

Baroque music played at Playmakers

By DAVID McHUGH
Staff Writer

Some folks claim they can survive on a steady diet of baroque music. While such exclusive taste cannot be recommended, Sunday night's concert of baroque music, performed on original instruments in Playmakers' Theatre, showed why some music lovers shut out the last 300 years of Western music to bask in the sounds of viols and harpsichords.

There certainly is plenty of good stuff from the baroque era just lying around waiting to be played, and the small group of local musicians that assembled Sunday night blew the dust off of some of it. Fortunately, they did more than merely exhume the music, but breathed life into it as well.

Nowhere was this more apparent than in the opening rendition of the 17th-century Italian composer Marco Uccellini's *Aria sopra Bergamasca* for two violins and continuo. Violinists Richard Luby and Ruth Johnson energetically batted musical phrases back and forth over the subdued continuo of harpsichordist Elaine Funaro and cellist Brent Wissick. UNC music professor Luby, the evening's dominant musical personality, obviously relished the

music's rapid runs and dance rhythm. The occasionally florid and improvisatory nature of baroque music requires musicians who are unafraid to wallow in cadenzas and embellishment; Luby's style filled the bill perfectly. One feels he would have been a happy man had he been born in 17th-century Florence.

After harpsichordist Funaro presented a somewhat restrained rendition of the short *Tocatta VI* of Michelangelo Rossi, the group turned to some of the period's better-known composers, with Funaro and Wissick accompanying soloist Luby in the *Sonata No. 3* by Corelli for violin and continuo. Luby was at his best in the fast movements, using imaginative dynamics and easily handling some string-crossing passages which seem to require rubber fingers on the left hand.

The trio then finished the first half of the program with a similarly skillful performance of Handel's *Sonata No. 3*, also written for violin and continuo accompaniment. Luby, here as throughout, avoided the cardinal sin of playing an old instrument as if it were a modern one without a chinrest, a vice too often afflicting those who make their living primarily with today's instruments. Instead, he took

advantage of the slower sections of the Handel to exhibit the distinctively plaintive and nasal sound of the 17th-century violin.

Flutist Rebecca Troxler joined the ensemble for the rest of the concert, which was entirely taken up by Francois Couperin's *L'apothéose de Lully*, a work consisting of numerous short movements, each introduced by a spoken title. The movements, along with their titles, form a sort of discussion of French music. The idea behind the piece unfortunately escaped most of the audience, since the performers decided to announce the titles in French. The language sounded pretty, but few knew what was going on. That was far from a total loss; the quintet played with clarity and balance and ran through the varied styles of the work with ease.

Those who missed this performance, which unfortunately looks like one of the few bright spots in this semester's musical lineup, may take heart: the musicians meet again in Playmakers Theatre for another concert at 8:15 tonight, this time to play music from the classical period, including works of Mozart and the inimitable Carl Phillip Emmanuel Bach. Admission is free.

Wrestlers take two; raise record to 10-4

By MICHAEL PERSINGER
Staff Writer

The North Carolina wrestling team went on the road at the end of last week to face one of the toughest portions of its schedule—three matches in four days. The Tar Heels ended up 2-1 for the trip, with the lone defeat coming at the hands of undefeated, 11th-ranked Navy, and big victories over George Mason and Old Dominion.

The Tar Heels fell to the Midshipmen by a 29-5 score, but the margin would have been a lot smaller if UNC had pulled out a few of its tight matches.

Five of the 10 matches against Navy were decided by three points or less, with the Tar Heels getting only a win from John Aumiller over Dan Krall at 126, and a tie from co-captain Bob Shriner at 190.

North Carolina enjoyed much more success Friday night when the Tar Heels whipped George Mason 38-4, taking nine of 10 matches in the process.

UNC got pins from Randy Lowery over Pat Smith at 142 with only five seconds remaining in the match. Ted Wilson over Kevin Keaster in

the 167-pound division at the 2:58 mark, and Jan Michaels over Glen Miller at 177 with 4:13 remaining. Bill Gaffney beat Bill Hall 13-1 in the 158-pound division to gain a superior decision for the Tar Heels.

Other winners for the Tar Heels against George Mason were Chip McArdle, Wes Hallman, Leo Palacio, Tim Plott and Tracey Davis. The lone bright spot for George Mason came at heavyweight, where Paul Maltagliati gained a superior decision over UNC's Tony Lasalandra.

The Tar Heels won seven of the 10 matches Sunday to raise their record to 10-4 on the year with a 2-1 win over ODU.

Al Palacio was the biggest winner, scoring a resounding 21-0 superior decision over Paul Denoncourt at 118. Leo Palacio, Aumiller, Wilson, Gaffney, Michaels and Shriner were also winners for the Tar Heels.

North Carolina is entering the stretch to the NCAA tournament. Only N.C. State in Raleigh Thursday and Virginia and Maryland in Chapel Hill this weekend remain on the schedule for Coach Bill Lam's team before the ACC Tournament.

'The Blessed' and 'The Cursed' 'The Greeks' combines past and present

By GIGI SONNER
Staff Writer

What theme had Homer but original sin?

