#### Tuesday, May 7, 1968

# **Ackland Show Features Op, Psychedelic And Warhol Art**

#### By FRANK BALLARD **DTH Staff Writer**

Gallery's current exhibit.

nothing for the ears, many artists who are little known. of its pieces assail the eyes ping in your face.

through May 28, is a sample

for the light boxes." The works were obtained on

the recommendation of "If You Can Believe Your Ackland studio faculty and Eyes and Ears" is an album museum staff. Some of the by the Mamas and Papas artists represented are nawhich could also be an apt tionally and internationally title for the Ackland Art known. Yet in the same exhibit with Andy Warhol's color While the Ackland's con- lithograph series on Marilyn temporary art show offers Monroe are paintings by ed by soul music group. All the pieces in the show like a camera flashbulb pop- are for sale, and can be purchased by making checks The "Artist Chooses Con- out to the Ackland Memorial temporary Art" show, which Art Gallery and leaving them opened Sunday and lasts with the museum guard. Robert Schlageter, Ackland's

of the very latest associate director, said the art-including psychedelic, op prices "range from \$30 for and plastic sculpture. Andy Warhol's posters to \$150 Andy Warhol's posters to \$150

watched the boxes' silent The light boxes he referred kaleidoscope.

to are one reason the show Another piece in the show is truly contemporary. For which echoes the light show they are not too far removed craze is Reginald Neal's from the pulsating strobe plastic composition. Light lights which have become stan. refraction through the various dard mood-making equipment planes of the plastic cause for many hard rock bands and parts of it to glow like a are even occasionally being us- neon tube or black light.

Since drugs are as much Billy Faier constructed the a part of the switched-on light boxes in the Ackland people's regalia as strobe show using simple geometric lights, psychedelic paintings patterns in which the segments are a logical part of the con-are constantly changing color. temporary art show. No color pattern is ever Some of Issach Abrams'

paintings, which he claims picrepeated. paintings, which he claims pic-"They're what might be call-ture what he saw while high ed an aesthetic juke box," on drugs, are like the Smithso-laughed Schlageter as he nian Institute—you can spend days examining them and still not see it all.

Spectacularly colorful, they are filled with symbolism of the real world and that of the mind. Some of the scene's in A b r a m s' "Descending Figures" resemble J.R.R. Tolkien's Middle Earth.

"It looks like a story-book illustration," commented Schlageter, "but then as you look at it longer, it gets awfully sophisticated." If the light boxes and

psychedelic works don't jolt your vision, the exhibit's op art is a guaranteed perspective-shaker.

Op is "hard edge painting," according to Schlageter, its lines are crisp and the paint is never "loaded" on the canvas. Most of the pices in the current Ackland show are hard edge painting.

By combining sharp, distinct lines with colors that confuse the retina, op "comes alive" as its patterns begin to shift in the viewer's mind.

Geometric patterns called 'space cages" by their creator, Edna Andrade, are shown in her op "Space Frame B." An impressionistic tone in the op geometric vein can be seen in Masashi's "Floating Spectrum."

Artist Leone Laine calls his painting "flip-flop op," because the colors and pattern selection causes the viewer's perspec-tive to flip-flop maddeningly. Guido Monlinari's awning-like "Mutation Serielle Themateque" creates the same illusion.

Not all the paintings in the contemporary show are hard edge. Irene Moss's "Emerging Faces" is definitely "soft" and Phillip Pearlstein's nude was termed "almost Rubens-esque" by Schlageter.

West Coast sculptor Robert Bassler employs organic and sexual themes in his bulbous plastic and bronze creations, The plastic piece is particularly imaginative because light reflects through it from a mirror base and the smokey white plastic has bronze wires embedded in it.

Like the op paintings, it "comes alive" and challenges the viewer to understand it. Schlageter commented that

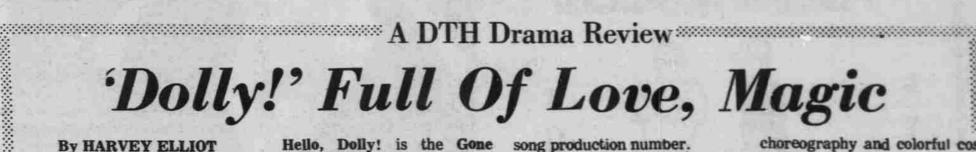
many artists' pieces requested for the Ackland show could not be obtained due to "intensive market activity for their work."

