

STARTS
FRIDAY
2:05
4:30
7:00
9:30
11:45

YES!
ABC
CARDS
ACCEPTED

NO
PASSES

Is anything
worth the terror of

THE DEEP



A Columbia/EMI Presentation
The Casablanca FilmWorks Production
A Peter Yates Film
ROBERT SHAW · JACQUELINE BISSET · NICK NOLTE
"THE DEEP"
LOUIS GOSSETT and ELI WALLACH
Based on the novel by Peter Benchley
Screenplay by Peter Benchley and Tracy Keenan Wynn
Produced by Peter Guber · Directed by Peter Yates
Music by John Barry

PG PARENTAL GUIDANCE SUGGESTED



abc **Carolina Twin**

EAST FRANKLIN STREET

2ND
WEEK

IT'S FOUR YEARS LATER...
WHAT DOES SHE REMEMBER?



JOHN BOORMAN'S FILM OF
EXORCIST II
THE HERETIC

COMING **JABBERWOCKY** — Monty Python
SOON!! **A BRIDGE TOO FAR** — All-Star Cast

2:00
4:20
6:45
9:10
NO PASSES
NO ABC
CARDS

Area Concerts

Tavares
Carowinds, Charlotte
June 25

Johnny "Guitar" Watson
Greensboro Coliseum
June 25

Eagles and Andrew Gold
Greensboro Coliseum
June 27

Emerson, Lake & Palmer
Greensboro Coliseum
June 28

Emerson, Lake & Palmer
Charlotte Coliseum
June 29

Darryl Hall & John Oates
Charlotte Coliseum
June 30

(Schedule subject to change)

Charlie Rich
Carowinds, Charlotte
July 2-4

**The Four Seasons, featuring
Frankie Valli**
Carowinds, Charlotte
July 5-7

The Charlie Daniels Band
Carowinds, Charlotte
July 8-10

The Captain & Tennille
Carowinds, Charlotte
July 16

**Ted Nugent, with Foreigner and
Rex**
Greensboro Coliseum
July 17

Marilyn McCoo & Billy Davis
Carowinds, Charlotte
July 30



The Duke Summer Theatre's production of "Look Back in Anger" will be presented at 8:30 Friday and Saturday

nights in the East Duke Music Room at Duke University.

"Look Back in Anger" never clicks as a whole

By PAT GREEN
Staff Writer

Experiencing the Duke Summer Theater production of "Look Back In Anger" is rather like being sucked in and out of the eye of an early summer hurricane. You keep expecting something awesome to touch you—the potential for a gripping empathy with the characters charges the air—but instead the audience is tossed from fringe to fringe of the storm's center, never feeling the full impact of the wrath the angry young playwright built into the work—never fully experiencing the uneasy calm of the true center of a 1950's depression piece.

The production never clicks as a whole. The storm's force dissipates bit by bit as the evening wears on. One is left looking forward in vague ennui, and with little desire to look back on the production.

That's a shame, because John Osborne's script is full of the stuff that serious theatergoers often enjoy mulling over long after the lights have gone down.

The show lacks force, and this is made all the more clear by the dynamic performance of UNC graduate student Brian McNally. With his swarthy, menacing presence he is well cast as the surrogate Osborne, the prototype of the angry young man. McNally also manages to make the difficult transitions called for in the script to a vital, tender, even huggable young man.

Only one member of the cast holds her own when on stage alone with him. Teresa Westbrook as the smoldering Helena recharges the atmosphere every time she

steps on stage. You may remember her from her recent roles in the Playmakers' "The Crucible" and "Look Homeward, Angel."

Dorothy Rankin as Alison, the unawakened wife of McNally's Jimmy Porter, is not so electrifying. She does look the part, has an intriguing voice for the stage, and wears Karen Thompson's well thought-out costumes beautifully, but she does not consistently make her character a believable one.

Jimmy Porter's mild mannered friend, Cliff Lewis, is rather unevenly played by John Daggan. Daggan also looks the part, but his performance lacks polish. With a bit more concentration on his stage business and attention to maintaining a characterization even when the focus is not on him, his performance would be beyond reproach.

Michael Peterson as Alison's father, Colonel Redfern, and Curtis Gregory and David Marable, offstage on trumpets, provide nice touches, as does Scott Parker's appropriate set and supportive lighting design.

Director Linda Wright has done a good job of interpreting the play. Her visual sense is extraordinary—the blocking is nearly flawless and her actors all look their parts. She and the Summer Theater At Duke are once again to be congratulated for daring to offer serious drama. One would hope that the unevenness of this production would not discourage them from continuing their efforts—or prevent theatergoers from experiencing some fine moments with McNally and crew.