

Photos superb

Ambitious Yack lacks style

by Bruce Mann
Assistant Feature Editor

The 1971 Yackety Yack ambitiously replaces the typical group-shot yearbook catalogue with a picture book catalogue of campus imagery which, though exquisitely photographed, lacks a comfortable style and fails to coalesce into a solid, comprehensive whole.

The lightly commentated Yackety Yack opens in the sombre darkness of two black pages and builds in a delicate, three-picture montage sequence, a tone of available, sober reflection centering around the initial phrases of the James Taylor soliloquy: "In my mind I'm goin' to Carolina." Having set this balanced tone, the yearbook, from there, attempts to present pictorially the ups and downs of UNC life: the flowing jubilation, the studied colonial dignity, the ferociously competitive athleticism, the test tube academics, the co-ed mystique, and the concert pyrotechnics, among others.

For example, track team members, shown running in various directions, collage in a color print to suggest the agony of long-distance endurance running. The Daily Tar Heel streaks off the presses in a blur of speed. Dr. Frank Porter Graham chuckles good-naturedly as he encounters the Toronto Exchange students. Morehead Residence College assemblies for a cook-out, as seemingly divine cones of light project through tree branches. And a Kappa Alpha Theta shows a Charlie-Brown dejection as she reels in her immobile kite.

Individually considered, elegant picture follows elegant picture, each evoking a different emotion, each slicing a different cross-section of Carolina life, almost every one insightful in and of itself, thanks to the work of

photographers Thomas Schnabel and Steven Adams and their staff.

But given the contexts and juxtapositions provided by editor Joseph Mitchener's loose conception and layout editor Scott Arnold's uninspired crafting of the entire book, the impact of the pictures suffers, since it is never clear whether the decision to create a Yack of isolated UNC pictures or a Yack of naturally free-flowing UNC impressions which would meld into a unified whole, was ever made.

To illustrate the point: why does the section of Carolina beauties flow so purposefully into sports (a picture bridge of one cute cheerleader and one roaring male cheerleader does the trick) and why do the color shots of UNC residents create an intended natural flow (by means of bright, insistent color) into the colorful Jubilee section, while the book's beginning remains a tangle of non-flowing, pointedly juxtaposed parts connected without noticeable style? The opening, amiable tone set by the James Taylor phrases is shattered by the depressing images of Chapel Hill's NCNB building ascending; a sombre but peaceful view of Bell Tower, bookstore and library is glaringly hinged precariously with a Kenan stadium shot of an ABC television camera; a section celebrating jubilation is followed immediately by stark, almost frightening images of Tom Rush and a Spirit guitar player? Clearly, there is a stylistic flaw here.

Another problem in conception is the lack of commentary, which leaves particular pictures obscure in meaning. For instance, if we were not aware of the fact that the pictured Kappa Delta girls were decorating a tree for small children and if we did not realize that Alpha Phi Omega Fraternity was preparing for a

book sale, might we not believe exactly what the fraternity and sorority pictures communicate - that these groups merely subsist on parties and beer and not on service work?

In certain areas, there also appears to be a lack of depth in coverage - Chapel Hill is the imposing, NCNB building and squatting people, according to the Yack, and the Carolina Playmakers, despite a vibrant season, are represented by only two of their many productions.

To be sure, there are parts of the Yackety Yack which are works of art, photographically and within context - the portion on campus speakers, from Reston through Califano, moves seriously and satisfactorily, and the book's crowning achievement, a four-picture montage which streams from blonde co-ed amid orange leaves to spring daisies to cool water to swimming co-ed, is masterful.

But such artistic moments, mixed with the other splashes of style and coherence are unfortunately sporadic, and when we do encounter them, we raise our expectations, hoping that the rest of the yearbook will follow suit. Disappointingly, it does not, leaving us with an extraordinarily photographed yearbook swimming in white space, bare in commentary, and uncertain in style.

The 1971 Yackety Yack also premieres Part II, a separate paperback picture-directory for all students, which also lists the Honoraries in a sensitive, well-done opening section - for example, the Arnold Air Society and Angel Flight are listed on a dignified page which features the full wing span of a soaring bird. The directory is quite appealing and functional, although the seniors' section is so arranged that the names and faces are difficult to match.

'Fiddler' auditions will begin Monday

Auditions for the U.N.C. Opera Theatre's forthcoming production of "Fiddler on the Roof" will be held next week.

The try-outs will be in Hill Hall, at 7:00 p.m. Monday through Thursday.

Mr. Robert Porco, musical director for the show, is looking for all voices; he has not made any decisions as yet concerning casting. All students and townspeople are invited to try out; they should have one show-tune prepared, and will be expected to sing something at sight.