This is a good indication of just how contemporary the existing show really is, and why anyone interested in contemporary work would consider seeing the Ackland ex-

hibit time well spent.

Part of Andy Warholl's color lithograph series on Marilyn Monre

... in the contemparary art show now at the Ackland Art Center.



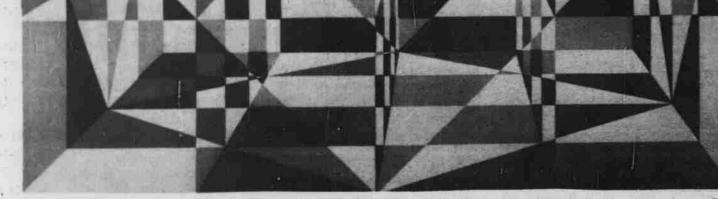
**DTH Reviewer** 

With The Wind of the musical She doesn't have the wacky tumes.

choreography and colorful cos-

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#### Geometric patterns called "space cages" appear in Space Frame B

... an op painting by Edna Andrade now showing at the Ackland.

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### DALLY CROSSWORD

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| 31. Caress,<br>as a cat       11       14         32. Siberian<br>gulf       13       14         34. Am.<br>statesman       15       14         35. An Ionian<br>island       16       17       1         37. Apprentice       20       21       22       25         40. Genus of<br>lizards       27       28       27       28         43. Scottish-<br>Gaelic       21       22       23       25         44. Bank<br>employee       31       32       35       1         46. Flavoring<br>for<br>cookies       37       36       39       44         48. Famous<br>band<br>leader<br>and<br>composer       43       44       44         49       49       47       44   |   | 1     | 2            | 3    | 4            | 5     | 77    | 16 |
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| 32. Siberian<br>gulf       13       14         34. Am.<br>statesman       13       14         35. An Ionian<br>island       16       17       1         35. An Ionian<br>island       16       17       1         37. Apprentice       20       21       22       23         40. Genus of<br>lizards       27       28       2         43. Scottish-<br>Gaelic       27       28       2         44. Bank<br>employee       31       32       35         46. Flavoring<br>for<br>cookies       37       36       39       44         48. Famous<br>band<br>leader<br>and<br>composer       43       44       44         49       49       47       44   |   | 11    | 1            | 1    |              | -     | VII   | TI |
| gulf     13     14       34. Am.     statesman     16     17       35. An Ionian     16     17     1       35. An Ionian     island     19     37       37. Apprentice     20     21     22       40. Genus of     20     21     22       1izards     27     28     23       43. Scottish.     27     28     32       Gaelic     31     322     35       44. Bank     31     35     35       employee     35     35     35       48. Famous     43     44       band     43     44       leader     46     47       49. Demise     49     49  |   |       | den i        |      |              |       | VI    | 1  |
| 34. Am.       statesman       16       17       1         35. An Ionian       16       17       1         35. An Ionian       19       37. Apprentice       20       21       22       25         40. Genus of       20       21       22       25       25         lizards       27       28       25       25         43. Scottish-       27       28       25         44. Bank       31       32       35       35         46. Flavoring       37       36       39       44         band       43       44       44         leader       46       47       44         9. Demise       49       49       49  |   | 13    | -            | -    | -            | -     | 14    | 7  |
| statesman       16       17       1         35. An Ionian       island       19       19         37. Apprentice       20       21       22       23         40. Genus of       20       21       22       23         lizards       27       28       23         43. Scottish-       27       28       23         Gaelic       31       32       35         44. Bank       31       32       35         employee       35       35       35         48. Famous       43       44         band       43       44         leader       46       47         49. Demise       49       49  |   |       | 1.14         | 4    |              | L     |       | K  |
