

Weekend



Valentina and Leonid Kozlov, who defected to the United States, will perform in Memorial Hall Monday.

dance dance dance

Kozlov ballet partners to perform in town

By JO ELLEN MEEKINS
Staff Writer

Valentina and Leonid Kozlov, the only Bolshoi Ballet partners to defect to the United States, will perform in Chapel Hill Monday as part of their first national tour.

According to Archie W. Copeland, associate director of the Carolina Union, the Union received a call about a year ago asking if there was interest in having the Kozlovs perform in Chapel Hill. At first unbelieving, Union officials checked to make sure the tour was legitimate, then called back to accept. The ballet will be "a real coup for Chapel Hill," Copeland said.

Four years ago the Kozlovs defected during a Bolshoi appearance in Los Angeles, and since then they have been performing in the United States. They starred in the musical *On Your Toes* in Washington, D.C., and Seattle. Last March they became full principals for the New York City Ballet.

Kozlovs and Stars is the name of the program the couple is performing during their seven-week cross-country tour. Also featured in the tour is 14-year-old Katherine Healy, a ballerina from Brooklyn, N.Y., who won the Gold Medal at the 1983 Varna International Ballet Competition in Bulgaria. Healy is the first American to win the Junior Division, an honor also won by Mikhail Baryshnikov in his youth. Healy is also a highly acclaimed ice skater who appeared with Dudley Moore and Mary Tyler Moore in the film *Six Weeks*.

In *Kozlovs and Stars*, Healy will be the partner of Marin Boieru. Boieru defected from the famed Kirov Ballet and is now a principal dancer with the Pennsylvania Ballet. He has won the Gold Medal at the Varna International Ballet Competition, the Silver Medal at the Moscow Competition,

and the Masako Oyo Prize at the Tokyo Competition.

Also featured with the Kozlovs will be Lynn Glauber, Mark Lanham, and Deirdre Duffin. Glauber was a ballerina with the Joffrey Ballet; Lanham rejoins Ballet El Paso this year after six seasons with the San Francisco Ballet and Ballet West; and Duffin is an up-and-coming young dancer with the Pennsylvania Ballet.

The *Kozlovs and Stars* program will include the Pas de Six from *La Vivandiere*, the Black Swan Pas de Deux from Tchaikovsky's *Swan Lake*, Tchaikovsky Pas de Deux, the Act II Pas de Deux from *Giselle*, *Grand Pas Classique*, *Papillon*, *Under the Sun*, and the *Divertissement* from *Don Quixote*.

Tchaikovsky Pas de Deux contains music that was discarded from the original *Swan Lake* and was rediscovered in the Bolshoi Theatre archives.

The Kozlovs will perform Leonid Kozlov's original adaptation of the famous Pas de Deux from *Giselle*. In the Kozlov version, Giselle's deceitful lover Albrecht visits Giselle's grave and her ghost appears to dance with him. The tragic piece climaxes with Albrecht carrying off Giselle's body in his arms.

Grand Pas Classique is a rarely performed love duet that features complicated turns, leaps, and elevations. *Papillon* is the story of a princess who is turned into a butterfly by a wicked fairy.

Don Quixote involves the love story of Kitri, an innkeeper's daughter, and Basil, a barber, interwoven with the adventures of Don Quixote himself.

Kozlovs and Stars will perform at 8 p.m. Monday in Memorial Hall on the UNC campus. Tickets are available at the Carolina Union Box Office. Reserved seats are \$20. For more information, call 962-1449.

Liquid Sky' portrays communication gap in perverse society

By STEVE CARR
Staff Writer

Liquid Sky is one of those relentlessly perverse little masterpieces of film that really deserves more than a cult following. Practically everything works in this subversive dissection of American culture.

Review

The story has to be one of the most ludicrous, hilarious plots ever written for the screen. Margaret, a New Wave fashion model, gives the term "passive resistance" new meaning; she is seduced, raped and dominated by both male and female friends who "just want to help her."

Meanwhile, Margaret is unaware that a UFO has landed on top of her roof in search of a heroin-like chemical secreted by the brain during orgasm. While Margaret never has an orgasm, her many seducers do — producing ample supplies of the chemical. In order to obtain this substance, however, the alien must pierce the victim's head with a glass dart. Margaret believes she is responsible for the deaths of her friends until the alien makes Margaret's lovers wither into tinfoil and disappear.

Only one person knows about this phenomenon, a West German scientist named Johann. He spies on Margaret from the apartment of a woman who unsuccessfully tries to seduce Johann over a take-out shrimp dinner. Eventually Johann goes to Margaret's apartment and tries to warn her that she is in great danger. Margaret stabs him and begs the alien to take her with him.

The film is filled with quirky, profound images. The alien craft is the size of a dinner plate. It lands among some empty beer bottles. When Margaret asks to be taken away, she dresses in a white satin wedding gown. Especially impressive



Anne Carlisle is Jimmy in *Liquid Sky*, a new wave film. A society that has lost its ability to communicate turns to sex, drugs and dependency.

is the heat-sensitive photography used to show the alien's point of view. The pleasure chemical is a little ball of energy that expands until it fills the screen, then disappears.

