

Tulsa Ballet is enjoying major company status

The Tulsa Civic Ballet, classified as a "major ballet company" by the National Association for Regional Ballet, will perform Saturday, February 21 at 8 p.m. in Kimball Recital Hall. It is the only professional ballet company scheduled to perform at UNL this year.

Under the artistic direction of internationally famous ballet dancers Roman Jasinski and Moscelyne Larkin, the Tulsa Civic Ballet, founded in 1956, has grown from an informal organization to its current status as a major company, one of only four companies to receive this honor in 1975-76.

Both Jasinski and Larkin are well-known in the ballet world for their extraordinary memories and knowledge of ballets. Together they bring more than a half-century of training and experience to the Tulsa group, which now has a repertoire of over 40 ballets. Many of these are originals choreographed by Jasinski.

Born in Warsaw, Poland, Jasinski graduated with honors from the Warsaw Opera Ballet School. He appeared with the Ida Rubenstein Ballet in Paris, then with Leonide Massine at Milan's La Scala.

He was premier danseur with the George Balanchine Company in Paris. Choreographers Fokine, Balanchine, Massine and Nijinska created leading parts for him in many of their ballets.

Larkin was born in Miami, Okla., and is one of the state's famed American Indian ballerinas. She studied under Mordlin, Vilzak-Shalla, Celli and others, before touring Europe, South America and the United States with the original Ballet Russe.

In 1952, Larkin and Jasinski were chosen to head the Ballet Russe de Monte Carlo Concert Company. This group toured the United States and Canada for three years. Its success under the Jasinskis was such that dance groups still are being patterned after it.

Jasinski and Larkin have said of ballet: "At a time in space and place when ugliness and the sordid seem to prevail in so much of our lives, it gives us inspiration and strength of purpose to know that ballet is a part of the creative force of beauty which lives in the human spirit and which survives over all else."

Performing with the Tulsa Civic Ballet as principal dancers are Gail Gregory, Edward Tuell and Donna Grisez. Classed as soloists are Timothy Fox and Jerri Kumery.

The Lincoln performance by the ballet company, sponsored by the Nebraska Union Contemporary Arts Committee, will include *Les Sylphides* by Chopin, Mendelssohn's *Concerto*, and *Bach for a Hep Margrave* (Bach's *Brandenburg Concerto No. 5* in D minor). Tickets for the evening performance are available at the Nebraska Union South Desk and Kimball box office.



RAGLIN

Dance an art, science, way of life and requires committment—Lizenbery

"Dance is an art, a science, a way of life," said modern dancer Gregg Lizenbery. "That sounds heavy, but it's true."

Lizenbery is at UNL this week preparing for a free concert at 8 p.m. Friday in Women's Physical Education (WPE) Bldg. 304.

He is co-founder of the Bill Evans Dance Company, a Salt Lake City-based company whose members tour the country, performing professionally and teaching at universities. Lizenbery's UNO appearance is sponsored by the Ruth Diamond Levinson Lecture Series.

One of the 10 dances on the program is "Salt Lake City Rag", which will be performed by 11 UNL dance students.

He said he arrived in Lincoln and started auditions for the "Salt Lake City Rag" Sunday. None of the students,

he said, had ever seen the dance they would perform in less than a week.

"It's a very short time to practice," the 29-year-old dancer said, "but we're working very well."

Besides rehearsing for Friday's concert, Lizenbery is teaching master dance classes at UNL.

He said he teaches students that modern dance requires a 24-hour committment.

"You have to know where every part of your body is," he said he tells students. "You have to be able to move well—with ease, conviction and strength. Dancing is not just getting up there and showing off your body."

Master classes are scheduled at 3:30 p.m. on Thursday and Friday in WPE 304. Although class registration is closed, Lizenbery said the public is invited to attend and watch.

arts & entertainment

Saxophone recital tonight at Kimball

"One of the biggest challenges to a recitalist," and Robert Fought, UNL associate professor of band and saxophone, is to try to avoid sameness of sound for an hour-long program.

So Fought varied the program for his saxophone recital 8 p.m. Thursday in the Kimball Recital Hall. The free concert will include five selections ranging from a sonata by baroque composer Antonio Vavaldi to a musical epitaph for film star Jean Harlow.

Robert Beadell, UNL music profssor, composed one of the pieces on Thursday's program. Entitled "Soul Thoughts," it is a musical interpretation of five poems by Gregorious Pines.