| 35. An Ionian<br>island     19       37. Apprentice     20       40. Genus of<br>lizards     20       43. Scottish-<br>Gaelic     27       44. Bank<br>employee     31       46. Flavoring<br>for<br>cookies     37       37     36       48. Famous<br>band<br>leader<br>and<br>composer       49  |   | 16    | -            | -    | 17           | 117   | 1     |    |
| island     19       37. Apprentice     20       40. Genus of     20       1izards     20       43. Scottish-     27       Gaelic     31       44. Bank     31       employee       46. Flavoring       for       cookies       47       band       leader       and       composer       49   |   |       |              | 1    | 11           | 2     | 1.1   | 1  |
| 37. Apprentice         40. Genus of         1izards         43. Scottish-         Gaelic         31         32         35         46. Flavoring         for         cookies         43. Famous         44. Bank         employee         46. Flavoring         for         and         leader         and         composer         49. Demise   |   | 77    | 17           | NTI  | 119          | -     | -     | t  |
| 40. Genus of<br>lizards       20       21       22       23         43. Scottish-<br>Gaelic       27       28       23         44. Bank<br>employee       31       32       35         46. Flavoring<br>for<br>cookies       37       36       39       44         48. Famous<br>band<br>leader<br>and<br>composer       43       44       44         49       49       47       44   |   | · V// | XII          | XII  | 2            |       | 1.1   | I. |
| lizards     27     28     3       43. Scottish.<br>Gaelic     27     28     3       44. Bank<br>employee     31     32     35       46. Flavoring<br>for<br>cookies     37     36     39       48. Famous<br>band<br>leader<br>and<br>composer     43     44       46. Gaelic     43     44   |   | 20    | 121          | 22   |              | 177   | 123   | t  |
| 43. Scottish-<br>Gaelic       27       26       7         Gaelic       31       32       35         44. Bank<br>employee       31       32       35         46. Flavoring<br>for<br>cookies       37       36       39       44         88. Famous<br>band<br>leader<br>and<br>composer       43       44       44         1       46       47       44   |   | 1.    |              |      | 1.           | V     | 2     | т  |
| Gaelic<br>Gaelic<br>31<br>32<br>33<br>44. Bank<br>employee<br>46. Flavoring<br>for<br>cookies<br>48. Famous<br>band<br>leader<br>and<br>composer<br>49. Demise  |   | 27    | -            | -    | -            | 28    | 77    | 1  |
| 44. Bank<br>employee     31     32     33       46. Flavoring<br>for<br>cookies     37     36     39       48. Famous<br>band<br>leader<br>and<br>composer     43     44       46     47  |   |       | 1            | 1.1  |              |       | 11    | 3  |
| employee<br>46. Flavoring<br>for<br>cookies<br>48. Famous<br>band<br>leader<br>and<br>composer<br>49. Demise  | the second se   | 31    | -            | -    | 17           | 32    | 33    | Þ  |
| 46. Flavoring<br>for<br>cookies     37     35       48. Famous<br>band<br>leader<br>and<br>composer     43     44       48. Famous     43     44       1     46     47       49     49     44   |   |       | 1.0          | 1.   | 11           | 2     |       | Ł  |
| for<br>cookies<br>48. Famous<br>band<br>leader<br>and<br>composer<br>49. Demise   |   | 77    | 211          | NTI  | 35           | 1     | -     | Ť  |
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| 48. Famous<br>band<br>leader<br>and<br>composer<br>49. Demise   |   | 37    | 38           | 39   | -            | +     | -     | t  |
| band<br>leader<br>and<br>composer<br>49. Demise   |   | 1-1   | 1            | 1.7  |              | ł     | 1     | I. |
| leader<br>and<br>composer<br>49. Demise   |   | 43    |              |      |              | V7    | 44    | T  |
| and<br>composer<br>49. Demise   |   |       | 1            |      |              | 1     | 2.    |    |
| and<br>composer<br>49. Demise   |   | 46    | 1            |      | 1-           | 47    | VZ    | オ  |
| 49. Demise  |   | 1.0   | 1            |      |              | 1     | Y/    | 1  |
| 49. Demise  | composer  | 49    | -            | -    | 1            | 1     | 12    | *  |
|   | 49. Demise  |       |              |      |              |       | 1     | 1  |

DON'T GIVE BROWN.

