

# Ohio Ballet gives refreshing, invigorating performance

A widely-accepted scientific principle was shown to be incorrect last Thursday in Memorial Hall: at least 20 percent of an audience will doze off at some point while watching any given ballet performance. The proof

of the invalidation: the Ohio Ballet. Energy radiated from each dancer to each person in the audience in the Ohio Ballet's production. The spectators were left with the tingling sense of excitement one feels after watching

an action-packed movie. The performance was fast-paced, but it slowed down in places just enough to give the audience (and the dancers) time to catch their breaths. The company's vitality comple-

mented the first piece, "Allegro Brillante," perfectly. The music, composed by Peter Ilyich Tchaikovsky, was electricity itself, and the momentum of the music appeared to energize the dancers. Choreographed by George Balanchine, the performance was a refreshing change from very classical ballet — where everything always seems so symmetrical. The dance was even a bit unorthodox in places, especially when, all of a sudden, everyone would start moving "to the beat of a different drum."

The Ohio Ballet members, in general, were very good with technique and expression. When the piece slowed down at certain points, however, the movements needed to be sustained longer. Variation between the fast and slow movements is what they were trying to achieve, but the contrast is lost when the music is mellowing some but the dancers are not. This did not detract in any way, though, from the illusion of weightlessness in many parts of the dance.

The next piece was the first time the audience saw the talent and creativity of the Ohio Ballet's artistic director Heinz Poll. "Summer Night," choreographed by Poll, was an appropriate break from the vigor of the previous dance. A very loosely structured ballet, it featured two couples — Debra Force and Peter Dickey and Judith Shoaff and Richard Prewitt — dancing two separate dances. For only a few seconds did the two couples move identically, and even then, each couple was oblivious as to what the other was doing, each absorbed in its own world.

## Jessica Yates Dance

This mood was accented with dim lights forming soft triangles on the stage floor, giving the whole dance a dream-like quality. The lighting, designed by Thomas R. Skelton, also helped emphasize the delicate angles created by the dancers' bodies. The performers themselves contributed to the mood by their fluid, airy movements. "Summer Night" is the piece in which Poll best exhibits his choreographic abilities.

The next piece, "Gravity," was the most like modern dance of the ballets, though it would still be classified as a contemporary ballet. The choreographer, Laura Dean, shows a lot of creativity and originality in this dance. The silence at the beginning fits wonderfully with the structured, identical movements of the company; the music does not start until the true dancing begins. It is clearly seen in this dance why Poll uses energy as a criterion when selecting his dancers. The pace was incredible and sometimes dizzying.

"Gravity" also contrasts with classical ballet when the company dances in "rounds" (similar to singing in rounds). This motif can only be noticed when viewing the performers as a group and not as individuals. The lack of expression by individual dancers also enhances this particular sequence.

While the choreography was very good, certain themes, such as some of the continuously repeated varia-

tions, were carried on a bit too long, especially in combination with the unvarying music (also done by Dean). The themes would then lose some of their impact.

