

Lied Center audience unprepared to watch production rehearsal

The Lied Center for Performing Arts experienced something of a problem with their presentation of John Kelly and Company's multi-media event Friday evening.

"Light Shall Lift Them," set in the 1920s and '30s, followed the career of world-famous transvestite and trapeze artist, "Barbett."

The show was well attended—but large numbers of viewers walked out before the performance concluded.

Amy Lamphere of the Lied Center was not alarmed by this: "It was a free show," she said. "But quite frankly we didn't think many people were going to come."

The reason? The company, working at the Lied Center on a grant, was only two weeks into rehearsals.

By Friday, "Light" was still very much a "work in progress" and was not intended to be taken for a completed piece.

Some scenes had not been finalized, many technical details were still to be worked out, and the entire show was without its final structure and meaning.

The Lied Center was well aware of the provisional nature of the production—which will not premier until November, as part of the Brooklyn Academy of Music's "Next Wave Festival."

But in none of the media references to the upcoming show—even those released after Wednesday's open dress rehearsal—was the tentative nature of the production made explicit.

Audience members were unprepared to view a work in such an undeveloped state. Though many people might have been happy to see a work under development—if they had only known beforehand what to expect.

As it was, few were prepared to enjoy such an incomplete performance.

This is not to say anything of the actual piece, which was in a state too primitive to bear judgement.

If anything could be said about it, it was very original and contained some lyrical moments.

For the rest, only further work—and time—will tell.

But the problem of how a show is billed, how it is represented either by the Lied Center itself, or in the local media, is yet to be addressed.

Hopefully there will be more evenings like this one—but with the Lied Center and the local media working together to make certain the context of the production is understood.

—Mark Baldrige



James Mehling/DN

Film

Continued from Page 9

independent avant-garde art films and more mainstream films from established Hollywood companies.

Through Telluride, Steven Spielberg sponsors a student scholarship program that allows special access to the festival's films and seminars, as well as paying the attendance fee. It was a program McArthur was anxious to get into.

Requirements for the student program included an essay about a film that "you really appreciate or that changed your life," and a recommendation from someone involved in the film business.

McArthur picked "5,000 Fingers of Dr. T," a film written by Dr. Seuss. His recommendation came from the curator of the Ross Film Theatre.

He said his brother also applied, but wasn't accepted. McArthur said he thought it was odd that a student from a full-fledged film school was turned down, yet he was accepted—a student from a university with no film major.

"I don't know, it might be I wrote a better paper," he said.

McArthur said the program allowed 50 students from across the country to attend the festival, which is usually limited to people who purchase tickets that cost \$300 for a basic access pass, or \$1,700 for an all-encompassing pass.

Students spoke with directors, including John Boorman, whose film "Excalibur" is a cult classic, foreign filmmaker Wim Wenders and Ken Burns, a documentary filmmaker.

McArthur said his involvement in Telluride only urged him to complete some unfinished film projects.

"I've gotten more encouraged that I might still go out someday and make a film," he said. "Then again maybe I'll just make films for friends."



Kiley Timperley/DN

Whole lot of bacon

The Forbidden Pig's Mike Belardes, left, Billy Bacon and Frank Novicki work the stage during Friday night's show at the Zoo Bar. After a brief tour through Europe and a short break, the Pigs will return to the studio early next year to begin work on their third album.

Alice

Continued from Page 9

Kohl said many of the Seattle bands are friends. The members of Alice in Chains are friends with band members of Soundgarden, My Sister's Machine and Sweet Water, she said.

"They'll probably buy homes here and live (in Seattle) for the rest of their lives," she said.

But until then, the band has plans for an upcoming album.

"They'll go into the studio around the first of the year to work on another full-length album," Kohl said.

Hawking

Continued from Page 9

myth that surrounds the "disabled genius."

Hawking has suffered from Amyotrophic Lateral Sclerosis—sometimes called Lou Gehrig's disease—for all of his working life.

His experience with ALS is detailed in several of these essays.

Also included is a personal "state of the universe address," an expansion

— 66 —
They're just like regular folks. They live in Seattle. They work hard.

— Kohl
 associate manager, Alice in Chains

— 99 —
 The doors will open at 6:30 p.m. The concert begins at 7:30. Opening bands are Tad and Sweet Water. Tickets are \$17.50 in advance and \$19.50 the day of the show. One dollar of every ticket will go to flood relief efforts in the Midwest.

sion of the idea of "Imaginary Time"—which has given readers of his earlier book so much trouble—and a behind-the-scenes look at his groundbreaking work on the subject of black holes.

Hawking emerges here as a concerned citizen and father, a rigorous and insightful thinker and a man who exhibits very ordinary courage in his extraordinary circumstances.

—Mark Baldrige

MUSIC REVIEW

"Hootie Mack" Bell Biv DeVoe MCA

Bell Biv DeVoe's long-awaited sophomore album "Hootie Mack" has finally arrived, but under heavy criticism.

It seems the style of the new album strongly resembles their first album, "Poison." That album reflects 1990, and that doesn't quite work in 1993.

Ricky Bell, Michael Bivins and Ronnie DeVoe are the three members of New Edition who stuck together after Bobby Brown, Johnny Gill and Ralph Tresvant started work on their own solo careers.

On the first album Bell Biv DeVoe dropped more songs about street life. Girls, basketball and homies were frequent topics of "Poison."

They're still using the same formula on "Hootie Mack." "Above the Rim," the album's first single, is about basketball and hanging



Photo Courtesy MCA

with the homies. Other songs, such as "Ghetto Booty," are about trying to get with a girl who's got big back.

The trio can still croon, too. "Something in Your Eyes" is the other new release—and the best slow jam on "Hootie Mack," reminiscent of "When Will I See Your Smile Again."

The real question, though, seems to be "Why doesn't this album work?"

It does work, but the listeners of America don't seem to want regenerated songs from 1990.

Two shocking tracks are associated with the album. First, the first track, "Nickel," is about smoking joints.

Though the song grooves, the group seems to be riding the chronic bandwagon. This is BBD, not Cypress Hill!

An even bigger disappointment is the failure to include the song "Gangsta." The well-received track was released late last year, and it made the new album look promising.

Fans of old BBD will probably like "Hootie Mack," but those hoping to see the group change with the times had better look somewhere else.

—Greg Schick