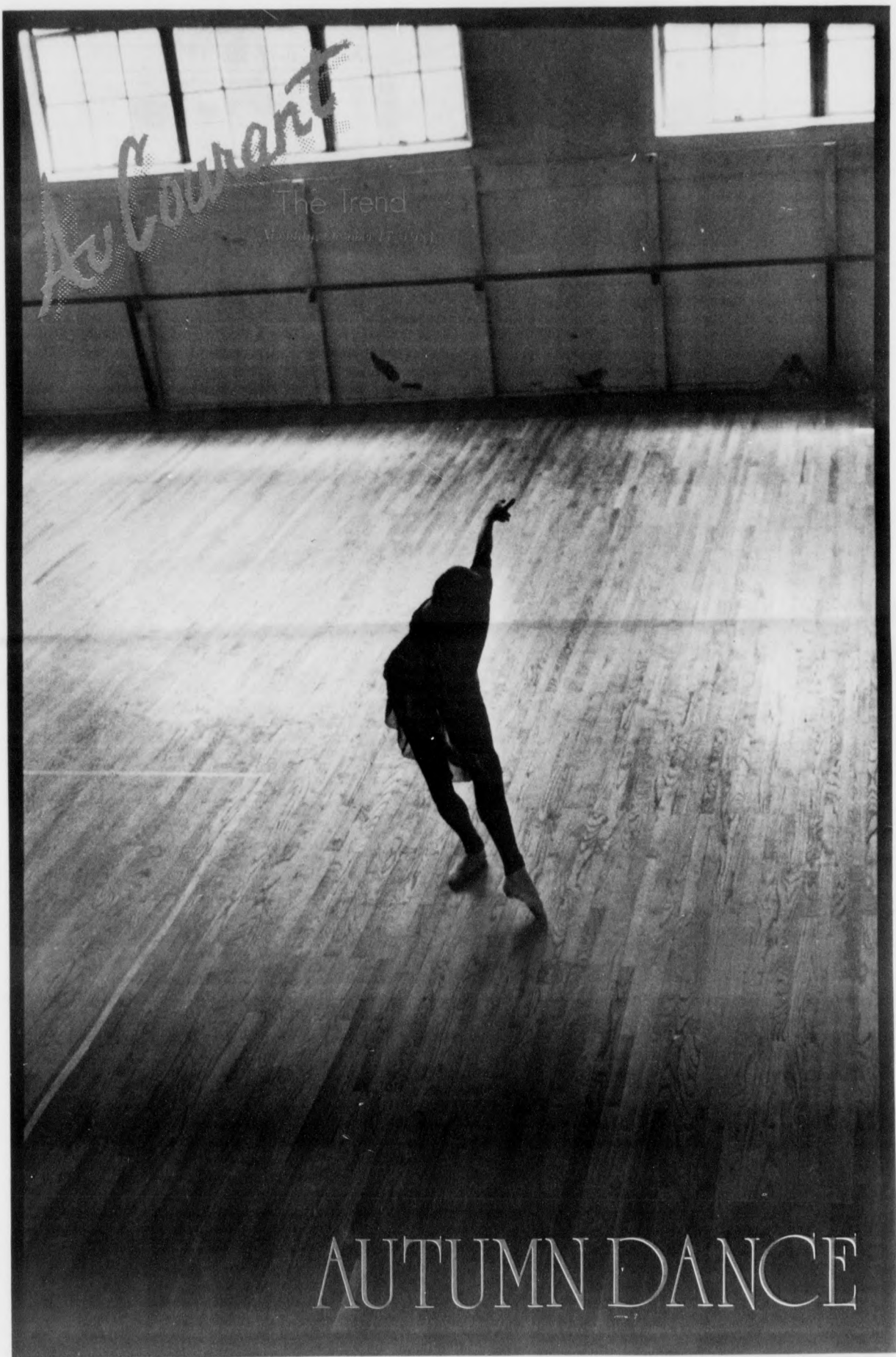


Le Courant

The Trend

November 17, 1994



AUTUMN DANCE

Photo by Dan Tribble



Photos by Dan Tribble



AUTUMN DANCE

Less than a week away, the TCU ballet and modern dancers have been working hard to prepare for the Autumn Dance Oct. 21-23.

Guest choreographers for the fall concert are Helen Earl, a member of the dance faculty of Interlochen Arts Academy, and Melvin Purnell, formerly of the Dance Theatre of Harlem.

