



This painting, *Joaquim de Joaquim*, is a work by Brazilian artist Iara Turynambas, and is among the items of Brazilian culture that will be exhibited during an open house sponsored by the Dept. of Romance Languages tomorrow. Staff photo by Fred Barbour.

## Durham Guild's 'Boys from Syracuse' Material, facilities hamper production

This month the Durham Theatre Guild is attempting a revival of Rodgers and Hart's *The Boys from Syracuse*. The musical, at best, is a second rate *A Funny Thing Happened On The Way To The Forum*. This effort to revive the tired piece is less than second rate.

*Syracuse*, a shaky parody of Greek drama (and of Elizabethan interpretation of Greek drama) is not a masterpiece of the musical theatre. Perhaps the only excuse for a community theatre troupe to launch a production of this play is that its utter silliness and banality may provide an easy escape from the heavier moments of day to day living in the '70s. But this is a comedy that must be particularly well done to be mildly enjoyable.

This production of the show does have its satisfying moments. The capable rendition, by Pamela Harris (UNC graduate) and cohorts, of two (of the fourteen) musical numbers (*This Can't Be Love* and *Falling In Love With Love*) is most pleasant. The

### theatre

*The Boys From Syracuse*  
Durham Theatre Guild

—By PATRICIA C. GREEN—

tongue-in-cheek aura of fantasy created by UNC student Robert Byrd (the sorcerer) is delightful. And Betty Setzer (ever-loyal to the Guild), as chief courtesan, lends sparkle to the show.

There are other valiant efforts on the part of the hardworking cast and crew, but the task of breathing life into *The Boys From Syracuse* proves to be more than hard work, dedication or good intentions can accomplish.

The production is staged in a rather small, hall-like room in the Durham Arts Council's headquarters. These facilities may lend themselves to certain types of productions —

but not this one. With its cast of thousands (despite some doubling), musical numbers and changing scenes (the stagehands actually changed sets during some of the musical numbers) — this show needed more room.

Well-cast professionals would find it difficult enough to breathe life into some of the characters (caricatures?) drawn by the writers. This production features rampant miscasting. (The director of a musical must remember that the chosen performers should be able to sing and dance, as well as act.)

Community theatre can provide opportunities for needed cultural stimulus and artistic growth within a community. Despite the lack of facilities, the Durham Theatre Guild has managed to do this in the past. The talented and devoted people involved in this production are capable of a better product.

# Play It Again, Sam

**Woody Allen's Romantic Comedy**  
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November 10-26 Playmakers Theatre  
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something like "fond longings."

Simoes said that besides nearly two dozen native Brazilians or Portuguese on campus, there are many students who have lived in one country or the other. He said UNC has the largest Portuguese language program in the country, with about 300 enrollments per semester.

The art collection will feature Brazilian artists from the state of Minas Gerais. The best-known of the artists, Simoes said, is Lasar Segall, a European expressionist who immigrated to Brazil and was responsible for many reforms in that country's graphic arts in this century. A series of pieces by Yara Tupinamba will portray the woman's role in the history of Brazil.

Films to be shown are *Cities of Yesterday and Tomorrow*, a contrast of Brazil's baroque colonial cities with its ultra-modern capital, Brasilia; and films on Erico Verissimo, a popular Brazilian novelist; and Manuel Bandeira, a Brazilian poet, both of whom have been translated into English.



Robert Byrd, a UNC student who stars as Aegean and the sorcerer in the Durham Theatre Guild's production of *The Boys From Syracuse*. Photo by John Miles.

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