

**Concerts at Mac**

Tonight the student trio here at Mac, along with Luther Stripling, will give a concert of works by Brahms. His Trio Op. 40 and, for baritone and piano, Vier Ernste Gesange will be presented. Free admission for this 8 p.m. Evening of Brahms.

Tim McKeown will play the piano for your pleasure starting at 8 tomorrow night. Works by the pianist, Wevern, Chopin and Beethoven will be heard. Admission is free.

The North Dakota State University Choir will perform in our Concert Hall Monday at 8 p.m. The programme is unknown. An organ and voice recital, featuring Edward Berryman and contralto Adylene Felsted, is scheduled for 8 p.m. Thursday in the Macalester Concert Hall. Programme also undisclosed.

**Country dances**

There will be "country dancing" tonight in Cochran Lounge from 6:30 to 7:30 p.m. Come and act impulsively, folks.

**You may like it**

The current exhibition in Janet Wallace is of higher than usual quality and certainly rates a second glance from those finding themselves in the vicinity. A senior comprehensive, the show features the works of Caroline Mecklin and Lenore Rinder-Garwood. It includes graphics, paintings, drawings and ceramics. Continuing through March.

**Dance of the people**

The Minnesota Dance Theatre (MDT) will open its spring season tonight with the premiere of *La Malinche*, choreographed by the late Jose Limon, and staged by Limon company principal Edward DeSoto. The work will be presented tomorrow and March 9 and 10 as well. At the Cedar Village Theatre, 416 Cedar Avenue, at 8 p.m. On the same program are *Imprecis*, choreography by Loyce Houlton, the Peasant pas de deux from *Giselle*, and the third act of Petipa's *Sleeping Beauty*, featuring the wedding scene and the performances of the characters from *Mother Goose*.

The Limon dance portrays the struggle between the native American people and their Spanish conquerors. *La Malinche*, a native woman who becomes the interpreter of Cortez, is rejected by her own people. She redeems herself by aiding the Indians in the final great revolution. The story is presented as though it were being performed by the simple people of a Mexican village during a fiesta. Tickets for the MDT spring season are available in advance at Dayton's ticket office and at the door. Call 335-0339.

**Gerome's adieu**

The Gerome show, sponsored by the Minneapolis Institute of Arts, will close March 10. The paintings represent the entire career of one of the most popular French painters of the nineteenth century.

Aesthetic judgements reserved. Along with the paintings is a display of watercolors, lithographs, and etchings of the French Academic artists. On the eleventh floor of the IDS Center in Minneapolis. Hours are 10-5 weekdays and Saturdays, until 9 p.m. Mondays and Thursdays. Closed on the Sabbath.

**Adventure**

The High Adventure film series of the Minnesota Minneapolis Society of Fine Arts begins Wednesday, 8 p.m., with *The Scarlet Pimpernel*. This thrilling film highlights the daring exploits of the Pimpernel, rescuer of French aristocrats from the guillotine. At the Minneapolis Public Library on the Mall. Call 339-7661 for more information.

**Dale Warland Singers**

The Dale Warland Singers, a choral group of 40 voices under the direction of Dale Warland, will perform Sunday at 4 and 8 p.m. in the Walker Art Center Auditorium. The Singers will present a program of folk, contemporary and classical choral music.

The programme will include American folk music, English Madrigals, classical choral works and will feature two works by contemporary Scandinavian composers. Presented for the first time in this country will be *Serenade*, a piece for mixed chorus and percussion by Rainer Kuisma. Admission is \$2.50, members and

students \$1, at the door. At Vineland Place. Call 377-7500.

**Hungry poets**

Those interested in poetry may want to stop by the Hungry Mind today. Rumor has it that real live poets will read their works. At any rate, curiosity might get the best of you.

**Photos and kids**

Kids, an exhibit of photographs by Priscilla Cingi, runs until the end of the month at The Darkroom, 2116 Lyndale Av. S. in photogenic Minneapolis. Free admission.

**Italian films**

The first in a series of films by Italian director Roberto Rossellini, *Open City* and *The Miracle*, will be shown at the Walker Tuesday at 7:30 p.m. This director is known as a leader in the Neo-Realist school of filmmaking. Admission is \$1.50. Call 377-7500. At Vineland Place.

**Townes Van Zandt**

Townes Van Zandt, a Texan singer-songwriter, will be performing at 8 p.m. March 9 in Cochran Lounge. Although he has been widely critically praised, Van Zandt remains a figure of relative obscurity. This is primarily the result of his being saddled with what is perhaps the ultimate in low budget record companies--Poppy Records. *Rolling Stone* said of him: "Townes' quiet unassuming voice and guitar come across like a fresh prairie breeze. And if

there were any justice in this world, he'd be a star." Advance tickets are \$1 with a Mac I.D. and \$2 for non-students at the Mac Ticket Office and Cheapo Records. Tickets will also be available at the door for \$3.

**Dance films**

A series of dance films produced in the thirties starring Fred Astaire and Ginger Rogers will be presented this month at the Walker Art Center. Tomorrow night at 7:30 p.m. nostalgia hondas will have a chance to see *Flying Down to Rio* (1933). Admission is \$1.50. At Vineland Place. Ring up 377-7500.

