

Journalist warns against abridgement of free press



Anthony Lewis

By NANCY WYKLE
Staff Writer

The growing power of the U. S. government's executive branch poses a threat to the American press, Pulitzer Prize-winning journalist Anthony Lewis said Monday night in Hamilton Hall.

"The press is the last line of defense against an overweening executive branch," Lewis said.

Lewis was the Weil Lecture speaker and the final speaker in the Distinguished Lecture Series, sponsored by the Chancellor's Committee on Established Lectures.

"The exigency of national security — real and imaginary — has dramatized the role of the president," said Lewis, a columnist for The New York Times. "I think it's inherent in the nature of today's executive branch."

The growth of the president's power, and the increasing secrecy

surrounding the office, is dangerous because the courts are reluctant to control it, he said. "It (the court) feels ill at ease dealing with secrecy matters. For that reason, the burden of checking the president increasingly falls on the press."

Former President Ronald Reagan made it more difficult to obtain access to government documents by tightening the Freedom of Information Act, Lewis said.

In 1983 he also tried to place lifetime censorship on about 120,000 officials by executive order.

With as little regard for Congress and public opinion as was shown in Vietnam, the Reagan administration immersed the United States in Nicaragua, Lewis said.

"Presidents have tended increasingly to act as if foreign policy was their business alone."

South Africa, a country that bears

a false likeness to the United States, doesn't have a constitution to protect freedom of speech, Lewis said.

Even before the problems that now exist in that nation came to a head, it was a crime for the press to print anything not approved by the police or to write anything about the military without the proper approval. Today, reporters are often detained and newspapers are shut down for months.

The government restricts the press in South Africa because it doesn't want the public to receive information that disagrees with its views, Lewis said.

"The government tries to picture the ANC (African National Congress) as a communist, terrorist organization, and it does its best to keep conflicting ideas out of the minds of South Africans."

The whites in South Africa have

a distorted view of the problem in their country because they never see black spokesmen or weeping mothers of detained children, he said.

"Most whites believe blacks are, on the whole, contented."

Although this is not necessarily going to happen in the American press, there has been a tendency over the last few years to believe the president can do no wrong, Lewis said.

A lot of people are beginning to believe that it shows a lack of respect to criticize the White House.

Throughout U.S. history there have been incidents challenging the constitutional right to freedom of the press and freedom of speech, Lewis said.

Lewis cited one example, the case of The New York Times vs. Sullivan, that arose during the civil rights movement.

In 1962, The New York Times ran an advertisement on behalf of the civil rights movement leaders, Sullivan, a commissioner in a county in Alabama, sued The New York Times for libel.

In court he was awarded \$500,000, which was the largest libel award in Alabama's history. The attempt to keep the press out of the civil rights movement failed, and the Supreme Court reversed the decision and ruled in favor of The New York Times.

Lewis said he believed the suit was an attempt to frighten the press and convince them not to cover the civil rights movement. "The Supreme Court saw the law being used to chill political speech."

History may have been different if coverage of the movement had ceased. "Like South Africa, most whites were ignorant of the problem."

Ackland to reopen in September 1990 after extensive renovation

By DEIRDRE FALLON
Staff Writer

The Ackland Art Museum is scheduled to reopen Sept. 15, 1990, after being closed for renovations since Labor Day 1987, museum officials said.

"The work will be finished this fall and it will take three to four months to move in," said Charles Millard, director of Ackland. "Then it will take several months to set up, such as installing paintings and setting up pedestals."

This is the first major renovation of the building, originally built 30 years ago as a combination museum and art department, said Timothy Riggs, assistant director of Ackland.

Walls were removed and rooms changed to rearrange the interior spaces in the museum, said Millard. "They basically gutted the inside of the museum."

The renovation has created completely new gallery space, Riggs said. In 1958, when the museum opened, it had about 6,000 square feet of space designed as galleries. After the former art department was converted to gallery space, the museum had about 7,000 to 8,000 square feet. After this renovation the museum will have almost 12,000 square feet.

"The renovation has created more

room for exhibits," Millard said. "There is twice as much room as the museum originally opened with. It will be about 60 to 70 percent bigger than it was when the museum closed."