Earl is pictured top left teaching her dance creation, "Octet," a neo-classical work. Top right features Purnell and TCU dancers practicing his work entitled, "Creatures of Fire." Purnell, who teaches at El Centro College in Dallas, described the jazz work he choreographed for TCU as "strictly a fun piece."

Center left is Caryn Heilman (left) and Donna Burchfield (right) cooling down after a practice.

Ann Marie Hancock, bottom left, prepares for another practice session. Presently the dancers are working towards what Purnell calls, "getting the feeling" of Autumn dancing.

c.a.l.e.n.d.a.r.

17 MON

U.S. Navy 9 a.m., Student Center Lower Lobby.
 U.S. Airforce 9 a.m., Student Center Lower Lobby.
 Films Committee 6 p.m., Student Center Room 202.
 Tri Delt 5 p.m., Student Center Room 207.
 Army ROTC 11 a.m., Student Center Room 209.
 IFC Luncheon noon, Student Center Room 211.

18 TUE

Sailing Club 5:30 p.m., Student Center Room 202.
 Performing Arts 5 p.m., Student Center Room 203.
 College Republicans 4 p.m., Student Center Room 204.
 Improving Purchasing Function 8 a.m., Student Center Room 207.
 Wranglers 6 p.m., Student Center Room 207.
 Recreation and Travel 2 p.m., Student Center Room 214.
 Elections and Regulation Committee 5 p.m., Student Center Room 214.
 CPPC Interviews 9 a.m., Student Center Room 215.
 Career Planning 3:30 p.m., Student Center Room 218.

Harris College of Nursing 5:30 p.m., Student Center Room 218.
 Greek Leaders 3:30 p.m., Student Center Room 222.
 House of Representatives 5 p.m., Student Center Room 222.

19 WED

LOTAS noon, Student Center Room 202.
 Homecoming Committee 6 p.m., Student Center Room 202.
 Traffic Appeals 1 p.m., Student Center Room 203.
 Forums 4 p.m., Student Center Room 204.
 UCAM 7 p.m., Student Center Room 204.
 Circle K 6 p.m., Student Center Room 205.
 Warehouse and Distribution Centers 8 a.m., Student Center Room 207.
 ICTHUS 8 p.m., Student Center Room 207.
 CPPC Interviews 9 a.m., Student Center Room 215.
 Computer Reception noon, Student Center Room 218.
 Resume Workshop 3:30 p.m., Student Center Room 218.
 Physical Plant 2 p.m., Student Center Room 222.

20 THU

College Republicans 4 p.m., Student Center Room 203.
 Black Student Caucus 6 p.m., Student Center Room 203.
 PR Committee 4 p.m., Student Center Room 204.
 Proposal Writing Workshop 8:30 a.m., Student Center Room 207.
 CPPC Interviews 9 a.m., Student Center Room 215.

21 FRI

Supervisor Seminar 9 a.m., Student Center Room 218.

22 SAT

Library Association Luncheon noon, Student Center Ballroom.

23 SUN

Frog Follies Rehearsal 5 p.m., Student Center Ballroom.

Gallagher a comedian of style and individuality

By Susan Shields

Looking back, the guy had style. Maybe not panache, but the guy definitely had some kind of style.

Gallagher is a man of consistent weirdness. You can be sure—he is. There are a lot of things this short, moustached clown would do, just ask him.

There are a few things, however, that he won't do.

He won't give interviews and he can never say enough on any one subject. He will wear down a person, place, concept or thing until you are ready to spit it back at him. The man can make you laugh at nothing.

He likes dress up and identities and anything to do with sex, but not necessarily in that order.

He says he has the answers to life, and for Gallagher that means freedom from inhibitions.

Even his hair says something. Tangled to his shoulders, it sticks down over his ears and underneath his famous black cap. Usually when he talks about his brown locks, he brings up the subject of God, or cracks crude jokes about rabbits or bears, and eventually, as with all subjects, turns to sex.

For two hours last Tuesday night in the Student Center Ballroom, Gallagher told a sold-out crowd of about 700 TCU students how to score in life. Sex and success in style are what he says brings truth to life.

"Am I right?" he asks. The audience loves to respond.

But behind all his cynicism, Gallagher ("rhymes with caliber, but that's another story"), seems to understand happiness. He loves to laugh with the crowd, and often laughs at it.

