

Natural abilities bring quality in 'Cuckoo's Nest'

By GAY ZIEGER
The presentation of "One Flew Over the Cuckoo's Nest" by the Avon Players of Rochester is about as high a quality as one is apt to find in the area. From the establishment of the premise to the bittersweet denouement, the actors gave consistently fine performances, at Saturday night's show. Their timing was impeccable, their delivery natural. They did justice to the play's skillful blending of humor and pathos.

It is not easy to re-create highly identifiable roles, especially ones played by the likes of Jack Nicholson, Louise Fletcher and Will Sampson, yet the three main characters made us respect their interpretations.

Volkenborn as Chief Bromden was a serene, ever-present presence on stage. As could be said of the others, one could glance at him at any given moment during the action and find him totally in character, the difference being that possibly one was drawn to glancing at him more often.

HE WAS BIG and curious and always seemingly possessed of great power and knowledge. He waited

with Nurse "Rat-Ship" dissolved the audience. He gave credence to her fears that there would be a "deterioration of discipline."

This deterioration becomes a source of great joy to the viewer, the mental patients, under the able guidance of McMurphy engage in a riotous game of basketball, in which even catatonic Mr. Ruckly, played by Bill MacNeil, participates as basket and backboard. Zink had the audience on his side from the moment he stepped on stage.

This marvelous trio was aided by a fine supporting cast.

Jerry Anderson as Scanlon guarded the secrets of the metal box which one believed he might have the makings of a bomb in there. He was expert at simulating the pacifying repetitive bodily movements of the agitated.

John Nolan as Dale Harding showed

the contradictory aspects of his nature expertly, changing from a man with feelings of great superiority to a whimpering, castrated hulk. His cradling of his pipe was a nice touch.

HANK LIESE was beautifully befuddled as the mother-obsessed stutterer, Billy Bibbit. One wished him well, and suffered with him.

Dick McGowan was nasty and feisty, though capable of great tenderness. John Stouffer showed great vulnerability, giving the illusion that he really did see his visions.

George Holz as Dr. Spivey was all too believable when he spoke of the ward as a "therapeutic community, a kind of society in miniature." He was the epitome of the worst in the profession—somewhat ineffectual, well-intentioned, living in a world of jargon

Card games become a regular activity on the hospital ward once Randle P. McMurphy (third from left) arrives.



Power charges Dunstan's show

By BARBARA MICHALS
High voltage performances by the lead players supply the dramatic intensity that powers "Sweet Bird of Youth," the current presentation by St. Dunstan's Guild of Cranbrook.

Performances of the Tennessee Williams drama conclude Friday and Saturday.

Jeanne Dodge and Bruce Campbell are outstanding as the Princess, a hoody, aging film star, and Chance Wayne, the hapless drifter.

Convinced that her attempt at a film comeback has been a disaster, the frightened star embarked on a cross-country binge, drowning her despair in drugs, alcohol and sex. Along the way she has picked up Chance, an overage beach boy who sees the Princess as his last chance to capture his elusive dreams of success.

MISS DODGE manages to elicit from the viewer both sympathy and contempt as the founders in a confused daze, throws a drunken tantrum in public, or outmaneuvers Chance. She verges on hysteria one moment, is magnificently in command of the situation the next. Throughout she never fails to be totally convincing.

Campbell is equally so as the vain, footish Chance. Scorning the ordinariness of life in a small Southern town, Chance was sure his youthful good looks and sex appeal would write his ticket to success. After years of disappointing failure, he returns to his hometown with the Princess to impress everyone with the money and film contract he has extorted from her.

Chance also returns with fuzzy notions of rescuing his long-time sweetheart Heavenly from the clutches of her father, Boss Finley. The latter, a stereotype of small-town corruption, has vowed to make Chance pay for past

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