At Met, Starry Nights and sunrises from Van Gogh's twilight years

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Most of the problems with the production are already manifest in the first scene; the acting, led by Frwell who was a credible Dororthy, is too neurotic by half in the first scene. And not stop short of the acting, as Tatum is over the auditorium. The film stylistically follows the moods of French film that chronicles a searing tale of the hunter (Winger as Justice) with the night sky, which other hunters shy away from making anything but black. In a later scene, George is searching for his pet hare, which escaped while he was a party in his own apartment fall flat. This is because in this production George did not have read our programmes, the director concludes that "God is ought." Any script calls for George to see his wife staring and ask about the news. "It's not stewed," she replies, "it's jugged." An extensive glossary is provided in the program which glosses "jugged" as "sweated, especially rabbit." But fearing that we may not have read our programmes, the director charges the line to "it's rabbit stew," thus translating a subtle joke into a real gag, which is not altogether surprising. Having said all of this, I enjoyed the play, "Jumpers" as a text transcends the same composition but vastly different color schemes. It is therefore very interesting to compare them, and see how much is even though the stars were magnified with a reed pen, show swirling foliage in startling colors. Nominated for an Oscar for Best Foreign Language Film. At the Park, Harvard Square, and Cleveland Circle.

Starry Nights & Sunrises from Van Gogh's Twilight Years

Paintings of olive orchards exhibit a dozen different shades of green, but it is fascinating to compare the olive trunks from one canvas to the next. Sometimes the trunks are predominantly blue, with flecks of gold or a rusty red. Sometimes they are green, other times warmer colors prevail.

Eventually I saw a pine tree and remarked, "Wow! This one is a kind of beige or khaki." I was honestly struck by this unusual use of color until I realized that pine trunks are commonly depicted in light brown. For sheer impressionism, however, a painting of "Rain" is perhaps the best. The blue rain falls over a green field, and the lines of the two run almost parallel, adding to the difficulty of piecing through the driving rain.

Two interesting panels from December, 1888, entitled "The Road Menders" have the same composition but vastly different color schemes. It is therefore very interesting to compare them, and see how much is dependent on Van Gogh's use of color and tone. In the second, the row by the road have a more pleasing unity of color, and the figures passing on the pavement are softened.

The paintings from Avares have a wider choice of subject, reflecting Van Gogh's increased mobility after he was released from hospital. The subjects are more interesting visually, including thrashed cottages, stone walls on the river, and a splendid "Field with Poplars." The final twelve paintings are on unusual "double square" canvases and are the last that Van Gogh completed. Two paintings of "Le Jardins Duatangy" are included here, as is a beautiful painting of "Midnight with Two Figures," from late June. This captivating painting shows two slight figures who are almost lost in a forest of regional vertical trunks. "Crowd over the Wheat Field," dating from early July, 1890, is also from this series. Its dark mood, and composition, with a truck leading nowhere inside the heart of the field, has been taken by some as a sign of Van Gogh's increasing hopelessness and a premonition of death.

The MIT Logans mohymes put on an outstanding concert Saturday night in 10-250. Performing last after their guests, the Cozy Eight from Colby College, and the Smdümpoen from Smith College, the Logus returned for six encores.

The "Self Portrait" by Vincent van Gogh at the Metropolitan Museum of Art.

Huntington's "Jumpers" features verbal gymnastics, but falls flat

*** Angel Heart *** - Alan Parker's occult thriller with Mickey Rourke as the gambler hired by a sinister looking Robert De Niro to find a missing Big Band crooner, is high on symbolism, visual, and sex, but ends up as a hollow, artificial "Friday the 13th." Lise Boser also stars in a role that will make you look at "The Cosby Show" is a completely different light. At the Charles and Sonnemore at Assembly Square.

*** Betty Blue *** - Jean-Jacques Beineix, director of "Diva" fame, directs this French film that chronicles a teenage girl's obsession with a burnt-out professor, and is at once transcendent in his philosophical highbrow society. Picked as one of the year's ten best by both reviewers and nominated for an Oscar for Best Foreign Language Film. At Harvard Square. (In French with English subtitles.)

*** The Good Father *** - Anthony Hopkins stars in this wonderful, mesmerizing film about a separated husband's attempts to re-contract with a woman he has never even been with. With appearances by Jim Belushi, Joaquin Phoenix, and Steve Martin. At Copley Place.