

# KALEIDOSCOPE

## Cinema

### On Campus

"Dodes 'ka-den" — Dealing with life in a Tokyo slum, it's about adversity and the dreams and aspirations that allow the simple peasants their survival. (Friday at 7 and 9:30 p.m., Saturday at 2, 7 and 9:30 p.m., Greenlaw Auditorium, \$1.50, the Alternative Cinema.)

"Our Hospitality" and "The Navigator" — Buster Keaton was the funniest man in silent film and each one of these two films, both lasting around an hour, feature some of his best work. (Friday at 6:30 and 9 p.m., Great Hall, Union free flick.)

"The Magnificent Ambersons" — Orson Welles second movie is considered, by some, to be every bit as good as "Citizen Kane," his first. (Saturday at 6:30 and 9 p.m., Great Hall, Union free flick.)

"The Bride Wore Black" — After writing a book about his idol, Alfred Hitchcock, young French director Francois Truffaut set out to make another tribute, a Hitchcockian thriller dedicated to the master. (Sunday at 6:30 and 9 p.m., Great Hall, Union free flick.)

"Movie Orgy" — Three fun-filled hours of flashbacks of your movie and TV favorites. (Great Hall, at 7:30 p.m. Monday, Feb. 24, admission is free.)

### Chapel Hill

"King of Hearts" — (Carolina, at 1:15, 3:15, 5:15, 7:15 and 9:15 p.m., \$2.25.)

"Andy Warhol's Dracula" — (Varsity, at 12:45, 2:59, 4:55, 7 and 9:05 p.m., \$3.)

"Young Frankenstein" — Zany Mel Brooks settles down, this time, for a smoothly hilarious satire on old Frankenstein, and he's done everything right. (Plaza 1, at 3:05, 5:05, 7:05 and 9:05 p.m., \$2.25.)

"Phantom of the Paradise" — This Phantom is a rock musician, and his "opera" is actually the Fillmore (though they couldn't call it that without paying the Fillmore a fortune). Paulin Kael approved. (Plaza 2, at 3:30, 5:20, 7:10 and 9 p.m., \$2.25.)

"The Island at the Top of the World" — A Disney super-adventure. (Plaza 3, at 2:30, 4:45, 7 and 9:15 p.m., \$2.25.)

"Lenny" (Sneak Preview) — Dustin Hoffman's fine performance in Bob Fosse's bravura examination of Lenny Bruce. (Saturday at 7:10 at Plaza 2.)

### Late Show

"Bring Me the Head of Alfredo Garcia" — (Carolina, at 11:30 p.m. Friday and Saturday, \$2.)

### Durham

"If..." — (Saturday at 7:00, 9:00 and 11:00, \$1, Page Auditorium, Duke.)

"The Groove Tube" — (Center I.)

"Swiss Family Robinson" — (Center II.)

"W.W. and the Dixie Dancekings" —

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(Northgate.)  
"Earthquake" — (Carolina.)  
"Young Frankenstein" — (Yorktowne.)  
"The Black Dragon" — Kung phooey. (Riverview.)  
"Harold and Maude" — (Yorktowne, late show Saturday.)  
"The Last Detail" — (Friday at 7, 9:30 and 12, Biological Sciences Aud., Duke.)

## Night Life

Cat's Cradle—Dave Olney and Steve Runkle, from Nashville, will perform at 9 p.m. today and Saturday. Cover charge.

Town Hall—"Singletree" will perform at 9 p.m. today and "Arrogance" will perform at 9 p.m. Saturday. \$1 cover charge.

Bad and Co.—Jim McGill will perform from 10 p.m. to 2:30 a.m. today and Saturday.

Endangered Species—Chris Seitz and Joe Mark will perform at 9 p.m. today and "The Midnight Muskrats" will perform at 9 p.m. Saturday. No cover charge.

Foxcroft Lounge—The "Steve the Dream" rock and roll show will be at 9 p.m. today. No cover charge. John Warren and Bob Bodie will perform at 9 p.m. Saturday. \$1 cover charge.

Frog 'n' Nighttown (Raleigh)—Wayland Flowers will perform at 8:30 and 10:30 today and Saturday. \$3 cover charge.

Goal's Head (Raleigh)—"Fly Wheel" will perform at 9 p.m. today through Sunday. \$1.50 cover charge today and Saturday, 50 cents Sunday.

The Pier (Raleigh)—"Edwards, Clarke, Finn" will perform at 9 p.m. today and Saturday. \$2.50 cover charge.

## Theatre

The Carolina Playmakers present William Gibson's "The Miracle Worker" at 8 p.m. today through Sunday, and Thursday, Feb. 27 through Sunday, March 2 in Playmakers Theatre. Tickets, \$2.50, are on sale at the Playmakers business office, 102 Graham Memorial, and at Ledbetter-Pickard downtown.

