

New Face From England's LAMDA

Chong Caps Career With Lady M. Role

By Jung Ha-yun
Staff Reporter

"Come, you spirits
That tend on mortal thoughts! Unsex
me here,
And fill me from the crown to the toe
top-full
Of direst cruelty..."

These immortal lines belong to one of William Shakespeare's most famous characters, the ambitious and grand Lady Macbeth, who has been brought to life on the Seoul stage by an intense and talented 27-year-old newcomer Chong Kyong-sun.

Chong, currently co-starring in the Women's Theater Company's production of the legendary drama of a man's blind ambition, "Macbeth," at the Munye Theater with veteran actor Lee Ho-jae, is giving the role the attention it deserves, adding a flavor of chill to the flamboyant sets and costumes of this 100th production celebration of the troupe.

"At first, I was just so overjoyed to get this role that I didn't even stop to worry about what was coming. Then rehearsals started and I panicked. It wasn't only the age difference... Everything - the character, the big stage and of course, Shakespeare's verses!" she said in an interview.

But this could be mere modesty, for this graduate of England's London Aca-

Vienna Brings Mahler, Webern To Carnegie Hall

NEW YORK (AP) - Claudio Abbado and the Vienna Philharmonic brought works by an unlikely pair of composers to Carnegie Hall Saturday night: the terse, atonal Anton Webern and expansive, lushly melodic Gustav Mahler.

Webern's Six Pieces for orchestra, Op. 6, about 15 minutes long, lasts less than just the first movement of Mahler's Symphony No. 1 in D major. In fact, three or four Mahler symphonies together probably last longer than Webern's lifetime output.

But the composers bear some resemblances - both were Vienna-centered, were master-manipulators of tone colors, and were in their late 20s when the two pieces on Saturday's program were composed. They had something else in common Saturday night: brilliant performances by Abbado and the Vienna.

There were some minor woodwind and brass flubs, and a softer horn section than American orchestras. But the latter is a matter of taste and the former of little significance in a performance of such caliber.



Chong Kyong-sun

demy of Music and Dramatic Arts (LAMDA), has grabbed three leading roles since her return last year and came to be named the new rising star.

Her Cinderella story has now reached its climax with the role of Lady Macbeth after two previous ones from contemporary Korean dramas. Chong is a classic drama major.

"It was a challenging experience, because performing Shakespeare in Korean is totally different from doing it in English. I guess it was a bridge I had to cross to connect the things that I learned in London and my acting career here," she explained.

Her biggest strength for this pressuring role is her distinctive and deep voice color, which delivers the fancy lines with confidence and energy on

the stage despite her rather small figure and girlish face.

"What I would really like to study now that I'm back home is traditional Korean music. I think my voice would be suitable for all that Strenuous and grudge-filled vocals. But my director, Kang Yu-jong, said, 'No, not with your voice! You wouldn't want to get all these tough old women roles all your life,'" she said.

And then she added with a smile that she would really like to play roles like "a beautiful and fragile lady hopelessly in love, you know," which perhaps is not likely to come along after this impressive performance of Lady M.

"My interpretation of this role is that however 'ambitious, shrewd and masculine' she may seem, she was a woman after all. She could never be 'unsexed' no matter how she desired to be.

"I think the biggest reason she went insane was loneliness. She was left alone because her partner in crime and husband, blind with his own greed, was falling apart. He didn't have room for her anymore," she explained of her role, which has been traditionally described as "the incarnation of avarice," the ancestor of many "bitchy" female characters to come.

Chong, with the final curtain for "Macbeth" coming down tonight, is now planning to try out anything coming her way to widen her range of roles and experience, though she feels she will always prefer classics to contemporary works for their "eternal philosophical themes that stay timeless forever."



Members of the National Opera Company engage in a dress rehearsal for Donizetti's "L'Elisir d'Amore" to be staged Tuesday, Thursday and Friday evenings at the National Theater as the first of the troupe's six productions planned for this year. Two French persons will take part in this production as director and stage and costume designer while the vocal and instrumental parts are held by local musicians and singers.

TOWN CRIER

EXHIBITION

Kim Sang-ran's fabrics at French Cultural Center March 4-14.