**Moog music**

Electronic music composer Morton Subotnick will be in residence at Walker Art Center March 6-8. Subotnick's residency will include a concert (in the Art Center Auditorium Wednesday at 7:30 p.m.) and a Ritual Game Room to operate in the Education Studio during Museum hours. The live electronic concert will feature works by Subotnick, Rebhan and Castillo. Quad sound, films, lasers and strobes will be used. Tickets are \$2 at the door. At Vineland Place, as usual. Ring up 377-7500.

**Shakespeare**

A production by the Lakeshore Players of *As You Like It* opens March 9 at 522 Stewart Avenue in White Bear Lake. Curtain time 8:30 p.m. March 15-18 and 22-25. information on tickets etc., call 429-5674.

**Whispers of life, cries of death haunt Bergman film**

by DAN LUBIN

Swedish filmmaker Ingmar Bergman has been making striking movies about the complications of human existence for over 15 years. Some of Bergman's more poignant studies have dealt with diverse entanglements of interpersonal relationships, especially between women. Beginning with *The Silence* (1964), and continuing with such films as *All These Women*, *Persona*, and *The Passion of Anna*, Bergman has shown the meaning of existence to a woman in a world seen as absurd and riddled with despair.

*Cries and Whispers*, Bergman's latest film, now at the Minneapolis Uptown Theatre, is perhaps his finest study of women experiencing the pain of living and dying. Like *The Silence*, *Cries and Whispers* is about the fragile relationships between sisters.

LIKE ALL Bergman films, this one is written, acted, filmed and produced by the coterie of experts Bergman has been using for years. It stars Liv Ullmann, Ingrid Thulin and Harriet Andersson as the sisters, and Karin Sylwan, a Bergman newcomer, as their servant Anna.

*Cries and Whispers* begins with a Bergman trademark: time. The film opens with various shots of clocks. All are antique baroque timepieces, and they tick, chime, and quietly ring, as if the awareness of time passing is the theme of the film. The clocks are all part of a country house whose walls are done strikingly in plush red velvet, with ornate rococo sofas, chairs, and beds.

The owner is Agnes, played by Harriet Andersson. She is slowly dying of consumption. Agnes is attended by Anna and her two younger, married sisters, Karin (Ingrid Thulin) and Maria (Liv Ullman). It is the relationship between these four women that Bergman chooses to explore in the time

of Agnes' death.

Bergman's unsurpassed study of the female psyche in *Cries and Whispers* would have been impossible without tremendous performances from each actress. Harriet Andersson is remarkable as the dying, uncomplaining spinster. Part of the film is devoted to her recollections of childhood, her lovely mother (also played by Ms. Ullmann) and the few transient moments of tenderness she has experienced with her sisters. To watch her die while her sisters are wrapped up in their own preoccupations is harrowing.

The oldest sister, Karin, married to an aging diplomat, is filled with self-hatred, loathing for her husband and hate for her children. She lives to express her anger over what life has given her. Maria is married to a meek business man, and has inherited her mother's beauty but also a passion for introversion.

OVER AGNES' death bed, the three sisters, obviously alienated from each other, make one last attempt at intimacy and understanding. However, Bergman makes it clear that the meek cries and whispers amongst sisters once more will quickly fade with Agnes' death.

Although basically quiet and unravelling, the film, in the form of punctuated episodes, depicts some shocking incidents.

MARIA IS continually beset and haunted by her memories of a love affair with the doctor who has come to treat Agnes. She had once aroused her husband's jealousy, and in one scene Maria hears him calling for help, runs into a study and finds him with a sword thrust suicidally into his abdomen.

Later we see Karin toying with a piece of broken glass at dinner, only in the next scene to see her masochistically mutilating her sexual organs with the glass.

Bergman also intimates a partly sexual, partly maternal feeling for Agnes by Anna, the servant. After Anna dies, we witness Anna calmly talking to her while she holds Agnes' head to her exposed breast. Soon after, Agnes talks as if she were alive to the revulsion of Karin, the fear of Maria and the satisfaction of Anna.

WHETHER THESE things really happen, or whether they are fantasies of the sisters, one cannot be sure. Yet Bergman does successfully rip the curtain from the traditional reserve and protectiveness of the female soul to reveal shocking perceptions and understandings.

Even in the quieter moments of the film, Bergman allows us little time for peace. We find ourselves analyzing and remembering previous events throughout the entire movie. Eventually, Bergman returns to the concept of time.

The scarlet shades on the curtains walls and carpets are also present during the film, and Bergman knits these elements together, contrasting light and darkness, to create some of the most exacting images in all of film. He features brilliant scarlets in opposition to white and black, bright greens and pastoral shades of blue in contrast to white and gray. Flesh tones often flank and work side-by-side with black and purple, and black and white are used to contrast each other.

*Cries and Whispers* is a tremendous film. It is one that must be seen again, and then again. It is a movie where each word is essential, each scene vivid. It demands, and commands, total awareness, and after you have absorbed yourself in it, the movie will leave you completely drained. It is as powerful and gripping a film as you will ever witness.

