

'Evita' captures Peron legend

A cast of rising young stars, highlighted by two noteworthy leads, presented an admirable performance of the musical *Evita* Wednesday night before a packed house in Memorial Hall.

The show was entertaining, though it lacked the polish and professionalism commonly found among Broadway productions. The company members, none of whom performed in the award-winning Broadway cast of *Evita*, varied in talent and were not consistently strong throughout the show. Jon Peretto was not especially convincing as Juan Peron, while two memorable performances were given by Judy Baird as Eva Peron and Michael Sarfaty as Che.

The show opened onto a set which remained simply furnished throughout the show, with its one permanent fixture being a two-story structure that provided a platform for several speeches and solos. The lower level of the structure consisted of an arcade with several arched openings on the side facing the audience.

Perhaps the most innovative aspect of *Evita* is that its entire story is told through music. The songs were sung with all the variety of

Both Rhea Theater

emotion that is found in dialogue, so they were an effective, expressive way of telling the story. They also added a larger-than-life quality that was appropriate for the subject matter — Eva's rapid rise to fame.

Eva's funeral, shown along with actual slides of her life, was the subject of the first and last scenes of the show. This technique provided a sense of completeness. The slides also were an effective way of giving the show authenticity, and, along with the funeral, they were instrumental in instilling in the audience a sense of awe and reverence for the legend that was Eva Peron.

Baird was convincing from the beginning as the ambitious, headstrong Eva, from her first aggressive advances toward a tango singer who offered her the chance to go to the capital city, Buenos Aires. She skillfully demonstrated Eva's confidence that could not be suppressed, despite her awareness of her lower-class background.

Baird was also successful in her portrayal of Eva's indomitable will and zest for power, as well as her urgent desire to help the people of Argentina. In addition, Baird displayed Eva's capacity to lure men with her charms in scenes such as her first meeting with Juan Peron in which she sings with wit and boldness, "Nothing's calculated, nothing's planned. I'd be good for you."

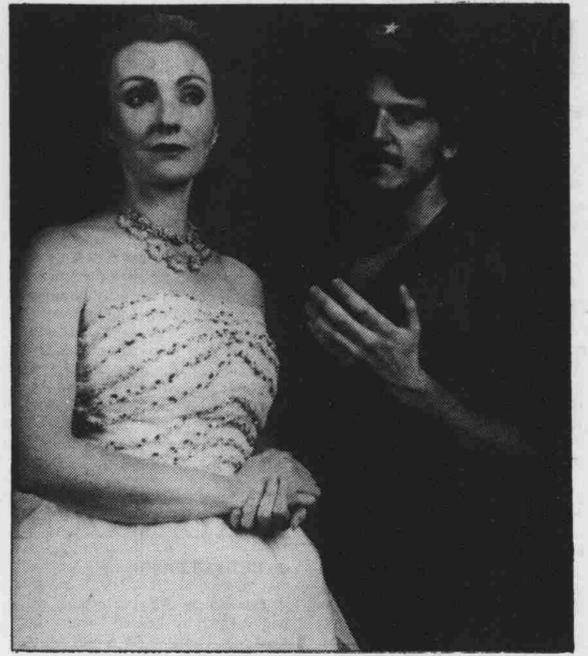
Baird played with equal skill the other side of Eva, the poignant figure struggling to accomplish all that she dreams of before cancer overtakes her. Throughout the show Baird seemed to be in control of her character and to possess a sure sense of Eva's motives and feelings.

The other strong lead, Sarfaty, was riveting in his performance as Che. He played his part extraordinarily well in crossing Eva at every turn, challenging her, taunting her, warning her, as he did when he sang, "If you climb one more mountain, it could be your last." Sarfaty moved deftly about the stage and was always inescapable, cleverly forcing Eva to look inside herself, as he keenly and persistently stripped away her image as a saint and savior of the people.

The members of the company, though often not seeming entirely committed to the performance, did shine in a few flashy dance numbers. The officers in particular were sassy and smart in the number "Peron's Latest Flame" as they expressed with precise synchronization their unflattering opinions of Peron's new wife.

In terms of vocal talent, Baird was solid and formidable on low notes, though she had a tendency to strain when the songs ran out of her range. She gave a heartfelt, moving rendition of "Don't Cry for Me, Argentina." Sarfaty, whose tone was not exceptional, more than made up for this with his uninhibited expressiveness. Peretto's vocal quality was good but, as with his entire character, seemed to lack true involvement.

