

By LUCY HOOD  
Staff Writer

# Ballet builds on success in program

The New York City Ballet, The American Ballet Theater, The Joffrey Ballet, the Houston Ballet.... The Houston Ballet? Yes, the Houston Ballet, which performed in Reynolds Coliseum at North Carolina State University this past weekend, ranks among the best ballet companies in the nation.

Although the Houston Ballet may not be able to compete with the ABT or the NYCB in technical virtuosity, the company's choreography emphasizes the dancers' strong points.

The Houston Ballet began as a strong local company in Houston, Texas, in 1955. In 1969, the company was made professional by its Board of Trustees. The company grew and became a major touring company in the Southwestern regions of the United States. In 1976, the new artistic director, Ben Stevenson, established an academy to train students for the company, and he began

to build a strong classical repertoire for the Houston Ballet. This season marks the 25th anniversary of the Houston Ballet Foundation.

This makes a nice success story, and the Houston Ballet's performance Friday night continued to build upon the success story.

The program opened with *Bartok Concerto*, a percussive piece performed to music by Bela Bartok, an early 20th-century composer known for his energetic pieces with strong rhythms.

As the curtain opened, seven couples were spaced evenly on the stage. Each couple danced within its own circle using a combination of well-synchronized arm movements, pirouettes and arabesques. The dancers moved with beautiful precision in this movement and throughout the entire piece.

The second movement began with the dancers in a huddle on center stage holding their arms high and swaying them. One couple after another spun off, making the cluster look like a dandelion blown apart by the wind.

Andrea Vodehnal and Dennis Poole performed a more slowly paced *pas de deux*. The percussive movements remained but they were given a softer touch with lifts that melted into another position. The ensemble returned and the movement ended just as it began with the cluster of waving arms.

The third movement ended the entire piece in the same way it started.

This was a brilliantly performed piece as was the second, *Three Preludes*. Danced by Dennis Poole and another principal dancer, Janie Parker, this romantic piece consisted of three movements, each one becoming progressively shorter.

For the second and third parts of the dance, Parker and Poole moved through a series of leaps and beautifully executed pirouettes. Her strength and control when holding positions were excellent.

A small comical number was added to the program, *Pie are Squared*, and performed by Steven Brule, Thomas Boyd and Rosemary Miles. The dancers, dressed in a simple costume of black

leotards and tights, mocked the classical form of dance by attempting different lifts and leaps that ended in contorted positions. This short dance was hilarious and broke the somber mood created by the previous two pieces.

The program ended with *Raymonda Act III*. The first section, called the *Czardas*, was a fun character dance performed by the corps. The second section, *Pas De Trois*, offered only a slight character flavor to the traditional classical style. The section *Pas Hongroise* maintained the classical structure of a *pas de deux*. The dancers alternated solos to show off for each other and danced together at the end. Everyone finally gathered together at the end just as the music reached its peak of intensity.

*Raymonda Act III* was a nice classical ballet with a unique character twist. However, being the last piece on the program, it failed to maintain interest and respect for those dancers who left most of the audience awe-struck before the first and second intermissions.

# A western movie bites the dust

By TOM MOORE  
Arts Editor

In an unprecedented move last Wednesday United Artists pulled *Heaven's Gate*, one of the most expensive films ever made, after one day of release in New York.

## An analysis

The decision was made to call back and re-edit the film when *Heaven's Gate*, which runs nearly four hours and costs somewhere between \$36 million and \$45 million, received totally disastrous reviews. Vincent Canby of *The New York Times* said that watching the western directed by Michael Cimino, the director of *The Deer Hunter*, "is like taking a force four-hour walking tour of one's own living room."

Though critics said the biggest problem with *Heaven's Gate* was that scenes went on ad nauseam it will be difficult, even with successful re-editing, to overcome the terrible stigma it has been saddled with.

For the movie to make a profit it has to gross somewhere around \$80 million. The past few years have shown how

difficult it is for a film that costs more than \$20 million to recoup its costs.

