

Cosmetics companies offer computerized glamour

By CHERYL POND
Staff Writer

The cosmetics business has reached the Computer Age. Elizabeth Arden and Shiseido are some of the cosmetic companies using computers and cameras to give hi-tech makeovers that are pleasing customers and improving sales.

"Computers are big business now," said Joyce Grovenstein, a counter manager for Elizabeth Arden at Belk's in Raleigh's Crabtree Valley Mall. "Computerized beauty is going to become very popular. It's very comfortable for ladies to see the look without making the effort to apply it. You can try 15 different lipsticks without actually putting any on."

Both cosmetic lines use computers that freeze an image of the customer's face on the screen. The technician and the beauty consultant then are able to apply colors of cosmetics to the picture, demonstrating the effect of different looks without actually applying any makeup.

The computers travel to certain locations, staying only a few days or weeks. Grovenstein said that when the Arden computer visited Raleigh this past spring, her store broke the national sales average.

"We did like a year's business in about a month," she said.

The Arden computer has one screen that divides into four pictures that can be used for demonstrating different looks. Arden representatives classify certain looks as business,

glamour and everyday.

Most women who participated in the makeovers bought at least two looks, usually business and glamour, Grovenstein said.

Shiseido has a one-screen computer it calls a Simulator. Customers can see themselves with different colored eyes or a new hairstyle, in addition to varying makeup colors.

"A lot of people were really impressed," said Kay Glans, a senior beauty consultant for Shiseido at Southpark Belk's in Charlotte. "They want to see something really dramatic, which they're afraid to do. The majority were very satisfied."

Sharon Payne, an account promotional coordinator for Shiseido, said the Simulator visited Charlotte last July and attracted a lot of attention. Women of all ages made appointments for makeovers, and even some men were interested, she said.

"The Simulator is a very advanced computer," she said. "The setup is very impressive. People always want to see something fast and quick."

A human element is still involved, Payne added. The beauty artist selects which colors the computer will apply to the picture.

The Simulator is boosting sales for Shiseido whenever it puts in an appearance at a store. Payne said when the Simulator was in Bethesda, Md., the company made \$65,000 in 10 days.

Shiseido also has simpler technology-assisted makeovers that are available more often. The Eye Simulator was available in the University Mall Belk's Saturday.

A video camera takes a person's picture, and a printer produces a black and white photo. The beauty artist then covers the photo with a plastic sheet and is able to apply

colors, said Lisa Jean Michienzi, a beauty consultant for Shiseido at the University Mall Belk's.

Angela Sigmon, a sophomore from Maiden whose makeover included the Eye Simulator, said, "I thought it was really fun. I'm going to go back and get a lot of the things she (the Shiseido consultant) showed me."

Sherita Simmons, a senior from Jacksonville, also enjoyed her experience with the technology-assisted makeover.

"We could take the results home," she said. "Now I know what colors to put on because I have a picture of it."

Both companies encourage purchases by charging a fee for the makeover. The fee may then be redeemed in products from the companies. Shiseido's Simulator makeover requires an appointment, lasts about an hour and costs \$35.

Elizabeth Arden also requires an appointment for its \$25 makeover.

Many customers spent more than the redeemable fee after the makeover, Payne said. Some Charlotte customers spent up to \$400, she said.

The success of these two companies' computer-assisted makeovers has been noted by other competitive lines.

Estee Lauder is also using hi-tech equipment to assist beauty consultants.

As a special event, Estee Lauder makes a videotape of the consultant performing the makeover. The tape is for the client's use at home and is covered in the sitting fee.

The video camera, like the computers, is a special event, not a service regularly available, said Lee Hansen, a beauty adviser for Estee Lauder at Belk's in Durham's South Square Mall.



Sharon Payne (right) of Shiseido cosmetic company takes a video still photograph of Erika Bishop

DTH/David Minton

Lab Theatre scores spirited hit with production of Greek drama

In the Lab Theatre's current production of "The Bacchae," all work and no drunken revelry makes for trouble with the gods. Or something like that.

