

ARTS and FEATURES

Voices chordially invite you to performance



Tar Heel Voices

By GINGER MEEK

Hark the sound of Tar Heel voices, Ringing clear and true, Singing Carolina's praises, Shouting "NCU".

Carolina Tar Heel Voices is now a University-recognized, coed, mostly a cappella singing group of 20 members, not one of whom is majoring in music. The group entertains with a variety of musical types from spirituals to '50s bop to reggae to recent hits such as "Honesty" by Billy Joel.

Other tunes in the group's repertoire this semester include "Lazy River," "More Than You Know," "Who Put the Bop," "Zombie Jamboree" and the theme to "Working Girl."

"We're unique on campus because there is no other male and female a cappella group that sings the variety of songs that we do," said Tar Heel Voices President Joey Reynolds, a junior business major from Chapel Hill.

The group's conductor, Jan Fletcher, a fourth-year pharmacy student from Raleigh, said being conductor had been a great experience at UNC. "I give so much of me to the group and they give it back to me when we perform," she said.

Valerie Grazioso, a fourth-year pharmacy student from Raleigh, said her favorite aspect of being a member of the Tar Heel Voices was the fellowship and friendships developed within the group.

"You couldn't get 20 more different people," she said. The group's diversity lends to its creativity," she said.

"The fact that we are all so different makes the songs that are more original — everyone has their own specific talent and style to contribute," Fletcher

said.

The group is diverse vocally as well, said Melissa Sprague, a junior art history major from Toms River, N.J.

"We are a very mixed group," she said. The group employs four- or five-part harmony in its performance to create a balanced sound.

Original arrangements are a trademark of the group's unique performing sound, said Thomas King, publicity chairman and a sophomore journalism and international studies major from Kannapolis.

Fletcher said most of the songs incorporated some type of original arrangement.

Tar Heel Voices originated three years ago as a spinoff from the Glee Club. When it divided into male and female groups, Tar Heel Voices united, continuing the coed musical tradition, Reynolds said.

The group has experienced some new innovations this semester, Fletcher said. In addition to doubling in size, the group is becoming more show- and audience-oriented through more movement on stage.

Fletcher said the group presently did not charge organizations for performances, but did accept payment when offered. Tar Heel Voices is completely student run.

The Tar Heel Voices fall concert will be held Saturday, Nov. 17, at 8 p.m. in the Cabaret.

"We really like performing in the Cabaret — we like the atmosphere there and we feel that it goes well with our group," Reynolds said.

"We hope to pack it," King said. Tickets are \$1 and are available from Tar Heel Voices members, the Union desk and in the Pit today.

Ensemble to rhapsodize in 'Odyssey' production

By ANGELA BUFFUM

A multiracial ensemble of actors, singers and dancers will present a not-so-classical version of "The Odyssey" in Bingham 203 this weekend, "rapping," or cracking open the epic poem and taking a look at what is good and bad within the work.

"For one, it cracks the patriarchy out of it," said Paul Ferguson, a professor in the performance studies faculty of the Department of Speech Communication. "Our story is told from a woman's standpoint. Penelope is the most powerful and richest character, not Odysseus." Ferguson adapted and partially wrote this version of "The Odyssey."

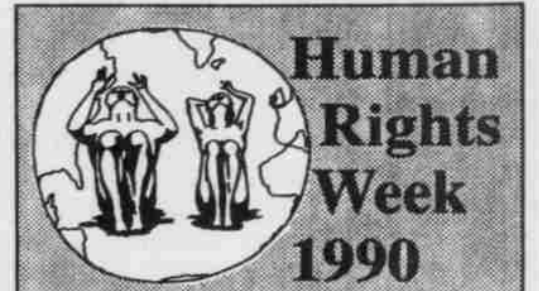
"Rapping the Odyssey," an appropriate title for the musical production adapted from Homer's epic poem, features rap, blues, ritual dance, political satire and mythical creatures.

The original idea for street rap came from black oral poems. The composer made up the story as he went along, establishing a definite beat and rhyme scheme. The ability to do this well gave the composer status, as it does for street rappers today. "Rapping the Odyssey," like works by rap groups such as NWA, incorporates issues of racism, authority and sexism.

By presenting the mythological Cyclops, the bully who exploits the less powerful, as Senator Jesse Helms, and Scylla, the six-headed monster, with the heads of George Bush, Ronald Reagan, Richard Nixon, Saddam Hussein and Jimmy Swaggart, the production targets controversial issues relevant to present society.

