

Entertainment Calendar

Cinema

"American Graffiti." Carolina Theatre. A night in the life of teenagers a decade ago. It's packaged nostalgia and often cornball, but the acting is excellent, and it has been directed with a beautiful flow by the talented George Lucas. Overrated, but still very good. 1:23, 3:16, 5:09, 7:02 & 9. Ends Thursday.

"Because of the Cat." Varsity Theatre. 1, 3, 5, 7 & 9. Ends Tuesday. Late show: "Play It Again, Sam." Friday and Saturday at 11:15. \$1.50.

"Cries and Whispers." Plaza I. One of Bergman's greatest films, an agonizing study of human relationships, but it is typical that the theatres here are playing something that just played Super Sunday. 2:45, 4:55, 7:05 & 9:15. \$2. Ends Thursday.

"Robin Hood." Plaza II. A delight from the Disney studios. A funny and charming animated cartoon. 2:45, 4:55, 7:05 & 9:15. \$2. Ends Thursday.

"The Exorcist." Possession film got extremely mixed reviews. 2, 4:30, 7 & 9:30. \$3.

The Duke Law Bar Association presents "The Producers," with Zero Mostel and Gene Wilder and "The Fatal Glass of Beer," a W.C. Fields short. Today at 9 p.m. in the Moot Court Room of the Duke Law School. Admission 50 cents.

"The Women." Thursday at 8 and 10 p.m. in the Biological Sciences Auditorium, Duke. \$1. Sponsored by the Freewater Film Society.

Theatre

Laboratory Theatre presents "Poetixplode," an improvisation directed by Harry Shifman. Today at 4 and 8. Thursday at 8 p.m. in 06 Graham Memorial. Free tickets available at Lab Theatre Box Office, Graham Memorial.

"Collision Course," a series of short playlets. Edited by Edward Parone. Directed by Kathleen Phelan. Today at 8. Thursday at 4 & 8 in Graham Memorial. Free

tickets available at Lab Theatre Box Office.

The Durham Theatre Guild presents "And Miss Pearson Drinks a Little," by Paul Zindel. Thursday through Saturday at 8 p.m. at the Allied Arts Center in Durham. Admission \$2. For reservations, call 682-5519.

Auditions for "Taming of the Shrew," by William Shakespeare. Today at 3 and 7:30 and Thursday at 7:30 in Memorial Hall. Production dates: Thursday through Saturday, April 18-20 in the PIT. Produced by the Laboratory Theatre and the Carolina Union Activities Drama Committee. Parts available for five men and one woman. Circus talent including jugglers, tumblers and fire swallowers urged to tryout.

Auditions for 11 major outdoor drama companies are set for Saturday, March 23 at the Institute of Outdoor Drama. Registration deadline is Friday. For more information, write Auditions Director, Institute of Outdoor Drama, UNC.

"South Pacific." Village Dinner Theatre, Raleigh. Buffet at 7, curtain at 8:30. Call 787-7771 for reservations. Nightly except Monday.

The BSM Drama Group presents "The Wedding," a one-act play written and directed by Karen Dacons. Today at 8 p.m. in Great Hall.

Student tickets, \$2, for the Painter Sisters on sale at the union desk. Public tickets go on sale Monday, March 8. Concert scheduled for Wednesday, March 27, 9 p.m. in Carmichael Auditorium.

The National Ballet of Washington, D.C. will perform Friday, March 29 through Sunday, March 31, at 8 p.m. in Reynolds Coliseum, Raleigh. Tickets, \$1.50, on sale at union desk. Sponsored by the Friends of the College program.

The Juilliard Quartet, under the sponsorship of the Raleigh Chamber Music Guild, presents a program of Dvorak, Elliot Carter and Mozart Sunday at 8 p.m. in the Stewart Theatre of NCSU, Raleigh. The audience is invited to meet the performers in a reception after the concert. Admission: \$3.50.

adults; \$1.50, students; or by season tickets.

Concerts

Greg Allman, in concert, at Cameron Indoor Stadium, Duke. Sunday, March 17 at 8 p.m. Tickets on sale at all area Record Bars, the Carolina Union desk, the Duke Quad and Page Box Office. All seats reserved, \$5, upstairs and \$6, downstairs.

The National Opera Company will present an English version of Donizetti's "The Elixir of Love." Tonight at 8:15 p.m. in Page Auditorium. Student tickets, \$1, available at Page Box Office, Duke.

