

# Photo exhibit shows abuses in El Salvador

By JULIE OLSON  
Staff Writer

In a slight change of pace, the gallery of the Student Union is sponsoring a photo exhibit on the subject of El Salvador. The exhibit started in conjunction with the Campus Y's Human Rights Week and is scheduled to run through Dec. 15.

These photos are not standard Aunt-Polly-in-front-of-tourist-attraction shots but rather brutally honest pictures of the human condition in the war-plagued nation.

"One of the goals of our committee was to have a show that depicted a part of the world where human rights are violated every day," said Union Gallery Chairwoman Tracy Taft. "El Salvador was a logical choice."

The photos are the work of 30 internationally known photographers, representing such diverse publications as Time, Life, Newsweek, U.S. News and World Report, the New York Times, Paris Match and Stern. The photographers were not in El Salvador for the express intent of building the show, but felt compelled to do so after encountering the shocking scenes while on assignment for their respective journals. The exhibit is from the book "El Salvador: Work of Thirty Photographers."

"Since so little of their work had been published, the book, and then the show, became an alternative way to increase public awareness of the situation in El Salvador," said Susan Meiselas, one of the book's editors. "This wasn't something they had

planned on accomplishing, but with what they saw while on assignment, they realized that a single photograph in a newspaper wouldn't necessarily affect the public as they were affected while there."

The book was first released at the end of 1983, and since then the show has been exhibited in museums, galleries and universities throughout the nation. Some of the photos have been published previously, others haven't, but they all share in the story of the violations of human rights that occur daily in El Salvador. The exhibit is designed to shock, but to shock for education, not entertainment.

As macabre as some of the photos are, the show as a whole is more than just the sum of its parts. The series, photo after photo of scenes from El Salvador, brings out a theme of repression, death and hopelessness. "The photographers felt that Americans should know more about what happens outside of the border line," Meiselas said. "After all, they were the ones who saw first-hand the deaths and the decapitated bodies."

Yet in the midst of all the despair, there is always the human element. The show chronicles not just the continuing history of a country in conflict, but shows, in candid detail, the popular struggle of a people against repression. It is not pretty, but it is their reality. "It's something that everyone should know about," Taft said. "The exhibit should bring an awakening to students who may not know politically what is happening in El Salvador."



DTH/David Minton

Whitney Houston opens her concert in the Smith Center

# Houston falls flat in one of her dullest performances of all

David Hester  
Concert

Whitney Houston gave an uninspired and dull performance before a disappointed crowd of about 12,000 in the Smith Center Saturday night.

Houston's concert often dragged and became tedious, and she was never able to become comfortable with her audience. Although her remarkable vocal gifts were well in evidence, they were not enough to make up for the overall pretentiousness of her performance.

One of Houston's chief problems arose from excessively slow and plodding arrangements on many of her songs. She frequently held up the completion of her songs to indulge in seemingly endless and elaborate vocal gymnastics. Instead of impressing listeners, these interminable vocal contortions made the audience bored and restless. Houston tried to turn many relatively up-tempo songs into slow and dramatic torch songs, but this action merely served to take the punch out of some otherwise interesting songs.

This practice even marred songs that were recorded with slow arrangements. "Didn't We Almost Have It All" is rather slow and repetitious in its recorded version, for example, but Saturday night it seemed to go on forever. Although Houston did perform a few energetic tunes, such as "I Wanna Dance With Somebody," even these tunes suffered from the show's overall lack of energy.

The most serious flaw in Houston's performance, however, was

her inability or unwillingness to establish some kind of rapport with the audience. She had an excessively regal and pretentious stage personality, and her chief form of non-musical communication with the audience consisted of reading aloud the adulatory and fawning letters her fans threw onstage during the early and middle portions of the show.

Houston's lack of interest in the show became shockingly evident when she told the audience between songs, "This is one of the last shows of my tour, thank God." The audience became aware over the course of the evening that Houston was not taking any great interest in them or in her show, and a crowd that was wildly enthusiastic during Houston's opening numbers became almost apathetic by the end of the evening.

Houston's voice did sound wonderful, and her singing was generally impeccable. The merits of Houston's singing were completely outweighed by the flaws of her performance style, however. Houston has one of the finest voices in contemporary popular music, but her apathetic and limp performance Saturday night made it impossible for the listener to fully appreciate her musical talents.

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# Clef Hangers deliver finely-tuned concert

By KIM DONEHOWER  
Staff Writer

One of UNC's established performance groups offered a different sort of diversion for Carolina students Friday night. The Clef Hangers, the 13-member all-male singing group, entertained a predictably full house at Memorial Hall with their trademark mixture of a cappella songs and humorous sketches.

The theme for the evening was first taken on a simulated plane ride with the Clefs as they made their way to an engagement at Club Fernando's in Rio de Janeiro. A storm struck, and the audience was informed that the unlucky Clefs' flight had crashed, and they now had to make their way through the perilous Brazilian jungles in search of their destination.

The scene opened, presumably in the midst of the jungle, with the

Kim Donehower  
Concert

tuxedoed Clefs' effective rendition of "The Lion Sleeps Tonight." The rest of the first part of the concert progressed with a mix of traditional upbeat a cappella numbers such as "Standin' On the Corner" and "There's Something About the Old Songs," humorous bits like "Secret Love" and the beautiful ballads "Time After Time" and "Jean."

After the intermission, the audience was informed that the Clefs had finally reached Club Fernando's after a short stop at the local Banana Republic store, which was evident as the Clefs took to the stage in more

appropriate Amazon gear. The music began with "Blue Moon," featuring soloist Tim Sparks. The program continued to display the variety of the group's selections, mixing numbers like the lovely "Aura Lee" (recorded by Elvis Presley as "Love Me Tender") and the spirited "Little Deuce Coupe" and "Too Darn Hot."

In between musical numbers, the audience was treated to a variety of characters. The Church Lady made an early appearance, with her own distinctive brand of "superior" humor. Willie Nelson and Julio Iglesias performed their "To All the Girls I've Loved Before," and Michael Jackson offered the opening lines of "Bad." The Clefs are natural performers and pulled off these impersonations with style and humor.

The concert closed in the tradi-

tional Clef Hangers manner with "Carolina Victory/Hark The Sound." Former Clefs joined the current group on stage, and audience members rose to their feet and heartily joined in. The Clefs returned for an encore with their presentation of "If I Were Not a Clef Hanger." Alter egos included student activists, resident assistants, cafeteria workers and Dick Crum, as the Clefs managed to poke fun at pretty much every student group or personality on campus.

The Clefs are all able musicians, and their solid harmonies remained consistent throughout the show. Their humorous interludes and musical quality combined for an evening of light entertainment that was extremely relaxing and thoroughly enjoyable.

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Tracey Bates, one of five UNC

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players to be named to the all-tournament team, also saw this as a special win.

"We're very excited about winning the championship," Bates said. "Going into the year, we felt that everyone needed to take on some kind of leadership role. I feel that we all had a very special role in this one."

Named to the All-Tournament team along with Bates were Higgins, Carrie Serwetnyk, Carla Werden and

goalie Anne Sherow.

"Our defense was what won it for us," Sherow said. "The defense has been so tight and strong all year and they keyed us to the title. Our offense is balanced and can come at you, but our defense won us the title."

Sherow set NCAA records by allowing only one goal all season, while posting 22 shutouts.

UNC's win pushed its unbeaten streak to 49 consecutive games.

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