Ellicia Seard, production assistant for the Carolina Union Activities Board, said issues such as the Davis Library statues also were brought up.

"The overall purpose of the program," Ferguson said, "is to address the re-emergence of racism and sexism — not to solve anything, but to take a step."



If this all sounds rather serious, "Rapping the Odyssey" also includes the entertaining elements associated with rap. Odysseus and Penelope perform songs by Prince, the Art of Noise, Patti LaBelle, Janet Jackson, Aretha Franklin and others.

The Black Cultural Center and the Carolina Union Performing Arts Committee have stopped at nothing to assure that the show would have the best multi-media effects.

The production features a special-effects screen like the one used by the Walt Disney Board, plus combinations of lighting, slides, shadow art, live and lip-synch numbers, a scratch-mix deejay and pitch shifting (the computer enhancement and alteration of voices).

The cast of "Rapping the Odyssey" is an interracial group of actors, singers and dancers from UNC, including the reigning Mr. UNC, Philip McAdoo, as Odysseus. Patrick Johnson, a graduate student in speech communication, also portrays Odysseus; the production also features Nevaina Graves as Penelope and Morehead Scholar Pam Hartley as Circe.

On Nov. 21-22, the Black Cultural Center will sponsor discussion groups concerning the effects of "Odyssey" on campus. The Nov. 21 topic will be a comparison of aesthetic and rhetorical aspects of the production, and on Nov. 22 the group will approach the sexual and racial issues raised in the production. Groups will meet at noon.

"Rapping the Odyssey" will be presented in 203 Bingham, Nov. 16-19 at 7 and 9 p.m. Tickets are \$2 at the Union Box Office.

Drug

athletes who fear they might be falling behind competitively by not using drugs.

Baddour said reasons some universities might not choose to test for drugs included legal issues such as search and seizure with just cause, the right to privacy and the right not to give self-incriminating evidence.

The UNC Board of Trustees opposed mandatory testing of athletes but was forced by the UNC-system Board of Governors to require mandatory testing. The BOT was opposed to treating athletes differently from other students and concerned about the legal issues surrounding testing.

Grant Vinik, student body vice president and former UNC track team member, said he strongly supported the BOT's original stand. When Vinik was a member of the track team, he refused to participate in the voluntary tests because he opposed testing on the same grounds the BOT did.

"Why do you give up some of your rights and freedoms in having an ability

to compete on a varsity team?" Vinik said. "It doesn't make any sense. You don't give up those rights when you debate, you don't give up those rights when you play club sports, you don't give up those rights when you join student government."

"Just because we have natural talents in some areas, it's crazy to think that can be an excuse to take away some of your rights and freedoms."

Sharon Couch, UNC track team member and Monogram Club president, said she accepted the tests as a part of being an athlete. "Ordinary students aren't getting a full scholarship to perform," she said. "We're not ordinary."

Whether athletes like it or not, they are treated differently, she said. The student body watches the actions of the 800 student-athletes at UNC closely, she said.

Student-athletes who get in trouble on Franklin Street can expect that to be front-page news, but the same incident

would go unnoticed if no athlete had been involved, Couch said.

"We (student-athletes) have different burdens and responsibilities placed upon us because we represent the University of North Carolina," she said. "We represent integrity and what the University stands for to the rest of the country. Drug testing is a part of this role."

But Vinik said he found no moral justification in singling out student-athletes to test for street drugs. "In my mind, it is a total abrogation of civil liberties. I also believe that this is a question that universities will look back on in future years and say, 'We were wrong.'"

Baddour said polls taken by the athletics department had consistently shown that more than half of UNC athletes wanted a mandatory program to ensure that competition is fair.

Couch said attitudes toward drug use had begun to change. "People are starting to understand that you can't do drugs and be a great athlete." Athletes are starting to understand that success must come from the right practice, dietary and sleep habits, she said.

"No one wants to be on the front page of the newspaper (for drug use)," she said.

Tim Burrows also contributed to this article.

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3:30 Tennessee vs. Ole Miss
4:00 Notre Dame vs. Penn State

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NFL 1:00 Giants vs. Lions
1:00 Redskins vs. Saints
1:00 Bills vs. Patriots
1:00 Browns vs. Oilers
4:00 49ers vs. Buccaneers
4:00 Packers vs. Cardinals
4:00 Bears vs. Broncos
8:00 Steelers vs. Bengals

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For more information call the Black Cultural Center at UNC Chapel Hill, 962-9001

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