

ARTS and FEATURES

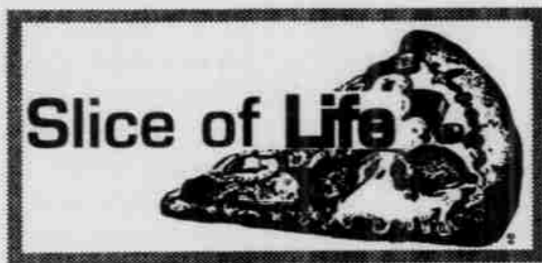
Holiday shopping season gets underway as crowds hit local mall

By MARA LEE
Staff Writer

The Christmas retail season, which starts the day after Thanksgiving, accounts for 40 percent of the year's sales for merchants. The day after Thanksgiving is traditionally the biggest shopping day of the year. The DTH sent a reporter to a mall to see the serious shopping begin.

The mall, born in the suburbs as a phenomenon of the nation's new mobility, provides climate control, one-stop shopping, socializing, food and acres of parking. Willow Lawn, the first mall in Richmond, Va., was upscaled recently, and outdoors, Woolworth's and A & N have been overshadowed by the food court, Limited Express and Britches of Georgetowne.

At a little past 10, the mall is crowded. Many elderly people are arriving for their daily routine—sitting on the benches watching shoppers go by. One older man, with a dapper demeanor and a suit, hat and cane, sits down and reads



his Washington Post. He is a striking contrast to the younger mall-hoppers in pursuit of more material matters.

A pair of teenyboppers, with braces and bubble-gum grins, see a photo-journalist with an elaborate camera. They wave frantically and beam into the eye of the camera.

"Noel, Noel" plays over the intercom, and people with college sweatshirts—University of Virginia, UNC, Duke—mill around with bags in their hands. Many bags are around already, but not too many shoppers go into the shops in the immediate area.

One well-heeled high school couple and a dad do go into all the shops, as does a middle-aged couple with match-

ing rubys and jeans. In contrast to all the sauntering groups, a running mother is dragging her toddler along, until he suddenly kneels in a dead stop. She exclaims, "That's where grandma is," and leaves him kneeling as she runs off.

Several young women in pairs deliberate, "Should we go into Victoria's Secret or Express?" A few groups are less pleased over the many choices. One father says despairingly, "In here? Then, well, go in there. Then I want to go..." A grandfather sighs exaggeratedly and asks his teenage granddaughter, "Where do you want to go?"

Children add to the shopping experience. While a heavily made-up, stiffly coiffured mom waits for her husband to come out of Victoria's Secret, her toddler daughter prattles on.

"Are we going to wait here? I get to sit up here. My teacher said stop hitting, is that good?" she asks. The mother, readjusting her Caroll Reed bag, nods distractedly. "You should help someone, not hurt anybody," the little girl

advises. "If I was punching you, do you think they'd let us do that in preschool?" Her mother says no, and the child turns around and looks at the greenery above the benches, saying, "Don't you like these flowers?" Her mom makes a noncommittal sound and the girl says, "They need some water."

She jumps down and tries to put her saddle-shoed feet on only the colored blocks. "Know what? I've read shampoo called 'Flex' all by myself," she brags. Her dad, an older balding man, comes out of the lingerie store and stuffs some more bags in their collection.

Walkie-talkie sounds mingle with "Joy to the World" coming over the speakers as people alone and in pairs mosey along. Parachute pants and polyester pants mix with cashmere skirt-sweater outfits, suede walking shorts, suspenders, paisley ties and striped shirts, emphasizing the wide variety of shoppers.

Santa Claus is already in the mall, and the man with a real beard (tested

many times by tugs) is waited on by heavily made-up elves past their bloom of youth. "Merry Christmas! Merry Christmas!" they exclaim.

Parents ask their shy kids, "Are you going to go see Santa?" The girl on his lap, not suffering from shyness, hugs him spontaneously.

Andrea, a preteen, goes sprawling on his lap next. "Say, I believe, I believe," the helpers say in a facetious tone. She gets a candy cane after she pulls on his beard. Her grandmother says, "She can't believe it's real." Andrea hurries out of the entrance, saying, "Omigod."

Two janitors meet outside the Santa's playground, and one complains, "They open up at eight this morning instead of nine. It ain't going to close until 10:30. I get off at 3:30."

Seeing the other janitor seethe jealously, he says, "Smile!"