The actors are catatonic unknowns. They spout New Wave aphorisms with a strange combination of contempt and emptiness. Anne Carlisle is particularly effective as both Margaret and a vicious homosexual junkie named Jimmie. The scenes in which they taunt each other are spectacular. Carlisle also co-wrote the script.

Paula E. Sheppard is moving as Margaret's lesbian roommate, Adrian. She keeps the sentimentality to a minimum, bringing out both the cruel and childlike qualities of her character.

Director and co-writer Slava Tsukerman and cameraman Yuri Neyman, unlike the makers of most schlock films, are in control of the intentional but meaningful junk they have injected into the film. The flying saucer deliberately looks cheap, contrasting with the menacingly beautiful New York skyline.

But it is not this control which makes *Liquid*

Sky so special. There is something working beneath the plot's silliness. The dialogue is deliberately banal. As Adrian reveals the lack of communication in society, she says, "Out on the street people smile and say 'Hello' to you. Here we don't pretend." Cruelty and detachment are a major part of these people's lives. Adrian can ogle at Margaret and a few seconds later call her an ugly bitch. People's friendships are based on sex, dependency and drugs. Little or no emotion is shown throughout the movie.

It is a wonder that Soviet emigres Neyman, Tsukerman, and his wife, Nina Kerova (a third collaborator on the script), lasted as long as they did in Russia. Never has there been a more lacerating insight into American culture as in the scene in which Margaret puts on her fluorescent makeup and describes how she was always taught that someday she would marry a Prince Charming — a lawyer, a booking agent — and she would be married happily ever after. The Kremlin must have been relieved to see the filmmakers go.

Its loss is our gain.

Best late shows are flops, reruns

By DAVID SCHMIDT
Assistant Arts Editor

The party's over. *But the rock still rolls in The Who's "The Kids Are Alright" at the Ram Theater. Purdy's is packed. But grab an Oxford shirt anyway and follow Harvard's Paper Chase at the Carolina Theater.*

The Love Boat has landed. *For even crueler audience abuse, visit Cafe Flesh at the Varsity Theater.* Three of the four local theaters present a variety of late shows such as these each Friday and Saturday night beginning at 11:30, giving moon-tanners a chance to catch previously-released films at discount prices. In the dark, movie-goers — like the UNC department head who attended *Pink Flamingos* (billed, "an exercise in poor taste") — can loosen a collar now and then.

Theater managers benefit by showing films that either had poor sales on a first-run basis or that somehow pique their interest. "My films are not from the Hot 100 Late shows," said Varsity manager Jim Steele. "They're personal favorites that I know would keep me awake if I was watching a movie at midnight."

Steele said he likes to take risks on lost cinema gems. Sometimes their lack of success disappoints him, he added, mentioning Andy Warhol's *Bad* and the New Zealand film, *Strange Behavior*, as examples.

"You go for the off-the-wall movies sometimes, because late show people are different," said Frank Elkins, manager of the Ram. "We generally go for the comedy types." Stan Miller, a former Ram manager who booked most of the theater's late shows one to three weeks in advance, like the other theater managers, seems to prefer the "classic" late shows by Monty Python, *The Who*, Ralph Bakshi and Robert Altman. WCHL radio co-sponsors the programs, promoting them at no charge, Elkins said.

At the Carolina, "We try to find our own classic late shows, like *Caddyshack*," said manager Warren Stiles. Targeting an older crowd, the Carolina has scheduled *The Graduate*, *Dr. Strangelove* and *The Paper Chase*.

Stiles' booking agent knows Miller and tries to cooperate in scheduling late shows. "We try not to hurt each other," Stiles said, but Elkins recalled one weekend when both theaters scheduled the same

movie. Some fast behind-the-scenes maneuvering avoided duplication.

After all, with three theaters showing six films at once, there's enough competition. Since the Varsity added late shows last spring, Elkins said he's noticed a drop in his attendance. Steele said the sizes of his audiences vary wildly, but that business on a performance basis is good. Stiles estimated a crowd of 120 to 130 is enough to keep a movie an extra weekend, which is easy if no other manager has reserved the film.

There would be even more competition if the remaining theater in Chapel Hill presented late shows, but the Plaza 3 is not downtown and misses spontaneous walk-in traffic. According to C.H. Deaver, publicity and advertising director of Eastern Federal Corp., which owns the Plaza, late shows have never been successful at that theater, and there are no plans to show them in the future.

Even so, "that's a lot of late shows," Elkins said. "A lot of people will go, but not as many as you might think."

Those who do go are not the same as the week-long feature crowds — emotionally, at least. "They're all usually pretty happy when they come in," Stiles said. While working in Florida, where they wrestle gators, Stiles said late shows got pretty rough and fights started. Here audiences seem content merely to steal posters and drunkenly gang on doors after closing.

"The only time you'll have damage done, as far as I know, is when you run *Rocky Horror*," Elkins said, and in this sense horror specifically brands the picture show. Perhaps the most fanatical late show, its viewers hurl objects at both screen and audience in a time-warped frenzy. The film last appeared on Franklin Street at the Varsity under different ownership, but Steele said he does not foresee its return. It is now playing at a safe distance in Durham.

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The general, flexible differentiation of tastes — mania, academic and exotica — among Chapel Hill's late show programs is good, Steele said, because audiences will know what to expect.