

Series begins with pianist Leon Bates

By JEFF GROVE
Arts Editor

The Carolina Concert Series will begin its ambitious second season Sunday, when pianist Leon Bates gives a recital at 4 p.m. in Memorial Hall.

Bates, a music professor at the University of Delaware, maintains an exhausting concert schedule. In addition to playing in the United States, he has appeared in Europe and Africa.

For his Chapel Hill concert, Bates will perform Maurice Ravel's *Gaspard de la nuit* and *Sonatina* and Sergei Rachmaninoff's *Sonata No. 2 in B-flat minor* and excerpts from his *Etudes Tableaux*.

Bates, 33, was born in Philadelphia to parents of no real musical background. He began studying piano and violin when he was six, and his keyboard instructors included Irene Beck and Natalie Hinderas. He turned down the offer of a scholarship to the Curtis Institute to study with Hinderas at Temple University. He has won numerous piano competitions and appeared in many major concert halls, so music critics are hailing the young performer as one of today's most promising soloists. Bates has recorded two albums and will make a third this year.



Leon Bates, a concert pianist and weightlifter, opens the Carolina Concert Series second season on Sunday in Memorial Hall.

In articles for music journals he demonstrates an extreme sensitivity to composers' wishes yet has distinct opinions of his own. In concert, he makes a physical impression as striking as his musical impression because of his unique hobby — body building.

Lifting weights may have given Bates a body like Arnold Schwarzenegger's, but there are other advantages to this training regimen, as he told *Keyboard Classics* magazine this summer. "I'm not into weight-training with the idea of enhancing my playing," he said, "but I can feel a direct result."

Bates said in the interview that lifting weights gives him an endurance which helps him survive concerts that would exhaust other performers. "The one exercise I don't do is the wrist curl (flexing the wrists with weights)," he said, "because I

want to avoid any inflexibility that might come from building up the muscles around that joint."

However powerful he may appear, his playing will still be the drawing card for the concert. He is already on the rise to fame; people who attend his concerts will be able to say, "I remember when. . ."

Individual tickets for Leon Bates' concert are \$6.50 and are available at the Carolina Union box office between noon and 6 p.m. weekdays.

Season tickets for the Carolina Concert series, which will also feature Carlos Montoya, the Deller Consort, the Gewandhaus Bach Orchestra and Philippe Entremont with the New Orleans Philharmonic, will be available until concert time Sunday. Prices are \$24.50 for students and senior citizens and \$29.50 for the public. For more information, call 962-1449.

'Einstein' enjoyable though flawed

By STEVE CARR
Staff Writer

Physicists don't seem like they would have the kind of charisma that would fuel a one-man play, so it is a tribute to the originality of character actor Ed Metzger and his wife, Laya Gelff, that they wrote such an entertaining and thought-provoking work as *Albert Einstein: The Practical Bohemian*. Metzger performed the play Wednesday in Memorial Hall.

Although the play deals with most of Einstein's life, it is really a series of representative vignettes told by an elderly man looking back on his past. The first act covers Einstein's early life in Germany, while the second reveals his life in the United States, after he was exiled during Hitler's rise to power.

Review

One of the play's many strong points is its ability to make Einstein's theories viable to theatergoers, then to blend those theories with a warm, funny and sensitive man and create a very perceptive portrait of a human being. In one humorous scene, Einstein explains his theory of relativity by comparing the subjective amount of time that passes between sitting next to a pretty girl for one minute and sitting on a hot stove for one minute. But the play is not all scientific humor — later on Einstein recalls the last conversation he had with his first son, and how there was never a closeness between them.

For all the touching and funny scenes, there were still some awkward moments and even a few flaws. Some of the mishaps

that occurred Wednesday night were purely technical. Memorial Auditorium is a very poor theater; its squeaking seats and lack of soundproofing were a real distraction from the intimacy which Metzger commanded in his portrayal. Metzger also had to fight off a few unintentional sound effects which culminated in an obnoxious computerized burp from the sound system. But these annoyances occurred at the beginning of the play and were largely offset by the quality of the play itself.

Metzger's speech and actions were very impressive, but his German accent sometimes slipped into something a little more American. Still, his projection of humor and sadness was very convincing.

While the play as a whole is quite successful, it does contain some major holes in its seams. The point of view is sometimes obscured, making it ambiguous as to whether Einstein is merely recounting these events or actually living through them.

Perhaps the play's biggest flaw, unfortunately, comes at its closing. Einstein is listening to his favorite Mozart piano concerto over the radio when it is announced that the atomic bomb has been dropped. The play ends by showing Einstein sitting in a chair stunned and defeated by something he never intended to become a part of. The scene has tremendous emotional impact, but it is hardly sufficient in resolving a truly great man's life. If the play indeed covers the span of his whole life, then it needs some sort of epiphany to describe his last 10 years after the bomb was dropped. If there were one last scene to show how Einstein specifically was affected, it would easily add to the finality of his personal tragedy.

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Lebanon

and Palestinian positions, but American carrier jets have been confined to reconnaissance flights so far.

Two other French soldiers were wounded by a grenade Thursday, and the shelling which triggered the air attack also blew up an Italian ammunition dump. But no Italian casualties were reported.

U.S. Navy F-14 Tomcats from the carrier Eisenhower made reconnaissance passes over Beirut and the nearby mountain battle area. But the guns of the U.S. Navy task force off the Beirut beaches were silent following barrages at

midnight and 3 a.m. in retaliation for the second night of shelling around the residences of U.S. Ambassador Robert Dillon and President Amin Gemayel in the eastern suburb of Baabda.

The United States has backed the Lebanese army in its fight to hang on to Souk el-Gharb. Loss of the city would be severe setback for the embattled army and for the Gemayel government. The battleship New Jersey was to join the U.S. armada Friday.

Some 2,000 Druse rallied near the seaside ruins of the American Embassy in a Druse

neighborhood of west Beirut. Some of them carried banners proclaiming "Druse are not your enemies, don't make us your targets."

A four-man delegation met with Robert Pugh, Dillon's chief deputy, and presented an appeal to "the mightiest nuclear power in the world" not to "wage war against the smallest religious community in the Arab world."

On the diplomatic front, Saudi Prince Bandar bin Sultan and U.S. presidential envoy Robert C. McFarlane flew from Saudi Arabia to Damascus.

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