— W.B. Yeats

The Greeks begins with a question: "Who is to blame?" And as murder follows murder and lament follows lament in this bloody chronicle of the Trojan War, many different things are blamed for human suffering: the gods, the Furies, Fate, Aphrodite, Tantalus and, of course, Helen.

The Playmakers Repertory Company's production, which opened Thursday, is divided into two parts. "The Cursed" follows Agamemnon from his expedition against Troy to his victorious but fatal return home to Mycenae. "The Blessed" tells of Agamemnon's son Orestes, his revenge for his father's murder, and the consequences of this vengeance.

Within these two parts, *The Greeks* incorporates ten plays adapted from the works of Euripides, Homer, Aeschylus and Sophocles. Taking seven hours and two nights, *The Greeks* incorporates 250 costumes, 50 characters, 40 actors, 17 years, and 15 murders. In the program, co-director Gregory Boyd writes, "It (*The Greeks*) is immense, not only in the size of its cast, its length, its visuals, and its conceptions, but also in the clarity it demands."

Review

A play of this magnitude would be ambitious for any drama company. A company without sufficient talent would find itself guilty of hubris — the Greek word for excessive pride or self-confidence that is insulting to and punished by the gods.

But there is nothing hubristic about the PRC's production. Directors Boyd and David

Rotenberg are successful in their attempt at clarity, and consistently fine acting keeps every minute of *The Greeks* captivating.

David Romero's Agamemnon, Henry Hoffman's Orestes, and Kathryn Meisle's Iphigenia are all outstanding. Ellen Crawford gives her Clytemnestra the necessary strength and her Helen the necessary charm. Ken Strong plays Odysseus with great casualness and Agamemnon with sensual swank. Michael Cumpsty gives strong performances as both Achilles and Pyllades, as does Anne Seitz in the role of Cassandra. Undergraduates Caspar Thomson (Thalpybius) and Sharon Lawrence (Electra) are credits to PRC's demand to be judged as a professional company, with no excuses made for its youth.

The costumes and special effects keep the audience from relegating the question "Who is to blame?" to Bronze Age Greece. Submachine guns, a vacuum cleaner, a police megaphone, a Nolly Pat beach umbrella, an electric guitar

and outfits that would make any Sid Vicious fan jealous are not-so-subtle reminders of the immediacy and timelessness of the story. "A curse is a living thing," according to Agamemnon. The line between being cursed and being blessed is thin — to bless originally meant to consecrate with blood. And we, like the Greeks, are both blessed and cursed by the question of who is to blame for our suffering.

The Greeks will run through Feb. 27 in the Paul Green Theatre. "The Cursed" and "The Blessed" run on alternate nights at 8 p.m. Sunday matinees are at 2 p.m. For ticket information call 962-1121.

Today's 'DTH' arts staff meeting canceled

The arts staff of *The Daily Tar Heel* will not hold its regular weekly meeting today. All arts writers should, however, check in at the DTH

office this week to report on current assignments. Any writers whose schedules prevent this should call Jeff at 962-0245 this week.

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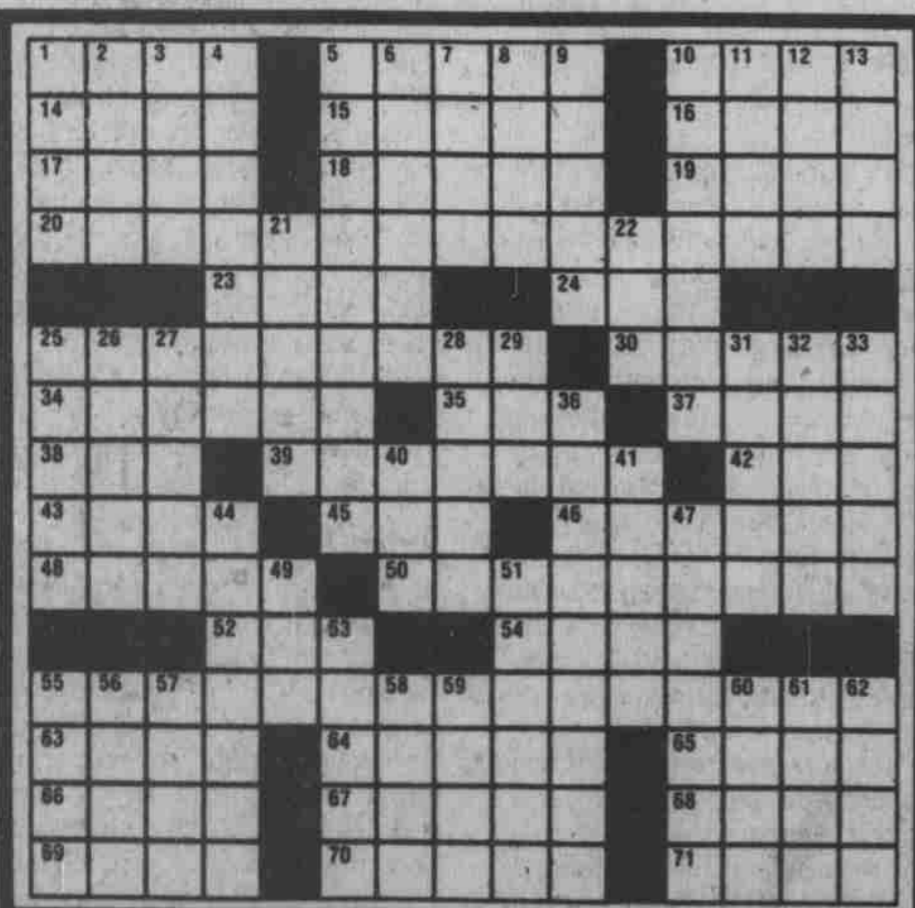
THE Daily Crossword

