

ENTERTAINMENT

"SEDUCTION"

Ebony Fashion Show lives up to its name

By Sylvia Purvis

For fashion fans who could no longer contain themselves after last year's Ebony Fashion Show, "Sizzle," this year's show, "Seduction," definitely lived up to its name. "Seduction," which took place Oct. 12 at 8 p.m. at the Kermit E. White Center, was a feast for not only the eyes, but the body and soul as well.

From hemlines above the knee to sultry evening gowns which draped models' bodies with just a little "peek-a-boo" tease, this year's fashions added up to an evening of total seduction.

This was especially evident in the evening wear section of the show. The models glided down the walkway in clinging gowns with low-cut bodices while love songs by Pamela Fernandez and June Holmes played.

The outfits featured work by famous designers like Pierre Cardin, Yves Saint Laurent and Geoffrey Beene.

For the sportier woman, the skirts were higher, with bold colors. Lingerie was soft-looking, with the just the right amount of lace. Colors were predominantly black, which

created a mood of romance and mystery, and enhanced the women's femininity.

The men had a more suave and debonair look, with dark suits and jazzy ties.

Although the clothes were alluring, the real attention-getters, as usual, were the Fashion Fair Models. This year there were quite a few new additions, like N.C.'s Leon Craig, Philadelphia's Craig Schley, and St. Louis' Latonya Cavitt.

Craig, 23, was a sheer delight for the female members of the audience, which included ECSU faculty, students and guests. When asked to sum up his job as a Fashion Flair model, Craig said, "It's exciting and different. If I weren't a Fashion Fair Model, I would have become a youth director."

Craig said that God helped him get his job as a model. And he offered these words of advice: "Go for what you want, but always make sure you put God first."

Craig Schley, 25, had no problem turning heads. "Before this I was a volunteer fireman," said Schley. He had these words of advice: "Whatever you want, pray for it, and if it's meant to be, it will be."

Both Schley and Craig, who bore a striking resemblance to each other, added spice and

excitement to the show.

Newcomer Latonya Cavitt was also a lovely addition to the show. Cavitt, 22, was a student at the University of Mississippi before she became a model.

This year's fashion show was a prime example of the old adage, "Things get better with time."



Photo by Richard McIntire



Photo by Richard McIntire

University's Lysistrata features laughs galore

By Nancy Porter

The basic plot of *Lysistrata* is a simple one. The women of Greece, tired of war, go on a sex-strike. Under the determined leadership of *Lysistrata*, an Athenian wife, the strike succeeds, and the play ends happily with the former enemies singing and dancing together.

But there are an awful lot of laughs along the way - in the University Players' November production of the play. Under the direction of Shawn Smith, the 30-member cast has a lot of fun with the drama, and they successfully convey this feeling to the audience.

In the opening act *Lysistrata* (Marsha Lynn Williams) is trying to convince the women of Greece that the only way to bring their men home from the war and have peace is to deny them sex.

Although the women want the war to end, they balk at giving up sex.

"I'd walk through fire before I'd give up sex," says Kleonike (Candace Newman), and the ensuing conflict generates some of the play's funniest moments.

Lysistrata is finally able to prevail,

however, and the women, unite in their conspiracy to end the war.

"Fate lies with the women trying to save the world with negligee's" says Kleonike.

The humor shifts into overdrive with the appearance of the men, whose antics keep the audience in stitches. The leader of the men, Uno, (Eric Harris), has many funny lines, and he performs with verve and spirit. Harris' delivery could have been a little more precise, however. His speech made it little hard to understand him at times.

The women take over the The Acropolis treasury but *Lysistrata* has to constantly watch them to keep them from sneaking home to their husbands. The girls' efforts to escape create some hilarious moments.

Myrrhine is finally allowed to taunt her husband Kinesias (Alex Perry) in order to launch a campaign among the men that will bring surrender. The scene has the audience roaring with laughter.

Myrrhine offers her love, but first she has to have things just right. She needs several items to make them more comfortable: items such as a cot, mattress, pillow, blanket and perfume. Each time she leaves, poor Kinesias'

pain and frustration increase.

When Kinesias thinks the time has finally come for relief, she jumps up and announces, "You will have to vote for the treaty or no sex."

Kinesias moans, groans and begs for attention from his wife Myrrhine in this very humorous scene. And Kinesias' bent-over posture gets lots of laughs from the audience. A touch of walking bent over for effect was fine in one scene, but this device is used too often, especially when every man in the play walks the same way; it drags on and passes being funny.

One of the play's many highlights comes when the men perform a rap song, which gives the play a delightfully modern touch.

Many lines are sexually blunt and keep the audience in stitches. The cast gets totally involved in the play and all work together. Kleonike and *Lysistrata* are very well cast for their parts,

and there is a good chemistry between the two. Newman's insouciant humor contrasts nicely with Williams' regal bearing and manner.

