

# Ackland Show Features Op, Psychedelic And Warhol Art

By FRANK BALLARD  
DTH Staff Writer

"If You Can Believe Your Eyes and Ears" is an album by the Mamas and Papas which could also be an apt title for the Ackland Art Gallery's current exhibit.

While the Ackland's contemporary art show offers nothing for the ears, many of its pieces assail the eyes like a camera flashbulb popping in your face.

The "Artist Chooses Contemporary Art" show, which opened Sunday and lasts through May 28, is a sample of the very latest art—including psychedelic, op and plastic sculpture.

The works were obtained on the recommendation of Ackland studio faculty and museum staff. Some of the artists represented are nationally and internationally known. Yet in the same exhibit with Andy Warhol's color lithograph series on Marilyn Monroe are paintings by artists who are little known.

All the pieces in the show are for sale, and can be purchased by making checks out to the Ackland Memorial Art Gallery and leaving them with the museum guard.

Robert Schlageter, Ackland's associate director, said the prices "range from \$30 for Andy Warhol's posters to \$150

for the light boxes."

The light boxes he referred to are one reason the show is truly contemporary. For they are not too far removed from the pulsating strobe lights which have become standard mood-making equipment for many hard rock bands and are even occasionally being used by soul music group.

Billy Faier constructed the light boxes in the Ackland show, using simple geometric patterns in which the segments are constantly changing color. No color pattern is ever repeated.

"They're what might be called an aesthetic juke box," laughed Schlageter as he

watched the boxes' silent kaleidoscope.

Another piece in the show which echoes the light show craze is Reginald Neal's plastic composition. Light refraction through the various planes of the plastic cause parts of it to glow like a neon tube or black light.

Since drugs are as much a part of the switched-on people's regalia as strobe lights, psychedelic paintings are a logical part of the contemporary art show.

Some of Issach Abrams' paintings, which he claims picture what he saw while high on drugs, are like the Smithsonian 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 Abrams' "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 pieces 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 perspective to flip-flop maddeningly. Guido Montinari's awning-like "Mutation Serielle Thematique" 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 Pearstein'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 smoky white plastic has bronze wires embedded in it.

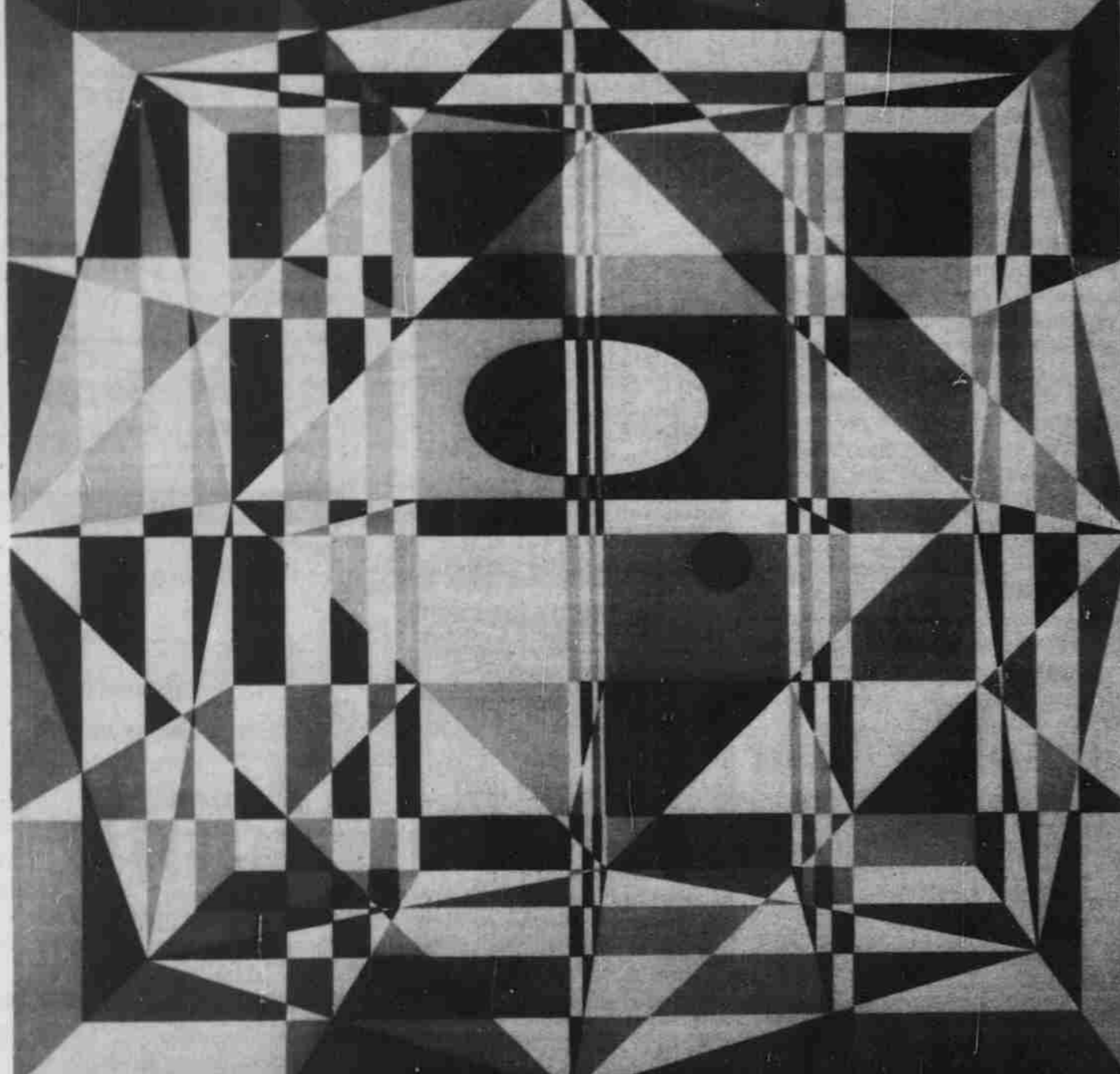
Like the op paintings, it "comes alive" and challenges the viewer to understand it.

