

Ballet has bright spots

Holocaust piece is spectacular

By LUCY HOOD
Special to the DTH

I never saw another butterfly — Pavel Friedman

This line, from a poem written by Friedman at Terezin concentration camp in 1942, inspired the most outstanding piece performed by the Ohio Ballet Friday night in Memorial Hall.

"Songs Without Words" begins with a group of men and women huddled together—people soon to be victims of a Nazi concentration camp. They discarded the burdensome coats and scarves, and presented the audience with the memory of that last butterfly—that last moment of joy before the Nazis determined their fate.

The scenes that followed presented all aspects of life. Four dancers returned as children frolicking. Two others performed a *pas de deux* as a young, lower-middle class couple. And the last flashback presented a love triangle of a threesome from a more wealthy, elegant setting. But in the end, all differences in age and social status were equalized as the scene returned to the concentration camp.

The choreography by Heinz Poll, the music written by Felix Mendelssohn Bartholdy, the lighting by Thomas Skelton and the dancers' performance meshed to create a brilliant representation of the holocaust.

Unfortunately, the same cannot be said for the three remaining pieces from Friday's show. The show opened with

"Lyric Divertissement," another piece choreographed by Heinz Poll. This time he followed the classical style with a corps of six dancers and two couples. The two men dressed in red and the women dressed in pink did not have exceptional costumes. But the costuming only followed suit with other aspects of the piece, for neither the choreography nor the dancers' performance was exceptional.

This being the first piece, the show picked up with "Songs Without Words" and almost maintained the same plateau with "Allegro Brillante." "Allegro Brillante" was choreographed by the legendary George Balanchine and was first performed by the New York City Ballet in 1956. Since that time, the piece has received great critical acclaim.

Balanchine's choreography is known for testing the technical abilities of the classical ballet dancer. And if the Ohio Ballet's performance was based on that technical ability, the dancers passed the Balanchine test brilliantly.

However, they failed to give the performance life and feeling. Too much emphasis was placed on reaching the right position on the right beat. Not enough emphasis was placed on making the movements seem effortless and enjoyable—which is one of the most difficult tasks facing any performer.

The show closed with "Wings and Airs," in which choreographer Heinz Poll succeeded in mixing modern with classical and soft movements with percussive ones.

But, once again, the dancers missed a chance to enjoy dancing. The tone of the piece was light and fun, so the dancers could have had a great time on stage. Instead, they chose to contain some of that energy and to concentrate on precision.

Lange mesmerizes in 'Frances'

By FRANK BRUNI
Editorial Writer

1983 may well go down in the annals of motion picture history as the year of Jessica Lange.

There's no reason why it shouldn't. Those not convinced of this on the basis of her small but sparkling role in *Tootsie* need only see *Frances* to be swayed. As the ill-fated actress Frances Farmer, Lange is nothing short of mesmerizing.

Frances Farmer's life story certainly provides the raw material for an impressive performance. Farmer, a headstrong and idealistic beauty confronting the confinements and stereotypes of the Hollywood studio system in the '30s, lived life in a robust, tempestuous manner. But beneath the audacity and veneer of self-confidence was an innocent and hopeful woman whose optimism and energy were slowly and painfully stripped away by the insensitivity of the people with whom she came in contact. Hers is the classic Hollywood tragedy of the hopeful starlet whose treatment as a non-person shatters all illusions of happiness.

Frances Farmer's story, however, is

more poignant than most. Farmer was not a passive victim of the studio system; she fought back with the ferocity of a wild animal at those who stole her dreams. The grisly details of her treatment under the cruel custody of a ruthless mother are shocking—especially since Farmer's story is true.

In many ways, *Frances* is an infuriating motion picture. Director Graeme Clifford takes Farmer's life story and adapts it to the screen in a haphazard, ambiguous fashion. Some of the most important information concerning Farmer's character—her motivations for becoming an actress, her precise career ambitions—is left out of the film.

The screenplay, a collaborative effort by Eric Bergen, Christopher DeVore and Nicholas Kazan, reflects the schizophrenia of having three separate creators. The pacing is atrocious. The screenwriters prey on scenes depicting the uglier moments in Farmer's career but race through the potentially insightful moments of intimate introspection.

The writers also fail to show Hollywood in anything but a stereotypical light. The characters who

only two figures who really come alive—are vapid, one-dimensional creations. Gossip mongers, cigar-smoking studio chiefs and belligerent police officers drift in and out of Farmer's story and bring the film down to a cheesy level.

But there are moments—emotionally devastating, brilliant moments—in *Frances*, and the credit for these gems belongs entirely to the performances of Lange and veteran Kim Stanley, who portrays Farmer's frighteningly aggressive, over-ambitious mother. As Farmer struggles to climb out of the ditch into which stardom has thrown her, and her mother stands forebodingly in her way, these strong-willed characters collide with scalding intensity. Unfortunately, the majority of the scenes in *Frances* fail miserably in comparison.

At the onset of the film, a paragraph affirming the veracity of Frances Farmer's life story flashes on the screen. But the makers of *Frances* still insist upon wallowing in the pathos already inherent in a factual Hollywood tragedy. By doing so, they transform a potentially compelling and disturbing story into an exercise in excess.

Fine Arts Festival events of the week

TODAY

2 p.m. — Filmmaker Les Blank will lecture on film in the Union Auditorium.

7 p.m. — Blank will premiere his newest film, *Sprout Wings and Fly*, in the Union Auditorium. There will be a second show at 8:30 p.m.

7 p.m. — Art critic Paul Goldberger will lecture on "Architecture, History and Confusion" in the Studio Art Classroom Building.