"The Bacchae," a classical Greek tragedy by Euripides, tells of the struggle between Pentheus, king of Thebes, and Dionysius, the god of wine. Fathered by Zeus, Dionysius (Quince Marcum) was born at Thebes, where Semele, his mortal mother, was struck down by lightning. Pentheus (Fred Weller) refuses to acknowledge the parentage or existence of Dionysius and perpetuates the idea that Semele only claimed Zeus as the father of her child to hide her own mortal dalliances.

The Bacchae are Theban women who Dionysius has lured from the city. Clad in leaves and animal skins, these personal followers of Dionysius wander the countryside and engage in the orgiastic, unbridled behavior inspired by the god of wine. Taking the part of the Greek chorus in the play, the Bacchae offer narrative commentary and take part in the action as Dionysius's personal, specialized army in the rising conflict

Kim Donehower
Theatre

with Pentheus.

Pentheus, despite warnings from his grandfather Kadmos and the prophet Teiresias, is determined to purge his kingdom of both the upstart Dionysius and the lascivious Bacchae. Pentheus refuses to admit the immortal, worshipful status of Dionysius or to partake in the dance and rituals that celebrate the powers of the god of wine. Between the two deities of Ceres and Dionysius, rulers of the harvest and the vine, Pentheus has established no balance. As a result, his kingdom is becoming dry and sterile, without any acknowledgement or respect for the fertile, celebratory aspects of the culture of the vine.

This unified, fluent production of Euripides's drama is directed, produced and choreographed by Douglas Wagner, and features him performing his own original music. The

choreographic use of the chorus creates some interesting visual effects, with excellent use of the limited technical capabilities of the Graham Memorial Hall basement theater. Wagner's music is also conducive to the overall mood.

The stark, abstract set is appropriate both to the small working space and to the nature of the classical Greek drama. Costumes designed by Mary Kate Doares similarly enhance the setting and scene.

Main cast members turn in solid performances all the way around, with Marcum and Weller particularly strong in the principal roles. Marcum's Dionysius is a witty, shrewd, vengeful spirit who controls the action and the pace of the plot well. Weller plays Pentheus to perfection as the snotty, chauvinistic, rich-boy king.

Various lighthearted touches add to the pacing and style of the production. "The Bacchae" is a solid, entertaining experiment which works well, balanced between narrative and classical tragedy, without taking itself too seriously.

South African choir to give concert

By BETH RHEA
Staff Writer

Ladysmith Black Mambazo, a South African vocal ensemble best known for its performance on Paul Simon's *Graceland* album, will perform tonight in Memorial Hall. The concert, sponsored by the Carolina Union, is the second performance by South African artists to be held in North Carolina.

In addition to appearing on the album, the 10-member male a cappella group traveled with Simon during his 1986-87 *Graceland* African Tour.

Ladysmith Black Mambazo performs a style of African music called Cothoza Mfana or Isicathamiya, which was begun by men who went to work in the gold and diamond mines of Africa and left their homes behind. The music, which has no exact English translation, is an emotional expression of the group's homesickness, its feelings of alienation and loneliness in an unfamiliar landscape and its desire to keep memories of its former life alive.

The group's name is derived from the name of its homeland. Most of the men are from three families in the Ladysmith, or Emnambithi district, which is a rural grassland 200 miles from Durban. The founder of the group, Joseph Shabalala, went to Durban in the 1950s and began singing with a group called the Highlanders. In 1958 he returned home and founded his own group, the Durban Choir. The ensemble's name was changed to Ezimnyama, or The Black Ones, in the mid-1960s, and by the next decade the group had become known as Ladysmith Black

Mambazo, which means "the black axe of the Ladysmith district."

The ensemble's first album, *Amabutho*, released in 1972, was internationally popular. Other performances abroad include a 1980 outdoor festival in West Germany and a 1984 trip to London to work on *Graceland* with Simon.

The female duo Casselberry-Dupree will open tonight's show.

Ladysmith Black Mambazo will perform tonight at 8 p.m. in Memorial Hall. Call 962-1449 for ticket information.

Dr. Ruth

see comprehensive sexual education with AIDS a part of it. I believe it has to be a combination of parents, schools, churches, synagogues and community centers."

Also, Westheimer said abortion should remain legal.