Lee Dong-min's works on trees at Baiksong Gallery (730-5824) till March 5.

"Joseph Beuys" exhibition at National Museum of Contemporary Art till March 24.

"Artistic Transfer of German Technology" at National Museum of Contemporary Art March 1-April 14.

Kang Hye-kyung's first solo show of abstracts at Batangol Gallery (745-0745) March 1-7.

Paintings by 19 members of the Sangwon Group at Kyongin Gallery (733-4449) March 1-7.

Kim Young-hee's first solo show at Now Gallery (764-1493) March 1-7.

Kim Kwie-hyun's paintings at Gallery Hyundai (720-5000) March 2-9.

Western-style paintings by seven Leading Artists including Kim Heung-soo, Lee Dai-won and Lim Jik-soon at Gallery Ami (514-5568) Feb. 28-March 9.

Korean-style paintings by 14 young artists at Kwanhun Gallery (733-6469) Feb. 27-March 5.

New York-based Han Kyu-nam's oils at Sun Gallery (734-0458) Feb. 26-March 9.

Hwang Nam-hee's first solo show of colored ink paintings at Indeco Gallery (738-5075) Feb. 27-March 5.

MOVIE

"GoodFellas" (English), at Dong-sung Art Center (741-3391), Broadway (511-2301) and Crystal (332-5107).

"Kindergarten Cop" (English), at Cinehouse (544-7171) and Seoul Theater (277-3001).

"Cordell" (English), at Asia (276-1011).

"Once a Thief" (Chinese), at Piccadilly (765-2245).

"Armor of God II" (Chinese), at Hollywood (742-1481) and Dong-A (552-6111).

"A Little Pinwheel" (Korean), at Kukto Theater (266-1444).

"An Autumn Trip" (Korean), at Seoul Theater (277-3001).

"Navy SEALs" (English), at Myungbo (274-2121) and Cinehouse (544-7171).

"The Song of Resurrection" (Korean), at Chungang Theater (776-8866).

"Misery" (English) at Daehan Theater (278-8171).

"Hiver (Winter) 54" (French), at

Cinehouse (544-7171).

"The Presidio" (English), at Pagoda (742-1937) and Cinehouse (544-7171).

"Power Play" (English), at Oscar (966-7886).

French Cultural Center's movie program for March: video films "Un Taxi Mauve (A Purple Taxi)" starring Philippe Noiret and movies "Pêcheurs d'Islande (Fishers of Iceland)," 1959 film by Pierre Schoendoerffer, director Claude Chabrol's 1985 work "Le Poulet au Vinaigre (Chicken in Vinegar)," 1959 international Trente Festival's Grand Prix winner "Les Etoiles de Midi (The Stars at Noon)" and more. Further info and times at 734-9768.

Seoul Metropolitan Korean Orchestra's concert on March 8 at 7 p.m. at Sejong Cultural Center Main Hall (736-2721), conducted by Kim Yongman. Program: new compositions and transcription of old repertoire for vocal and instrumental soloists.

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To Premiere 1st Symphony Here

Yu Sheds New Light on Rachmaninoff

By Hong Sun-hee
Staff Reporter

"Lyrical," "romantic" or "melancholy" are the words which come to mind when talking about and hearing composer-cum-pianist Sergey Rachmaninoff's Rhapsody on A Theme by Paganini and "Vocalise."

Conductor Yu Djong will unveil the different side of this Russian composer when he premieres the First Symphony this Friday evening at the Sejong Cultural Center.

"The composer's philosophy of human fate that we, as human beings, should never engage ourselves in vengeance or hatred can reach the audience through this concert," he said.

The New York-educated musician said, "The definite version of this symphony still doesn't exist because it has rarely been played since its fiasco premiere at the turn of the century. It was a premeditated failure masterminded by the Moscow School on Rachmaninoff from Leningrad."

"I culled the whole composite score from scattered pieces and different versions I collected during the last 15 years."

Yu, principal guest conductor of the Budapest-based Hungarian Virtuosi Chamber Orchestra, had a packed-house concert with Rachmaninoff works several years ago in Seoul.