Technical excellence enhanced and completed the show. The lighting effects, designed by Kim Hansen, were particularly effective in creating an ominous, haunting aura for scenes such as the game of musical chairs which left Peron as the only contender left standing to be the president of Argentina. The dance numbers were well-choreographed by Karen Curlee.



Eva Peron and her revolutionary opponent Che in a scene from 'Evita'

Photojournalism show flashes a new light on the art

By GILLIAN FLOREN
Staff Writer

The simplicity of the ubiquitous camera that laymen tote along on vacation has tricked most people into thinking that there is no more to photography than pushing a button. "On the Line: The New Color Photojournalism," the current show at the Ackland Art Museum, should be convincing proof of the falsity of this view.

Twelve photographers took the shots which make up the exhibit. The nearly 100 photographs in the show cover a wide range of subjects, from David Burnett's pictures of baseball games to Susan Meiselas' scenes of political repression in Guatemala.

Adam Weinberg, the show's

organizer, described the works as "on the line" between art and journalism. "These photographers play art against journalism, trying to reap the most from each, honing their perceptual and observational powers in the process," he wrote in an essay on the exhibition.

"There are people standing on one edge of the line (between art and journalism) and people standing on the other," said Ackland Assistant Director Timothy Riggs of the photographers in the show.

An example of the difference in approaches to photojournalism can be found in the contrast between the works of Jean-Marie Simon and Alex Webb.

Simon, who covered Guatemalan

life during the military repression of the early '80s, presents images from a political point of view. She may simply use the title of her work to impart a political overtone, as in her photograph of a young Guatemalan woman crouched with a sack balanced on her back against a backdrop of countryside and blue sky. The work's title is "Seventeen-year-old Girl Lifting 100 Pounds of Coffee."

Webb's photographs of Mexico also present the viewer with glimpses into another culture, but his works do not deliver an integral political

message. He instead masters the play of light and shadow and deeply saturates his colors to capture a single moment and to give the viewer the sensation of being in that spot at the moment the photograph was taken.

"This isn't a show you can be indifferent to," Riggs said. "Some of the images are beautiful, and some are horrifying."

Organized at the Walker Art Center in Minnesota, "On the Line" will be shown in eight cities across the country over the next two years. The show will remain on display at

Ackland through January 4. In conjunction with the exhibit, gallery talks and showings of the videotape "Mud and Blood: Issues in Photojournalism" will be offered.

Artisans to market at bazaar

By BETH WILLIAMS
Staff Writer

Over 45 craftsmen will display their work during the 23rd Annual Crafts Bazaar and Coffee House beginning at 2 p.m. on November 21, sponsored by the Campus Y.

Originally the bazaar was international, with students selling items from other countries on consignment. Later students brought in Appalachian craftsmen to display and demonstrate their skills.

Weavers, a calligrapher and several other artisans will be on hand to demonstrate their crafts.

"The bazaar is meant to be educational and fun," said Zenobia Hatcher-Wilson, director of the Campus Y. "We will have many extraordinary and unique items for sale."

Students' tastes and income were taken into consideration when the artisans were asked to come to the bazaar, she said. Jewelry, stained glass, calligraphy and handmade sweaters will be among the many items available.

Since most craftsmen only produce one or two of an item, students are almost assured that their purchase will be one of a kind, said Donna Monti, co-chair of the crafts bazaar committee.

"This is a good time for students to buy one-of-a-kind Christmas gifts," Monti said.

Along with the bazaar, the Y will sponsor a coffee house to provide a place for students to rest while shopping.

The Campus Y receives no student fees for its operation, so the bazaar is their major fundraiser.

The Y hopes to raise \$6,000 to \$7,000 from the bazaar and coffee house, Hatcher-Wilson said.

The bazaar will be held in Great Hall and the coffee house on the second floor of the Union.

Hours for the bazaar and coffee house are Nov. 21, 2-9 p.m.; Nov. 22, 10 a.m.-6 p.m.; Nov. 23, 1-6 p.m.

ATTENTION STUDENTS Carolina Basketball Tickets

Student tickets are still available for Carolina's Exhibition opener with Yugoslavia on Saturday evening, November 22nd. Tickets are also available for the season opener against Stetson on Thursday, December 4th and the game against Miami on Saturday afternoon, December 6th. Present your student I.D. and athletic pass at the Smith Center Box Office between 8:00 am and 5:00 pm.



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