

'Agnes of God' comes to UNC campus

By JEFF GROVE
Arts Editor

Carmichael Auditorium held no monopoly on excitement in Chapel Hill Wednesday night. While the Tar Heels busied themselves with pummeling Wake Forest, the North Carolina Symphony occupied its time by bowing over a very large audience.

Review

Guest conductor Peter Perret, music director and conductor of the Winston-Salem Symphony, opened the concert with a crisp but understated reading of Antonin Dvorak's concert overture *Carnival*. Perret conducted with rhythmic drive. The performance merely lacked the bristling energy that can make *Carnival* truly exciting. Johannes Brahms' *Violin Concerto in D Major* featured the attraction of the concert, followed *Carnival*. Renowned

American violinist Eugene Fodor, the victim of a fogged-in New York airport, arrived in the area too late to have a rehearsal with the orchestra. Still, Fodor gave a respectable performance of the concerto.

Fodor's pitch was suspect in the concerto's first movement, and he took some questionable liberties with the rhythms of the third movement. His introspective performances of the placid second movement, however, captivated the audience with its thoughtfulness.

Demonstrating a generally solid command of his instrument, Fodor acquitted himself well.

The orchestra went on to achieve true greatness in the post-intermission works, Maurice Ravel's *Ma Mere L'Oye* (*Mother Goose*) and Zoltan Kodaly's *Hary Janos Suite*.

Perret's careful preparation of the orchestra was evident in the Ravel work. Any piece by the French composer must be performed with an acute knowledge of his utterly Gallic style. The orchestra delivered style in abundance. The final

movement, called *The Fairy Garden*, took on a special sheen of its own.

Kodaly's suite, drawn from the composer's comic opera of the same title, received a witty performance. Both conductor and orchestra carefully delineated every musical joke in the suite, one of the most outstanding examples of humor in 20th-century music.

In the middle of all the fun, the Symphony's principal violist, Hugh Partridge, played the quiet solo, opening the work's third movement with intense feeling. The final march was especially rousing and resulted in a loud expression of the audience's approval.

The most amazing — and perhaps the most encouraging — element of the concert, though, was not excellent performance, but the almost-capacity turnout in Memorial Hall on the night of a home basketball game.

Die-hard Tar Heels fans need not be appalled, however. At intermission, the question of many in the lobby was, "What's the game score?"

Symphony turnout near-capacity

By SHERYL THOMAS
Staff Writer

The next production Broadway on Tour will bring to Chapel Hill is John Pielmeier's *Agnes of God*, which will be performed Saturday and Sunday at 8 p.m. and Sunday at 4 p.m. in Memorial Hall.

Agnes of God is a psychological play, focusing on the problems of the nun Agnes (played by Lynn Chausow), her Mother Superior (played by Peggy Cass) and her psychiatrist (played by Susan Strasberg). All of these problems meet and reveal themselves as the psychiatrist, Dr. Livingstone, and the Mother Superior, Miriam Ruth, try to help Agnes work out her problems. In the end, each finds her own particular solution.

Lynn Chausow, who began playing Agnes a mere five weeks ago, has the task of constructing a multifaceted character for an underdeveloped supporting role. But she seems to have things well in hand.

The psychiatrist and the Mother Superior often refer to Agnes as "an innocent." But Chausow interprets Agnes in a different light. "I don't see her as an adjective," Chausow said in a

telephone interview Wednesday. "I perceive her as a person. I deal with facts. She had a very disturbed childhood. That gives me a lot to use."

As the play's title implies, Agnes is a special person. She has been given special gifts — and special problems.

When Agnes was a child, her mother would talk at her, not to her. "Agnes hasn't communicated often," Chausow said, "and when she did, it was bad. She doesn't know how to communicate, except with God. She feels safe with God."

But the psychiatrist needs her to talk, to communicate, so she decides to hypnotize Agnes.

Chausow said the hypnotism was a good thing for Agnes. "She wants to get it out, she's afraid to get it out," Chausow said. "The hypnotism is like permission granted. She's coming from an honest place. Her vulnerability was taken advantage of."