A young couple comes up with a picture-perfect five-month-old baby. The helpers coo, "Aren't you some-

thing? Aren't you precious? You are so pleasant." Referring to Santa, they assure the father, "He's a nice old man." Among themselves, they say, "Look at that little baby!"

The pictures with Santa are expensive, but when one couple with matching Harley Davidson T-shirts brings their daughter, the elves assure them that they don't have to get a picture. The helpers kneel down next to the child. They ask, "You don't know what you want for Christmas? You want a Barbie?" She nods. Her mother asks, "You want a Porsche?" When she sees the shocked looks, she adds, "For the Barbie, I mean."

The little girl sits on Santa's lap and nods as he talks to her. He pats her head, and she leaves with the most open, happy smile.

In the background a familiar song plays for the first time this morning: "Although it's been said, many times, many ways, Merry Christmas to you."

Theatre Arts Committee's first production gives new twist to classic comedy

By MONDY LAMB
Staff Writer

The lights in the Cabaret are low except for the floor area, which is brightly lit. An ensemble cast rehearses for the production of Shakespeare's comedy "Twelfth Night," the first production for the Union Activities Board's Theatre Arts Committee. Director Tessa Blake paces back and forth, occasion-

ally darting toward the stage to turn an actor's face into the light.

The actors are clearly enjoying themselves and the play. Every few minutes the cast and crew erupt in wild laughter at some new joke or sexual innuendo.

Duncan Boothby, a sophomore drama major who plays the character of Malvolio, said the play was full of sur-

prises.

"Every rehearsal there is another joke, everything is still so fresh," Boothby said. "Every night it's different, and it gets better and better."

Tom Quinn, a junior speech communication and drama major, plays Orsino, an arrogant man who is more in love with the idea of love than with love itself.

"The play is about the search for love," Quinn said. "Everyone in the play is trying to find love, but all for different reasons."

Blake has added a new twist to this classic Shakespearean play; she has set it in the 1920s.

"She (Blake) has opened up the script," Quinn said. "Since it is set in the 20s it is totally new, so different things can be done with it."

Blake, who directed Lab Theatre's "Savage Love" last semester, said she set it in the 1920s because this was a time period full of celebration and gender roles. It was a time when women's liberation was taking hold.

"This play is conscientiously thinking about how women are portrayed," Blake said. "Many plays are sexist by

default, simply because they don't think much about it. This play is very much about women."

Julia Smith, a freshmen English and French major who plays Viola, agreed with Blake.

"I think it's a good time because the 20s were a risqué period," Smith said. "This is one of Shakespeare's few plays where he emphasizes women's roles."

The play in itself is one of Shakespeare's funnier comedies. Chock-full of his usual sexual innuendoes, there are also many other surprise elements.

"There's all these cross-dressing, cross-sexual attractions going on," Smith said.

"It's like a hokey episode of 'Three's Company,' with mistaken identity and drunkenness," Boothby said.

Blake emphasizes that the outstanding feature of this play is its beauty and accessibility to the student. With each character you see the beauty and humility. There is something special about each character, something that teaches us. If you have ever read a play, you know that seeing it brought to life through acting adds a higher quality to its meaning, Blake said. And that is why this production of "Twelfth Night" promises to be rewarding for all those who attend.

Shakespeare's "Twelfth Night" will be performed at 8 p.m. on Nov. 29, 30 and Dec. 1, 2 and at 2 p.m. on Dec. 2 in the Cabaret of the Student Union. Admission is \$3 for students and \$5 for the public. Tickets are available through the Union Box Office.

Famous American poetry set to music in concert

By ANGELA BUFFUM
Staff Writer

In a performance entitled "An Evening of Twentieth Century Vocal Music," soprano Terry Rhodes will perform the sentiments of Emily Dickinson and Walt Whitman found in their poems on death, love and nature. Accompanying her on the piano is Dr. Thomas Warburton, professor of music at UNC, who specializes in 20th-century music. The concert is in the Hill Hall Auditorium at 8 p.m. tonight, and admission is free.

The performance consists of four song cycles of American poetry set to the music of American composers. The opening cycle is "Song of Ives," with the poetry of Longfellow, as well as poetry and music by Charles Ives. The second selection is "Twelve Poems of Emily Dickinson" set to music by Aaron Copland.

"The simplistic, naive or familiar way the poet treats poetry is brought together by Copland's music, enriching it," said Dr. Warburton. The music has a folklore quality that accompanies the poems' humorous and profound qualities.

