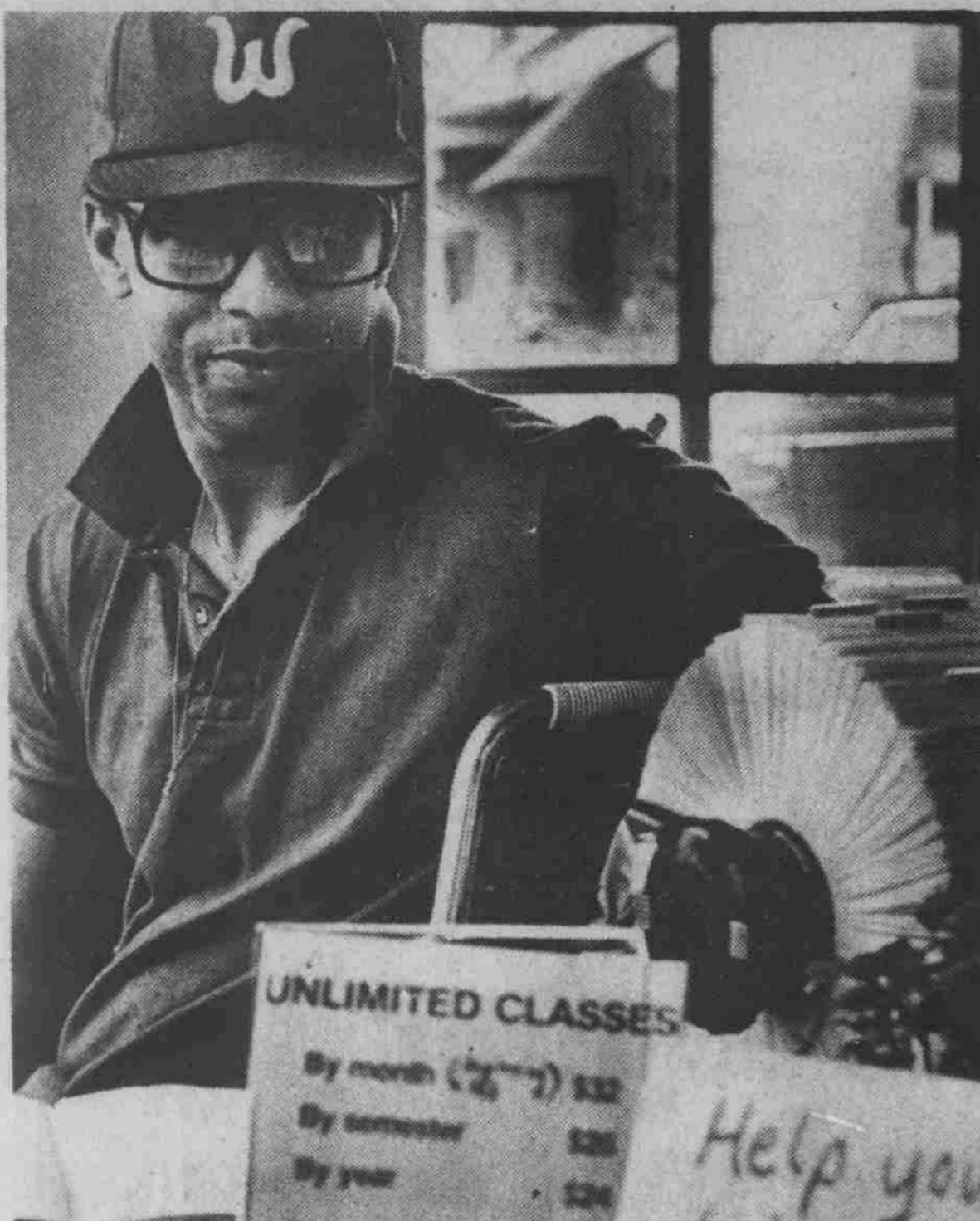


UNC grad expands business of staying fit



By KATHY HOPPER
Staff Writer

Combining an interest in fitness and meeting new people, Elizabeth Shackelford, a UNC graduate, created a part-time business that could financially support her while she pursued a writing career.

