

Students act as consultants

By SUSAN HUDSON
Special to the DTH

To call the cubbyhole that the Business Assistance Program at UNC operates from an office is surely a misnomer.

But despite these conditions, BAP manages to turn out a considerable amount of work, an amount comparable to that of a 100-member consulting firm, said one of its leaders.

The student-run program, which has offered free consultation to local businesses since 1971, is unique in the Triangle because its student/consultants do not charge fees, only operating expenses, for their services.

"We have a two-fold purpose," said Wyatt Alston, a second-year MBA student and co-chairman of BAP. "One is to serve area businesses by giving them an extra resource, and, two is to allow MBA students to get involved in business by giving them some practical experience."

About 120 of the more than 300 UNC MBA students volunteered to work for BAP, advising 48 area businesses. Although students usually spend one to three hours per week working on BAP projects, they receive classroom credit only when two or three students work on a complex project.

The responsibility for getting the businesses and the students together rests with Alston and the other co-chairman, Thomas Arant, a second-year MBA student. The chairmen rely on word-of-mouth and their pamphlet for advertisement.

When the calls from businesses come in, Alston and Arant determine if the request is project oriented. If the business has a specific goal and a definite deadline, project work can begin.

The students who volunteer perform services ranging from opinion surveys to advertising strategy to account-

ing analysis. They can tell an entrepreneur that his business will flourish or that the market is already saturated.

Since BAP does not benefit from a continuing relationship with a business, as a professional consultant would, its members are free to be objective, Arant said.

"We tell them whatever we feel," Arant said. "We have nothing to gain but experience."

The expression "Free advice is usually worth the price" does not seem to apply to the services offered by BAP, according to its satisfied customers.

Edward Mann Jr., president of Orange Federal Savings and Loan, went to BAP for an analysis of his advertising campaign. Students assigned to the project surveyed area residents for their opinions of the savings and loan.

"A professional firm is not available to do this small a study," Mann said. "And the cost would make it prohibitively expensive."

Because of the problems of availability and expense, Mann decided to use BAP instead of a professional consulting firm. "It allowed us to do something we couldn't otherwise do," he said.

John Walker Jr., currently the assistant to the dean of the School of Business Administration at UNC, was financial controller for Wheeler Airlines when it asked BAP to do a marketing study a few years ago.

"Many of the ideas were taken up," Walker said. "Wheeler used the survey results to improve their scheduling and relations with travel agents."

It is easy to see how businesses benefit from the free services of BAP, but what does the student get out of it? "Students and owners benefit from the program," Alston said. "After working on a BAP project, when it comes to life in the real world, they will have a feel for a certain business problem when it comes up."



Wyatt Alston (left), and Jim Manly work on Business Assistance program ... gain hands-on experience by helping small businesses

Exotic art is featured in gallery

By GIGI SONNER
Staff Writer

From Chinese calligraphy to UPI photography to surrealist painting, last semester the Carolina Union exhibited almost every kind of visual art imaginable.

Union Gallery Chairperson Nadine Bourgeois is responsible for bringing art to the Union's two galleries and four display cases.

"I don't like the idea of just paintings on the wall," Bourgeois said. Children's art, movie posters, "environmental sculpture," the graphic arts — the diversity of art displayed in the Union speaks for itself.

Contemporary calligraphy from China came to the Union last August as part of a goodwill show that toured the U.S.

"It was a good start for the year — kind of traditional. We've become more radical since then," Bourgeois said.

This semester may not have any art quite as exotic as the textural sculpture of Maudy Benz, exhibited last October, but there are some big exhibits on the way.

"This semester there is going to be a lot of continuity," Bourgeois said.

African art will be on display this month as part of Black History Month. The African masks and headdresses now displayed in the lobby showcases are part of North Carolina A&T's Heritage Center Collection.

Carl Woodring's Indian art was exhibited in the downstairs gallery early this month. Woodring, a native of Charlotte, has had work displayed at the Smithsonian Institution in Washington.

The undergraduate juried student photography show will be on display during the last two weeks of this month. Entries will be accepted today, and selected works will be exhibited until Feb. 27.

Miniatures by New York artist Lila Katzen will be displayed in the lobby showcases at the end of this month. Katzen will also be the juror for the undergraduate juried student art exhibit. Entries will be accepted Feb. 28, and selected entries will be on display throughout March. More information about both juried shows is available at the Union.

The Fine Arts Festival will occupy the Union during the first two weeks of April.

"I hope they (the Festival organizers) can bring in someone big," Bourgeois said. "We (the Union Gallery committee) can't really do that. Well, we can, but we try to bring in the free things."

