

The Cars stall in concert
See Ivy Hilliard's review, page 10B.



'Doonesbury' is back!
Trudeau's political strip to return
September 30. See story page
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The Tar Heel Arts & Features Section B

Tours, workshops, speakers

Tar Heel Days orient new students, parents

By PAUL ENSSLIN
Tar Heel Staff Writer

July 21 junior transfers, incoming freshman and their families will be on campus for the third of four Tar Heel Days. The mini-orientation workshops, designed to give new students the chance to tour UNC, have been taking place each Saturday this month. They wind up on July 28. Generally geared for freshman, this weekend's program is modified to suit the junior transfers.

"The program is actually more for the parents, explained Chuck Zeugner, chairman of this year's Orientation Committee. "The students will be here Orientation for a week in the fall. So we place the emphasis here (in the summer) on the parents because this may be their only opportunity to really see the campus."

Each program runs from 8 a.m.-3:15

p.m. and includes tours of dorms, lunch in the Great Hall and remarks from various campus representatives.

"A lot of kids come just to see their dorms but others come to make friends so they won't feel alone in the fall," said Lynn Pierce, a member of the Committee. She added that many of the families who participate come from as far away as Florida.

According to Zeugner, the programs are run "by the students for the students." About 25 student volunteers participate each Saturday serving as tour guides and question answerers.

"There are no hired staffers here, they are strictly volunteers," he said. "I think it is more efficient that way. These people are here for a cause and we could not do it without them."

Involved in each program is a college simulation game, in which the students

spend an hour and 45 minutes in Wollen Gym discussing a "typical" freshman year.

"This was a game designed at the University of New Mexico," said Pierce. "You spend 20 minutes on the first semester, then have Spring Break and then spend 20 minutes on the second semester. The game is designed in such a way that some kids can end up with all A's while others can get thrown out for cheating."

Pierce added that most of the students liked the game, but that they "really can't appreciate it until they come to Carolina."

Zeugner then explained that while the freshman play the simulation game, the parents are encouraged to participate in their own programs. "They get to choose three seminars, each of which lasts thirty minutes. Through these seminars they can learn more about what their child will be facing."

"These are very important, because the

parents love them," added Pierce. "The most popular seems to be the one dealing with academic pressures, where they become aware of what pressures may face their child, be it academic or social."

Since this Saturday's program has been modified to suit junior transfers, new programs have been added for them, not so much dealing with college but dealing with life at Carolina.

Zeugner and Pierce estimate there to be 800 people at this Tar Heel Day, which would be the biggest one yet. "We started with about 475 people at the first one and they appear to get bigger each time," Pierce said. "This past Saturday 675 people showed up and it went and I had no idea that everyone would show up at 8 in the morning. Everybody was excited and it went really well."

Pierce said that volunteers were still needed for the final program on July 28.

Pilobolus suggests shapes, themes

By MELISSA CROOM
Tar Heel Staff Writer

For centuries, traditional dance styles, especially ballet, have striven to exalt the beauty and grace of the human body. Pilobolus Dance Theatre, one of 19 dance troupes presented by the American Dance Festival, forces the audience to consciously remind itself that those surprising shapes on stage are actually human bodies. The result ranges from the shocking to the humorous.

Pilobolus Dance Theatre was one of 20 different shows presented by the American Dance Festival during the 1984 Worlds First International Modern Dance Festival held from June 10-July 21.