Chausow is also excited about touring with *Agnes of God*. "I really enjoy touring," she said. "We get different reactions everywhere we go, and the audiences are always very ready to receive us. There's something very exciting about touring."

UNC lab theatre to present 'Luv'

By JO ELLEN MEEKINS
Staff Writer

The UNC Laboratory Theater will present *Luv*, a comedy written by *Tootsie* author Murray Schisgal, in four free performances Sunday and Monday at 4 and 9 p.m. in O6 Graham Memorial.

Senior Allison Hall, senior Kimball Crossley and sophomore E. Eugene Murray portray the play's three characters, and sophomore Michael Loudon directs the show.

Loudon directed his first show for the Lab Theater, *Key Exchange*, in the fall of 1982. Before coming to UNC, he acted in three professional shows. One of these was *Equus*, produced at the Barton Square Playhouse of Boston, where Loudon also designed the set for *The Elephant Man*.

Despite his professional experience, Loudon said, "I'm still learning as a director and an actor."

According to Loudon, *Luv* is a "spoof on absurd comedies." But he stressed that he wants his actors to do the lines honestly, without preconceived ideas of what is funny. "The old saying is 'Comedy is harder to do,'" Loudon added.

In *Luv*, Harry Berlin, played by Murray, tries to commit suicide by jumping off a bridge. "Harry is the epitome of a loser," Loudon said.

Crossley plays Milt Manville and Hall plays Milt's wife, Ellen. Their marriage is not a happy one, so Milt tries to pawn off his wife on the miserable Harry.

According to Hall, *Luv* is not a message play; it makes fun of plays that try to reveal truths about the world. "It's an existentialist play that does not take itself seriously. It's about believing in yourself and being happy with who you are."

Hall explained that all three characters have problems but that they realize that they have to make choices. The play says, "Life is rich, even when it's bad," she said.

Speaking as the only female in the show, Hall said *Luv* is a very sexist play. Loudon agreed, adding that the sexism in *Luv* is in opposition with Schisgal's theme in *Tootsie*, which Loudon described as a story about a man who becomes a better man by becoming a woman.

The UNC Lab Theater gives undergraduate students a chance to produce and direct. According to Loudon and

Hall, emphasis in the Lab is on rehearsal and work rather than the finished product. Students have directed an increasing number of the Lab shows in recent years.

Crossley said working with student directors should not be approached any differently from working with professionals. "You have to trust them and not doubt every move," he said. He added that a student actor and a student director can often "talk things over and compromise more." According to Crossley, "After the show is the time for evaluation."

The set of *Luv* presented a problem for Loudon. The play takes place on a bridge in New York City, but faculty members told Loudon that the kind of bridge he wanted for the set could not and should not be built. The crew built the bridge anyway, and Hall added that everything used in the building of the bridge was already in the Lab. The bridge was objectionable because, Loudon said, the emphasis in the Lab is on "doing," not on the final production. "If you want to get something done in the Lab," he said, "you have to do it yourself — no thanks to the faculty."

BSM

From page 1

United Christian Fellowship and The Black Greek Council shall reserve Upendo Lounge for its scheduled meetings, programs and parties during the semester. These dates will be given to the Chase Union staff who will then process all reservations requested for the Chase Union meeting rooms as well as for Upendo Lounge.

Appelbaum suggested modifying the recommendation to delete the phrase "and its allied organizations" so that all other organizations

are given an equal chance to reserve the rooms as they are available.

But board member John Murphy, who is a member of a Black Greek organization, disagreed with the suggestion.

"I feel that because the Black Greeks along with the United Christian Fellowship have used the Lounge over the years, they should be given top priority also," Murphy said.

Student Body President Kevin Monroe, also a member of the Board, asked why there are

problems with the way reservations for Upendo are handled now — through the Lounge supervisor and his staff.

Howard Henry, director of the Carolina Union, explained that as it stands now, Upendo Lounge is not being used to its fullest potential.

"Our objective is to get the maximum use out of it," Henry said. "We've spent a lot of money on it now, not just for BSM, but for all students."



BLOOM COUNTY

by Berke Breathed



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