Auditions for "Who Killed the Reformer," a two-act morality play by Carboro resident Norman Moser, will be from 4 to 8 p.m. Saturday at Cat's Cradle.

The Duke Players present Oscar Wilde's "The Importance of Being Earnest" at 8:15 p.m. today through Sunday, and Thursday, Feb. 27 through Sunday, March 2 in Duke's Branson Theatre. Call 684-3181 for ticket information.

## Music

The Pittsburgh Symphony Chamber Orchestra will perform at 8 p.m. Sunday in Memorial Auditorium. Tickets, \$2, are on sale at the Union desk.

The Maynard Ferguson Orchestra will perform at 8 p.m. Thursday, Feb. 27 in Memorial Hall. Tickets, \$2, are on sale at the Union desk.

# No unexpected Playmaker miracles 'Miracle Worker' moves slowly



Deborah Dunthorn as Annie Sullivan

by Rick Sebak  
DTH Critic

Two noteworthy performances distinguish the Carolina Playmakers' new production of William Gibson's *The Miracle Worker*. Deborah Dunthorn creates an Annie Sullivan whose power and patience literally hold the play together, and Monica Gross proves herself capable of skillfully handling the difficult role of the young Helen Keller.

The rest of this production is unfortunately in the style of most recent Playmaker productions: competent but hardly exciting. The rest of the actors are not noticeably inadequate but definitely fail to display any kind of outstanding capabilities or convincing energy.

Tom Rezzuto's all-black set (probably meant to say something about the world of blindness) is unnecessarily confusing. No purpose is ever established for a strange doorframe in the dining room, and characters within the play seem bothered and sometimes forget the invisible wall.

Undoubtedly the most unacceptable aspect of the production is the recorded voices from Annie Sullivan's past which haunt her throughout the play. Music might have been employed effectively, but the abrupt voices from above sound like unexpected radio broadcasts rather than unwanted manifestations of painful memories.

Gibson's play was originally conceived as a ballet in 1953, but director Michael Kerley has not found or reproduced any kind of fluid movement in his production. His mounting chugs along with only occasional moments of real excitement.

All the real excitement results from the arrival and influence of Annie Sullivan in the

Alabama household of the Keller family. A rebellious and once-blind Irish girl from Boston, she is determined to help the ten-year-old Helen Keller, deaf and blind since infancy, realize the world around her.

Sullivan's determination causes some upsets in the Keller house, where Captain Keller's pride and his wife Kate's pity have ruled supreme. Not surprisingly, the teacher's energetic perseverance prevails, and Helen miraculously begins to understand the magic power of language.

James Keller, the Captain's son by a previous marriage, complicates the family situation and provides a bit of padding for the plot. In this production, a distracting sexual tension arises from the apparent physical suitability of the Captain's son (Larry Lipton) for his wife (Donna Davis). Their youth and beauty contrast sharply the aging rigidity of the Captain, and an inappropriate perversity results.

The youth and beauty of Annie Sullivan, however, save this show, and make this production worth seeing. Deborah Dunthorn's Annie exudes a kind of stubbornness born of adversity and tempered by violent willfulness. Her love for Helen grows convincingly and is genuine before the final scene. While the others seem hampered by Gibson's humor, Dunthorn alone can make it work. Her power as an actress alone makes the long tableau-ridden scene changes bearable.

Dunthorn has also been blessed with a

convincing portrayal of Helen which sets off and complements her Annie in all the play's best scenes. Monica Gross creates a real Helen and, without sinking into exaggeration, projects the working of a trapped mind.

Michael Kerley can probably be blamed for the few times when it appears that Helen can see. The stand-off in the slapping scene is hard to accept as staged.

Sadly, one can almost expect a basic lack of innovative spirit and theatrical magic in Playmakers' productions. This *Miracle Worker* barely escapes being dull, and the production of mediocrity by a supposedly top-notch University theatre is very distressing.

## Dinner show

The Carolina Union will present Dinner Theatre at the Ranch House Sunday, March 2, featuring Dr. Benjamin Bradford's *Where Are You Going Hollis Jay?* Dinner will be served from 6 to 8 p.m., with the show beginning at 9.

Directed and produced by Drexel H. Riley, the play stars Gary Rathburn and Kay Crews in a boy-meets-girl love story of the fifties.

The first of its kind on the UNC campus, only a limited number of seats are available. Admission is \$5 per person, including dinner and the show, available at the Union desk.

## Cellar Door

Manuscript deadline for the spring edition of *Cellar Door* is February 27. All poetry, prose and graphics entries should be submitted by that date to the Union desk, or mailed to Box 22, Union.

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