| V  | VC  | DR  | D                         |      |                                     | P II      |                               |                            | Calendar   |
|----|-----|---|---------------------------|------|-------------------------------------|-----------|-------------------------------|----------------------------|--|
|    | 20  | 9. We<br>D. Fa<br>1. Ar<br>ga<br>2. So<br>fla | ther<br>abia<br>rme<br>ak | nt i |                                     |           |                               | DLER<br>DER<br>LSE<br>STLY | G.M. INTERVIEWS for Cur-<br>rent Affairs Committee to<br>be held Wednesday through<br>Friday from 3-5 in Roland<br>Parker II, Sign up now at     |
| sk | 2   | 5. So<br>riv<br>6. Et                         | em.<br>An<br>ver<br>ccle- | 1.   | A TE<br>I TE<br>R<br>I R<br>O<br>SE | P R W S S |                               |                            | G.M Desk<br>LAW SPEECH in Gerrard Hall<br>at 2 pm. "Capital Punish-<br>ment."  |
|    |     | tic<br>pr<br>8. Pr                            |                           | tly  |                                     | 9. L<br>0 | ocat<br>f Ob                  | ion                        | Playmakers (   |
|    | . 3 | 5. To   | arte                      |      | 1.14                                | 10. E     | iver<br>iskin<br>nive<br>ixam |                            | In Behan's 'I  |
| T  | 3   | 6. No<br>7. Gi<br>8. Se<br>5                  | raph                      | ite  | 4                                   | 5. C      | faca<br>ard<br>What           | game                       | The Carolina Playmakers<br>final production of the current<br>season "The Hostage," the<br>bawdy farce with music by<br>Irish playwright Brendan |
| t  |     |   |                           | 12   |                                     |           |                               |                            | Behan, opens a seven<br>performance engagement   |
| ł  |     | 17  | 14                        | 18   | 15                                  |           |                               | H                          | Playmakers Theatre<br>The play, filled with more<br>than twenty songs and dances,  |
| 1  | 19  |   |                           |      |                                     |           |                               |                            | is Behan's answer to the hap-<br>pening. The show is not limited<br>to the stage. It is played all   |
| +  |     | 28  | 23                        | 29   | 39                                  | 24        | 52                            | 26                         | over the theatre, and on<br>several occasions the audience   |
| -  | 7   | 32  | 33                        | 0    | 34                                  |           | -                             | H                          | becomes a part of the pro-<br>ceedings.<br>The noted critic, Robert  |
| 4  | 35  |   | +                         | 36   |                                     | 40        | 41                            | 42                         | Brustein, said of the play: "It<br>has been suggested that in  |
| -  |     |   | 44                        |      | 45                                  | 1         | -                             | 9                          | "The Hostage" Brendan Behan<br>is trying to "open up the<br>stage.' This is an un-   |
| 4  | -   | 14  | 222                       | -    | -                                   | -         | -                             |                            | derstatement He would like   |

HELLO, DOLLY! With Dorothy Lamour, Book by Michael Stewart. Music and Lyrics by Jerry Herman. Directed and Choreographed by Gower Champion. At Ra-leigh Memorial Auditorium.

## **Anais Nin To Speak**

At Hugo Film Show

Four experimental films by lan Hugo, a pioneer in filmmaking techniques, will be shown in Howell Hall auditorium tonight at 8 pm. The films will be introduced by Anais Nin, well-known diarist, poet, actress, and novelist, who also recites and acts in two of the pictures.

Miss Nin will also speak on Wednesday night in Howell Hall on "The Novel of the Future". Both presentations are jointly sponsored by the English and Art departments of the University of North Carolina.

"My films are made to be interpreted by each spectator with his own personal associa-tions". Mr. Hugo has said of his work, "In this way they have sometime been comwith Rohrschact pared tests.'

Lan Hugo is known as an engraver and etcher as well as a master filmmaker. Prints and copperplates of his work are included in the collection

of the Library of Congress, among other prominent exhibitions. He has spent his life in Puerto Rico, Scotland, and Paris. Hugo's interest in rhythms and sequences led to his films, the first in 1948. He produces, photographs, and edits many of the experimental films

Miss Nin is the author of numerous novels, short story collections, and a classic tudy of D.H. Lawrence. Her diary, of the 1930's, spent in France, was published in two volumes Advance reserved seats are last year.

Business Office, 214 Abernethy Hall and at Ledbetter-Pickard Good grief, I wish in downtown Chapel Hill. All seats are \$2.00. Curtain time he'd never heard for the seven evening performances is at 8 pm., about togetherness with a Sunday matinee at 2:30

Simply the most popular

show of all time. It is an endearing story of an endearing woman.