Gallagher loves toys (almost as much as babies). He likes to shoot bananas at the audience with his banana gun, or to set off a smoke alarm necklace, or to toss a football with a handle attached to it—not at the same time, though he could probably do it if he wanted to.

He even has a leather bullwhip to pull out of his trunk of tricks. But before he has a chance to demonstrate all of its uses, he is sidetracked by the topics of banks and overdrafts and ignorance.

What he is doing is preparing his followers for the finale.

Not following the bullwhip jokes, but on the subject of women, he has a list of things women do so as to not have sex. This includes wearing blue, fuzzy neon robes; hairy, mop-like red slippers; or house dresses "made out of dishrags." Women, according to Gallagher, should also learn how to dye their hair only colors that are naturally possible.

There was one poor freshman in plaid pants that Gallagher pulled out of the audience several times throughout the show and poked fun at. "This guy makes a statement from the waist down," he said.

But then, Gallagher doesn't let anyone off the hook. This includes taxi drivers, cowboys and their hats (which are really no different than women's hats turned down) and Oklahomans.

What makes Gallagher unique is that he makes sure nobody really cares about what he jokes about. By making jokes, sometimes senseless ones that nobody catches, he says he can influence and change the world. "Let's stir it up!" He screams loudly. He can also stand as still as a mime.

Gallagher will make you think in a way that is so spontaneous that there is no time for significance to register. When he makes a point about learning to be unique, being frustrated with idiots or promising to talk all night, there is little doubt that he is or he will.

Sometimes he is a little too crude, although he jokingly tries to make his audience think that smut is all in their minds.

"I'm free to have my attitude," he says. Texas, California and Florida are the only states he thinks have the right attitude. But then, he has a plan to re-district the rest of the United States anyway.

Finally, it is finale time. The audience is ready for this. They've waited a long time.

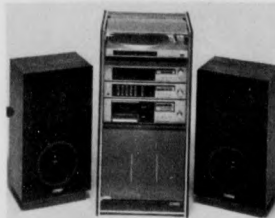
The Sledge-O-Matic is Gallagher's cure for slicing, dicing, mixing and mashing. This means *anything*, as he begins to demonstrate by smashing apples, lettuce, full baskets of fruit, a cantaloupe and a Snack Bar special with a sledge hammer that looks like it's out of the Neanderthal period. He makes a good joke at this point, but like most of them, they are too dirty for print.

There is no way to describe the finale, how he mutilates a rotten watermelon, except to say that it is done with one great arching swing. Those on the front row loved it.

Gallagher's style will satisfy. More than that, it will keep the members of the audience guessing. For example, just why is toilet paper manufactured by the square sheet?

Only Gallagher knows.

TCU Special
 1st week rent only \$5.00



Our stereos start as little as \$9.95 a week. We carry a full line of name brand televisions, video recorders, stereos, furniture and appliances.

No security deposit
 No long-term obligation
 Option to own
 Full 100% warranty

Rent-A-Center
 1605 W. Berry
 926-3336

Review

'Big Chill' a hot film

By Susan Shields

Twenty years from now, somewhere off in that strange calendar world of 2000 plus, our children will ask us what it was like to grow up in the '80s. We probably won't have many answers in that not-so-far-away future, because we don't seem to have many now.

But the 1960s are another story. "The Big Chill" is a movie about time and its cooling effect on the heated morals of the flower children of the '60s. It is a story about the rediscovery of dreams, even if those dreams have become dying embers in the process of aging.

The radicals have grown up, but only because they have learned to survive. It seems that the "Big Chill" generation has a few survival skills to teach the "Big Thrill" generation of today.

The story opens with Alex, one of the hippest in a group of former friends. There is a touch of black humor in the beginning when it appears that Alex is dressing himself. (We see only a boot, hair, pants cuff.) Actually, he is being laid out for his funeral - burned out by the bittersweet confusion of his generation, he sliced up his wrists.

The funeral scene is great - the kind that most people would wish for if they have death wishes. The coffin is carried out of the church to "You Can't Always Get What You Want," a song by the Rolling Stones that is typical of the musical credits that effectively set the tone of the film.

The story begins here for Alex's former



"The Big Chill": Cast members of Lawrence Kasdan's latest film are left to right JoBeth Williams, Jeff Goldblum, Mary Kay Place, Tom Berenger, William Hurt, Meg Tilly, Glenn Close and Kevin Kline.

Photo courtesy of Columbia Pictures

college housemates, who, when they meet at the funeral, realize they have drifted apart. The actors smoothly slipped into the roles of a complicated but loving group of friends.

