

Creating kaleidoscopic visions in glass

By **FRANCINE ALLEN**
Staff Writer

The sky reminds her of stained glass that changes texture and bursts forth at a light beam's gentle persuasion, "a beautiful sunset with strikes of pink and blue."

Stained glass work assumes a character completely different from most artistic creations, says Chapel Hill stained glass artist Barbara Gorodesky.

"Stained glass will change depending on how it's hung," she said. "A painting always remains the same."

Gorodesky's fascination with stained glass, however different it may seem, is understandable to those who browse through the Womancraft store on West Franklin Street. There, among the works of other female artists, her glittering stained glass works are exhibited and sold.

From red stained glass hearts to stained glass picture frames, night lights, mirrors and kaleidoscopes all varying in colors and forms, the skilled hand of the artist behind such works is apparent.

Yet, Gorodesky, who has studied stained glassmaking for eight years, considers herself a hobbyist rather than a professional. As a hobbyist, she says, Womancraft offers her "a very nice opportunity to work on my craft."

Womancraft, which resulted from the women's movement, is the oldest craft cooperative in Chapel Hill and has a membership of both professional artists and hobbyists.

All the Womancraft members help each other as artists, Gorodesky said.

"They (the members) offer a fresh perspective to each others' works and are supportive," she says. "It's like being part of a large

family."

Customers also play an important role in generating that thriving spirit. Their earnest pleasure in her work gives her as much joy as she finds in stained glass making.

"It's a wonderful high," she says. "It's a nice feeling when somebody buys something you've created."

Just as her stained glass designs vary — from hearts to blue larks to white and red roses to cream-colored cats to pink tulips — so do her customers.

Those attracted to her works come in all ages and from all backgrounds. Men and women as well as hobbyists and professionals seem to enjoy them, she says.

But, ironically, Gorodesky's love for art was not enough to keep her in art school. After pursuing a degree in the fine arts, she said she decided against studying art and went into education.

However, stained glassmaking

spurred her interest and she took classes in the craft, she says.

She served as an elementary school educator and administrator for 20 years. "I enjoyed it (education)," she says. "But now I have more of an opportunity to be involved in the craft areas."

Since returning to art, Gorodesky said she has noticed a revival of stained glassmaking and its introduction as a fine art and craft.

Many universities now offer a degree in fine arts that includes a course in stained glassmaking, she says.

The process of stained glassmak-

ing is a bit difficult to describe, Gorodesky said.

First, patterns must be drawn and glass selected. From there, patterns are traced on the glass, the glass is cut and then both glass and pattern are joined with a substance called lead cane.

Some people have set specific time limits on this process, but she finds it impossible to do so. "It all depends on the design, whether it will be flat or three-dimensional."

So, at Womancraft, Gorodesky's skill and enjoyment in stained glassmaking continues to thrive. "I really do love it," she says. "I can't see myself doing anything else."

Quaid sizzles, 'D.O.A.' fizzles

By **RICHARD SMITH**
Staff Writer

D.O.A. **

Starring Dennis Quaid, Meg Ryan, Charlotte Rampling and Daniel Stern. Directed by Rocky Morton and Annabel Jankel.

It hardly seems worth criticizing a film from Touchstone Pictures — they all do so well. "Good Morning, Vietnam," for example, is riding the top of the movie charts for the ninth consecutive week and has just reached the \$90 million mark. "Three Men And A Baby" is still packing theaters after four months of release.

"D.O.A." will most likely do the same, for it is certainly typical of the Touchstone product, the main characteristics of which are slickness, great packaging, big names and, well, the downright Disney appeal on which Uncle Walt used to pride himself.

"D.O.A." for its part, has been forceably given the Touchstone stamp. It is a story already into its second remake. The first "D.O.A." was in 1946 and starred Edmond O'Brien. The first remake was retitled "Color Me Dead," a much less successful '60s film. And now, re-written by Charles Edward Pogue ("The Fly") and directed by Rocky Morton and Annabel Jankel (creators of "The Max Headroom Show"), "D.O.A." regains its name and stars Dennis Quaid and Meg Ryan.

And, for sure, it's a great idea. A man is poisoned by a slow-working toxin and has 36 hours or so to work out who was responsible for his own murder. The problem is that the suspense over the poisoning of Professor Dexter Cornell (Quaid) is built up so marvelously that when we discover

who did it and the trivial reason why, it's anticlimactic and we end up feeling cheated.

But Morton and Jankel's superb direction makes "D.O.A." really shine — and this alone makes it a must-see. Scenes dovetail beautifully in a way reminiscent to the work of the Coen team ("Blood Simple," "Raising Arizona"). The angry banging of fists on a garbage tip at the close of one shot becomes the desperate door-rapping in the opening of the next. When people die in "D.O.A." (and a lot of them do), they do so shockingly and spectacularly. The music, mostly searing guitars and driving rock, adds to the film's fast-pace. Every ploy is used to get the audience caught up in Quaid's plight.

But this is ultimately the film's downfall; the film seems to promise more than it delivers. The final scenes are just one big, fat anticlimax.

But Quaid is very good, in fact, he's possibly the hottest property in Hollywood. His role is largely the same as it has been in his last two movies; the police detective who doesn't play exactly by the rules in "The Big Easy" and the lobbyist in Washington who takes the law into his own hands in "Suspect." But this is of little matter. The man just sizzles on screen.

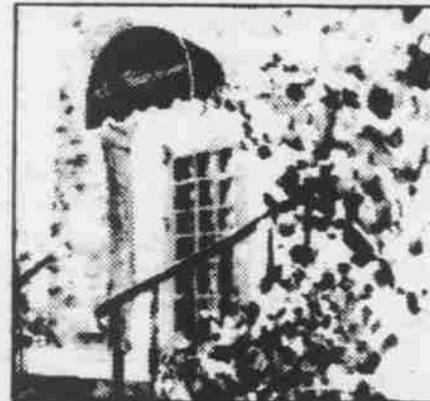
In "D.O.A." Quaid is an English professor who has little regard for his profession or his students. His character is not particularly likable — which makes his poisoning all the more plausible — but it's difficult to dislike him for too long. Meg Ryan, who co-starred with Quaid in last year's "Innerspace," is his much too wide-eyed sophomore sidekick who might as well have 'crush' written across her chest the way she looks at him.

Both Quaid and Ryan have their

fair share of dud lines. Although the film makes a gallant effort to sidestep cliches, it dodges some and gets sledgehammered by others. Lines like "I don't get off on this Rambo shit" follow dreadful efforts like "Goddammit, Gail, don't run out on me." The dialogue in the final scenes is unforgivably stilted, and certainly the final line should have been cut or changed; anything would have been better.

This is as close as Touchstone have come to making a great film. As it stands, "D.O.A." just has to join a growing list of box-office-busting but mainly mediocre films from the new Disney studios.

Easter at La Residence



Special Easter Dinner

5:00 Seating Only

Asparagus Soup
Roast Lamb with
Spring Vegetables
Strawberries
a la Russe

220 West Rosemary St.
967-2506

Oh, the Temptations!

Chocolate Roll

Kahlua Brownie Pie

Mocha Fudge Pie

Homemade Cheesecake

Sweet Surrender

Give in to mocha fudge. To Kahlua brownie. Don't hold back from a Chocolate Roll. Experience cheesecake ecstasy. Go ahead, give in to temptation.

Spinnaker's
RESTAURANT

South Square Mall

American Heart Association
WE'RE FIGHTING FOR YOUR LIFE.