

'Quixote' filming terrible

By STEVE GOBLE
Battalion Staff Writer

To bring ballet to those who cannot travel to a cultural center, it is probably necessary to film the production.

The costs of maintaining a traveling ballet troupe are tremendous, and smaller cities and towns simply cannot provide the large audience and facilities necessary to attract top-rate ballet.

If the future popularity of ballet depends upon film, however, one must hope that the filming can be improved over that presented in Nureyev's "Don Quixote."

The cinematography is obnoxious — apparently photographer Geoffrey Unsworth didn't have a shorter lens in the bag. The edge of the picture is continually aborting the action and cropping off toes, arms, feet, etc.

The film was shot in Austria, far from Don Quixote's native Spain — and the plot and action are equally removed from Cervantes' classic story. If this ballet were not more than 100 years old, one might suspect that Marius Petipa threw the knight errant into the action as a form of name dropping. The production certainly doesn't center about Don Quixote, and could probably be carried as a more straightforward story without him and Sancho Panza.

Ballet is, at its best, a breathtaking celebration of the power, beauty and agility of the human body. It is an expression of human transcendence over ape beginnings.

In Nureyev's "Don Quixote," however, the dancing often seems powerful without control — the dancers run amok, rushing through their movements with a breath-

less haste, unmindful of the possibilities of controlled speed.

The directing drags in the first part of the movie but apparently Robert Helpmann modified his approach after seeing the first takes. Too bad he didn't re-shoot the whole thing.

On the positive side, Rudolf Nureyev is beautiful, fantastic, every inch the premier dancer of the world.

Leading lady Lucette Aldous also turns in a creditable performance, and the rest of the artists of the Austrian ballet provide excellent support. Marilyn Rowe is particularly striking in a cameo role as a street dancer.

The costumes and sets are rich — unfortunately for the color, parts of the film were apparently processed in a mud puddle.

The comic emphasis of this ballet is particularly zoned to a filmed treatment, which can zoom in for close-ups of facial expression.

Surrealistic sequences during Don Quixote's hallucinations and dreams are well-done, but the Don is not really a part of the story.

Nureyev cleaned up the 19th-century choreography and helped direct the film, but he wasn't happy with it and is demanding more control over future productions.

As a ballet, "Don Quixote" is a curiosity and, at the low price of admission, worth seeing merely for the good sequences with Nureyev.

As a movie, it's two hours of mild entertainment.

The crowd Monday night was sparse — only about 30 people attended. About 120 saw last Sunday's showing, but an MSC

Directorate spokesman admitted to disappointment over the attendance so far. With a ballet company booked for November and another booked for March, perhaps the College Station market for ballet has been saturated.

The "South-Central Texas Premiere" of Rudolph Nureyev's "Don Quixote" continues at the Rudder Theater Wednesday at 7:30 p.m. and Sunday at 2:30 p.m.

Be prepared to stay awake — the movie contains no dialog but is carried by a nearly continuous score composed by Ludwig Minkus.

Rolling Stones

Disappointing music

By JOHN VANORE
Battalion Staff Writer

In its own right, "Metamorphosis" isn't bad.

However, in light of what we know the Stones to be capable of, it's really disappointing.

Despite some occasional high points, it's mostly mediocre. And no group, even the Rolling Stones, can survive stagnation or mediocrity.

"Metamorphosis" has quite a few stories

behind it.

A while back, the Stones, in an attempt to fulfill a contract obligation, presented a package of old, unreleased songs to Abkco, their former management.

Abkco turned it down in favor of the tracks on "Metamorphosis," which were never intended for public release. Some were alternate takes of oldies, and others were unreleased. It is because the Stones never release stuff like this on their own that they're still the greatest band in the

world.

Bill Wyman, the Stones' bassist, has suggested that Mick Jagger is the one on Stone on the album. He thought track featuring Jagger singing lead were wise session musicians. Since the tracks are from 1964-67, memories are fuzzy, especially since there are no written notes.

Abkco seemingly suspected this, as "The Rolling Stones" appears only on the jacket spine, as though they were trying to hide it. They're probably playing it safe.

The album is a curiosity more than an thing else.

As a true metamorphosis, it fails miserably. It doesn't follow any traceable line in progression in the Stones' musical odyssey. It has no session information on what played what, when.

Andrew Oldham, the Stones' former producer, wrote the liner notes — some impressive name-dropping and little else. In addition to individual Stones, Graham Nash, Jimmy Page, Gene Pitney, and Jolene Blouse are credited with performance on the album.

Side Two gives some cause for optimism.