The 35-year-old conductor, took over the Leningrad School of conducting from Vahktang Jordania, who was the protégé of the late Yefgeny Mravinsky of the Leningrad Philharmonic. Jordania received him as his student right after his defection to the West in 1985.



Conductor Yu Djong

The Friday concert will also introduce two other pieces for the first time in Korea-Gliere's ballet music "Red Poppy" and De Falla's "The Nights in the Gardens of Spain."

The boyish-looking conductor will team up with the Seoul Philharmonic Orchestra for this concert. Lebanon-born pianist Abdel El Bacha active in Paris will play solo in De Falla's work tinged with the romantic and energetic Calatan mood.

"Though they have never heard it, Koreans will like 'Red Poppy' because of its cute music and inserts typical of pentatonic scale," he forecast.

Though considered among Koreans as the leader of the next generation of

conductors, he has little attachment for the title.

"For me, the size or the name value of the orchestra are not the keys to job satisfaction. I wanted to become a conductor at the age of five and prepared myself. I am always completely satisfied that I am making music itself, particularly orchestral music. If I have a good career as a byproduct, I will be happy, too," he said.

Yu said he conducted the Hungarian Virtuosi Chamber Orchestra in a sold-out New Year concert in January. He will lead this group in a month-long performance tour of Japan starting mid-November. With the group, he will record Viola Concerto by Miklos Rozsa, the composer of the soundtrack for "Ben Hur."

In between his Western classical music education in the United States, he studied kayagum and changgo from masters during visits to Seoul.

Yu, who studied composition from George Crumm, saw his own 15-minute-taking symphonic poem premiered by the Chattanooga Symphony in 1989.

"I sketched the events of the Tano day through the medium of Western orchestration. I never expected the American people to like the cadenza borrowed from Korean percussive rhythms," he said.

In addition to making music, the bachelor is working on a biography of his late father Yu Chin-o, a prominent law scholar who was instrumental in drafting the Korean Constitution. He is near completion after four years of working on the biography, he said.

Bob Dylan, Los Lobos Make 1st Appearances in Mexico

MEXICO CITY (AP) - Folk singer Bob Dylan and the Mexican-American group Los Lobos - neither with a strong following in Mexico - kicked off an tour in Mexico City.

When the folk rock-bard of the 60s, and the Los Angeles band, best known for a hit remake of the Mexican traditional "La Bamba," teamed up it was the first time either had performed in Mexico.

Bad acoustics made the Friday night performances in the vast Sports Palace, built for the 1968 Olympics, barely distinguishable for 10,000 fans.

Dylan and Los Lobos were scheduled to perform again Saturday.

But the bad acoustics didn't matter much. The listeners were enthusiastic that the legendary Dylan had finally come to play in Mexico. And the image painted on Los Lobos' drums of the Virgin Of Guadalupe, Mexico's sighting of the Virgin Mary, garnered instant enthusiasm.

Dylan, flanked by a four piece electric band, strode on stage dressed in a gray suit jacket and a top hat with a red plume stuck in the hatband.

His songs swung between new, less-known compositions and his old count-

er-culture standards. He seemed to enjoy the opportunity to dust off well-traveled songs and polish them up.

He played "It Ain't Me, Babe," "Like a Rolling Stone" and "Mr. Tambourine Man," some of his earliest hits, along with tunes from his newest album, "Under the Red Sky."

Dylan refused interviews. But Los Lobos, who sing in both English and Spanish* held a news conference in Mexico City.

"We've always wanted to play in Mexico. It would be nice to have our music exposed here," said singer-guitarist David Hidalgo. "A first step in that direction is to do it with Dylan."

The five-piece band, whose name means "The Wolves" in Spanish, brought the crowd to its feet with "Anselma" the song that won their first Grammy in 1984.

They also played "C'mon Let's Go," a 1950s rock and roll hit of the late Mexican-American singer Richie Valens - which Los Lobos recorded for the 1987 movie "La Bamba" on Valens' life story.

Dylan and Los Lobos also are playing in Guadalajara, 300 miles (480 kilometers) northwest of the capital



Reuter-Yonhap
A model for Laura Biagiotti wears a short wool waistcoat over a printed chiffon shirt with esoc collar and tartan patterned trousers. A large cashmere shawl matches the trousers during the 1990-91 fall-winter fashion collection.