The second half of the concert opens with a song cycle and texts from Thoreau's "Journals," set to music entitled "From New Songs From Walden," by UNC's Roger Haney. The closing selection features the electronically amplified music of George Crumb set to Walt Whitman's "Apparition," pieces concerned with the significance of life.

"Apparition" is a nice companion to Dickinson's song cycle," said Warburton. "Be prepared for so much more than you see on stage. The music exploits the piano and voice to the utmost. They become instruments of many colors."

The piano is used as a percussion

instrument. Strumming the piano's strings in the interior, the music receives the advantages of a stringed instrument, while tapping its wooden and metal parts gives it a drumming effect. By plucking the strings the music gets a delicate air.

Terry Rhodes is an assistant professor at UNC, teaching voice and directing the opera program. From North Carolina, she has been in Italy, New York, Rochester and Dallas for a number of years performing and teaching. She has performed with the North Carolina Symphony Chamber Orchestra and the Udine "Stagione Concertistica" in Italy. Her theatrical appearances in 1989 included singing the role of Zerlina in the Triangle Music Theatre's production of "Don Giovanni," and this past March, she presented her debut recital at Carnegie Recital Hall in New York City.

TV networks want financial interest rules repealed

From Associated Press reports

NEW YORK — The big television networks are using the latest foreign buyout of a Hollywood studio to bolster their effort to trash federal rules they say leave them at a disadvantage in the global entertainment market.

CBS, ABC and NBC cited Monday's announcement that Japan's Matsushita Electric Industrial Co. agreed to buy U.S. entertainment giant MCA Inc. in a \$6.6 billion deal as evidence that foreign

companies have an advantage in marshaling resources for quality programs.

The deal comes only three weeks before the Federal Communications Commission's Dec. 14 hearing on financial interest and syndication rules.

The 20-year-old "fin-syn" rules prohibit the three major TV networks from having financial interests in shows they don't own and from getting into the business of selling network programs in the \$3 billion syndication market for reruns on local TV stations, cable networks and foreign markets.

The rules have barred the networks from bidding for production companies, even as foreign companies have bought four of the seven biggest U.S. studios, including three in the past 14 months. Laurence Tisch, president and chief executive at CBS Inc., said the MCA deal "accelerates the dizzying pace of consolidation in Hollywood."

"This has happened under the financial interest rules that give foreign-owned studios competitive advantages over the three American networks. There is no more eloquent testimony for repeal of these rules than these transactions and the consolidation they have fostered," he said.

Sony Corp. of Japan bought Columbia Pictures Entertainment Inc. in Sep-

tember 1989 and Italy's Pathe Communications Corp. recently completed a buyout of MGM-UA Communications Inc. Rupert Murdoch's News Corp., based in Australia, has owned 20th Century Fox Corp. since 1985.

There was some indication that policy makers in Washington are hearing the networks' complaints.

FCC Chairman Alfred Sikes said the MCA deal "will almost certainly affect the debate."

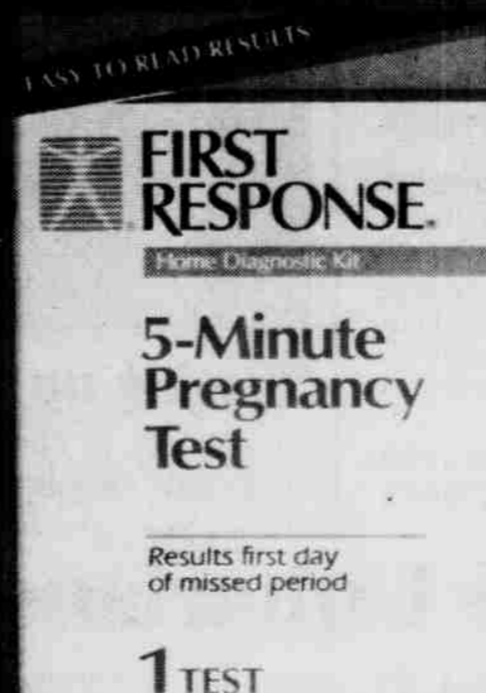
Rep. John Dingell, D-Mich., chairman of the House Energy and Commerce Committee which oversees the FCC and telecommunications policy, said his committee would be interested in the results of the FCC examination of the rules.

"Our regulatory system should not protect foreign-owned companies at the expense of American enterprises," he said.

Hollywood studios and producers support the rules because they fear the networks as "gatekeepers of the airwaves" would have too much power if they could also have a stake in programs.

"The three major national networks say whether a show goes on the air or not," said Jerry Leider, chairman of a caucus of independent writers, producers and directors.

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