Tom Williams gives a spirited performance as the police commissioner, and Gretchen Wicker's performance of Unolaya is also notable. Ursula McMillion's earthy Southern version of Lampito is very funny.

The play ends with two songs that are especially fitting. The cast sings and dances to "This Land Is Your Land." The final song is "He's Got the Whole World in His Hands" and the characters have the audience join in.

Lysistrata was sponsored by the University Players and the Department of Language, Literature and Communication. The play was choreographed by Gene Owens and stage managed by Lynne Chapman.



Photo by Richard McIntire

Police Commissioner (Tom Williams) tries to convince Uno (Eric Anthony Harris) that men don't really need women, in the University Player's production of *Lysistrata*. The hilariously, bawdy play by Aristophanes was adapted and directed by Shawn Smith and ran November 9, 10, 11, and 13.

Ziggy's reggae album blends jazz, pop, soul

By Chad Allen

Ubeat, unique and refreshing appear to be three worthy adjectives used to describe Ziggy Marley and the Melody Makers' latest release "Conscious Party". This album is a welcomed oasis in today's desert of top forty gumbo.

The four member band from Jamaica, which includes three of Bob Marley's children, generates a hardy reggae sound while also blending in elements of jazz, pop and soul. Lead and backup vocals melt all these elements into one smooth and peerless musical experience.

"Conscious Party" contains ten tracks. Only two of those tracks left me bored and detached. "Dreams of Home" and "We Propose" were the two songs that contained an uninteresting beat and could be saved by meaningful vocals and political rhetoric.

The remaining eight tracks were solid. "What's True" grabbed me the hardest of all these tracks. This selection was very playful instrumentally while having fun but seductive vocals. "What's True" reminded me of the late great Bob Marley because

of its "feel good" reggae tone.

Other stand out selections include "Have You Ever Been To Hell" and "They're Not Just Good Friends" as well as the title track "Conscious Party." These three held the album together as a whole since they were elements such as an enticing beat and examination of social issues. These songs could stand alone on any reggae album.

A review of "Conscious Party" would not be complete without mentioning two songs that I feel have built a bridge from reggae to pop music. "Tomorrow People" and "Tumblin' Down" are truly appealing to both groups. Each of these two selections contain soft but strong vocals. They convey a cheerful mood which makes it very difficult not to like the songs. Despite repetitious lyrics in some of the songs, "Conscious Party" left me with a sense of enlightened satisfaction. I felt the album was stable from an instrumental and vocal standpoint. Vocals on this album were intriguing and somewhat eerie. Ziggy Marley's voice in some of these songs sounded just like his late father's. This only made the LP even more delightful and enjoyable.

Like many sons and daughters of

famous musicians, Ziggy does not appear to rely on his father's music as a blueprint. His sound is unique just like that of young aspiring Bob Marley. Ziggy Marley and his band seem to be picking up where his father left off ten years ago.

Bob Marley and the Wailers were at the pinnacle of their success ten years ago. After the Jamaican bands widespread success in Europe they came to the United States with momentum supplied by a successful European concert tour during which crowds of over one hundred thousand attended some shows.

This tour was preceded by their "Exodus" album which brought the band international acclaim. Songs such as the titles cut "Waiting In Vain" and "Jamming" made the United States and European charts while the LP itself stayed in the charts for fifty-six weeks.

Bob Marley and his Wailers became the most influential and innovative reggae band ever. They set the standards for all reggae bands. Not only their standards but their musical content and performances were profound and penetrating.

The music produced was mostly influenced by their religion, that being

Rastafari. This religion, which originated in Ethiopia, was the very core of the Wailers' music.

Like so many reggae bands, Bob Marley dedicated many of his songs to the oppressed and poor while also making political and social statements. He often sang about love and the power of ganja. Sometimes his music was controversial but at the same time, brilliant.

At the age of thirty-six Marley died of cancer. Up until this time he was making plans to begin an American tour with Stevie Wonder. This tour, which never materialized, most certainly would have established his music here in America.

Not since those last days of the Marley era has reggae seemed to capture the attention of American music lovers. Although, in recent months, bands like Ziggy Marley and UB40 have started to gain widespread acceptance. Determining factors for this sudden popularity are difficult to determine. Maybe some of those top forty listeners have finally awakened after their long dreams of musical monotony.

Whether reggae is here to stay or just a passing fad remains to be seen.



Photo by Richard McIntire

Lysistrata (Marsha Lynn Williams) rails against the hard-nosed Police Commissioner (Tom Williams). The Police Commissioner is unresponsive, however, as *Lysistrata* tries to explain why she has convinced the women of Greece to go on a sex-strike.