

## ARTS and FEATURES

# Organization formed to dispel Israeli myths

By ERIC BOLASH  
Staff Writer

Misconceptions about Israeli people are part of what makes the Carolina Association for Israel Support (CAIS) a necessary group on the UNC campus. CAIS president Becca Freedman said.

The mission of CAIS, which meets every other Tuesday night, is to dispel any myths about Israel and the intifadeh (or Palestinian uprising), further educate students about aspects of the life and culture in Israel, encourage representatives in Congress to support Israel, and promote programs to Israel.

Freedman intends to educate the UNC campus about Israel herself. She already has written a guest column for the Daily Tar Heel to try to provide UNC students with the viewpoint of a pro-Israeli.

She also wrote a letter to the editor to oppose an editorial cartoon which she thought presented Israel's situation in a false light. But the headline over her article read, "Cartoonist Needs A Jewish History Lesson," a headline she said

was inaccurate when speaking broadly about Israeli people.

Freedman had firsthand opportunity to observe the Israeli people. In 1987, she left the United States to study for a year at Hebrew University in Israel. During her stay, Freedman witnessed a people with one eye perpetually fixed on its surrounding countries with the fear that it could be invaded and overtaken any day.

Americans wrongly try to put Israel's actions as a country on the same moral level as their own; they look at Israel as a violent country because of the seemingly constant wars with which it is involved, Freedman said. But America would have to react the same way if it were under the same pressure, she said.

"It's difficult for America to understand because it's at peace," she said. "It (America) does not have people who hate it so much they try to attack it every day."

She said that Israel's tight security system was meant to thwart attacks. A

person in Israel cannot leave a bag of groceries unattended on the sidewalk and then come back to it; the police will assume there is a bomb in the bag and clear the area so they can blow it up themselves.

Seeing the situation of the Israeli people, Freedman said she came to understand their fight to keep their country, not because she was Jewish, but because she believed in their cause.

So when she returned to the United States in 1988, Freedman decided there was a need for an Israeli group on the UNC campus.

"I think the strangest thing that happened to me when I came back from Israel was seeing the (American) newspapers," she said.

The American press provides a twisted view of the Israeli situation, Freedman said. She said she agreed with an essay written by Charles Krauthammer for Time magazine. In his article, Krauthammer spoke of a

page from the International Herald Tribune which contained seven articles about the violence of the Palestinian (Israeli) uprising and only one article about an Iraqi gas attack that killed 5,000 Kurds: an example that Krauthammer says proves "Jews are news."

Thus, the need for CAIS.

Freedman said she was inspired for her group when she attended a meeting of the American Zionist Youth Foundation. The people in the group were all Americans with the same pro-Israel opinions, and it made her feel more comfortable to hold these opinions and to freely discuss them.

Freedman said what separated CAIS from other groups on campus is that they had a political view, although they welcomed people with any opinions about the Israeli situation.

"We support and relate to a country that has been bad-mouthed, and we are not ashamed of it."

# Opera Theatre to throw ball in Shakespeare vein

By MONDY LAMB  
Staff Writer

The UNC Opera Theatre Workshop will present scenes from 19th-century operetta in a performance tonight titled "A Night at Orlofsky's Ball," featuring scenes from three different operas.

In the tradition of Shakespeare's play within a play, the Opera Theatre Workshop has composed a 'show within a show.' Famous opera scenes such as Orlofsky's "Chacun a son gout," Adele's "Laughing song" and "the Watch Duet" are all presented in this opera medley.

In the central scene, from Strauss' masterpiece "Die Fledermaus," a prince holds a masquerade ball and characters come in disguise. Comedy arises from the fact that no one knows who the other people are; in one comic scenario a disguised Hungarian countess is pursued by her husband, who is oblivious to her true identity.

In the other two scenes, which are acts put on to entertain the Prince, segments are taken from the operas "Gypsy Baron" and "Orpheus in the Under World."

Terry Rhodes, assistant professor in the music department, directs and produces this medley. Rhodes said the inspiration behind the combination was the desire to be stylistically different.