Nightlife

Town Hall. Tonight and Thursday, South Wing. Friday and Saturday, Bill Blue. Cat's Creds. Tonight, David Sheppard. Thursday and Friday, Tracey & Eloise Schwarz. Saturday, Justice Street Band. The Cave. Friday, Mike Cross.

Circus

The Hanneford Circus will perform Friday, March 22 at 4:30 and 8 p.m. in Carmichael Auditorium. Tickets, \$1, on sale at union desk.

Planetarium

The Morehead Planetarium presents "Sunrise at Stonehenge," a new look at the question of who built Stonehenge, when and why. Monday through Friday at 8 p.m. Saturday at 11, 1, 3 & 8. Sunday at 2, 3 and 8. Students \$1. Through Monday, March 18.

A special program, "Classical Guitar under the Stars," will be presented after the regular evening show on Friday and Saturday, March 8, 9, 15 and 16. Admission \$2. Music provided by Francis Perry, artist-in-residence at Sampson Technical Institute.

Alan Murray

Marceau awes crowd

It is 1974, an age of growing decadence and explicit realism. Fantasy consists of sitting in a padded armchair and watching *The Million Dollar Man*, or going to the cinema to be nauseated by a desecrated little girl spitting green, technicolored vomit. Everything is given to us in living color. The imagination is dead.

No, wait! Not dead—only sleeping; because Tuesday night a Prince Charming came, and for a few precious moments, awoke the slumbering imaginations of a fortunate handful of Carolina students.

It was a different world, where spirit and flesh were one. Slightly stooped and emaciated, but possessing full control of his entire body from eyebrows to fingertips, the aging Marcel Marceau spun out a series of skits more intense than the most explicit movie scenes. He combined the purest and most powerful aspects of drama—movement and gesture—to recreate an array of human events and emotions which awed and enthralled his audience.

His skits were happy, sad, comic, tragic. They reflected poignant combinations of all sentiment. He commanded the emotions and reactions of his audience and toyed with their fancies. Through a skit like *The Painter*, he could instill in them a euphoric pleasure. Then, coming back with his classic, *The Cage*, he could create despair profound enough to move many

to tears.

At times he recalled the finer moments of silent movies. Chaplin, Keaton, Laurel and Hardy—these were the people he learned his art from. But, not slighting the talents of these screen greats, Marceau's work was very much his own. As demonstrated in *The Public Garden*, he could depict a multitude of characters ranging from a little boy playing ball to an old lady knitting, all without a single prop. He exhibited a capacity to convince onlookers that his arm was a snake, or that his hands were someone else's. He would climb a ladder or walk a dog, and never created the slightest doubt in the mind of his viewers as to the existence of the ladder and the dog.

In several of his acts, Marceau transcended the realm of characters and objects, and became in himself an abstraction. *The Creation*, a dance-like piece which portrayed the beginnings of mankind, was for many the most moving tableau of the evening.

Others were impressed by *The Trial*, a dramatic piece in which Marceau played the judge, prosecutor, defense attorney scribe and defendant. Through these characters, he delicately interwove both hilarity and acute tragedy.

The second half of the program was filled by Marceau's alter-ego, Bip, who appeared on stage in grey and white with a red flower stuck in his battered top hat. He became a lion tamer, a street musician, a mask maker and a socialite. His act was highlighted by a delightful depiction of the David and Goliath myth in which he, of course, played both parts.

Marceau was accompanied by Pierre Verry, who appeared between each scene looking like a figure from Madame Tussaud's Wax Museum, and holding a banner which announced the next skit.

But the fantasy soon ended, and the crowd sighed.

Come back soon, Marcel Marceau, and touch us again with your beauty.

The 1974 Carolina Symposium presents

An East Asian Cultural Experience March 21-April 4

Gary Snyder - Poet & Zen Master March 21-22
The Peking Opera Company March 30
Masters of Martial Art March 31
East Asian Dance Through The Ages April 3