The gallery for temporary exhibits is not as big as the old gallery for loaned exhibits, but it has a lot more wall space, Riggs said. It is located next to a smaller gallery which can be used for the exhibits on loan, giving more flexibility to the size of the loan exhibits that the museum can take.

The museum has also opened a gallery on the second floor which is almost as big as the temporary gallery, Riggs said.

The second floor gallery will display the prints, drawings and photographs the museum owns, Riggs said. "Close to 10,000 of the 13,000 objects the museum owns are prints, drawings and photographs. This gallery will hold about 75 to 100 of these."

The whole interior is new, Riggs said. "The walls are new, the ceilings are new, the floors are new and the lighting is new. The museum has new, more and prettier spaces."

The renovation will cost roughly \$3 million, which is more than the original \$2.8 million estimate because asbestos had to be removed from the

building, Millard said. The University is paying for the renovations.

Most of the exhibits have been moved into Wilson Library, Millard said, although several pieces are on loan to different museums. The exhibits in Wilson are not available to the public but they can be made available to students for art classes.

The closing of the museum has affected students in art classes because it denies them the opportunity to go through the museum to get an idea of the art that is talked about in class, said Arthur Marks, chairman of the art department. "Students can't get an idea of the scale of the object, how it's made or how it looks."

The renovation will give people access to art never shown before, Millard said. "Nothing purchased after January 1986 has been shown. We also had seven to eight paintings cleaned. The old pictures in the new spaces will look different."

The renovation is important because it will give people access to thematic rooms, including important holdings in Oriental art, photography and prints, that the museum never had a place for before, Marks said. "It will be a real revelation. Part of the revelation is that people will see things they never knew were there."



DTH/Evan Elie

Jeff Bennett welds in Ackland Art Museum as part of its continuing restoration

Committee to finalize proposals for new BCC

By KAREN ENTRIKEN
Staff Writer

The Black Cultural Center (BCC) Planning Committee will meet Thursday night to decide on possible permanent locations for the center and what kinds of rooms it will house.

"We will decide what the guts of the BCC will be and answer the question, 'What kind of building do we need?'" said Student Body President Brien Lewis, a member of the planning committee.

The original 1984 plans for the BCC call for an 1,800-square-foot library; a multipurpose room that seats 150 people; an art gallery and reception area; meeting rooms; and office space for the seven black Greek organizations, the BCC director and student staff, said BCC director Margo Crawford.

"We will give our wish list to Don Boulton (vice chancellor and dean of student affairs), and he will have an architect lay out the plans," she said. The package will then be submitted to the Board of Trustees for final approval.

The planning committee will decide if the BCC will be a free-standing building or an extension of the Student Union or Chase Hall, and whether it will be on North Campus or South Campus.

"My hunch is that there will be a free-standing building," Lewis said. "A performing arts space and a library are not the sort of things you can fit into a corner."

When black students first came to UNC in the 1950s, there was no place on campus to learn about black culture and attract other black students and leaders to the University, according to the original BCC proposal.

In February 1984, Boulton brought together black faculty members, staff members and

students to discuss the idea of a black cultural center. It wasn't until January 1987 that plans were approved for renovated space in the Student Union.

"The extension onto the Union was an afterthought, a compromise," Lewis said.

Space is limited in the living-room sized BCC now in the Union, and excess noise spills over from the Cabaret, which is located directly below the BCC.

"The existing BCC is like a sneak preview; now let's make the movie," Lewis said.

Crawford said the location will determine who uses the BCC. The BCC's current central location makes a use rate of 40 percent white students and 60 percent black students, she said.

If the building is located on South Campus, where most black students live, it may be mostly black students who use the center.

Opinions differ whether a Black Cultural Center will be a place for only black students to hang out and thus promote self-segregation.

"It is not going to be a black student union," Lewis said. "It will be a place for cultural research and learning. The Afam (Afro-American Studies) department can use it and students can use it to research black culture if they have a project."

Crawford said she plans to begin two black literary journals with publishing offices in the BCC and to hold graduation receptions for parents and alumni in the reception area.

Edith Wiggins, associate vice chancellor of student affairs said, "Take a look at the programming which the BCC has already sponsored this year, and you can see how it is deterring racism on the campus."

