

Art museum offers something for aesthetes, novices

By ALEXANDRA MANN
Staff Writer

With the onset of every school year come hordes of new students — freshmen, junior transfers, graduates — with a common need and desire to find out about UNC's campus and its diverse offerings. But even students who have been here for years may not know the extent of the offerings of the Ackland Art Museum on South Columbia Street.

With more than 8,000 works of art in the permanent collection alone, the museum is a resource for art students as well as students with only a minimal knowledge of art. "My job emphasizes educational programming," says Ray Williams, this year's coordinator of public programming for the museum. The museum's weekly Wednesday morning tours, conducted by art history professors and people connected with the museum, are a large part of that educational emphasis.

Williams wants to draw special attention this year to the training program for students who want to become guides at the museum. The program involves 12-week sessions which start in January and take only a few hours out of a student's day. "It involves a series of lectures by members and docents of the museum who discuss the Ackland collection and put works in a historical context," Williams explained.

Williams said he also hoped to spotlight the museum's student membership program. Once students become members, they are put on a mailing list and receive advance notices of upcoming exhibits. Members are also invited to a spring purchase party at which they are consulted by both the curator and director of the Ackland on possible purchases for the permanent collection; members vote on how they feel the museum's funds should be spent. "The group also takes trips together," says Williams. "This semester they'll go to Charlotte, where the Mint Museum is located. The focus there is on modern architecture, which fits very

nice into 'The Critical Edge' exhibit we have this year."

"The Critical Edge" is only one of the many exhibits on this year's Ackland schedule. The schedule represents a wide variety of art styles and genres. Kicking it all off on Sept. 7 is the annual faculty exhibit, which will feature recent paintings, sculptures and prints by UNC faculty members and one visiting artist.

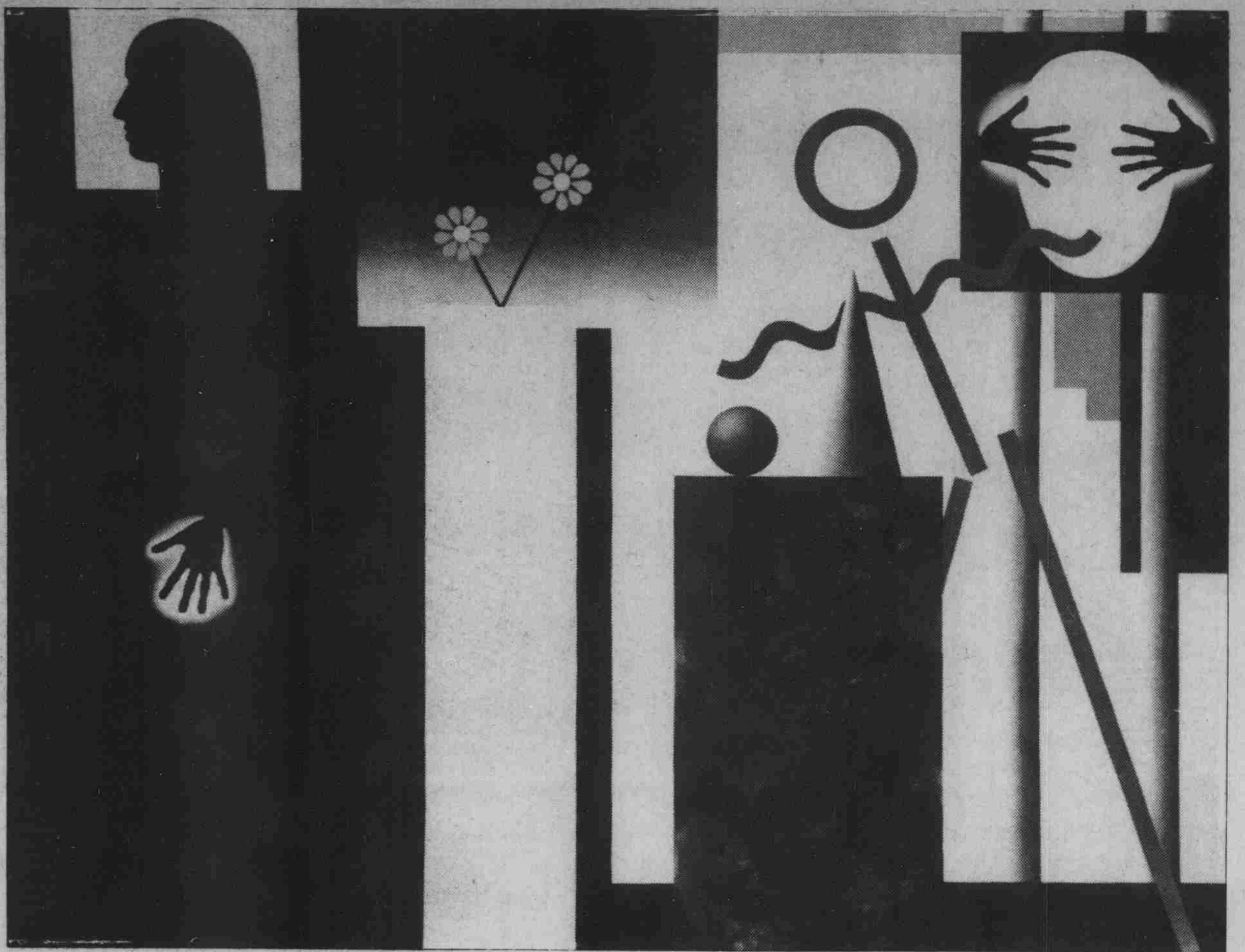
"The Critical Edge," which begins Oct. 12, is one of the biggest shows of the year. Drawings, plans, photographs and models depicting changes in recent American architecture will be on display. The exhibit is "critical" because it spotlights the 12 most controversial buildings in recent architecture, among them Michael Graves' Portland Building and Philip Johnson's AT&T Building.