by Marie West

- | | | | |
|------------------------|-------------------------|-------------------------|----------------------|
| ACROSS | 34 Artful dodger | 54 Chime | 21 Fencing |
| 1 Garret | 35 Research center | 55 Blunts | 10s |
| 5 Paroxysm | 37 Joshua, for one | 63 Stone and | 22 Confer |
| 10 Sail support | 38 Encore! | 64 "The Velvet Fog" | 25 Ledger entry |
| 14 Medley | 39 Roman gold coin | 65 Relative of a wheeze | 26 Slur over |
| 15 Casala's instrument | 42 Potation | 66 Banjo ridge | 27 Signal flare |
| 16 Exhort | 43 Concept (agreed) | 67 Witch's city | 28 Select |
| 17 Carton | 45 Clever rally | 68 Qum's land | 29 Family man |
| 18 "It's —!" (agreed) | 46 On the agenda | 69 Sunbathes | 31 Poetry muse |
| 19 Origin | 48 Gear cogs | 70 Brings up | 32 Wire: abbr. |
| 20 About to crack | 50 Series of four plays | 71 Invites | 33 Rundown |
| 23 Candid | 52 Greek letter | | 36 Certain commuters |
| 24 Under: pref. | | | 40 Kindled |
| 25 Bent | | | 41 Argot |
| 30 Borsch vegetables | | | 44 Certifies |

Yesterday's Puzzle Solved:

FIBER ALLIT BIRD
OSAGE PUSH OHIO
ALLOVER THE PLACE
NEA LIVES OLIVER
LAVES TRADERS
REAGAN ARETE
ARIEL GUM SUBS
TRK ARLES NRA
LEAF BEAD ROUTIN
ROSEN TERTIE
PROMOUN SABLE
REPAIR GILTA TAU
INALL DIRECTIONS
MERE LOIN EMOTE
PETS YUMA SAKER



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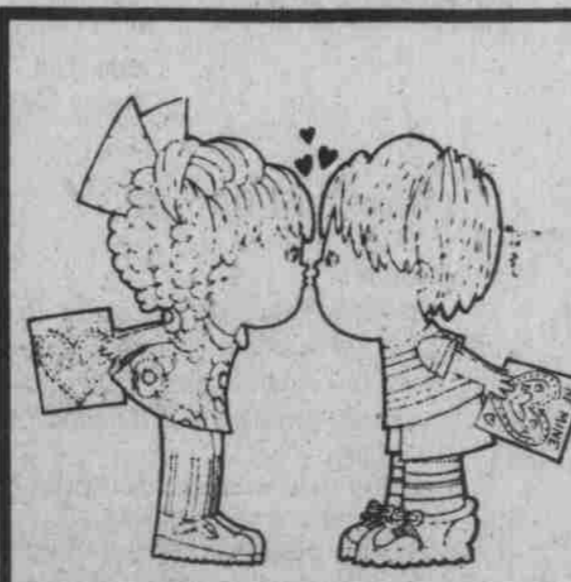
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PEANUTS
by Charles M. Schulz

Dear Valentine,
I have thought of you often.
Not all the time, but often.

BLOOM COUNTY
by Berke Breathed

MR. BINKLEY... WOULD YOU AGREE THAT YER NOT S'POSED TO BE PASSING NOTES TO LITTLE GIRLS... ESPECIALLY WHEN I'M YOUR SUBSTITUTE TEACHER?

BUT I THINK WE CAN ALSO AGREE THAT READING THE NOTE OUT LOUD TO THE CLASS WOULD BE UNNECESSARILY HUMILIATING...

YES! OH, DECIDEDLY YES!

FINE.

FINE.

"TO MY BOO BOO OF THE BEGONIAS..."

WG AT LARGE
HARLOWE BAKER

I'M REALLY CONFUSED BY ALL THIS, VIRGIL — I HONESTLY DON'T KNOW WHAT I'VE DONE, I DID EVERYTHING JUST LIKE YOU TOLD ME.

I INTRODUCED MYSELF AT THE BAR AND BOUGHT HER A DRINK... BOY VIRG, YOU SHOULD'VE SEEN HER... BLONDE HAIR, BLUE EYES, FLORIDA-TAN...

HOW DID I KNOW THAT? SHE TOLD ME SHE WAS TWENTY-NINE!

JOO TELL'IM YET THAT SHE WAWN'T BUT 16 YARS OLE?!