

Drama spectacle dazzles Pit

by Adrian Scott
Drama Critic

For the last two or three years, a growing group of drama-conscious people have been discovering the UNC Lab Theatre. Those with the perseverance to seek out the basement of Graham Memorial on week nights have been exposed to a vast spectrum of drama ranging from very good to pretty dismal, from ambitious to humdrum, from highly original to run-of-the-mill.

In general, the good has outweighed the not-so-good. One remembers with pleasure such gems as Susan Miller's *Confessions of a Female Disorder*, in which Ruby Lerner finally proved what an enormously talented actress she is, and William Saroyan's *Hello Out There*, where Christopher Adler confounded his critics and demonstrated that his directorial skill is not based solely on his last name.

Of course there have been the failures; they are to be expected from time to time in any field of drama from Broadway on down. But in every Lab Theatre production someone has learned something, someone has progressed as an actor or a director. Five Playmakers shows a year is not enough to give everyone the experience he needs.

Last week the Lab Theatre came out into the open, both literally and figuratively, with its production of *The Taming of the Shrew* in the Pit.

The capacity crowds that flocked to this production were not disappointed. Director Joe Coleman and his cast and crew came as

close to an ideal performance of Shakespeare as I have seen.

It was an interesting and sometimes uncomplementary mixture of milieu: Elizabethan language, futuristic set by Gordon Pearlman, '30s costumes, period costumes, Schlitz beer, take-out chow mein, swords and cameras; but it all worked. Whatever Warren Hansen and Carmen Flowers scrounged up in the way of costumes or props, the cast assimilated it, used it and made it seem natural.

And here we come to the real strength of the show—the cast. Rumor has it that Director Coleman hand-picked the actors for most of the roles. If so, he came up with a representative cross-section of the best acting talent that UNC has to offer, a sort of Chapel Hill all-star cast.

For those unfamiliar with Shakespeare's plot, *The Taming of the Shrew* concerns the mating season in Padua. Baptista Minola, a wealthy merchant, has two daughters, Kate and Bianca. Kate, the eldest, is headstrong, independent and very vocal, the terror of anyone foolish enough to woo her. Bianca is the opposite—demure, restrained and modest. She, of course, is beset by suitors, but Baptista will not let her marry until he has got a husband for Kate.

Gremio and Hortensio, rivals in love for Bianca, are joined in the quest by Lucentio, son of Vincentio of Pisa, and the three of them persuade the headstrong, tipping, cursing Petrucchio to woo Kate.

In the end, of course, everyone gets their just deserts. Petrucchio tames shrewish Kate, Lucentio wins Bianca and everyone is

happy. But a whole lot happens before everything is resolved.

Paul Crawley and Peter Anlyan, as young Lucentio and his servant Tranio, opened the show well. Both were eminently audible, a blessing in any outdoor drama, and the two acted well together. Cullum Rogers, who seemed to have a stranglehold on the Falstaff, Dogberry type roles, was in his element as the buffoonish Hortensio. He was set off by Richard Ravits as the co-suitor Gremio, who was only occasionally somewhat less than distinct in his diction.

Those familiar with the exploits of Chapel Hill's Everyman Theatre will know by now about Gordon Ferguson. As Petrucchio, Ferguson was a tower of strength whose very entries came to provoke oohs and aahs of anticipation by Act II. Petrucchio's servant Grumio was played by Hal Erickson, who was at his very best (which is saying a lot in view of his lead role in *Tango* last year.) Erickson extracted every drop of humor from Shakespeare's characterization and added a good measure of his own... after all, Shakespeare could not have known about Groucho Marx or W.C. Fields.

There are only two female roles of importance in *The Taming of the Shrew*, which places a large burden of responsibility on whoever plays them. It was hard to fault either Nancy Boykin as Kate or Betsy Flanagan as Bianca. Boykin was wonderfully energetic in her shrewish period and carried off her final profession of compliance to her husband convincingly enough to provoke hisses from the women's

lib element in the audience. Flanagan, a little hard to hear when not full face to the audience, was nevertheless a believable and visually stunning younger sister.