She began teaching in an old hallway at Chapel Hill High School and gradually expanded. She now has studios in Chapel Hill, Durham and Raleigh. Today Shackelford works in New York, but she remains actively involved with the studios.

After conferring with doctors and sports experts, she devised a unique system using isokinetics. The method involves contracting a muscle and working it in small range. This is followed by a series of small deliberate stretches that break down lactic acid and prevent later soreness. The system is designed to improve flexibility, muscle tone and promote relaxation.

The company greatly depends on college students to operate it, which gives students valuable managerial experience.

Twenty-four-year-old senior, and former UNC football player, Steve Streater works at the Durham studio in Brightleaf Square. He began working there last December.

"I've been managing the Durham studio and looking after the money," he said. Streater also manages the men's division of Shackelford's studio. "I would like more men to get involved," Streater said.

Streater first went to the studio with his teammates. "Most of the football players went to the studio," he said.

Overall, Streater believes the job has been beneficial. "I enjoy what I'm doing now," he said. "It's a challenge and I

needed that."

Streater, who was paralyzed after a car accident in August 1981, will travel to Ohio next month to begin a new system of treatment. He will take his final class through correspondence.

"I've very excited," he said, "ready to go."

Dr. Jerrold Petrofsky, the director of the Biomedical Engineering lab at Wright State University, has developed a computer system that will make it possible to direct one foot in front of the other. Dr. Petrofsky was recently featured on *60 Minutes*.

Streater's optimistic attitude enabled him to be selected thirteenth out of 55,000 applicants for Petrofsky's treatment. Shackelford Studios are helping to pay for Streater's expensive treatment.

Another student who works at the Shackelford Studios is Laure Redmond, a junior English major. She first became interested in the studio during her freshman year.

"I got a free introductory class," she said. "I liked it. It hurt, but it was fun." Redmond began teaching in May 1981. She believes her job has given her valuable preparation for a career.

"The job is perfect for me, as it incorporates my interests in the area of fitness and beauty as well as my desire to go into the area of management, specifically in a finance-related field," she said.

Sissie Twigg, a junior pre-law major, also teaches at the studio.

"I've gotten to meet so many people," she said. "It gives you a sense of self-confidence to teach because you are responsible for a group of people."

The Elizabeth Shackelford Exercise Studio in Chapel Hill recently moved from Kroger Plaza to 501 W. Franklin St. to make the studio more accessible to students.

UNC senior Steve Streater manages a Shackelford Studio... former football player wants more men to get involved

'Veronika Voss' fails in view and perspective

By STEVE CARR
Staff Writer

Veronika Voss is a failure — not in its power to entertain or stimulate thought; it is a failure in viewpoint and perspective.

Technically, the black and white photography and design is as every bit a virtuoso work as Rainer Werner Fassbinder's earlier film *Lola*. The hard, harsh whites succeed as a symbol of bleak sterility, national weakness and impotence, while the lush blacks take on an aura and glow of remembrance.

Review

As homage and allegory, *Voss* succeeds to some extent as a deliberate tribute to such *auteur* directors as Bergman and Godard and even some of the members of the American film noir pantheon. It is easy to forget that Fassbinder's seemingly patent plots are really borrowed from a cinema past. A mysterious woman, a simple man. Men lured, fascinated. Both are humiliated and both suffer.

Perhaps it is unfair to reduce a movie to such bare essentials, especially one by Fassbinder which purposely uses phony everything to convey a much deeper meaning. *Veronika Voss* is based on the real-life story of German actress Sybille Schmitz, who worked right through the Third Reich and then drifted off into postwar obscurity. She is the true star — sponging off on everyone and refusing to acknowledge her own self-

disintegration. Her character evokes the blind, leeching idealism that was sweeping across Germany during the '30s.

The twist in *Veronika* is that she is not such a clear-cut example of anything. It becomes more apparent that she is almost missing something. She depends on a cold, clinical neurologist to quench her morphine addiction. The rational neurologist in turn holds Veronika captive. It is almost as if the two are inseparable.

The failure in this film lies in its inability to acknowledge the presence of a human being beyond a mere representation of a part of a human being. When looked at as a whole, *Veronika* may be seen as somewhat of a success. It seems to be a portrait of a person desperately at odds with itself. But because the characters are so singularly and even obviously drawn, the movie seems devoid of any sort of compassion or humanity for its characters.

