



Marcel Marceau

### Marceau in March

# One-woman show Wednesday

by Barbara Holtzman  
Feature Writer

A dramatic study of woman and her age-old search for identity is the central idea of Viveca Lindfors' one-woman show, *I Am A Woman*.

The two-hour program will be presented at 8 p.m. Wednesday in Memorial Hall. Admission is free.

The show, on limited engagement prior to its formal off-Broadway opening, is co-sponsored by the Union and the Association of Women Students in coordination with the Women's Festival.

Conceived and arranged by Lindfors and director Paul Austin, the program draws from over 35 writers including Ibsen, Shakespeare, Brecht, Nin and Plath.

Lillian Hellman's lines from *Pentimento* accurately sum up Lindfors' message: "I want to see what there was for me once and what there is for me now."

### Marcel Marceau

Marcel Marceau, acclaimed as the world's greatest living pantomimist, will perform at 8 p.m. Monday, March 4, in Memorial Hall. Student tickets, \$4 and \$5, go on sale today at the Union desk.

Marceau's amazing ability to fashion

concrete reality of nothing and his baffling gift of seemingly defying gravity were first demonstrated to the American public in 1955-56.

His alter-ego, Bip, created in 1947, is perhaps the most unique aspect of his performance. Marceau claims that American audiences respond to Bip's representation of man and his society.

Marceau says that mime is the form of dramatic expression that appears as being closest to man. It is an art of illusion, but it does not permit any trickery. "Our art is not alone physical even though it appears to be an art of action. The reason for the action must come from the soul," he says.

### Edward Villella

Edward Villella, considered one of the finest dancers in the world, will bring his

company of 12 dancers to Chapel Hill for the second Chapel Hill Concert Series program of the semester.

The company will perform Sunday, March 3, in Memorial Hall.

Tickets for season ticket holders are now available at the Union desk. Student tickets, \$2, go on sale Monday, Feb. 18.

### Deep Jonah

Maude Babington and Deni Tyler will perform from 8 to 11 p.m., Saturday at Deep Jonah in the Union basement.

Both will play folk and popular songs on the guitar.

The performance is part of the Women's Festival. Admission is free.

### Free Flicks

Fine acting dominates this weekend's free flicks.

*Carmen Jones* with Dorothy Dandridge plays Friday. Dandridge became the first black actress to be nominated for the Best Actress Oscar for this film, considered a ghetto adaptation of the opera *Carmen*.

*Suddenly, Last Summer*, Saturday's flick, concerns the struggle between two women for the love of one's son, the other's cousin. Tennessee Williams wrote it, and Elizabeth Taylor and Katherine Hepburn star.

*Costa-Gavras* of *Z* directed Sunday's flick, *State of Siege*. It is an account of the kidnapping of an American diplomat by South American revolutionaries, based on fact. Yves Montand stars.

All flicks shown at 6:30 and 9 p.m. in the Great Hall.

## 'Julie' balanced ensemble

by Betsy Flanagan  
Drama Critic

Once, after hearing a young conductor's interpretation of his music, Brahms was asked to comment. He answered that, yes, it could be played that way, too. The symphony can be played many ways.

The recent Laboratory Theatre production of August Strindberg's *Miss Julie* was a symphony played a different way. And it was played well.

Watching it, I had the feeling that I was seeing a modernized version—Strindberg updated. Time changes all things, it is said. The impact of *Miss Julie* has certainly changed, or perhaps it is more accurate to say that people's attitudes toward the world it presents have changed.

Countesses are few and far between now; footmen seem to have vanished altogether. It's harder to take their problems seriously these days. The audience laughed a little too often, but there's no accounting for the relativity of taste.

With the help of Arthur Housman, the three-person cast directed itself. This non-traditional approach had fine results. Cigdam Onat as Miss Julie and Warren Hansen as Jean played together beautifully. Their exceptional awareness of one another created a tension that provided a foundation for many abrupt transitions. This tension kept the play moving; it gave the play its shape.

Linda Norflett and Kristin, Miss Julie's cook and Jean's

sweetheart, displayed a keen sensitivity to the balance of the ensemble.

The first act was more perfectly realized than the second. In the first act, Onat succeeded in showing the frightening power of her character's will; her performance was nearly flawless technically.

She had more difficulty showing the weakness of Miss Julie in the second act after she falls from the position of countess. Yet Onat's finest moment came then—the scene in which she reacts to Jean killing her beloved pet bird to clear the way for their escape.

Warren Hansen's performance was extremely graceful. He maintained throughout the show a composed, aristocratic bearing without being in any way sterile. This is the composure which almost enabled Jean to win the fight against his low birth, and in the end enabled him to order Miss Julie to suicide.

The setting was a limiting factor. Both Onat and Hansen belong a greater distance from their audience on a larger stage rather than on the small, intimate set they had. The lighting made problems. There was a dark spot down center that was excessively annoying. Each time a character crossed through this spot the audience lost him.

Nevertheless, Miss Julie stands out as the polished, balanced production I've seen in the Lab Theatre. True ensemble playing is seldom seen; it was a rare treat to view three carefully harmonized characterizations.

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I CAN HARDLY WAIT FOR MY TEACHER TO SEE IT...

HAVE YOU LOOKED AT IT YOURSELF, SIR?

NO, I HAVEN'T HAD TIME, BUT WHAT DIFFERENCE DOES IT MAKE? I'M SURE HE DID A GOOD JOB...

I HOPE SHE APPRECIATES THE LITTLE IMPROVEMENTS I PUT IN...

OVER?! THE ENERGY CRISIS IS OVER?! WELL, LET'S FACE IT, SCORSE—ONE CAN'T REALLY CALL IT A CRISIS ANYMORE. I MEAN, EVERYONE'S USED TO IT, RIGHT?

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