8:30 p.m. — Goldberger and architect Gerald Li will discuss architecture in the Studio Art Classroom Building.

TUESDAY

4 p.m. — Choreographer Ellen Webb will give a dance performance in Memorial Hall.

8 p.m. — Painter Ralph Goings will give a slide lecture on his work in the Studio Art Classroom Building.

WEDNESDAY

3 p.m. — Webb will conduct a dance workshop in Woollen Gym.

7 p.m. — Sculptor Richard Nonas will give a slide lecture on his recent work in the Studio Art Classroom Building.

THURSDAY

4 p.m. — Composer Steve Reich will give a lecture on music in the Studio Art Classroom Building.

8 p.m. — Photographer Bruce Davidson will give a slide lecture on his work in the Studio Art Classroom Building.

FRIDAY

7 p.m. — Photographer and critic Tod Papageorge will lecture in the Studio Art Classroom Building.

SATURDAY

7 p.m. — Designer R. Buckminster Fuller will talk about design in Memorial Hall.

CAMPUS CALENDAR

Compiled by Janet Olson

Public service announcements must be turned into the box outside the DTH offices in the Carolina Union by 1 p.m. if they are to be run the next day. Only announcements from University recognized and campus organizations will be printed. All announcements must be limited to 25 words and can only run for two days. In the event that the Calendar does not run because of space limitations, groups should turn in announcements at least two days in advance to ensure they run at least once.

TODAY'S ACTIVITIES

The UNC Dungeons and Dragons Club will hold an important meeting at 7:30 p.m. in the Carolina Union. We are planning a gaming convention for next semester.

If You Love This Planet, a previously banned Canadian film on nuclear war will be shown at 4 p.m. in the Roseau Hall auditorium. A discussion will follow the film.

The UNC Badminton Dance Club will meet at 7:30 p.m. in 07 Ferzer Gymnasium.

UNC Circle K will go to Lakeview Manor Nursing Home at 6:40 p.m. Meet in the lobby of the Carolina Union. The visit replaces the regular meeting.

AIESEC is sponsoring speaker Alan Dozier of the Cooper Group speaking on International Business this afternoon in the Carolina Union. Check the Union calendar for the room number.

Alpha Kappa Psi Professional Business Fraternity will meet at 4 p.m. in 200 Old Carroll Hall. Members must attend.

Executive members of the Off-Campus Student Association will meet at 7 p.m. in Z-5 Old Well Apartments.

The UNC/CH Media Board will meet at 5:15 p.m. in the Carolina Union.

Outing Club members are encouraged to attend the meeting at 7 p.m. in the Carolina Union for the election of new officers. Everyone is welcome.

Gerald M. Radack, University of Pennsylvania, will speak on "Local Matching of Surfaces" at 1 p.m. in 210 New West Hall.

UNC Sailing Team will hold a racing clinic from 3:30 to 5 p.m. through Wednesday. For information, call Jonathan Phillips at 933-3186 or Ann Stokes at 966-1672.

Professor Rudolf J. Beran, University of California, will speak on "Bootstrap Methods in Statistics" at 3:30 p.m. in 324 Phillips Hall.

See the Lab Theatre production of *Anatol* at 4 and 8 p.m. today and Tuesday. Admission is free.

Dr. Derek Turner, Dental Research Center, UNC, will speak on "Composite Materials for the Restoration of Teeth" at 9 a.m. in 224 Venable Hall.

Bible study on Interpersonal Relationships will meet either today or Wednesday evening at the Baptist Student Center. Call 942-4266 for date and time.

The BSI Monday night prayer group will meet at 9 p.m. at the Baptist Student Union.

Dr. Martin Melosi, Texas A&M University, will speak on

"Garbage in the Cities and Pollution and Reform in American Cities" at noon in 331 Rosenau Hall.

COMING EVENTS

The North Carolina Student Legislature's annual festive banquet will be held at 6:30 p.m. Tuesday at Western Sizzlin'. New officers will take charge and plans will be made for the April 10.

No, it is not too late. There is still plenty of time for you to attend the weekly meeting of the Association of International Students at 5 p.m. Tuesday in the International Center.

"The Religious Right Wing: Reactionary Shock Troops," a lecture and discussion sponsored by American Atheists, will be held at 7:30 p.m. Tuesday in the Carolina Union.

There will be a general body meeting of the Off-Campus Student Association at 5:30 p.m. Tuesday in the Carolina Union. All off-campus students are welcome.

The last Faculty Club luncheon of the year will be held at 12:30 p.m. Tuesday in the Coathroom of Lenoir Hall. Professor Richard J. Richardson will speak.

ITEMS OF INTEREST

UNC Student Government is accepting applications for Chancellor's and Vice-Chancellor's committee members. Applications are available in Suite C of the Carolina Union and are due April 18.

Anyone interested in attending dinner parties for the Fine Arts Festival can find guests and information and sign-up sheets in the FAF room in Suite A of the Carolina Union.

Is your group interested in sponsoring a Bloodmobile? Applications are now available in the APO office in the Carolina Union. Deadline is April 22.

Attention all those who walked on the Walk for Humanity: Collect your pledge money and turn it in to the Y office. Remember the dinner for two at the Europa.

LES BLANK FILM FESTIVAL

April 10-22


with

MR. LES BLANK

speaking Monday, April 11
at 2 pm introducing the
WORLD PREMIERE
of his new film,
Sprout Wings and Fly.

Film Showing at 7 & 8:30 pm. Monday in Union Auditorium.


in cooperation with committee presentation



NORTH CAROLINA SYMPHONY'S ALL-TCHAIKOVSKY CONCERT

Thursday, April 14th
8 pm Memorial Hall

Student Tickets \$2.50 at Union Box Office



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