A Jagger/Richard composition, "Jivin' Sister Fanny," gives Side Two a shakier kick. Jagger weaves his words loose around a driving riff, and Richard's guitar licks during the break of the possible "Beggars' Banquet" out-take are in fit form.

"Downtown Suzie" is Bill Wyman's so contribution to the collection. A loo blues jam is the groundwork that Jagger builds his vocals on. It is doubtless one of the best tracks here.

Mick Jagger's idea of the family is made perfectly clear on "Family," a bleak cut also taken from the "Beggars' Banquet" sessions. It's about a household full of cripples and whores.

The smoothness so obvious on "Out Time" is missing on "Memo from Turner." The rough edges here on the guitar and vocals give it an abrasiveness that was lacking on the movie soundtrack version. The raw bluntness of this take is the principal factor which puts it head and shoulders above the original.

"I Don't Know Why" is a Stevie Wonder tune mistakenly attributed to Jagger/Richard/Taylor. The guitars, definitely the work of Keith Richards, date the song from the "Let It Bleed" era.

Stylistically, "If You Let Me" relates back to the days of "Between the Buttons" with its tragi-comic tone. Its lyrics display that distinctive satirical flair.



stageshows

Scratch, a drama set in the colonial period of the United States, tells of Daniel Webster's infamous bout with the Devil, or Scratch. In its second week of production, curtain time is 8 p.m. Wednesday through Saturday. Tickets are available in the MSC Box Office or at the door.

Special lighting and make-up effects coupled with good acting make this the Aggie Players' production to see.

Lost Horizons, the 1935 vintage show, will curtain at 8 p.m. in the Rudder Theater Wednesday. The story deals with a utopian city cradled in the Himalayas and what happens when outsiders arrive.

speakers

Genetic comic and lecturer, Dr. Gerard O'Donovan, will speak on his

favorite topic "Man of the Future (Superman?)" as the first of a series of lectures.

He is a member of the NATO task force working on genetic control and has received numerous citations for his teaching. His lecture will be in room 504 of the Tower at 7:30 p.m.

Frank Mankiewicz has authored two books on the effects of Richard Nixon on politics. He will speak on liberalism in politics on Oct. 15 at 8 p.m. in the MSC Ballroom. Mankiewicz served as McGovern's national political director in '71.

concerts

The Bryan-College Station Chamber Orchestra will perform Oct. 16 at 1:30 p.m. in the MSC Lounge and 8 p.m. in the Rudder Forum. The performance is free.

Conductor is Dr. Charles Johnson from Sam Houston State University. Featured soloist is Rennee Hostetter playing the first movement of Chopin's piano concerto in F minor.

movies

Play It Again Sam, another Woody Allen parody, will be shown at midnight Friday in the Rudder Theater. Allen finds himself turning to his idol, Humphrey Bogart, to find advice about relieving frustrations in handling women.

Sleeper is Woody Allen's glance into the probable, maybe not possible, future. Allen enters a hospital for surgery and finds himself awake 200 years into the future. The movie will be shown in the Rudder Theater at 8 and 10 p.m. Thursday.

Jules and Jim, a film by Francois Truffaut, will show at 8 p.m. Monday in the Rudder Theater. It's the story of a woman who loves and must have two fraternal friends. Games of Angels, a film dealing in imagery that suggests the horror of concentration camps, will also be shown. Dr. Cleve Want will lead discussion of the films.

Review

Book highlights grass

By DON MIDDLETON
Battalion Staff Writer

THE GRASSES OF TEXAS, by Frank W. Gould with drawings by Vallo Kapadia and others (Texas A&M University Press), \$20.00.

Consistent with its goal of publishing scholarly works relating to fields of study at Texas A&M University, the A&M Press has released THE GRASSES OF TEXAS, by Dr. Frank W. Gould, professor of Range Science at Texas A&M University.

The book is a massive compilation of grasses indigenous to Texas, with technical descriptions and drawings.

The descriptions are scientific enough to make identification accurate, but written in an understandable manner. Ran-

chers and farmers unfamiliar with Latin terms should find the book readable.

They include information for identification, period of flowering and the geographical distribution of the particular species.

An added bonus is the large amount of line drawings, a feature usually lacking in a technical work of this type.

The book is not a work the general public will buy for easy reading. But it will be a valuable addition to the field of range science, as a guide for professional botanists as well as ranchers and farmers, and as textbook for undergraduate and graduate courses.

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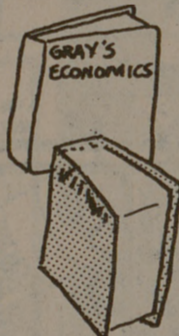
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