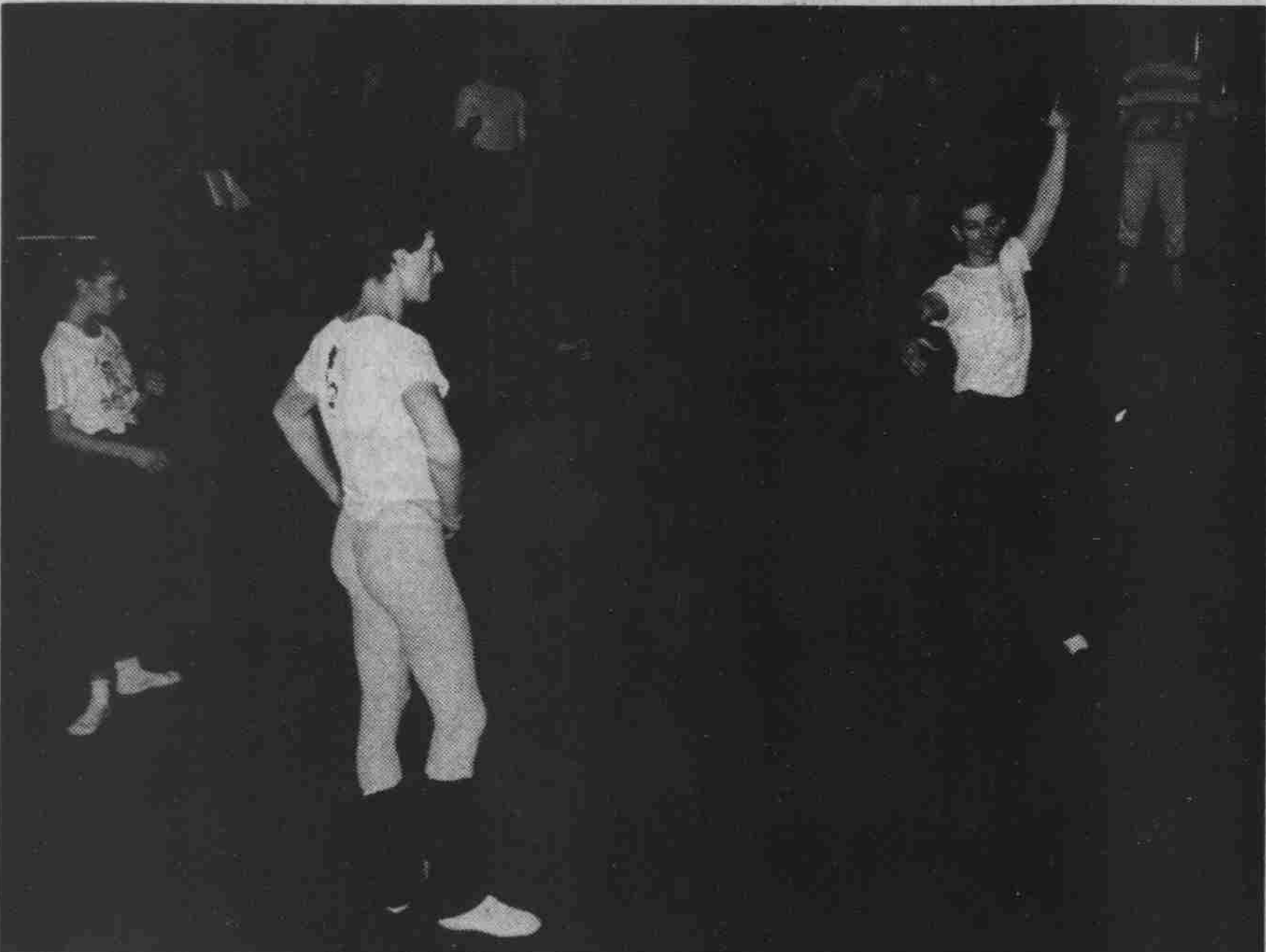
The final piece, "Triptych," was also choreographed by Poll. It was a beautiful, lively dance with some very intricate footwork, although it lacked the brilliance previously seen in Poll's choreography. The work's general light-and-energetic feeling was much like that in "Allegro Brillante."

In the dance's first section, "Vivace," the soloist, Nancy McDermott, technically had a very difficult dance, and she executed the steps well. At times, however, she lacked expression and stage presence, which can turn a very exciting piece into one that is rather uninspiring.

The pas de deux, performed by Linda O'Brien and Curtis Dick, was very elegant. The dancers used their body lines and expressions to the fullest. Perhaps a bit lengthy in respect to the lack of choreographic material shown, but this part of the dance, called "Cantabile," was quite memorable.

The finale of the piece, "Con Brio," was the most exciting part of "Triptych." The company as a whole seemed stronger, and McDermott performed much better — in the sense of truly communicating with the audience. The entire piece emphasized technique more than the other program selections did.