Only the fact that this was an outdoor production saved Richard Settle from overplaying his role as Baptista to some extent; but in spite of a deteriorating voice, he was easy to hear and understand.

Other high points were a characteristically funny performance by Haskell Fitz-Simons as the pedant, an athletic show and good straight-man act (to Erickson's clowning) by Chris McKinney, a solid Vincentio from Warren Hansen, and an often amusing though spotty performance by Ben Cameron as the lackey Biondello. Diane Brandon made the most of her role as the widow in the last act.

All in all, the success of this production did not hinge on any single performance (with the possible exception of Ferguson's Petrucchio). It was a team effort, and the cast very evidently had a lot of fun in the process. This was what might be called a loose production, with plenty of exuberance and running round, but its flamboyance was well-suited to the outdoor setting.

Coleman and stage manager Kathleen Phalen did well by any standard, especially considering a rained-out dress rehearsal. It was ambitious to mount a full staging, set, lights (a subtle job by Edward Thomas), music and all in the Pit, and it came off well.

One wishes it could have run longer. One can only hope that someone will have the initiative to try it again soon.

Rock on, mama

by Barbara Holtzman
Asst. Feature Editor

Grease your hair back (do-be-do-wah) and bring your mama (wah-wah) to the Sha-Na-Na concert at 8 p.m. Thursday in Carmichael Auditorium.

Tickets, \$2, are available at the Union desk.

Sha-Na-Na has been able to recreate the '50s both visually and musically, but the accomplished musicians are more than a campy nostalgic fad. "What they're doing is presenting a poetic recreation of the past," Ed Goodgold, manager, says. "They're role-playing, imagining themselves as they would have been had they been allowed to realize the fantasies they had as kids."

Since the group's beginning in 1969, there have been concerts at Woodstock and the Fillmore and performances on the *Flip Wilson*, *Dick Cavett* and *Johnny Carson* shows.

It's the last day of classes (sh-boom, oo-wah) so go celebrate.

Mission Mountain Wood Band

The bluegrass sound of the Mission Mountain Wood Band is coming to Chapel Hill at 8 tonight in Memorial Hall. Admission is free.

Billed as probably the only electric bluegrass band in the world, the quintet also includes some country-western, blues, jazz and rock in their music.

Mission Mountain has performed on other college campuses and in the CBS special, *Country Comes to New York*.

Woody Herman

Jazz musician Woody Herman and his Thundering Herd band will perform at 8 p.m. Wednesday in Memorial Hall.

Tickets, \$2, are available at the Union desk.

Herman's trademark is the big-band sound moderated by contemporary music. "The big dance band belongs to an era that's long gone," he says.

Herman, an accomplished performer on clarinet and alto sax, has been performing approximately 40 years. Igor Stravinsky was impressed enough by Herman and the Herd to write *Ebony Concerto* for Herman's 1946 Carnegie Hall debut.

Herman's approach to music reveals his sound: "Let it be tasteful, let it be exciting and always make it swing."

Dance Theatre

The University Dance Theatre will give its first performance at 8 p.m. Wednesday in the Great Hall. Admission is free.

The dance group, formed this spring, specializes in ballet and modern dance. All the members are dance students at Carolina. Pamela Davis of the women's physical education program is the faculty director.

Stop the World...

The Laboratory Theatre and Union Drama Committee will present Anthony Newley and Leslie Bricusse's *Stop the World I Want to Get Off* at 8 p.m. Wednesday through Saturday in Gerrard Hall.

Tickets, \$1, are available at the Union desk.

Richard Ussery plays the Little Chap and Deborah Phialas plays Eve. Michael Kerley is director.

Pop Concert

The North Carolina Symphony, conducted by John Gosling, will present a free pops concert at 6 p.m. Friday in the Pit. The concert will include selections from *Oklahoma* and *Godspell*, and songs such as *Moon River* and *Raindrops Keep Falling on My Head*.