Spring is

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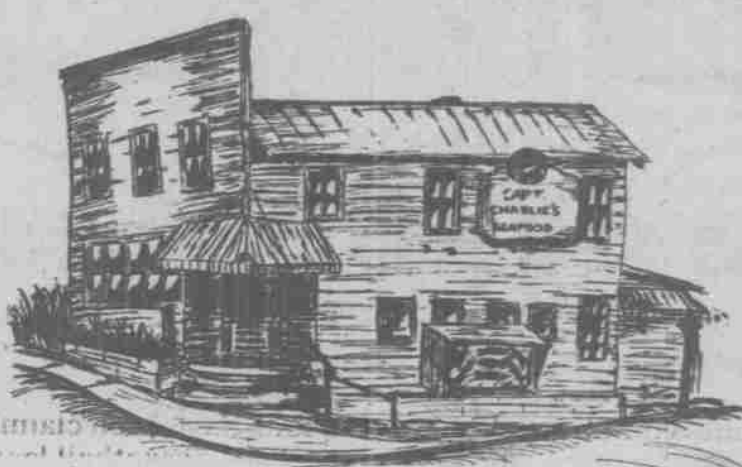
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... for people who play

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for
RHA President

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MORE CAN BE ACCOMPLISHED WHEN THERE IS A FEELING OF TRUST THAN WHEN THERE IS A SENSE OF ANTAGONISM.

Marcus Williams, RHA staff
Janet Stephens, RHA President
Joe Elkins, RHA Board - Granville
Howard Evans, RHA Board - Henderson
Carolyn Jamerson RHA Board - Ehringhaus
Ed Sadler, RHA Board - Old East, Old West, Carr
Scott Turner, RHA Board - Morrison
Kate Whittington, WRC Chairperson - Cobb
Cynthia Williams, RHA Secretary

Crossword Puzzle

ACROSS

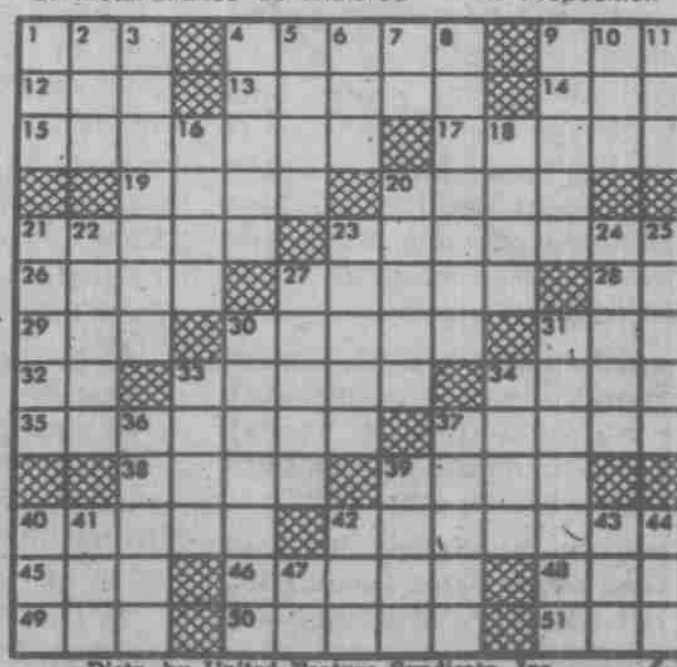
- Preposition
- Tolls
- Club
- Exist
- Malicious burning
- Time gone by
- Mends
- Consumed
- Lubricates
- Leading actor
- Females
- Father and mother
- Decays
- Walks in water
- What? (colloq.)
- Possessive pronoun
- Ignited
- Nahoor sheep
- Parent (colloq.)
- Passengers
- Cesse
- Landed properties
- Coast
- Strikes
- Heavenly body
- Cubic meter
- Abounding
- Goal
- Retail establishment
- Period of time
- Geoff mound
- Tall structure
- Weaken

DOWN

- Distant
- Native metal
- Rumors
- Buckets
- Is mistaken
- Beast of burden
- Behold!
- Scuffed
- Conductor's stick
- Mature
- Measure of weight
- Distresses
- War god
- Underworld
- Complain
- Specks
- Peels
- Singing voice
- Forn
- Metal strands
- Most obese
- Tales
- Equitable
- Pretend
- Subject of discourse
- Beast animal
- Withered
- Posed for portrait
- Stalemate
- Haul
- New Deal agency (init.)
- Opening
- Preposition

Answer to Yesterday's Puzzle

TREE LAW LADY
REAM TIE ALBE
APT EMITS ASA
PO PAUL PI ER
ROAST MOTOR
START BAT ATE
NEST HIP SKEW
APE OAT SWED
GAPS LOAN
AS TE SING AM
RHO RELAY FLA
CONTAMINATION
AWEP STA OBEY



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