"We wanted to work with a variety of composers," he said. "All the singing is in translation so the audience should have no problem understanding it."

Kristin McCommons, a senior music major from Virginia, plays Adele, the chambermaid who receives an invitation to the Prince's ball. In a story reminiscent of "Cinderella," she attends the dance in disguise.

"All the scenes are comedic," McCommons said. "Everyone is invited as someone else."

Although her part has a high voice range, McCommons said the most challenging aspect of her role was the character acting.

"I usually play very serious parts, but this is a challenge because Adele is funny, naive and stupid."

The students participating in "A Night at Orlofsky's Ball" exhibit a wide range of experience and future ambitions.

Kit Bennett, a junior music major from Atlanta, plans to pursue her theater ambitions. "This is what I want to do with my life," she said.

"There is the magic of the ballroom scene and everyone is disguised, which is a good setting for this joke," Bennett said.

Stacy Basinger, a sophomore music major from Statesville, said this was her first experience with opera theater. "This show is so different from what people expect (of opera)," Basinger said. "It's silly and funny."

The UNC Opera Theatre Workshop is sponsored by the music department and is offered as a one-hour credit class. While they only receive an hour of credit, the performers have spent four or more hours each week since the beginning of the semester rehearsing for this performance.

"This is a wonderful opportunity to see students (your) own age capable of performing opera," Rhodes said.

# Southern draws, expressions get the best of Northern students

By KRISTIN LEIGHT  
Staff Writer

Hey y'all. I've heard some of y'all just can't get a fix on the way Suthunus talk. Ah 'spect fur a spell y'all Yankees'll feel purty darn ignert. But don't get all tore up. If y'all new folks try to make yerselves to home, Carlynyns'll learn you how to speak raht, ah gamtee.

Most speech heard at UNC is not quite this saturated with Southern expression and twang. However, this campus is peopled with many Southerners whose speech is infiltrated with expressions from their native region.

Students unacquainted with the South, as well as a few city-dwelling Southerners, find some of the expressions puzzling and incomprehensible. Some are just amused by "Southern speech."

Linguists and folklorists have reported that the speech of the South is derived from archaic English, from the speech of southern England—Wiltshire and Hampshire, Cambridge and Stratford-on-Avon. It is said to also have come partially from the Highland Scots and Scotch-Irish of Ulster. The words of the Old World and their pronunciations took root in Southern soil. It is also reported that a host of phrases from the slave culture were absorbed by Southern speech.

However, there is not one common Southern tongue. Dialects segregate the speech of the South.

"What are called linguistic geographers claim that there are at least two distinct speech patterns in what's traditionally called the Deep South," said Connie Eble, an English professor who has studied Southern speech.

"One of the patterns is what we might think of as the Deep South, and the other would be the one in higher elevations that maybe we would consider to be mountainous."

Eble said this created a problem in defining exactly what Southern speech is. She also said Southern pronunciation cannot easily be characterized.

"There is a vast literature on what is the Southern drawl, and there's no consensus," she said.

According to Eble, there is also no strong evidence to confirm the common accusation that Southerners speak more slowly than people from other regions.

"As far as I know, no one has been able to identify physically, as far as the physical sound wave goes, that Southerners speak more slowly than people in any other part of the country," she said.

Yet Eble does concede that there are certain generalizations that can be made about Southern speech.

"It does seem that in some places Southerners will do what they call break vowels," Eble said. "They will say 'sa-at' instead of 'sat.' They'll add a little 'ah' sound after their vowels that might make the word longer."

But Southerners also have a contradictory tendency to shorten a word instead of lengthening it, Eble said. "Another thing Southerners are accused of is dropping off consonants from the end of words that makes the word shorter."

Stephanie Jayne, a freshman from Chicago, said she believed this. "No one says '-ing,'" she said.

Another characteristic of Southern speech is eliding words, which has resulted in the ever-popular "y'all," derived from "you all" and pronounced

"yawll."