This is the symphony's last 1973-74 evening concert in the Research Triangle area.



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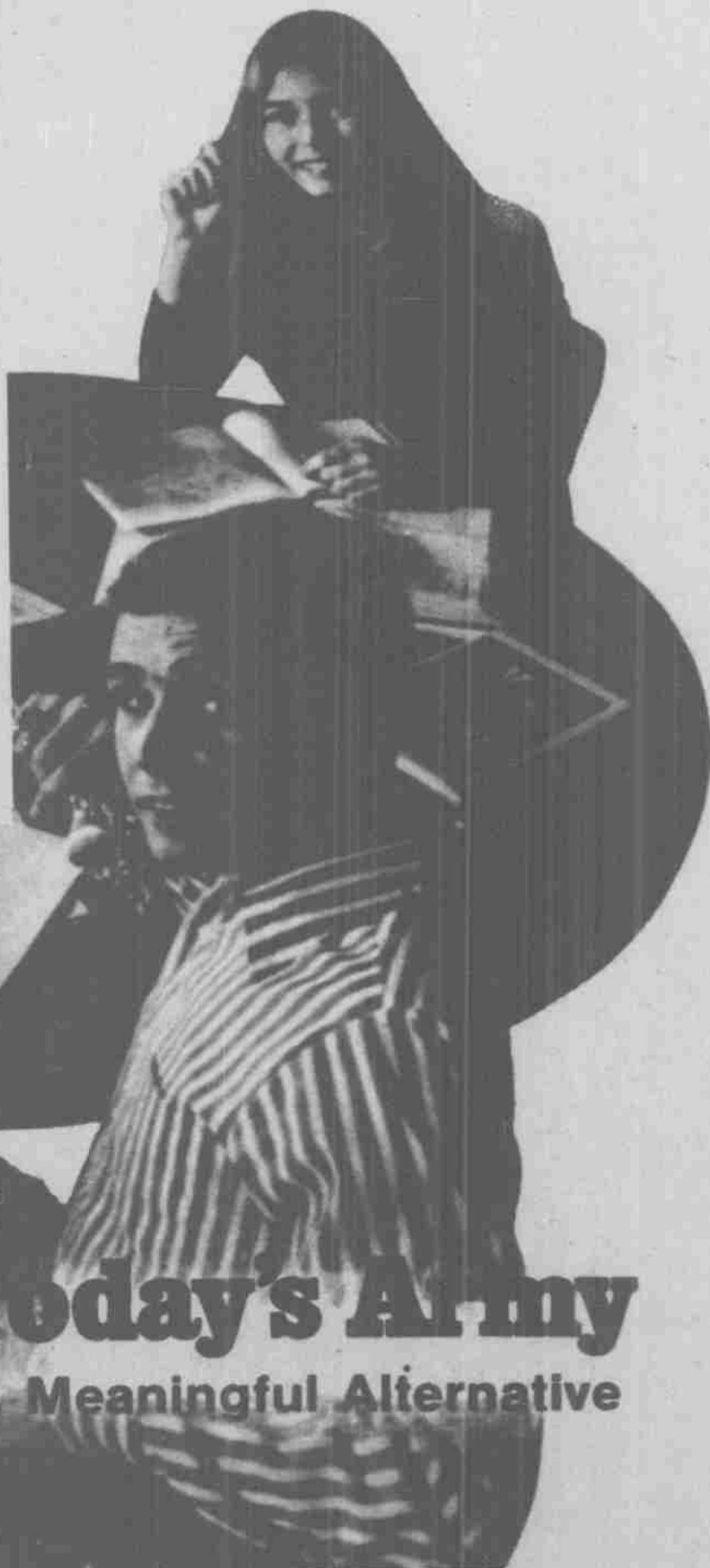
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LUNCHEON SPECIALS 11:30-2:30