Carol Channing originated the role and the traveled all over the country with the touring edition, not missing a show in over 2000 prrformances. Just as the Broadway box office was slowing down last fall, producer David Merrick replaced the company with Pearl Bailey and an all-Negro cast.

He swears that Liberace is next.

Now Dorothy Lamour, the sarong-girl from all of the old Hope-Crosby pictures, is taking Dolly! into the hinterlands with a hectic schedule of oneand two-night stands. The pace doesn't show.

She took Raleigh by storm last Wednesday night. Overcoming a weak voice and a slightly unspirited attitude toward the character, Miss Lamour still brought on the inevitable cheers in the gorgeous, overwhelming title-

that Miss Channing charm brought to the role. There is none of the you-old-devil flirting that Pearl injects into every line.

So she builds the character of Dolly with no gimmicks-with only an ear for successful musical comedy. She approaches the role with subtlety, but, by the end of the night, we know she's just as capricious, just as much fun as any of the many other

Dollys. By now, everyone must know the plot: Dolly is a Yonkers

matchmaker. She is ostensibly arranging a match for the wealthy Horace Vandergelder but secretly, of course, is after him herself

The subplot concerns two clerks in Vandergelder's store who want to go to New York and have an adventure, and who "won't come home until we kiss a girl."

The inevitable complications ensue, and the fads and foibles of New York City in the Gay Nineties are exhibited in masterful sets, high-stepping

The staging and songs are delightful. There are love songs (like

"It Only Takes A Moment") and there are lavish production numbers ("Before The Parade

Passes By"). There are comedy numbers, such as "Motherhood" and "Elegance," with that same professional Gower Champion touch in staging.

And then, about halfway through the last act, when Dolly comes down that staircase in that red dress and ostrich plumes. . . "Hello, Dolly!"

No musical number can compare with this one-in any play, anywhere Dolly promendades around the stage extension and the audience just wants to embrace her.

It happens everywhere.

When accepting her Tony Award last month, Pearl Bailey spoke of "so much love filtering up from the audience.

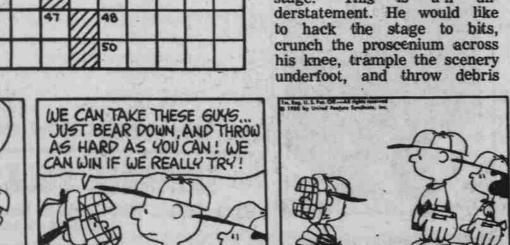
And I guess that's the reason for the magic of Dolly and her show.

## You Won't Find a Harder Job . . . or a more profitable one.

Ask us about The Southwestern Summer Program

#### STUDENT MANAGERS

| erry Barbely   | Jon Radford      |  |  |  |  |
|----------------|------------------|--|--|--|--|
| red Chauncey   | Don Riggs        |  |  |  |  |
| loward Clark   | John Ripley      |  |  |  |  |
| Noel Dunivant  | Edwin "Bud" Salt |  |  |  |  |
| Oon Eastwood   | John Sauls       |  |  |  |  |
| teve Erickson  | James Schnell    |  |  |  |  |
| erry Griffin   | Bill Scurry      |  |  |  |  |
| on Lindley     | Greg Snow        |  |  |  |  |
| Nate Lipscomb  | Ashley Thrift    |  |  |  |  |
| David Mitchell | Lyn Turner       |  |  |  |  |
| wayne Oglesby  | Hershel Wix      |  |  |  |  |



aymakers Open Tonight Behan's 'The Hostage'

THAT'S THE SPIRIT, "DEAR HEART"!

wildly in all directions. . A Carolina Playmakers welcome presence in our oduction of the current "The Hostage," the farce with music by sanctimonious times" The setting takes place in laywright Brendan a Dublin bawdy house filled opens a seven with a collection of wild and

nance engagement unruly characters, where a akers Theatre young British soldier is being play, filled with more held captive. The satire pokes venty songs and dances, fun at "the establishment." an's answer to the hap-The play does have a message, The show is not limited however: unstuffiness, good stage. It is played all will, youth in revolt, and love. the theatre, and on l occasions the audience Behan combines all of these elements into what has become es a part of the proone of the major plays of the past ten years.

noted critic, Robert in, said of the play: "It available at the Playmakers een suggested that in lostage" Brendan Behan ing to "open up the This is an unp.m.