The number of films each studio releases each year has decreased substantially since the advent of television and the U.S. vs. *Paramount et al* decision where the studios were ordered to relinquish their ownership of theater chains. With fewer releases the studios pinpoint their desires on the idea that people go to the movies a couple of times a year to see those super-colossal-media-hyped-must-see-blockbuster flicks. In competition with other such movies, the studios pump as much money as possible into their productions to ensure that their pictures will be the ones to clean up at the box office.

The studios, mostly run by men who never made movies—lawyers, businessmen and former agents—don't know when to say no to the directors. Thirty years ago when studios were run by men like David O. Selznick, a director like Michael Cimino would not have been allowed to escalate the budget (*Heaven's Gate* was originally budgeted for \$12 million) nor would he have been given time to turn the film into a major financial travesty. He would have been fired quickly. This old policy sometimes hinders art but never puts a major studio on the line. In the long run, the movies were protected, which isn't the case today.

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CAROLINA 942-3061 Sissy Spaker Tommy Lee Jones *An American Dream Becomes a Love Story* **DAUGHTER** NIGHTLY AT 7:05-9:20

NOW SHOWING! ANTHONY HOPKINS JOHN HURT ANNE BANCROFT **THE ELEPHANT MAN** A PARAMOUNT PICTURE NIGHTLY AT 2:40 4:50 7:10 9:30

# Campus Calendar

Public service announcements must be turned in at the box outside the DTH offices in the Carolina Union by 1 p.m. if they are to run the next day. Each item will be run at least twice.

**TODAY'S ACTIVITIES**

Valkyries—important meeting to discuss our project on the new constitution. Meet at 6 p.m. in the SCAU office. Call 933-6282 to get your contact groups and to give input on the constitution.

UNC Student Chapter of the Council for Exceptional Children presents Bill Creech—sponsor of the Creech Bill. All interested in knowing more about exceptional children and their rights are invited to the meeting at 7 p.m. in room 010 Peabody Hall.

WHAT'S THE THEORY BEHIND THE BOYCOTT OF NESTLE'S PRODUCTS? The film "Bottle Babies" explains this story in vivid detail. It is 30 minutes long and will be shown at 1:15 p.m. in 103 Berryhill.

M.J.M.M. members are asked to meet at 9 p.m. in Hinton James rec. room. We are sponsoring a Thanksgiving jam at 10 p.m. in Upendo Lounge. Donation is 50 cents with music by Tyrone Avent.

Lucy Martin will be conducting a Massage Workshop from 7-8 p.m. in James 1st floor social lounge. Martin is an expert in this field, so bring a partner, a towel to lie on and wear shorts. Take an hour off and learn how to relax.

All students invited to vote and run for an official position in AWS.

Hillel will be having Saturday morning services at 10. A study session led by Rabbi Schlusinger will be held at 11 a.m. followed by a brief service and kiddush. Hillel is located at 210 Cameron Ave.

In spite of the Thanksgiving weekend, Hillel will be holding Friday night services at the Hillel House at 7:30.

## ITEMS OF INTEREST

Business Manager needed for *Colfax Door* magazine. No pay, no glamour, no prestige, but great experience. Call 933-0373 for information.

Alpha Phi Omega has many articles in its lost and found. Please check by the basement of Smith Building to see if there are any articles lost this semester. All items will be removed at the end of the semester.

The Black Student Movement needs a parliamentarian for Spring semester. If interested, call 933-4493 after 10 p.m.

Important IM announcements to all IM Officials, area coordinators and sports medicine employees. TIME SHEETS for pay period 11, week ending 11-30-80, are due Tuesday and remember to submit time sheet before you leave for the holidays in order to receive your check on time. IM Residence Hall Manager meeting at 6 p.m. Monday. Instant scheduling for IM sports? What do you think of this new system? Fill out a short questionnaire regarding instant scheduling at the IM-Rec office, 215 Woolen.

