

Arts & Entertainment

Time warps for *Hedda Gabler*

Ibsen play revitalized for Mainstage

By Brian Schiller
Assistant A&E Editor

Rarely can we choose to overlook 100 years of history, but that is precisely what John Friedenberg, the producing artistic director, and director of the ongoing Mainstage production, *Hedda Gabler*, has done.

Friedenberg reworked Henrik Ibsen's play into a 1980s setting despite the fact that it premiered in Norway more than a century ago.

Hedda Gabler tells the story of a devious young housewife, Hedda Gabler, played by senior Megan Cramer, who rebels against what she sees as the most mundane aspects of her surroundings because they do not mesh with the life of luxury she had envisioned for herself.

Gabler's rebellion takes the form of vicious plots against other figures in her life such as her husband, George Tesman, played by sophomore Carter MacIntyre, and an ex-suitor, Eilert Lovborg, played by senior Rohom Khonsari.

Bringing the story into the 20th century has been a true challenge but was intended to make it easier for students to relate to the characters. The cast has had to struggle to make the transition.

"The play is difficult to put in a 1980s context," said Friedenberg. "The actors catch themselves slipping into a 19th century stage lilt and then grimace as they try

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to pull themselves back out of it." Lisa Weller, the costume room supervisor, designed the costumes for the play and dressed all of the characters in a distinctly '80s style.

The set, designed by senior Jimmy Hilburn, has also been fitted out in a decor suitable to the play's new period.

"It is a very modern play, set in a very contemporary house," said Friedenberg.

Hedda Gabler has a long and distinguished history though it is not as well recognized as Ibsen's *The Doll's House* which has become a staple of high schools across the country.

The play saw its most recent revival in 1971 on Broadway. In that production the title role was filled by Claire Bloom who will be performing at the university later this semester as part of the Secrest Series. She will present "Portrait's of Shakespeare's Women" Apr. 10.

Performances will continue 8 p.m. Feb. 17-20 and 2 p.m. Feb. 21. General admission is \$10 and student tickets are \$5. Tickets can be purchased at the Scales Fine Arts Center box office at Ext. 5295.



Senior Megan Cramer and sophomore Carter MacIntyre argue about one of Hedda's devious actions toward other people.

Courtesy of News Services

Musicians compete for monetary rewards

By Elizabeth Hoyle
Arts and Entertainment Editor

One of the most rewarding ways musical traditions are continued at the university is through musical scholarships and grants. Beneficial for both donor and recipient, prizes such as these reward talent and honor the memories of loved ones.



The Christopher Giles and Lucille Harris Competitions in Musical Performance were suggested and funded in 1977 by Mr. and Mrs. Paul Sinal for just this purpose. The Sinals were joined later by other alumni who wanted to contribute.

The competition featuring piano music of the Americas and music of the 20th century will begin 10 a.m. Feb. 20 in Brendle Recital Hall in Scales Fine Arts Center.

Five students will begin the competition with piano performances. They are competing for a first place prize of \$500, a second place prize of \$300 and a \$500 prize for pianistic expressiveness. The piano portion of the competition was open to undergraduate students who study piano with a member of the department of music faculty.

Seniors Grace Kim, Kerry Grow and Heather Gilreath and sophomores Laura O'Connor and Susie Martin will perform their selections.

The second portion of the competition will begin 2 p.m. in Wait Chapel and then continues in Brendle. During this portion, students will compete on a variety of instruments while competing for a \$500 first place prize, a \$300 second place prize and a \$200 third place prize.

Students will perform music by Jean Langlais, Aaron Copland, Samuel Barber, Bela Bartok, Ralph Vaughan Williams and other composers of the 20th century. Ray Ebert, Frank McCarty and Richard Prior will judge this portion of the competition. Prize winners will be announced following the competitions. The directors of the competitions are Kathryn Levy, an instructor of music, and Louis Goldstein, a professor of music.

Films foster appreciation of classics

By John Leonard
Contributing Reporter

I do not know everything there is about anything out there. And I would venture to assume that you do not either. But that does not halt us from judging the little we do expose to ourselves. I am just curious as to what criteria we are using. We say a movie such as *Titanic* is the pinnacle of motion pictures.

We say this because we do not know any better; we are ignorant. We know little more than the blockbuster dribble that is presented and advertised.

