

Bangs, bumps and bruises abound at ice rink outing

By KELLY CLARK
Staff Writer

The sign above the entrance read USE HAND RAILS. It was a warning gladly heeded by beginning ice skaters at the Daniel Boone Twin Ice Rinks in Hillsborough.

Shaky beginners who feel in need of a little group support may follow the example of an area dorm. Last Friday night, about 50 Morrison dormitory residents descended on the ice rinks to try their hand, or their feet rather, cold weather's answer to roller-skating.

The ice-skating trip was something different in the way of dorm functions that the second, sixth and 10th floor governments of Morrison had been looking for, explained 10th floor president Rebecca Mauldin, a sophomore from Johnson City, Tenn.

"I really had a blast because there was so much enthusiasm from everyone," said Tricia Mountcastle, a freshman from Charlotte. She learned how to ice-skate when she was younger but had not been for several years. "I was a little bit shaky at first," she said.

Residents met in the lobby of Morrison around 9 p.m. Friday, some wearing scarfs, mittens, and other cold weather apparel. After packing into several cars and vans, they headed off toward Hillsborough, where one of the rinks had been reserved.

"Late parties are really popular for college-age students," Maxine Freeland said. Freeland, manager of the ice rinks, explained that there were no other nearby ice rinks. As a result, the business comes from a large area, mainly from Raleigh, Durham, Chapel Hill and surrounding communities.

However, recreational skating is not all the ice rinks are used for. The club ice hockey teams of The University of North Carolina at Chapel Hill, North Carolina State University and Duke University all play their home games at the Daniel Boone rinks, Freeland said. "I sell the schools ice, and they take the admission," she explained.

But for the Morrison residents, ice hockey was of little concern. For many, just standing up was a chore in itself. At any one time during the night, three or four people could be seen with their backs on the ice.

Many of the beginners, with wobbly knees and wide eyes, were pulled around the rink by better skaters.

Jeff Micklos, a Villanova University freshman who was visiting a friend at Morrison, said, "For some people, the thought of standing on a thin piece of metal is impossible. But it's really not that hard once you get the hang of it."

Wayne Williams, a junior from

Knightsdale, said he did well for his first time on the ice. "It's a lot like roller-skating," he said. "One more time and I think I'll be able to do OK."

The reason for such a large number of inexperienced skaters may be that "we don't get the opportunities to skate in the South," Mountcastle explained.

Tim Donoghue, a freshman from Trumbull, Conn., agreed. "I pretty much know how to skate, but a lot of Yankees learn on ponds and lakes — frozen ones usually," he said jokingly.

However, a lack of experience did not get in the way of everyone having a good time. "It's been great. We've played tag, raced and formed trains and whips," said Dave Zubkoff, a junior from Florham Park, N.J. "Look at that sign," he added, pointing to the sign on the wall that read: NO PLAYING TAG, RACING, TRAINS, OR WHIPS.

And although there were no Dorothy Hamill or Wayne Gretzky look-alikes, most everyone enjoyed the night. As Mountcastle put it, "It was nice because everyone could do it together."

The Daniel Boone Twin Ice Rinks are located on Exit 164 of Interstate 85 heading south. They are open every day of the week from November 1 to April 1.

Lubovitch company waltzes through Mozart's concertos

By ELIZABETH ELLEN
Arts Editor

Creative integration of sound and movement distinguished the dances presented Wednesday evening in Memorial Hall by the Lar Lubovitch Dance Company. The dancers moved gracefully from a classical concerto to a Romantic symphony in a program sponsored by the Triangle Dance Guild.

Wolfgang Mozart's unique style, known so well by music lovers, is difficult to capture in musical performance, let alone in dance. Lubovitch did a remarkable job of it in *Concerto Six Twenty-Two*, a rather unconventional but very satisfying interpretation of a Mozart clarinet concerto. The dancers' movements were balletic, yet frise, childlike, and playful.

The choreography was inextricably bound to the music, paralleling the concerto's dynamic changes and thematic patterns. Mozart's humor, as well as the unexplainable purity which elevates his music beyond the level of mere virtuosity, was evident in the dance.