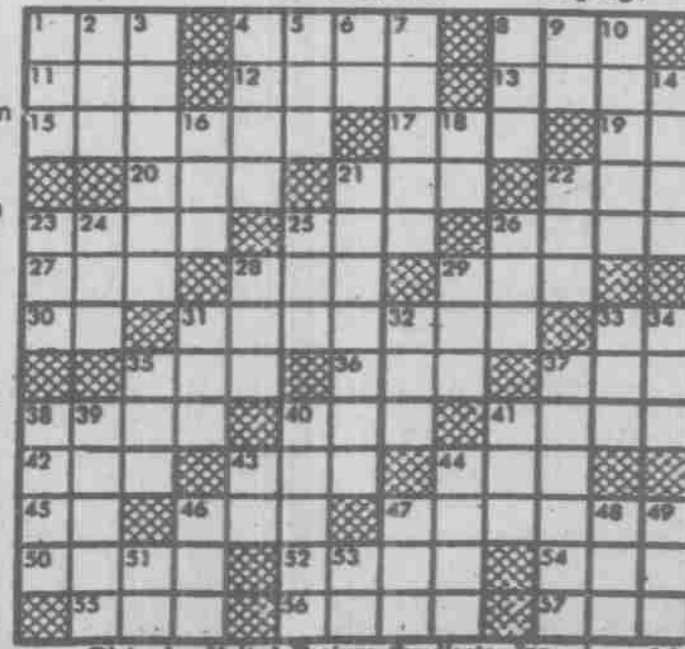
Monday thru Friday	\$1.50
Beef Burger	
Soup	
Tea or Coffee	
Tuesday	\$1.50
1/4 BBQ Chicken	
1 vegetable Salad, Bread	
Tea or Coffee	
Wednesday	\$1.50
Tuna Fish Salad	
Tea or Coffee	
Thursday	\$1.50
Smorgasbord Plate	
Friday	\$1.89
Fried Shrimp	
French Fries Salad, Bread	
Tea or Coffee	

EARLY BIRD SPECIALS 4:45-6:30

Monday	\$1.29
Spaghetti w/sauce	
Salad, Bread	
Tuesday	\$1.69
Veal Parmesan	
w/spaghetti, Salad, Bread	
Wednesday	\$1.69
Beef Parmigiana	
w/spaghetti Salad, Bread	
Thursday	\$1.89
Fried Shrimp	
French Fries Salad, Bread	

Crossword Puzzler

- Answer to Yesterday's Puzzle
- | | |
|--------------------------------|------------------------|
| ACROSS | DOWN |
| 1 Footlike part | 1 Seed container |
| 4 Pretense | 2 Be mistaken |
| 8 Parent-teacher group (abbr.) | 3 Home for horses |
| 11 Worthless leaving | 4 Barracuda |
| 12 Top of head | 5 Possesses |
| 13 Withered | 6 Eat |
| 15 Arranges in folds | 7 Substance |
| 17 Siamese native | 8 Greek letter |
| 19 Part of "to be" | 9 Symbol for tellurium |
| 20 Wager | 10 Macaw |
| 21 Provide | 11 Send forth |
| 22 Prefix: three | 12 Fondle |
| 23 Strip of leather | 13 Indefinite article |
| 25 Man's nickname | 21 Food emporiums |
| 26 Chair | 22 Number |
| 27 Beverage | 23 Container |
| 28 Evergreen tree | 24 Guido's high note |
| 29 Err | 25 Pronoun |
| 30 A stalo (abbr.) | 26 Relative (colloq.) |
| 31 Containers | 28 Distant |
| 33 Exclamation | |
| 35 Rocky hill | |
| 36 Period of time | |
| 37 Proposition | |
| 38 Pack away | |
| 40 Devoured | |
| 41 Diminish | |
| 42 Lift with lever | |
| 43 Worm | |
| 44 Offspring | |
| 45 Three-toed sloth | |
| 46 Grain | |
| 47 Exert | |
| 48 severely | |
| 50 Care for | |
| 52 Sea eagle | |
| 54 Born | |
| 55 River in Scotland | |
| 56 Wander | |
| 57 Skill | |



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