From 'Gone With to 'Golden Pond'

Kisses, Kissers And Movies

HOLLYWOOD (UPI) - Kissing gets a lot of good press around St. Valentine's Day, but it's not always so hot under the lights of the movie camera.

That's the thought of Lena Tabori, editor of a new book titled "Kisses," with 120 reproductions of fabled Movie Smooches over the years.

As orchestrator on this book of osculation, Tabori, the daughter of actress Vivica Lindfors, has chosen smacks provided by the biggest stars in film history, mostly from the 1930s and 1940s.

Those were the decades when movie kissing was the epitome of passion, the height of sexuality, beyond which the law and industry-censorship forbade any film to go.

The kiss was it.

Now a kiss is merely an introduction to nude, sweating bodies and fornication that speaks more of sex than romance. According to Tabori, there is a great difference.

"Kisses" is not a sensual tome so much as it is a pantheon of memorable romantic screen embraces accompanied by dialogue from the scene involved.

Tabori has divided her book into four sections, innocence, passion, commitment and forever.

There are, of course, many sub-categories - the husbandly peck, the dismissive buss, back-benders, air kisses, meaningful and meaningless, dutiful, manipulative, sloppy, first romance and on and on.

For whatever reasons, possibly their sex appeal, the most celebrated kissers in screen history - and most often seen in the book - were Greta Garbo and Clark Gable. There's even one of them together from a 1931 MGM

epic titled "Susan Lenox, Her Fall and Rise."

There's a glossy shot of Ronald Reagan passionately grabbing Vivica Lindfors.

Among the famed kissers and kissees are Doris Day, Charles Boyer, Marilyn Monroe, Marlon Brando, John Gilbert, Ava Gardner, Humphrey Bogart, Loren Bacall, Cary Grant, Laurence Olivier, Grace Kelly, Robert Taylor, Dorothy Lamour, Greer Garson, Bing Crosby and scores of others.

Tabori ransacked film archives at USC, UCLA, the Motion Picture Academy, the George Eastman House and other repositories of still photographs. She also saw parts of 400 movies.

Eventually she chose 2,000 prospects and painfully reduced them to 120.

Among the best remembered was the Burt Lancaster Deborah Kerr embrace in the surf in "From Here to Eternity."

"There were at least 100 other stills I hated not using," Tabori said, but there wasn't space.

"The dialogue was included to give readers an idea of the relationship between the characters portrayed. We used different type faces to give a feeling of the era."

"This book isn't about sex. It's about men and women and their feelings for each other."

"Personally, I think one of the most beautiful kisses in the book is between Henry Fonda and Katharine Hepburn from 'On Golden Pond.' It glorifies the love of two people over so many years. They're fulfilling most people's fantasies. That fits into the forever category."

"Many of the best photographs fall into the seduction category, such as Garbo and John Gilbert in 'Mata Hari,' and then there's the innocent seduction like the Marilyn Monroe-Tony Curtis kiss in 'Some Like It Hot.'

"I've included friendship kisses as between Mickey Rooney and Judy Garland."

"Some kisses are about sealing a deal - the one Gable gives Vivien Leigh after he proposes to her in 'Gone with the Wind.' It's not about love. It's negotiation because he understands she's marrying him for his money."

"Spencer Tracy and Katharine Hepburn provided equality kisses in all their movies. They were peers, almost like shaking hands. They weren't passionate."

"The kisses between Leslie Caron and Gene Kelly in 'American in Paris' come as a fulfillment of what the audience has wanted them to do throughout the film."

Myrna Loy and William Powell gave us married couple pecks in 'The Thin Man' series. On the other hand, one of the hottest kisses was between Lana Turner and John Garfield in 'The Postman Always Rings Twice.'

"Among the most innocent kisses is the one Johnny Weissmuller, as Tarzan, gives Maureen O'Sullivan."

"As for as I'm concerned, the sexiest movie kiss I've seen was between Tom Cruise and Kelly McGillis in 'Top Gun.'

The Cruise-McGillis buss is not included in the book. There are no modern kissing stills in 'kisses' - probably because today's films waste so little time on the preliminaries."