Lee urges blacks to change own film roles

By JASON KELLY
Staff Writer

The only way to change black roles in film is for blacks to make films, award-winning director and actor Spike Lee told a full Memorial Hall Monday night.

"Black people need to change things themselves," he said. "We need to make pictures to change black roles. With movies like 'Mississippi Burning,' people think the FBI saved the civil rights movement, which simply isn't true."

Lee, who directed and acted in the films "She's Gotta Have It," and "School Daze," and appears in Nike's popular Air Jordan commercials, spoke and answered questions in a lecture sponsored by the Carolina Union Forum and Film committees.

After a series of Air Jordan commercials, a video of the rap group E.U., and segments of Lee's movie that is premiering this year, "Do the Right Thing," Lee came on stage with his behind-the-scenes man, Monty Ross.

Ross said he had been with Lee for the past 11 years. "I've been with Spike since the beginning. I originally wanted to be an actor, but we can't all be up in front of the camera. I'm a quiet supporter of Spike, and I've always enjoyed working with him."

Lee expected criticism of his last movie, "School Daze," for having a negative view of black fraternities. "The black frats always ask 'How come you got nothing positive to say about the things we do?'" Lee said in a mimicking voice.

In his short statement, Lee plugged "Do the Right Thing." The film, starring Lee and his sister, is about racial tensions in Brooklyn that explode on the hottest day of the summer. "It's about how heat affects the racial climate there. The whole movie was shot on one city block."

The audience asked Lee questions about his first movie, how he filmed it on a low budget, and how he sold it. "I got some of the money from a limited partnership we had, some

from an NYU (New York University) grant, and we basically had to beg for the rest.

"Most of all, though, you've got to have blind faith in your talent. It allows you to make a way for yourself."

Lee said he had to write according to the amount of money he could raise. "You write what you can do. I wanted to do 'School Daze' first, but there was no way I could raise \$4 million. So I did 'She's Gotta Have It,' which basically takes place in Nola's loft — that's it. But the film is not in black and white because we had no money; black and white and color cost about the same to film. It's black and white for aesthetic reasons, because I thought the film would be better that way."

To save money, Lee used guerrilla tactics in shooting "She's Gotta Have It."

"What we meant by guerrilla tactics is that we shot and ran," he said. "In New York City, whenever you set up

a tripod, you've got to have a permit. But we didn't have no money for a permit. So we shot and then we ran."

Lee was asked if he planned to stick with all-black casts. "An all-black cast is not the question," he said. "The story determines the cast. 'Do the Right Thing' is about interracial tension; obviously it can't have an all-

black cast. With me the story comes first."

A member of the audience asked Lee what he thought of working with Michael Jordan. "Making film takes a lot of patience," he said. "I get along well with Michael, but you have to keep his mind occupied. We always have a ping-pong table on the set."

Research works.

WERE FIGHTING FOR YOUR LIFE

American Heart Association

Attention Students

WE'RE HIRING

FOR SUMMER JOBS

- Senior Counselors
- Junior Counselors
- Lifeguards
- Aerobics Instructors
- Swim Instructors
- Waterfront Directors
- Gymnastics
- Arts & Crafts Instructors
- Instructors
- Camp Directors

YMCA

980 Airport Road
Chapel Hill/Carrboro
942-5156

NOW OPEN FOR LUNCH!

Now Hiring Drivers & Phone Personnel

968-FAST
968-3278

Gumby Dammit! 12" One-Item Pizza \$4.25

Party Special! 20" One-Item Pizza \$9.43

Tarheel Special! 16" One-Item Pizza & 2 sodas \$6.84

Fast, Free Delivery!

GUMBY'S PIZZA

All You Can Eat Seafood.

For big, bigger and biggest appetites.

LANDLUBBER'S SEAFOOD RESTAURANT
The cookins timed in seconds.

Hwy. 54 at I-40, Chapel Hill/Durham, 493-8096 • 967-8227
Atlantic Ave. at Spring Forest Rd., Raleigh 790-1200

Lunch
11:30-2:00 Monday-Friday
Dinner
5:00-9:00 Sunday-Thursday
5:00-10:00 Friday & Saturday