"Y'all" is my major Southern expression," said Christy Grigg, a sophomore business major from Mars Hill.

Valerie Halman, a sophomore speech communication major from Montreal, has adopted this word. "I think 'y'all' is charming," she said. "And it's so much easier to say."

Some non-Southerners do not agree. "I said it once, and I swear I'll never say it again," said Jenn Burnell, a freshman nutrition major from Long Island. "You wouldn't be caught dead saying 'y'all' up North."

Another word unique to the South is "hey." "No one says 'hello' or 'hi' here — it's always 'hey,'" Jayne said.

Halman said that when she first arrived on the UNC campus, someone said "hey" to her, and she looked around to see what she had done wrong. "You only say 'hey' where I'm from if you're yelling at someone."

Another word that has puzzled Northerners is "barbecue," sometimes pronounced "bobbycue." In the South, it is a dish of chopped pork in hot sauce. "Barbecue is a way of cooking things up North," said David Long, a freshman journalism major from Philadelphia.

"Barbecue to me is hot dogs and hamburgers on a grill," Burnell said.

Another discrepancy in food words is the way Southerners refer to carbonated drinks.

Northerners are unaccustomed to the way Southerners substitute "Coke" for every type of soft drink. According to Halman and Jayne, non-Southerners refer to soft drinks as "pop" or the actual name of the drink.

"If you're drinking a Pepsi, you're not drinking a Coke," Jayne said.

According to some Northerners, Southern speech is still somewhat genteel, as it used to be labeled. "We use a lot more curse words up North," Burnell said.

"Up North, all we do is barbecue on the grill, drink Pepsi and use expletives," Long agreed.

These expressions are not the only facet of Southern speech foreign to non-Southerners. The other is what Hyonnyong Cho, a freshman English major from Chicago, calls the "twang" or "drawl" — the Southern accent.

"Every time I talk to a friend from

home, I ask if I'm getting a Southern accent," Jayne said.

"I'm afraid one-syllable words are going to be four-syllable words when I go home," Long said.

Some non-Southerners admitted that they first perceive people with a strong Southern accent as unintelligent.

Braxton Gillam, a freshman history major from Harrellsville, has a Southern accent. He believes people stereotype those with Southern accents as unintelligent. "I think it's done," he said. "I'll tell you why — I do it. I'm Southern, and I do it," he said.

Eble admitted that she had the same reaction to a Brooklyn dialect. "I have to overcome that and listen to what the person has to say. It's absolute prejudice."

"It's one of the things that we have the strongest feelings about — the way people talk," she said. "It has an awful lot to do with feelings."

Brent Myers, a freshman English major from Wilkesboro, said he knew people sometimes reacted negatively to his Southern expressions and accent. "I always say, 'It's not how I say it. It's what I say.'"

Muchablige fer yer tahm. And y'all don't fret if yer tahk ain't up to snuff. Jest keep a-workin', and it'll git better d'reckly. And that's the stomp-down truth, I sweer by mah werd.

From Associated Press reports

LOS ANGELES — The band Milli Vanilli was stripped of its Grammy award Monday because the pop duo didn't sing on the "Girl You Know It's True" album, Grammy officials announced.

The group won the Grammy for best new artist last February.

The Grammy was rescinded by a telephone vote of the trustees of the National Academy of Recording Arts & Sciences, which gives out the music industry awards. It wasn't known if the award will be given to another artist.

"This action comes as a result of admissions and revelations by Milli Vanilli's producer, record label and the two performers Rob Pilatus and Fab Morvan that the label credit on their album... was incorrect," the academy said in a statement issued from its Burbank headquarters.

Pilatus and Morvan said during the weekend they wanted to give up the Grammy and return it to the artists that actually sang on their hit album. They had planned to forfeit the Grammy during a Tuesday news conference.

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The lip-sync controversy erupted last week when Milli Vanilli's German

producer, Frank Farian, disclosed that others actually sang on the record credited to Pilatus and Morvan. The duo also lip-synced their way through live performances, including one at the Grammy Awards show, Farian said.

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Grammy Award

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