The concerto's slow movement inspired Lubovitch to create an unusual *pas de deux* for two men. The

dance

dance's flowing lines were beautiful and well-coordinated with the clarinet's lyrical melodies, and Lubovitch included some interesting intertwined arm positions in his choreography. However, there were many moves, such as supports and lifts, which incorporated traditional ballet partnering technique and would have been far more appropriate for a male/female duo. There was something slightly wrong about this homogeneous pair; both were great dancers, and each was equally capable of lifting the other but... *two guys?*

The final piece on the program was, like the first, an interpretation of a great piece of music. *A Brahms Symphony*, however, was not as thoroughly successful as *Concerto*. The first movement's choreography looked too much like overdone Mozart. The more appropriate remaining movements were dramatic, powerful, and lacked the cheerful innocence of the concerto.

In the middle of the evening, the

company performed its industrial strength dance, *Big Shoulders*. Instead of interpreting music, Lubovitch created a dance to accompany construction noises. The construction theme was well-integrated into the choreography; the verbs "assemble," "stack," and "support" come to mind in describing various steps.

A high point of the work was a *pas de deux* set only to the breathing of the dancers. It is to the dancers' credit that they sustained the energy necessary to make the piece work and that they coordinated their movements without the aid of music.

The Lar Lubovitch Company performs a very accessible brand of modern dance; there was no hint of the avant-garde, save the just-slightly-unusual lack of music in *Shoulders*, in their Chapel Hill performance. Those who feel uncomfortable with cutting-edge style contemporary dance and those who are turned off by classical ballet can equally relate to this likeable, charismatic company. What is genuinely commendable is that the group can be so appealing and still perform works with artistic merit.

Company advertises to warn women of IUD lawsuit deadline

By MARTHA WALLACE
Staff Writer

Advertising is usually used to sell to the public, but occasionally, it can warn or inform them.

Such is the case with the advertising campaign originated by the A. H. Robins Company. The campaign, on television and in magazines, is aimed at 4.5 million women in 91 nations to warn them that the deadline to file a claim against the Robins Company is April 30. After this date, no more suits can be filed.

The A.H. Robins Company started the campaign as part of an effort to reorganize under Chapter 11 of the federal bankruptcy law. The campaign is being monitored by Judge Robert R. Merhige, who approved making it a part of the Robins bankruptcy petition.

The Dalkon Shield, an intrauterine birth control device, was related to health problems including pelvic inflammatory disease, blood poisoning, sterility, spontaneous abortions, and even death. It is thought that the removal cord contributed to the problems.

"The cord on the Dalkon Shield was

braided — like twine. The IUD's made today have a thin cord like fishing line," said Dr. Arnold Barefoot, a physician in the gynecology department at N.C. Memorial Hospital. "The cord acted like a wick to pull infection into the uterus," Barefoot said.

In the United States, 2.8 million women are targeted by the campaign. This is the number of women who received the Dalkon Shield between 1971 and 1974 when, at the request of the Food and Drug Administration, sales were halted due to health risks.

Already, 13,000 lawsuits have been filed against the company. Claimants fall into three categories: those who have been injured because of use of the Dalkon Shield, those who may have used the Dalkon Shield but have not experienced an injury yet and those who may have been injured because of another person's use of the shield.

The last case can occur when infection caused by the Shield is transmitted to another person.

Currently, the lawsuits filed total \$520 million. Because of the staggering payments, A.H. Robins filed for bankruptcy on August 21, 1985.

"It isn't that they are saying that their

product is bad," Barefoot said, "it's just that it's too expensive to wage legal battles."

Though the Dalkon Shield has been off the market for over 10 years, IUD's are still being used.

"For a carefully selected group of women, the IUD is still the answer," Barefoot said. "Women who have already had successful pregnancies, are in later childbearing years, or just want to space pregnancies sometimes choose the IUD."

With the recent discontinuation of the Copper 7 and the Tatum T, only a few IUDs are still on the market, including the Progestosert. "It's fair to say their availability is rapidly diminishing," Barefoot said. "It's a pity, because for some women who can't use other methods of birth control, it is the right choice."

To file a claim, simply mail a postcard to the clerk of the U.S. Bankruptcy Court in Richmond, Va. Write your name, address, a statement that a claim is being filed, and send it by April 30. You do not need a lawyer.

The address is: Dalkon Shield, P.O. Box 444, Richmond, Va. 23203.

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