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 exhibit time well spent.



Part of Andy Warhol's color lithograph series on Marilyn Monroe . . . in the contemporary art show now at the Ackland Art Center.



Geometric patterns called "space cages" appear in Space Frame B . . . an op painting by Edna Andrade now showing at the Ackland.

## DAILY CROSSWORD

- ACROSS**
- Sign of zodiac
  - Oil of rose petals
  - Tapestry
  - Variety of keno
  - Gifts, as of land
  - Liberal
  - Polish river
  - Indisposition to action
  - Boasts
  - 2-year-old salmon
  - Pronoun
  - erch
  - Comples
  - Stretch out
  - Caress, as a cat
  - Siberian gulf
  - Am.
  - statesman
  - An Ionian island
  - Apprentice
  - Genus of lizards
  - Scottish Gaelic
  - Bank employee
  - Flavoring for cookies
  - Famous band leader and composer
  - Demise
  - Throngs
- DOWN**
- Dilly-dallies
  - Babyl
  - war god
  - Ground wheat-husk
  - Moved swiftly
  - Active
  - Jewish month
  - Signs of weeping
  - Pastry
  - Against: prefix
  - Girl's name
  - Six-sided crystals
  - Lidded pitcher
  - Weep
  - Father
  - Arabian garment
  - Soak
  - flax
  - Salt: chem.
  - So. Am. river
  - Eccelesiastical
  - pronoun
  - Presently
  - Shield
  - Harte
  - Top of a wave
  - Not stale
  - Graphite
  - Sea eagle
  - Location of Ob river
  - Eskimo knives
  - Examination
  - Macaws
  - Card game
  - What?

**SAGA FLOP**

S	A	G	A	F	L	O	P		
S	A	V	O	I	D	O	R		
L	A	N	N	O	D	S	A		
E	N	A	R	A	B	L	E		
S	T	R	I	C	T	W	I	S	E
O	N	E	T	A	S				
M	U	L	K	V	I	S	H	L	Y
A	T	E	P	E	G	O	O		
L	I	T	E	R	S	C	O	O	K
T	E	R	S	E	N	O	R	S	E
H	R	O	S	E	S	P	E	E	N

Yesterday's Answer

## Calendar

**G.M. INTERVIEWS** for Current Affairs Committee to be held Wednesday through Friday from 3-5 in Roland Parker II. Sign up now at G.M. Desk.

**LAW SPEECH** in Gerrard Hall at 2 pm. "Capital Punishment."

## 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 associations," Mr. Hugo has said of his work, "in this way they have sometime been compared with Rohrer's chact 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 study of D.H. Lawrence. Her diary, of the 1930's, spent in France, was published in two volumes last year.

## A DTH Drama Review

### 'Dolly!' Full Of Love, Magic

By HARVEY ELLIOT  
DTH Reviewer

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

Hello, Dolly! is the Gone With The Wind of the musical stage.

Simply the most popular show of all time.

It is an endearing story of an endearing woman.

Carol Channing originated the role and she traveled all over the country with the touring edition, not missing a show in over 2000 performances.

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.

She 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 one- and two-night stands.

The pace doesn't slow.

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-

song production number.

She doesn't have the wacky charm that Miss Channing 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

choreography and colorful costumes.

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.

## Playmakers Open Tonight In Behan's 'The Hostage'

The Carolina Playmakers final production of the current season "The Hostage," the bawdy farce with music by Irish playwright Brendan Behan, opens a seven performance engagement Playmakers Theatre.

The play, filled with more than twenty songs and dances, is Behan's answer to the happening. The show is not limited to the stage, it is played all over the theatre, and on several occasions the audience becomes a part of the proceedings.

The noted critic, Robert Brustein, said of the play: "It has been suggested that in 'The Hostage' Brendan Behan is trying to 'open up the stage.' This is an understatement. He would like to hack the stage to bits, crunch the proscenium across his knee, trample the scenery underfoot, and throw debris

wildly in all directions. . . A welcome presence in our sanctimonious times"

The setting takes place in a Dublin bawdy house filled with a collection of wild and unruly characters where a young British soldier is being held captive. The satire pokes fun at "the establishment."

The play does have a message, however: unstiffness, good will, youth in revolt, and love. Behan combines all of these elements into what has become one of the major plays of the past ten years.

Advance reserved seats are available at the Playmakers Business Office, 214 Abernethy Hall and at Ledbetter-Pickard in downtown Chapel Hill. All seats are \$2.00. Curtain time for the seven evening performances is at 8 pm., with a Sunday matinee at 2:30 p.m.

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| <b>Vestal Palmer</b>  | <b>Bill Adams</b>         |

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THAT'S THE SPIRIT, 'DEAR HEART'!

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...I AVEN'T BEEN ABLE TO GO THROUGH 'ER 'ANDBAG FOR AGES!

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