Beginning Dec. 3, the Ackland will showcase the fruits of two years of collecting efforts in "Acquisitions 1983-85." Drawings, photographs, prints and 19th-century European paintings are among the strengths of the Ackland collection. Less emphasis is placed on African, Indian, Far Eastern and modern art.

On Feb. 1, a cross section of North Carolina's folk arts will be exhibited. Pottery, quilting, woodcarving and painting will be on display. Throughout much of March, Master of Fine Arts candidates at UNC will present a number of works in various media.

The final exhibit on the museum's schedule for the '85/'86 academic year will be "The Woven and Graphic Art of Anni Albers," an artist trained at the Bauhaus, the radical art school in Dessau, Germany. It will arrive late in March.

The Ackland's schedule comprises an eclectic group of exhibits aimed to appeal to a diversity of tastes. The museum itself is a mere 26 years old. As Williams puts it, "Whereas our collection started as a teaching device for art students, it has developed into a substantial collection with a wider appeal."



"Beauty," an oil painting by Mary Jones, will be displayed at Ackland Art Museum Sept. 7-29

Photo courtesy of the Ackland Art Museum

Cimino's 'Year of the Dragon' nothing new

By MARK DAVIS
Staff Writer

Everyone deserves a second chance, even Hollywood directors.

Several years ago, Michael Cimino, who received wide acclaim for his direction of *The Deer Hunter*, saw his name become a Hollywood synonym for failure after his wildly unpopular and extravagantly expensive *Heaven's Gate*. After a lengthy layoff, Cimino is back with *Year of the Dragon*, a movie that isn't going to do a whole lot to improve his reputation.

Perhaps the best description for *Year of the Dragon* is unoriginal. It's pretty difficult to find something here that hasn't been done before. The movie is about a police captain in Chinatown who tries to crack the Chinese Mafia that is threatening to destroy the city. Mickey Rourke stars as Stanley White, a hard-as-nails cop who bucks the system at every opportunity in his aggressive pursuit of criminals. Yes, the name Clint Eastwood does seem to

cinema

spring into mind, doesn't it? Finally, the story centers around the battle between youth and age in the Mafia. Anyone ever heard of *The Godfather*?