Sports class requiring field or indoor facility space spring semester must submit their requests to Rob Frye in the IM-Rec office by Dec. 4.

# Job recruiters here

The following employers and graduate school representatives will be on campus to discuss job opportunities and academic programs on the dates indicated.

Students can sign up for appointments with these representatives eight days ahead of the visit in the University Placement Services, 211 Hanes Hall. A resume is necessary at the time a student signs for an interview. It is to be in the folder accompanying the sign-up sheet.

DATE	ORGANIZATION
Nov. 25	University of Virginia—Colgate Darden Grad. School of Business U.S. Coast Guard—Officer Procurement Campbell University School of Law
Dec. 1	Schindler Houghton Elevator Corp.
Dec. 2	Prudential Property & Casualty Insurance Co. National Security Agency U.S. Coast Guard—Officer Procurement
Dec. 3	Wallace Business Forms
Dec. 4	Calgon Corp. Loonam Associates Inc.

Check for your fan mail in the DTH Classifieds

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Evenings 7:00, 9:07 Sun. Mats. 2:50, 4:55 ENDS THURSDAY

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BARGAIN MATINEES \$2.00 TL 6 PM—MON-FRI 4 L SCREENS 2:45-7:15 GOLDIE PRIVATE 5:00-9:20 HAWN PRIVATE BENJAMIN

NOW SHOWING 3-5-7-9 **THE PRIVATE EYES** Don Knotts • Tim Conway

HELD OVER 4th WEEK 3:10 • 5:10 • 7:10 • 9:10 **JILL CLAYBURGH** *It's My Turn*

HELD OVER 2ND WEEK **BETTE MIDLER** *Divine Madness* 3:15 • 5:15 7:15 • 9:15

THE Daily Crossword by I. Judah Koolyk

ACROSS 1 "— Well That..." 5 Organic compound 10 Desk item 14 Track character 15 Ruth's in-law 16 Isolated 17 Parts of speech 20 Repeats 21 In progress 22 Hwy's 23 Medieval fur 25 Contends 28 Spinnaker or jib

29 NY waging org. 32 Iodine source 33 Stir up 34 Contend 35 Jury's concern 39 Singular 40 Wind indicators 41 Guilty, for one 42 American humorist 43 At any time 44 Eastern princess 46 Indian 47 Rose essence; var.

48 Tire pattern 51 Admission 55 6 and 7/8 58 Open 59 Outlander 60 Capriole 61 — Alto 62 Twit 63 Irritable

25 Rubber center 26 Having a thin, sharp tone 27 Clearing 28 Off boozie 29 Immature egg 30 Rome's river 31 Greek letters 33 Royal Indian 36 Exhaust 37 Hub 38 Feasible mount 44 Bring into harmony 45 Madam; dial. 46 Sade's city 47 Henry VIII's 2nd and 4th 48 Links - hazard 49 Eastern prince 50 Catchall abbr. 51 Lamb 52 Exigency 53 Promontory 54 Spot 56 Cole 57 Mum's kin

Yesterday's Puzzle Solved:

11/23/80

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DOONESBURY by Garry Trudeau

THANKS FOR BRINGING UP THE TELEGRAM, SUZY.

WELL? WHAT'S IT SAY? WHAT'S IT SAY?

"PERKINS BOYS MAKE ME SING AND SHOUT." YOU'RE GOING HOME!!

JUST AS I THOUGHT I'D BEEN SURPRISED!

NO KIDDING?

"IN ACCORDANCE WITH DUE PROCESS OF LAW, REQUEST YOUR TESTIMONY AT TRIAL OF GANG OF FOUR."

HOW EXCITING! I'VE NEVER HAD DUE PROCESS BEFORE. WHAT A SHOWCASE FOR OUR NEW CRIMINAL CODE!

WHAT ELSE DOES IT SAY?

"PLEASE BE ADVISED DEFENDANTS ARE GUILTY." IT MUST BE FROM THE PROSECUTION.

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