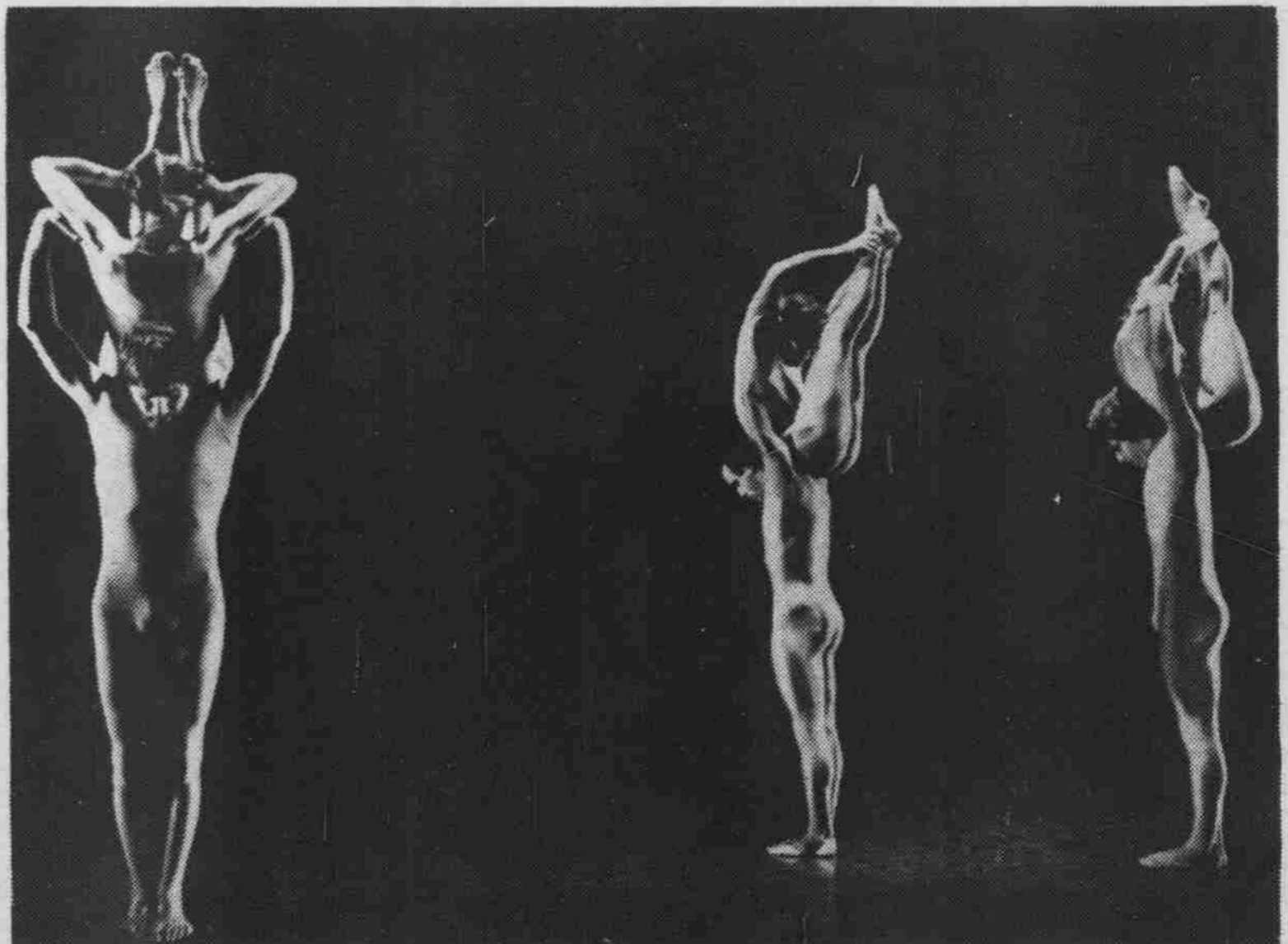
Of the three movements in the performance, the first, "Molly's Not Dead," performed by Tim Latta, Carol Parker, Josh Perl, Peter Pucci, Cynthia Quinn and Michael Tracy, was the funniest in the use of dehumanizing effects. For example, three dancers represented one character to create a farcical exaggeration of gestures and movement. With delightful skill, the dancers became balls, seesaws, backpacks, headdresses, appendages, imaginary creatures, wheels and other images within a series of skits touching on death, religion and conformity. The music by Walt Michael, Tom McCreech

and Tom Campbell established the mood for the audience while being seemingly unrelated to the movements of the dancers. Pilobolus fully lived up to its comic, outrageous reputation.

The second movement, in contrast, "Return to Maria La Baja," performed by Robby Barnett, Alison Chase, Robert Faust and

Lisa Giobbi, was completely different in style, purpose and mood. Unlike the beautiful if often tragic narratives created in ballet, Pilobolus depicted an ugly story of an abusive mother selling her daughter as a prostitute. Animal imagery created by the dancers was as powerful as the animal noises played in conjunction with the music by Paul Sullivan with the resulting dehumanizing impact. The choreography, by the performing dancers themselves, was suggestive enough that story line was easy to follow and yet provocative enough to allow an active imagination to enrich the narrative with detail. Last Friday night, the audience was subdued during the second intermission as it tried to shake the somber mood created in the piece. Rarely is sexuality depicted with quite such baseness and quite such magic under different conditions within the same story. But Pilobolus is known for its originality.

The third piece, "Day Two," performed by Tim Latta, Carol Parker, Josh Perl, Peter Pucci,



The Pilobolus dance company: audiences forget they are human

Cynthia Quinn and Michael Tracy, was a celebration of movement. For the first time in the show, all six dancers performed in reference to the music, which was by Brian Eno, David Byrne and Talking Heads. During one selection the dancers became the music by representing a series of repeated movements. The atmosphere was considerably more upbeat than in the

second movement as the stage was washed in warm colors. Besides musical notes, the dancers movements also suggested insects skimming the surface of a misty lake, bubbles of lava from under a tarp spread across the stage floor and raindrops.

Throughout the performance, Pilobolus employed a number of

devices to dehumanize the dancers. For example, in "Molly's Not Dead," the dancers depicted objects, in "Return to Maria La Baja," they often appeared more animal than human, and in "Day Two," they represented substances such as lava or water. Likewise, by using primarily top and wing lighting, Neil Peter Jampolis created eerie

(See DANCE page 5B)