Mr. Porco will be joined in the production by Randolph Umberger, Director of the Drama Department at N.C.C.U. This same combination masterminded last year's show, "The Ballad of Baby Doe"; and Mr. Porco

hopes that "Fiddler" will be of greater appeal to the campus as a whole.

The story behind "Fiddler on the Roof" tells of the effects of a changing world on the life of a simple Jewish community in Tsarist Russia. Perhaps its best-known song is "If I Was A Rich Man", sung by the main character, Tevye.

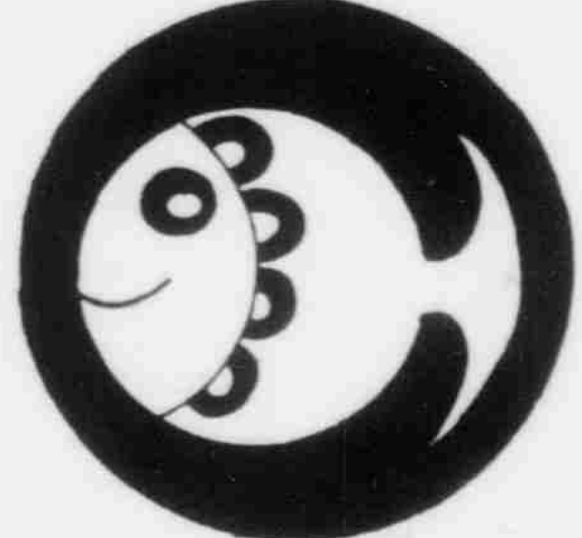
Performances of "Fiddler" will be on October 22 and 23 in Memorial Hall. Tickets should be purchased in advance, and will cost \$2. An extra performance may be run on October 24 if demand for tickets is great.

If anyone wishing to audition would like a script, these will be available after Friday in Room A, Hill Hall.

Any information concerning the production can be obtained by contacting Mr. Porco at 933-4093.

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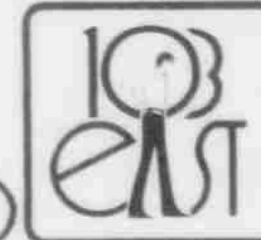
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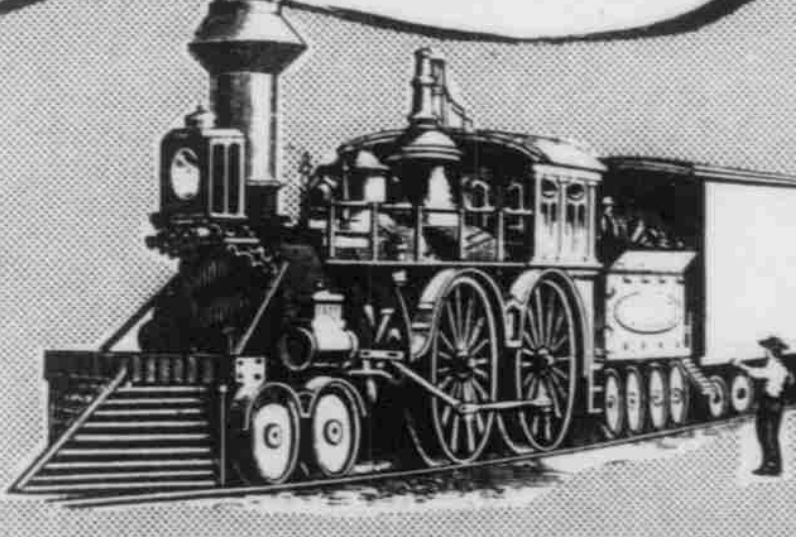
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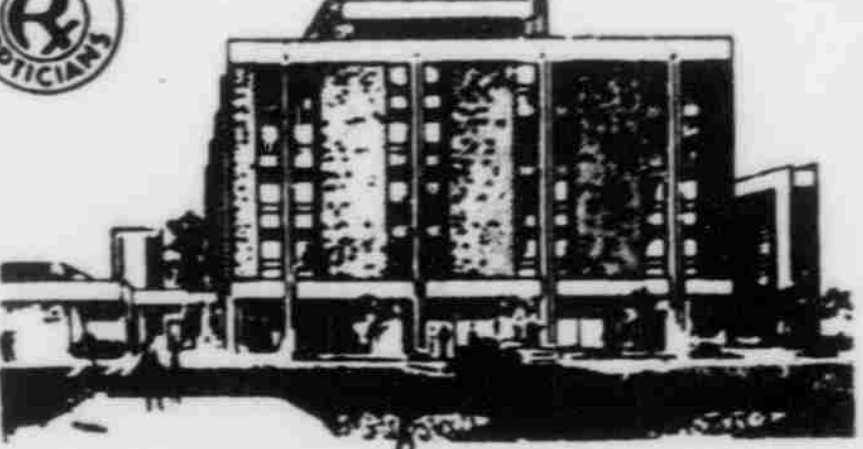


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