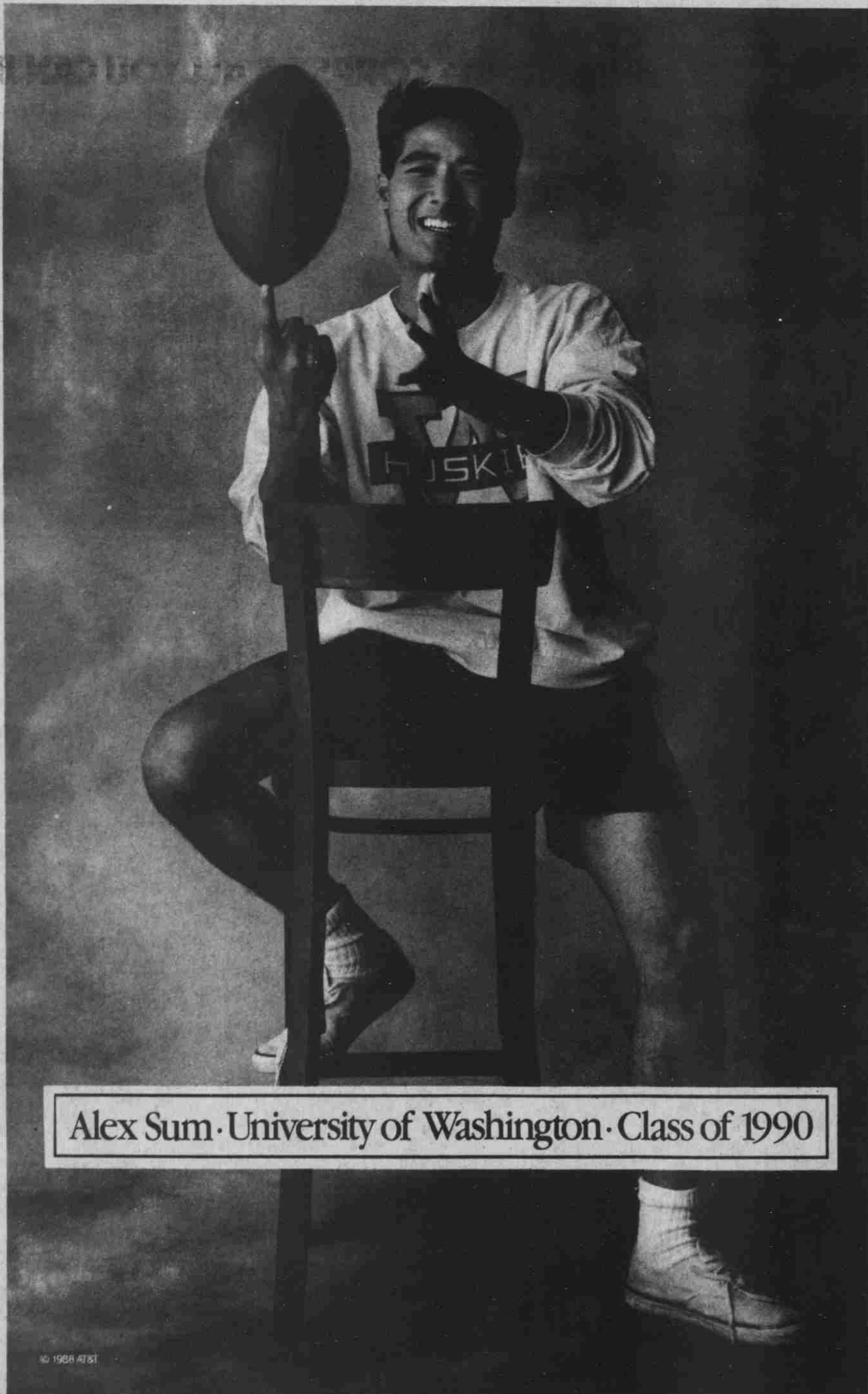
The Ohio Ballet demonstrated in its performance the difference between moving through space and really dancing. With their bodies as the tools and expression as the objective, the company dancers showed the audience true art. UNC and the Chapel Hill community should hope to see an encore next year.



Richard Dickinson conducts a warm-up rehearsal for the Ohio Ballet Company

DTH/David Minton

“I wasn’t rubbing it in—I just wanted Eddie to know the score of last night’s game.”

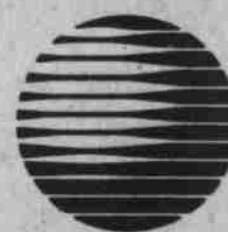


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## Noise from page 1

town," he said.

The noise ordinance committee formed by the town council has written several amendments to the noise ordinance, which will probably be presented to the council in November, Loughran said.

Included in these possible amendments is the creation of a boundary around the University in which a higher decibel level would be permitted.

"Noise is not a problem that will go away, but it can be controlled," Loughran said.

Last week, the Delta Upsilon fraternity met with its neighbors and police to discuss the noise situation, and specifically to discuss the Beat State party on Friday night.

Jarvis said: "The Delta Upsilon house is in an unusual location because they are smack dab in the middle of a residential district, and the noise and crowds from their parties impact private residences. We wanted to make sure that no one was negatively impacted by the party."

Michael Carter, co-chairman of the Delta Upsilon noise enforcement committee, said the fraternity is trying to improve its relations with neighbors by meeting with them to discuss their concerns.

Members will be stationed in the neighborhood during large parties to keep party-goers from trespassing and littering on the other property in the area, Carter said. The fraternity will also provide neighbors with a schedule so they will be aware when major parties are coming up, he said.

Rand Ayer, president of Delta Upsilon, said he was pleased with the way the party went Friday night.

"Our house gave 100 percent effort in controlling the crowd, and I think that it went very well," he said. "I did not receive any complaints about noise from the neighbors in the area."

Ayer said Chapel Hill Police Chief Arnold Gold told him after the party that he was satisfied with the members' efforts Friday night.

Thomas Nuzum, a resident of Boundary Street, said the noise problem had improved since the amendments to the noise ordinance in 1987.

Nuzum said he felt the allowable decibel level could be lowered, and he opposes the noise amendment allowing the Franklin Street Homecoming celebration to exceed permitted limits.

Since this year's event marks the 100th celebration of homecoming, Nuzum said he thought there ought to be as much noise on Franklin Street as would have been allowed 100 years ago before the invention of amplifiers.

Herzenberg said he felt a lot of the controversy regarding the noise ordinance could be attributed to a generational difference and the introduction of amplifiers into bands.

"The older people are not very tolerant of rock 'n' roll, and the younger people are not very tolerant of those who are not tolerant of rock 'n' roll," Herzenberg said. "I guess it's just something we'll have to deal with until the older people die — which is not anything we anticipate gladly."

Volunteer.