Throughout the film there is plenty of identification with the characters, but it is still difficult to understand the deterioration of such good friendships.

Written and directed by Lawrence Kasdan, who as a screen writer has produced or co-produced "Raiders of the Lost Ark," "The Empire Strikes Back" and "Return of the Jedi," the filming of "The Big Chill" is set in the historic town of Beaufort, S.C.

Kasdan says the characters are true to people's lives. The seven once non-conformists who are now members of the establishment, include a shoe store entrepreneur (Kevin Kline), a journalist (Jeff Goldblum), a television star (Tom Berenger) and a disillusioned Vietnam veteran (William Hurt). The women now include a doctor (Glenn Close), a lawyer (Mary Kay

Place) and a housewife (JoBeth Williams).

Meg Tilly, who was last seen in "Psycho II," plays Chloe, Alex's teen-age girlfriend, a sensuous but insufferably flat character.

And so the gang's all here - it even seems Alex is about to walk through the door at any moment. The rehashing of the past is sometimes tender, but often banal. The story, co-written by Barbara Benedek, is mostly light, like the group kitchen cleanup and the football game played to a '60s sound track. But there are tender moments, too.

One problem, though really more of a nuisance, is trying to figure out who slept with whom in college and who will sleep together over the weekend. It doesn't bother the characters too much, so maybe the sleeping arrangements don't really matter.

The weekend is not only full of affection, but of cocaine, wine, early morning jogs and soul-searching evenings. Kasdan calls this "a comedy of values," but there are too many things going on to zero in on one theme.

Fort Worth ballet opens with guests



"The Idol": Marianna Tcherkassky and Danilo Radojevic were guest performers at the debut of the 1983 Fort Worth Ballet Co.

Photo courtesy of Buddy Myers

By Kelli Thompson

Marianna Tcherkassky and Danilo Radojevic, of the American Ballet Theatre, graced Fort Worth as guest performers in the 1983 fall debut of the Fort Worth Ballet Co. They performed in "The Idol" on Oct. 7 and 8 at the Tarrant County Convention Center.

For the first time, the Fort Worth Ballet, starring its new resident company, is being directed by a full-time artist - Anthony Salatino. The debut was a collection of modern and classical ballets.

"The Idol" was choreographed by Sallie Wilson, a former prima ballerina with the ABT and a native of Fort Worth. The dance featured magnificent performances by Tcherkassky and Radojevic.

Radojevic, whom critics have said will "soon share the adoration now enjoyed by Nureyev and Baryshnikov," proved himself a dancer worthy of the fame attributed him. He expressed himself emphatically and naturally and dazzled the audience.

Tcherkassky was splendid - as delicate as a butterfly as she glided across the stage.

Tcherkassky and Radojevic performed a pas de deux that held the attention of the audience on a brink. The choreography by Marius Petipa was simple, or seemed so. Tcherkassky was enjoyable to watch because she was charismatic in her movements and candid in her expressions.

The ABT performers worked together well and with such a sleek style that it was like a gust of fresh air blowing through the Convention Center. "The Idol," with sweet

and traditional choreography, came to life through the ABT performers, who placed themselves far apart from the Fort Worth Ballet Co. performers.

The opening ballet, called "Danza Semplice," is a modern ballet routine that has too little variety and too many jetes. There seemed to be no beauty to "Danza Semplice," and several members of the Fort Worth ballet troupe were unsteady on their feet during this dance. Their smiles, though, were bright.

After the first intermission, the show picked up, with Fort Worth's version of "Pas de Trois" by Glinka - again, a modern ballet piece with three dancers.

One of the three, Gen. McArthur Hambrick, holds a bachelor of fine arts degree from TCU. He used strong gestures and was consistently in control. This is his second season with the Fort Worth Ballet Co.

In the last piece, "Desires," failed to keep the audience's attention. The dance was an anticlimax after Tcherkassky's and Radojevic's pas de deux. The body lines of "Desires," a modern art dance, were about as aesthetic as those found in front of office buildings.

The evening was mostly enjoyable, but perhaps the Fort Worth Ballet Co. should take some lessons from their guests.

The other fall 1983 production of the Fort Worth Ballet Co. will be the Christmas classic "The Nutcracker," performed on December 1, 2, and 3. The performances will be performed jointly by the Hartford Ballet and Fort Worth Ballet companies.