Imitation is not a crime in itself; some of the best movies ever made explore ground already trampled on by others. The trick, however, is to bring something new to the material, and this is where *Year of the Dragon* fails most completely.

It's hard to pinpoint where the brunt of the blame should fall. Since Cimino co-wrote the script as well as directed, it seems fair that he should shoulder a large hunk of the responsibility, but there's plenty of blame to go around for everybody. The most obvious criticism one can address to Cimino is the pacing of the film. He cuts away from several scenes too soon and drags

others out interminably. The most notable examples of the latter are the two funeral scenes, both of which add nothing to the film except boredom for the viewer.

There is also excessive attention given to White's personal life. Far too much time is spent on the deteriorating relationship between him and his wife and on his subsequent affair with a television reporter, played by model-turned-actress Ariane, who, incidentally, gives one of the most wooden performances of the decade. Cimino's intention is to show the effects White's high-pressure job has on his home life, but given White's arrogant, self-centered nature, this creates empathy not for him but for the poor women who have to put up with him.

Rourke tries very hard to bring his role to life, but his character never really takes off. He merely comes across as just one more tough-guy cop in the movies. No matter how rough Eastwood or Jack Nicholson may behave

onscreen, they never fail to establish an identification between the character and the audience. Rourke has yet to master this art. Sure, his character is a good cop who is determined to destroy crime and corruption, but you don't really root for him.

The rest of the cast is not particularly noteworthy with the exception of John Lone, who gives an excellent performance as Chinatown's new ruthless head, determined to stab his way to the top.

Year of the Dragon is further hurt by an almost ridiculous abundance of clichés. You could lose count over the number of times Rourke says, "It's a war out there and I'm going to win it," or something to that effect. There's also a barrage of cracks about how the media exist by preying on the misfortunes of others.

Year of the Dragon was Cimino's second chance, and he blew it. The studio that gives him a third deserves a film as preposterous as this one.

Groups offer students special support services

By KIM WEAVER
Staff Writer

Two support groups, one for women students who experienced sexual abuse as children or adolescents and another for students whose parents were separated, divorced, or in the process of doing so, will be offered free of charge by the mental health section of the Student Health Service. Both groups will meet weekly for a semester, the former group beginning in late September and the latter group in early October.

These groups were offered last year and were successful, said Myron B. Liptzin, M.D., director of Student Mental Health.

"These groups are perceived needs we became aware of on part of the student population.

"Results (from last year) show that people who attended the groups generally felt improved by the experience, he said. "These groups will not completely resolve their problems, but they are a beginning."

The special types of problems these students face are often better handled in group format, Liptzin said. Students who have been sexually abused often experience deep feelings of guilt and shame, he said. Problems of students whose parents are separated or divorced include divided loyalties, financial problems, concern for siblings left behind and concern for the most vulnerable parent.

"When talking one-to-one, there

are often things they don't want to talk about," he said. "In a group, there is usually someone who will break the ice and others will follow. It's very supportive. You feel closer to those who've gone through a similar experience."

The group discussions will be facilitated by a professional group leader who will maintain an agenda, which will unfold throughout the course of the discussion. Carolyn Cole, a clinical social worker, will co-lead the group for sexual abuse victims.

"I've done a lot of work over the years with incest survivors," she said. "There seemed to be a pressing need for the sexual abuse group. I think it's important for people to know they are not alone."

Cole said she stressed that any contact made with the students would remain confidential. A co-leader for the sexual abuse group and co-leaders for the group of students whose parents are separated or divorced have not yet been chosen.

If the response is so overwhelming that both groups cannot be safely accommodated on a weekly basis, other groups will be formed. For those students who feel uncomfortable relating in a group situation, the mental health service will see them on an individual basis.

