

## "Fantasia" - A few jewels in the mud

by James Steffen  
Reporter

Some films achieve greatness; others have greatness thrust upon them.

The latter is certainly the case with the 50th anniversary re-release of Walt Disney's "Fantasia."

Now that film restoration has proven profitable with projects such as "Lawrence of Arabia," Disney Studios has finally restored its picture and soundtrack to approximately the state of the first release. Of particular historical interest is the early stereophonic process developed for the film. Today it sounds crude, but 50 years ago it must have been truly impressive. Unfortunately, the film is a mixture of inventiveness and poor judgment.

The premise of "Fantasia" is simple; several well-known pieces of classical music interpreted by Leopold Stokowski are illustrated with animated sequences. Each section is introduced by Deems Taylor, a musical giant of the period. Unfortunately, Taylor seems uncomfortable speaking on film. At one painfully embarrassing point, the orchestra breaks out into a jazz tune and Taylor's nervous

laugh fills the auditorium. It's also supposed to be funny when golden sunrises.

Worst of all is "The Pastoral Symphony," a Mount Olympus of bad taste. "Mythological" characters like centaurs and centaurettes, and countless baby cupid with rosy pink butt cheeks clutter the gaudily colored screen. It's hard to believe that

Disney couldn't have thought of something better for Beethoven. This leaves the question of the music. While Disney wanted to capitalize on the prestige of classical music, he did not respect its artistic integrity. Especially in the weakest sequences, the music is cut until it is no more than a lukewarm hash of the original work.

In "The Rite of Spring," part of the music is actually invented for the film, sometimes being serviceable and often downright sloppy. The violins grow quite nauseating. Surely, this represents some of Stokowski's worst work as a conductor.

The film tries to educate middle-America about classical music, but does nothing of the kind. In spite of what the Disney public relations board may say, "Fantasia" is no classic. Only intermittently entertaining, it lacks the resonance of the true classic, "Pinocchio."

"The Rite of Spring" might have worked if it weren't so inconsistent. Realistic dinosaurs are juxtaposed with cute baby dinosaurs.

"Night on Bald Mountain/Ave Maria" begins spectacularly with a demonic orgy, then ends with

## Warmth and poetry from Budapest

*No one has ever lodged inside her  
Her flesh opens to passion only  
In the minute fragments of dividing  
she knows of no continuation  
the stars call her by a different name  
she stumbles over the meridians  
she rises, for she is sentenced to rise  
from herself  
and from nights peeling off like petals  
her own crumbling portrait looks on*

by Susan Caruso  
Staff Reporter

These are the words of Agnes Gergely, Ph.D., from her poem "The Barren Woman."

Gergely, was brought to us from Budapest, Hungary, by the University Forum which is a free lecture series sponsored by the UNLV College of Liberal Arts.

Gergely shared a poetry reading at Beam Hall. She has won many prizes throughout Europe for her accomplishments, some of which were the Attila Jozsef Prize, the Tibor Dery Award, and the George Soros Grant to write a book on W.B. Yeats. She has books published in Sweden, Britain, France, Finland, Norway, Israel, Belgium and the United States.

Gergely's works manifest a warmth that knows no international barriers. Her command of d'Arc, "An Aztec Moment," and the English language expresses a



Agnes Gergely

delightful charm in her poetry, but especially rhythmic was her sampling of her writings in her native language. She received a hearty applause from those in attendance and the ensuing comments were all positive.

Sherri McConnell, a graduate assistant presently teaching two English classes, said, "I thought it was fascinating! I was impressed by her spirit that seemed to come forth as she spoke. It was very cultural and very enlightening."

Some of Gergely's major publications in poetry are: "You are a Sign on my Door-Jamb," "Jeanne d'Arc," "An Aztec Moment," and "Selected Love Affairs."

## Michael Franks brings a night of smooth jazz

by Roy Theiss  
Staff Reporter

An intimate night of smooth jazz was performed by Michael Franks and his band. The purveyor of passion, Franks combined romance with funk for an hour and a half at the Artemus W. Ham Concert Hall.

For an introduction to his third song, "Passion Fruit," Franks told the crowd that he wrote it for his wife when he forgot to buy her something for their anniversary. As the subtle soprano saxophonist played a song about romance in Tokyo, one could easily realize that Franks was "off the hook."

Franks slipped into a funky piece produced by Jeff Lorber. The keyboard player was highlighted alternating between two levels of electric keyboards sitting on top of an acoustic piano. The bongo player could only stand idly by as the keyboardist played the per-

cussion sound also.

Then Franks showed another side of himself as guitar player. Sitting with only the percussionist and bass player, Franks' voice was unclouded. The sound engineer was able to showcase the soft airy vocals that have made Franks famous.

After the one song, Franks resumed his almost statuesque poised position and seduced the audience. Unfortunately, the light man must have been a relative of the sound man because he too was off the mark. For 10 long seconds after Franks was finished with his lyrics and the sax player was jamming, the light rested on Franks. Franks overlooked these little nuisances and his passionate voice didn't falter.

The best place to enjoy Michael Franks' music is in the bedroom. The sound is smooth as satin and you can create your own light show.

## Shanghai Symphony performs at UNLV



Hou Run-Yu, conductor

The Shanghai Symphony Orchestra, which traces its history to 1879 and today features

approximately 100 musicians, will perform at 8 p.m., Nov. 1 at Artemus W. Ham Concert Hall at UNLV. This is the latest in the heralded Charles Vanda Master Series on campus.

Tickets and series information can be obtained through Teleguide terminals and the Performing Arts Center box office at 739-3801. The box office is open Monday through Friday, 10 a.m. to 6 p.m. and Saturday, 10 a.m. to 4 p.m.

The Performing Arts Center at UNLV was found in 1984. It is the home of the Charles Vanda Master Series which has offered the community outstanding classical music for 14 years. Renowned international artists who have appeared at the center include Andre Previn, Eugene Ormandy, Isaac Stern and Itzhak Perlman.

## Class Notes

Class notes are provided through the Student Services Department of Student Government. They are meant to be a supplement to the students' own notes and study resources, and are in way meant to be an alternative to attending class and/or taking of your own notes. For more information regarding class notes, please stop by MSU 120.

Lecture notes are available for the following classes:

ACC 251.3&4	COS 423	GEO 101.2	MKT 301 1&2
ACC 251.5	COS 424	HIS 101.1	MUS 125.4
ANT.101.1	COS 436.1	HIS 105.2	NSG 308
ANT.101. 2	COS 463.1	HIS 106	NSG 310
ART 190	CSC 115 .1	HOA 101.2	NSG 312
AST 103	CSC 115 .10	HOA 131.1	PED 170
BIO 101.1	CRJ 101.1	HOA 131.2	POS 102
BIO 101.5	CRJ 137.1	HOA 260	PSY 101
BIO 106.1&2	ECO 201.1	HOA 261.1 &2	PSY 240
BIO 190 1&2	ECO 201.2	HOA 395.1 &3	SOC 101.1
BIO 243	ECO 202.2	MAT 102 . 9	SOC 101.2
BUS 374 1&2	ECO 202.3	MAT 102 .15	SOC 101.5
CEP 303	ECO 202.6	MAT 181 . 4	SOC 402
CHE 102.1	ECO 261.2 &3	MGT 301.1 &2	SWK 420.1
CHE 116.1	ECO 703.1	MGT 301.4	
COS 216	EEG 114.1	MGT 352 1&2	
COS 404.1	GEO 101.1	MIS 101.3	