The Fine Arts Festival will be followed by a juried competition sponsored by the Watercolor Society of North Carolina. This show will continue until the end of the semester.

In addition to the exhibits, a series of art lectures will be sponsored throughout the semester. Katzen will lecture on her work on Feb. 28, and Lee Weiss of the Watercolor Society will lecture on April 17. Also scheduled are an African art lecture on Feb. 20 and a walking tour of campus architecture on April 10.

'Gandhi' History of a monument

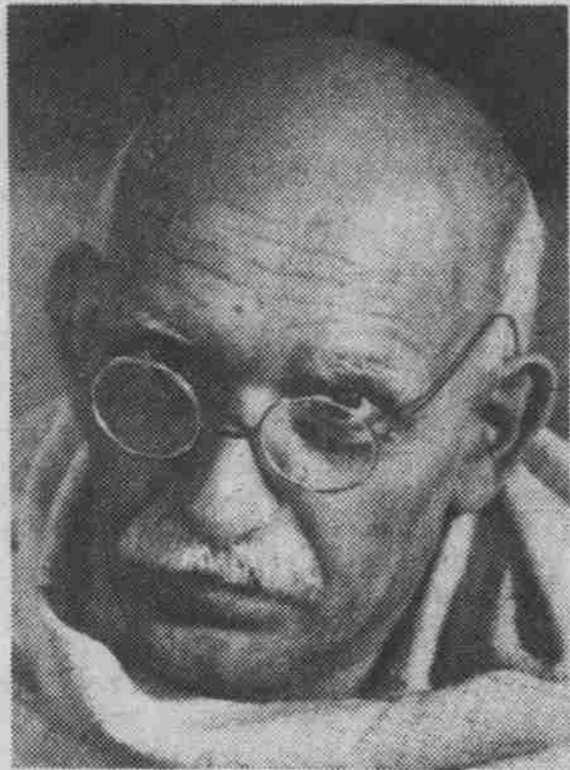
By LEAH TALLEY
Special to the DTH

Any type of presentation of the life of Mohandas K. Gandhi is bound to succeed. His life is a monument to admirable, even holy, principles. And Richard Attenborough's *Gandhi* fulfills its three-and-a-half-hour promise, revealing Gandhi in glory, humor, and — sometimes — humanness.

The film begins eerily with the assassination of the Mahatma. Then Attenborough carries the film back to 1915, with a young Mohandas K. Gandhi on his way to South Africa. Here, a not-so-well-known side of Gandhi is seen. Gandhi is an attorney at law, complete with business card, suit, and a full head of well-groomed black hair.

Gandhi's political actions are also introduced here. Indians are the victims of British discrimination in South Africa. They are not allowed to walk on the curb with Englishmen and are required to carry passes identifying them as Indians. As both South Africa and India are under British rule, Gandhi begins to argue for "one rule, one law," and has his first experience with civil disobedience when he burns these passes in front of the police. He is beaten by the police as a result.

Scenes like this one are the most powerful aspect of *Gandhi*. When row after row of passive Indian protesters walk unarmed to take over a salt factory and are beaten by guards carrying huge sticks, the power of peaceful resistance is not only seen, but felt.



Ben Kingsley

Particularly visually breathtaking: Gandhi is sitting cross-legged with his wife on a platform in front of hundreds of Indians. The day is humid enough to feel. The hundreds of listeners who look like colorful dots on a nearby hill are what gives this scene its power. Here, the magnetism of Gandhi is believable. The camera becomes simply another part of the huge audience that sits in rapture at Gandhi's words.

Gandhi died in 1949, and for a lot of people he is an unknown quantity. Civil disobedience for many extends from Martin Luther King Jr. But King's actions were not original — he had his mentor in Gandhi.

So *Gandhi* is not only excellent entertainment; it is a service to those born since Gandhi's death. It breathes life into history thanks to a marvelous production. This film reveals Gandhi's life like a fairy tale about a white knight dressed in homespun loincloths, not like the dry-as-salt pages of history.

Perhaps its only shortcoming is making a monument out of a man instead of making a monument to a man's work. We see Gandhi's sense of humor and holiness continually; only once do we see a human side. He asks his wife to cover the latrines, the work of the lowest Indian caste, and she refuses. He asks her to leave if she cannot live like him, then regrets demanding that of another human. His wife points out the human qualities in this impatience, but she ends up covering the latrines anyway. Gandhi was right all along.