Since the characters are rather simply drawn, the acting does not do much to improve on it. Rosel Zech plays Veronika as a sort of crazed Dionysian seductress. She is, of course the most engaging character of the film. The other characters seem to be either plot elements to be regulated against Voss or mechanisms to move the story along.

Perhaps *Veronika* can be considered a success as a record of a director's changing vision. It is too bad that Fassbinder couldn't have stuck around a little longer to realize the parts are just as important as the whole.

Meryl Streep adds emotion to insensitive 'Sophie's Choice'

By FRANK BRUNI
Editorial Writer

First things first. With *Sophie's Choice*, Meryl Streep has found her perfect role. And she runs with it.

As Sophie, the beautiful and mysterious Polish woman who has survived the horrors of a concentration camp to immigrate to America, Streep adds an important new dimension to her acting. Always

Review

a master of the more technical aspects of performance — attention to a character's subtle affectations, replication of a character's expected vocal inflections and speech patterns — Streep in previous performances lacked a certain warmth and accessibility.

This, however, is not true of the actress' portrait of Sophie. Not surprisingly, Streep's Polish accent and the often hilarious way in which she stumbles through her imperfect English could not be more convincing. The pleasant and very impressive surprise rests with the emotional attachment to Sophie which Streep cultivates in the viewer.

Streep's triumph is, unfortunately, marred by the terribly disappointing quality of the film. While Streep's portrait of Sophie is an intimate one, director Alan J. Pakula has given *Sophie's Choice* an annoyingly detached tone and a frequently incoherent structure.

The viewer first sees Sophie through the eyes of narrator Stingo, an aspiring writer who comes to Brooklyn in the '40s. Stingo becomes entranced with the relationship between Sophie and the tempestuous, self-destructive Nathan. These two gradually reveal themselves and their secrets to the

bewildered, infatuated Stingo, who is trying to understand and come to grips with Sophie's undying loyalty and Nathan's terrifying mood swings.

What is supposed to propel the story and sustain the viewer's interest is the realization, as the film draws nearer to the close of its lengthy two-and-a-half hours, that Sophie and Nathan have lied about many incidents in their pasts. The lies must then be stripped away, and the viewer must finally see the poignant truth about Sophie and Nathan and the evolution of their relationship.

Poignancy, however, is rarely achieved in *Sophie's Choice*. Pakula simply doesn't allow the audience to get close enough to his characters. As Sophie and Nathan and Stingo throw small parties in their boarding house rooms, the camera peers out at them from dark corners, or remains still as it photographs the trio from across a large room.

The tedium of the film's structure also generates

an emotional distance. Stingo's narration is purple prose at its sappiest, and his voice, better suited for lullabies, bares an unfortunate similarity to Burl Ives' voice. Pakula employs the narration to tie together all the loose ends of the film's structure, which relies heavily upon often confusing flashbacks which melodramatically illustrate the mysteries of the characters' pasts.

The entire film is melodramatic. The characters speak in soliloquies, and the elevated quality of Stingo and Nathan's language renders much of the conversation unbelievable. Besides, the film is so static — at least half of the film's action takes place within the walls of the Brooklyn boarding house — that the long pauses in dialogue and vapid staring to which all of the characters seem prone make *Sophie's Choice* downright boring at times.

There's little humor or frivolity to be found any-

where in Pakula's work. So serious about the project's finer details, he loses all sense of entertainment. For instance, having his actors speak in German and Polish during the concentration camp flashbacks is an admirable touch, but the use of subtitles only tends to make the viewer feel even more distant from the story.

The only reason to see *Sophie's Choice* is to marvel over Meryl Streep's finest performance. She portrays Sophie in all stages of development — from a young secretary in Poland to a bitter yet courageous holocaust victim to an American fighting to regain her sense of integrity — with a seemingly effortless skill of which few modern actresses would be capable. And against all of director Pakula's distracting obstacles, Streep triumphantly makes the viewer truly care for Sophie. Streep deserves better than the tedious melodrama of *Sophie's Choice*.

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District 19 run-off set for today

A run-off election for the District 19 seat on the Campus Governing Council will be held today between Lisa Gittelman and Stephen Harris.

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