We do not understand the vocabulary that truly defines great film. We do not know what complexity in a film is anymore. We do not recognize celebrities for

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their talent anymore, just their exposure. A remedy exists, and it is to become film literate.

The Wednesday Night Film Series fosters just such literacy. The Series does this through 13 movies selected by Lisa Sternlieb. Every Wednesday night at 6:30 p.m., in Pugh Auditorium, a perfect film is shown. I began attending the Series at the beginning of this semester.

I have had limited exposure to a few

foreign films, and one or two "classics," but those did not come close to preparing me for my cinematic journey. Up until now very little of me was demanded by a film.

David Denby said, "big-studio movies are consciously fashioned so as to take involvement out-the entire range of emotions jettisoned in favor of one emotion, physical excitement." And he is correct.

I literally became paranoid during the viewing of *The Manchurian Candidate*. I suspected everybody and every motion. I was wrapped up inside of the movie, actively participating with the film's flow. I jumped at every baited hook that director John Frankenheimer set for me. I was shocked by Angela Lansbury's evil character.

I was desperately clinging to reality dur-

ing Laurence Harvey's reoccurring dream of being brainwashed. I do not think that most people know what those feelings are like anymore, because they are not included in films anymore.

I do not think that many college students have been exposed to such perfect films as there are in this film series. Lisa Sternlieb watched roughly 120 such perfect films per year when she was in college at Vassar. She is attempting to show us 26 films this year. If you do not get to come out and view them on the big screen, if you can call Pugh that, then you can always check them out from the library.

This is about getting out of your comfort zone and having the curiosity to experience that which is not over advertised or produced.

Movie retains book's ability to stir romantic feelings

By Amy Grimes
U-wire

Maybe I'm just a hopeless romantic, or simply can't avoid my infatuation with the beach. But to be someone's true north ... now that's profound.

You see, it all started with a plain bottle and a mystifying love letter. This past weekend I saw the recently released film *Message In A Bottle*, also a novel I read last summer written by Nicholas Sparks. After reading *The Notebook*, another Sparks' book, I was intrigued to read his next work. How could he ever top the first novel, I thought?

The truth is, I underestimated Sparks by a long shot. Some months ago, I couldn't put the book down. Perhaps it was the crashing of the waves against that sailboat, or that mysterious man who wrote those beautiful letters. The feelings, the words, all of it touched me deeply.

As any film created from a novel, several things differ between the movie and the book. But I was impressed. What has been changed for the script didn't ruin the movie or the meanings. Jogging along the beach, Theresa Osbourne finds a bottle washed up on the shore with a love letter inside. She immediately is moved by the words of Garret to his late wife Catherine and wonders what it would be like to have someone love her like that. "I stop when I reach you and take you in my arms. I long for this moment more than any other. It is what I long for, and when you return my embrace, I give myself over to this moment, at peace once again."

A columnist in the novel, and a newspaper researcher in the movie, Theresa finds other letters on the same stationary, written to and signed by the same person.

It's about finding that one person that gives you the will to live and then realizing that even when that is over, each path of life leads to another.

She manages to track down where these letters have been written and who has been writing them. She sets off to a beach in North Carolina to find the man who could write such power letters to the love of his life. Naturally she doesn't plan to fall in love with Garret, as he is certain no one could ever take the place of his beloved Catherine. But with the spirit of the ocean and smooth sails to guide them on their path, the inevitable happens ... love. And like any relationship, complications arise. Catherine seems to still be a part of Garret's life, despite how deeply he falls in love with Theresa.

I can't say much more without giving away the best that's yet to come. This is a movie that will keep your heart on its toes.

Having the background of reading the book, there were several things I would have liked to have seen in the movie that were taken out or changed. For example, the letters in the book were hand written and those in the movie were typed. In a nutshell, it is a mushy love story.

But don't turn away now. It's about the ability of finding your true self. It's finding out who you can be and that the possibilities are endless even when you think the worst has come. It's about faith. It's about trust. It's about happiness. It's about finding that one person that gives you the will to live and then realizing that even when that is over, each path of life leads to another. It's about being connected to something stronger and larger than what you are.

Amy Grimes writes for the Louisville Cardinal, the student newspaper of the University of Louisville.



Robin Wright searches for the writer of the mysterious love letter she finds on the beach. Kevin Costner sweeps her off her feet.

Courtesy of www.movieweb.com