"If it becomes illegal, rich women will be able to afford abortions because they can fly to Europe. Poor

women must resort to back alley abortions and coathangers."

But abortion should not be used as birth control, she said.

Despite the serious topics, Westheimer kept the audience laughing. She mentioned a phone call she had received from a young man on her radio talk show recently.

"He said, 'Dr. Ruth, my girlfriend and I love each other very much, we're going to get married, we have good sex and we use contraception.' I was very happy."

"Then he said, 'My girlfriend likes to toss onion rings on my erect penis.' I did what you are doing, I giggled. Then I told them anything two consenting adults do in the privacy of their bedroom, living room or kitchen floor is all right."

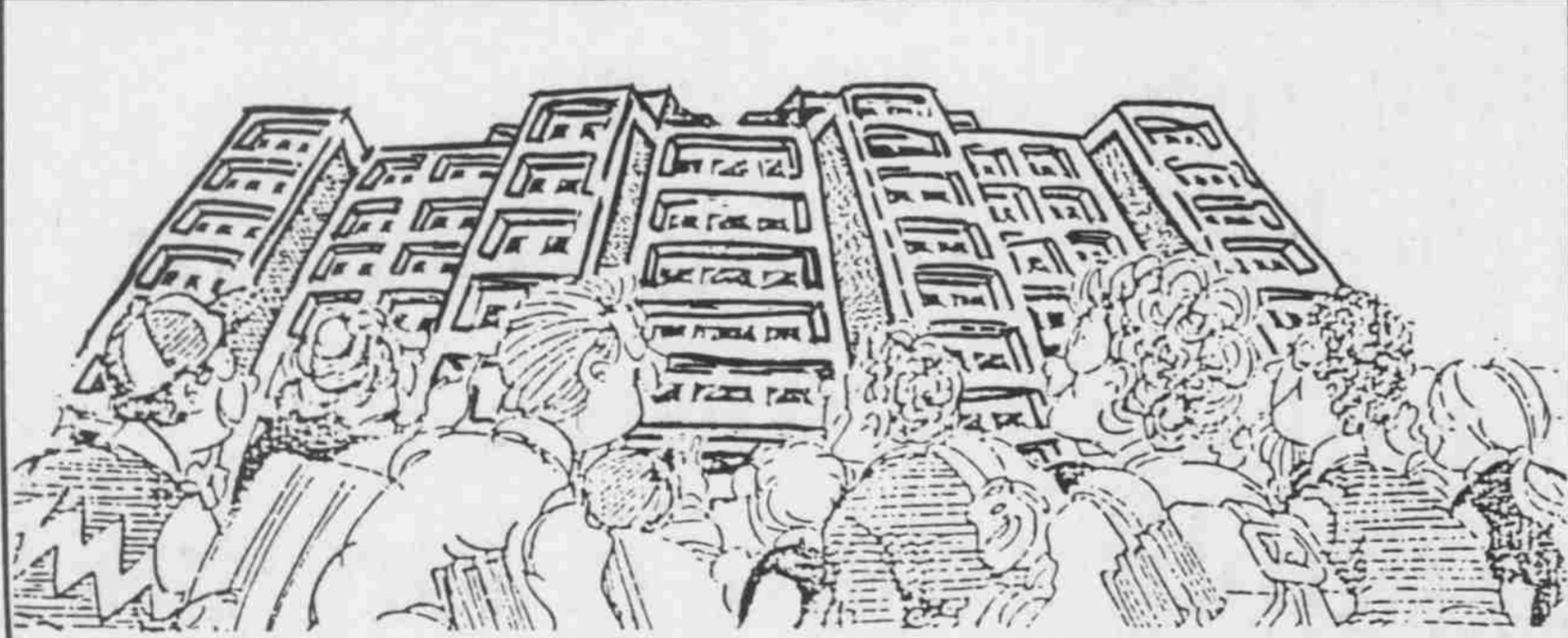
After her lecture, Westheimer took questions from the audience.

"Does your husband listen to your radio program, and what does he think of it?" one student asked.

"I usually do not let my husband attend any of my lectures, because he would raise his hand," she said. "I would have to recognize him, and then he would say, 'Do not listen to her; it is all talk.'"

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