is a cultural shock for a lot of Indians."

Most Native American students come from places with large Indian populations, and the shock of adapting to a campus with few other Native

Americans causes many to drop out and return home, Smith said.

The percentage of Native American students in the UNC system is .9 percent. Nationally, about 2 percent of Native Americans attend college.

The dropout rate of Native Americans at UNC is higher than the dropout rate for blacks, Hunt said. The retention rate for Native Americans at UNC is hard to determine because of the way minorities are grouped together.

Special grants and funding for Native American students might encourage more to attend UNC, Hunt said in the letter. "The University should also offer a special scholarship fund to target outstanding Native American undergraduates to ensure that there will always be a pool of potential faculty and staff members for future generations of UNC-CH students."

An advantage of educating Native Americans in North Carolina is that they are highly likely to remain in the state because of strong ties with both family and tribe, the letter said.

Native Americans who attended UNC are encouraging other Indians to choose schools that have a higher number of Native American students, such as Pembroke State University or Western Carolina University, Hunt said in the letter.

The Carolina Indian Circle asked Hardin to respond to its letter and to meet with the group to discuss the problems discussed in the letter.

"It's hard to say if anything will come of this because we haven't dealt with Chancellor Hardin before," Smith said.

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