Interested students may call the Student Mental Health Service at 966-3658 for more information.

Unwed mothers have high poverty rate, professor says

By DARLA GODWIN
Staff Writer

Giving birth to a child out of wedlock or raising children without a father often accompanies poverty for many women, participants in a luncheon colloquium were told Tuesday.

Dr. Thomas Kniesner, an associate professor of economics, spoke on the "Feminization of Poverty" as part of the Institute for Research in Social Sciences' fall luncheon colloquia.

Kniesner said the increase in the number of women living in poverty since 1970 had become known as the feminization of poverty. Twenty-five percent of white female heads of households and almost 50 percent of black heads of households are living below the poverty threshold, he added.

The poverty threshold is about \$11,000 for a family of four, Kniesner said. The level varies according to the number of people in the family, inflation rates and a number of other factors.

"Women who move from being married with children to divorced with children or from single without children to single with children are more likely to be poor," Kniesner said. "Fifty to 65 percent of the women enter poverty because of divorce, and almost 17 percent enter through birth out of wedlock."

The rise in the number of unwed

teenage mothers has contributed to the feminization of poverty, since most of them live in poverty. "From 1970 to 1981, the number of families headed by never-married women increased by 350 percent," Kniesner said. However, he added, "Young females can get out of

poverty by returning to their parents' or other relatives' homes."

Black women are more likely to enter poverty than white women because they are much more likely to become female heads of households, he said.

Ads to promote goods made in the U.S.

By TODD GOSSETT
Staff Writer

"Crafted With Pride in the USA" is a new slogan that should become more and more familiar to Americans in the next few months.

Starting this week, there will be a series of five thirty-second commercials aired on national television, promoting the "Crafted With Pride" campaign, according to the campaign's organizers. Sponsored by the Fabric and Apparel Industries, the campaign's main goal is to make consumers more aware of what they are buying and where it is made.

Formed a little over a year ago, the "Crafted With Pride" council has been sponsoring community and employee awareness programs, mainly in the Southeast textile-producing states. According to Frank Fary, Public Relations manager for Cone Mills in Greensboro, the television ads mark the first time the council has tried to spread the "Crafted With Pride" message nationwide.

The 30-second spots will feature such celebrities as Bob Hope, Diahann Carroll, Cathy Lee Crosby, O.J. Simpson and Don Johnson, saying "It Matters" to them whether or not they buy clothes made in the United States.

"Seen mainly between now and Christmas, the commercials are aimed at raising the consumers' attention during the peak buying season," Fary said.

The increasing number of foreign imports is behind the development of the "Crafted With Pride" program, according to Bryant Haskins, Public Relations manager for Burlington Industries in Greensboro.

"Imports account for 50 percent of all the apparel and fabric goods sold in the United States today, double the percentage of imports sold in 1980," Haskins said. "This is a problem that has resulted in the loss of thousands of jobs."

According to Haskins, if every American were to spend 20 more dollars this year on American-made clothes than on imported clothes, then it would save 100,000 U.S. textile jobs.

Haskins said the "Crafted With Pride" program is only one part of a three-pronged attack on imports. He said more automation of the textile industry will be necessary to compete with imports.

The third attack is political. There is currently legislation in Congress, which, if passed, would limit the growth of imports to no more than the domestic market growth, Haskins said.

The Reagan Administration's free-trade policy has hampered efforts to get anti-import legislation through, but there may be enough sponsors in the House and Senate to override a Presidential veto, Haskins said.

'DTH' meeting Thursday

There will be a mandatory full staff meeting on Thursday at 4:30 p.m. in room 226 of the Student Union. All members of the Tar Heel news staff are required to attend. Vague, muttered excuses will not be acceptable. Legitimate excuses must be submitted to your particular editor prior to the meeting. Questionable excuses may

requisition further action (you might not get a staff Christmas greeting, for instance).

At any rate, it is suggested that all members should abstain from excuse-making and attend the meeting. Important information will be disseminated at said meeting. Comprehend?

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