Review

After Gandhi solves some problems for South African Indians, he returns to India. Here is the Gandhi that is most well-known. Dressed in a simple loincloth and wire-rimmed glasses, he proceeds to unite and lead the Indian people to independence.

Ben Kingsley has perfected Gandhi in his every manner and movement. But he is not acting the part — it seems that he is the Mahatma. Wisdom radiates from his voice and body as if he were the real thing, not to mention his convincing likeness to Gandhi.

The cinematography in the film is beautiful. The dusty, dry and hot Indian countryside, the dirty peasants crowded into train cars and stooped on the street corners, and the meticulous offices of British officials are vivid enough to breathe their air. One scene is par-

Newman is an alcoholic lawyer in 'Verdict'

By GIGI SONNER
Staff Writer

The case that lawyer Frank Galvin argues in *The Verdict* never should have gone to court. Anyone who is not distracted by that fact will enjoy the movie.

Galvin, played by Paul Newman, represents a woman who went into a coma after a doctor at a Catholic hospital in Boston gave her the wrong anesthetic. A bishop offers to settle out of court to the tune of \$210,000 but Galvin turns him down because he has a feeling that somehow that would not be right.

This refusal enrages the working-class sister and brother-in-law of the comatose woman. The money would have helped them to offset the financially and emotionally draining situation that came from being the woman's guardians. If Galvin loses the trial, they will not be able to afford the nursing home bills.

Galvin must face Concannon, the toughest lawyer in Boston. Played by James Mason, Concannon runs his network of a dozen researchers with evil efficiency. The judge, played by Milo O'Shea, is angry that Galvin will not settle out of court, and hears the case with blatant bias.

Divorced, alcoholic, and broke, Galvin must win this case not only

for his clients, but for himself. It will be the victory he needs to re-establish himself as a lawyer — there is a hint of a past scandal for which he was almost disbarred. But more importantly, he needs this win to re-establish his self-respect, and to put his ambulance-chasing days behind him.

Review

Although the script makes Galvin the underdog and Concannon the corrupt bad guy, Galvin does not corner the market on scruples. Turning down the generous settlement is of questionable morality and makes potential paupers out of the sister and her husband so that Galvin can win his big case. And he finds his major witness by breaking into a mailbox and reading someone's mail. Whether the viewer hopes he wins or not, there is a strong feeling that he shouldn't, and the jury's verdict is a less than ideal legal judgment.

Newman's performance has been talked about as a potential Academy Award winner, and he plays the alcoholic has-been very well. But there is no depth to his role and therefore no depth to his portrayal. James Mason and Jack Warden (as Galvin's partner) portray their one-dimensional characters well.

Eubie Blake

100-year-old Ragtime pianist, composer dies

The Associated Press

NEW YORK — Eubie Blake, the ragtime pianist and hit composer who opened Broadway to black songwriters, died Saturday, five days after he celebrated his 100th birthday.

Blake composed such 1920s Broadway song hits as "I'm Just Wild About Harry" and "Memories of You," and made a hugely successful comeback when he was in his 80s.

Blake died at his Brooklyn home shortly after noon, apparently of old age and complications from a bout of pneumonia he had in the last week, said his attorney, Elliot Hoffman.

"Until the last moment of his life, he remained alert and appreciative of the affection and recognition he received from his friends and colleagues," Hoffman said.

Ragtime and Blake were reborn together in the late 1960s, and from the start of his new career, the onetime Baltimore bordello pianist was a star of the concert stage, jazz festivals and television.

A smash Broadway revue, *Eubie!*, an evening of his music, was a hit of the 1979 season, spiced on several evenings by surprise appearances at the piano by the composer.

A darling of young intellectuals who suddenly embraced the pre-jazz musical form and of talk-show viewers who loved the sprightly little man chattering away about the early days of black show business, Blake reached that height of celebrity where one is instantly identified by his first name.

"Sometimes I think the people are kidding me. I can't play that good," he told a 1973 interviewer after critics praised his performances at a jazz festival in Carnegie Hall.

"I'll keep performing," Blake once said, "until one day while I'm on stage, the man upstairs says, '9, 10 — you're out.'"

Blake was honored with a huge 100th birthday party at a Broadway theatre, but on doctor's orders he stayed home, where laudatory telegrams arrived from all points, including the White House.

Louis Jacobs of Manhattan, a friend of Blake, said the musician "was pushing himself to reach 100 For the last year and a half, that's what we talked about."

He said that on Friday, Blake "was joking with his nurses and out of bed. It looked like he was going to last for a while."

His wife and manager, Marion, died last June. He leaves no surviving relatives. The funeral will be private, but a memorial service is planned for Feb. 18.

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