'Barry Lyndon' a magnificent film

By Ryan Scott

Last year will long be remembered as a banner year for film entertainment. Though *Jaws* ate up both national and international box office records, a score of other films established themselves as major box office attractions.

From the mass of noteworthy films, one had to emerge and reign supreme as the "best" film of the year. *Barry Lyndon* has done just that.

Currently showing at the Cinema 1, 13th and P streets, *Barry Lyndon* is magnificent. It typifies film as an art.

I hesitate to call it the perfect film, since no film is without shortcomings. Yet if a flaw mars *Barry Lyndon*, I missed it. Afterwards, I ran to a Thesaurus to enlarge my vocabulary of superlatives.

The film marks the return of Stanley Kubrick to the screen after nearly a three-year absence. He was both the film's director and producer, and adapted the story for the screen from William Thackeray's 19th century novel.

The film is roughly divided into halves. The first is about young Redmond Barry, a spirited mischievous Irishman obsessed by his own ambitions, who, after an odd life of simless wandering, marries into nobility.

The second half deals with Barry Lyndon's (the aristocratic stature requires a change in name) boyish misuse of nobility in trying to obtain a Lordship for himself, to remain entrusted with the Lyndon fortune.

Enthralling performance

The film ends 185 minutes after it begins, but one is so enthralled with the performance that the three hours pass almost totally unnoticed. (A brief intermission at the end of the second hour is included for those who need to stretch.)

A better choice of actors could not have been made in casting Ryan O'Neal as Lyndon. O'Neal's personality, as the media have presented it, is perfectly matched Lyndon's.

O'Neal's cockiness and natural charm animate Lyndon, for a seemingly effortless and most enjoyable interpretative performance.

Kubrick deserves much praise. *Barry Lyndon* is doubtlessly his masterpiece. Its wide appeal is responsible for its outdistancing Kubrick's earlier successes, *2001: A Space Odyssey* and *A Clockwork Orange*.

Barry Lyndon is a movie for everyone. Not just for those with esoteric tastes, to whom Kubrick so often caters.

Kubrick concentrates on the visual. Rarely has more panoramic splendor been witnessed on film. The audience begins to "ooh and ahh" with each scene change.

Kubrick appears to derive playful enjoyment with the beauty recorded by the camera. He often opens a scene with a close-up of the action at hand, before proceeding to draw the camera slowly back to reveal a wide-angled landscape, beautiful to the point of defying definition. The cinematographic beauty adds much to the film's overall impression of sheer elegance.

Dialogue refined to perfection

Each aspect of the film is dealt equal concern. Dialogue is a perfect example. The conversational English used is polite and refined to perfection.



In today's film world the visual usually creates important moments. Kubrick's skillful use of dialogue makes each verbal exchange a special moment. He uses a narrator to progress the story, increasing the dialogue's impact.

Even the haunting background music enhances the film, painting each scene's tone.

When viewing the film, you do not feel as if you are watching a movie. It is rather like a visual novel.

Lady Lyndon's (Marisa Berenson) unique beauty further enhances the elegance of the film. Though her lines are reduced to a bare minimum, each is poignant and vital.

Berenson shows real acting skill in her interpretation of Lady Lyndon. I am sorry her role was limited in scope. She is an actress to watch in the future.

Barry Lyndon is a visionary work of art. Certainly it is Kubrick's most remarkable film yet. It represents the highest level of achievement and perfection to come from Hollywood.

Symphony concert honors top seniors

Six seniors in the UNL School of Music will give solo performances with the UNL Symphony at 4 p.m. Sunday at Kimball Recital Hall. Robert Emile will conduct the free concert.

The annual honors concert is a long-time UNL tradition, School of Music Director John Moran said.

Each year, Moran said, School of Music faculty members nominate outstanding senior class musicians and singers. The class votes on who will have what Moran called the honor and opportunity to perform with the orchestra.

This year the 70-member class selected violinist April

Kohl of Lincoln, oboist Deborah Shidler of Omaha, trumpeter Dean Halst of Lincoln, pianist Susan Fritz of Lincoln, soprano Suzan Covolik of Lincoln and baritone Vaughn Fritts of Lincoln.

The selections to be performed Sunday are from Bach's *Violin Concerto No. 1* in A Minor, Handel's *Oboe Concerto* in G Minor, Neruda's *Trumpet Concerto* in E-flat Major, Rachmaninoff's *Rhapsody on A Theme of Paganini*. Covolik will sing an aria from Puccini's opera *La Boheme*, and Fritts will sing an aria from Verdi's opera *Don Carlos*.