

Seminar to teach self-defense

By HEATHER HAY
Staff Writer

Teaching women how to defend themselves from incidents ranging from street harassment to rape will be the focus of a self-defense seminar from 2 p.m. to 6 p.m. Saturday in 106 Fetzner Gym.

"You don't have to be big or strong to defend yourself," said Kathy Hopwood, leader of the seminar and head of the Triangle Women's Karate Association. "You just have to be smart and think ahead."

The seminar, sponsored by the karate association in conjunction with the Association of Women Students, will involve self-defense techniques, role-playing and assertiveness training, Hopwood said. *Kia*, a film about women who train in self-defense, will also be shown.

"*Kia* is Japanese for 'yell,' a war cry, to say no," Hopwood said. "Teaching women to fight back to say no is an

against our conditioning as women that a major part of the seminar is often spent breaking through psychological barriers."

Hopwood pointed out that not all aggression toward women involved sexual offenses. "A woman needs to know how to defend herself verbally," she said. The seminar will incorporate what Hopwood calls "confrontation training" to teach women how to handle harassment on the job, on the street or at school.

"We're trying to reach the average woman who is less likely to feel self-confidence about her body and her ability to defend herself," she said. Many women are afraid that the seminar will involve throwing people down, Hopwood said.

Though the workshop involves teaching women defense techniques based on the martial arts, Hopwood said the instructors did not suggest attempting to throw down an attacker.

"You're trying to get away," Hopwood said. "By reaching out for him you give him the opportunity to pull you underneath him."

Hopwood stressed that the workshop was not merely teaching women the physical aspects of self-defense, but a comprehensive approach toward self-protection. "The workshop is geared toward a physical and mental preparation," Hopwood said.

Hopwood, a black belt who has taught women's self-defense seminars for four years and trained in the martial arts for 10, estimates that she has taught more than 1,000 women basic self-defense techniques. "It's really something every woman should know," she said.

Women interested in signing up for the seminar can register at the AWS office. Tickets cost \$3 and child care will be available. Scholarships are available for women who cannot afford the admission fee.

'Elephant' explores inequality, illusion

By DAVID SOTOLONGO
Staff Writer

Onstage are a doctor, a bishop, a hospital administrator and a grotesquely deformed man. On trial are scientists, Christians, administrators and the audience.

Bernard Pomerance's *The Elephant Man* opened with a special preview Wednesday night in Reynolds Theatre in Duke University's Bryan Center. The Duke Players Production is directed by John Clum.

The play chronicles the last six years (1884-1890) of the life of John Merrick, played flawlessly by Mark Logan. Known as the "elephant man" for his severe body deformities, Merrick is retrieved from a traveling carnival act by anatomy specialist Dr. Frederick Treves of the London Hospital.

Review

When funds are secured for Merrick to remain indefinitely at the hospital, Treves (Paul Batsel) embarks on a project to "rehabilitate" Merrick. Housed up in his hospital room, Merrick is introduced to Madge Kendal, a London actress. She immediately discovers Merrick is a highly intelligent romantic, and the plot takes off.

Clum's direction begins clumsily with a barrage of one-minute scenes that necessitates many scene changes. Fortunately, Clum makes use of a slide backdrop for time references and nudges from Treves' memoirs.

Aside from the awkward beginning, the directorial style is in-terpretable but not intrusive. The set designs are minimal, placing more emphasis on what is being said.

Most of the scenes are dialogues between Merrick and a visitor. Logan and Batsel are at their best when together, particularly in one scene in which Treves loses his temper and screamingly begs Merrick to show his own anger.

Clum's adaptation is interesting because it explores class ine-

quality and illusion, two ideas that become inseparable as the play reaches its second act. Act II begins with the members of the central cast taking spots onstage and thinking aloud how much Merrick reminds them of themselves.

Even Treves, the devout Darwinist, falls captive to the Merrick-as-mirror idea. A tug-of-war occurs between science and Christianity as Treves and Bishop How (Mathew Borten) vie to explain Merrick's abnormalities.

With the exception of a few irritatingly phony accents by minor characters, the cast performs well. Of special note is Bruce Simmons, who plays Merrick's manager, Ross. Simmons is both funny and tragic at the right times.

As Merrick Logan radiates physical deformity without the bulky aid of makeup or body suits. Any special makeup would appear obtuse and unnecessary.

The hardest aspect of Logan's role is his speech. Merrick's head is so large that it hinders his speech patterns; he can only talk in breaths. Logan delivers with a pace that is not too slow and that even accents Merrick's funny lines, of which there are many. In fact, much of the humor relies specifically on Merrick's delivery, and Logan never breaks stride.

The Elephant Man is disturbing because we all rely on illusion to some extent. Merrick's grotesqueness is so severe it becomes faddish for London's elite to be seen with him. The guilt of one class of people for another is shown through each character's trying in his or her own way to "normalize" Merrick.

The play's most telling scene finds Merrick interpreting *Romeo and Juliet* on the basis of illusion. Romeo, he tells Kendal, did not really love Juliet because he relied on the illusion of her death to commit suicide. Similarly, everyone around Merrick relies on illusion to see themselves in him to reinforce their own particular character, be it a scientist or a bishop. In this sense, Merrick is much like Jesus Christ.

The Elephant Man will play through Saturday at 8:15 p.m. and Sunday at 2:30 p.m. All performances will be in Reynolds Theatre, located on Duke's West Campus. For information, call 684-5088.

Woody Allen's 'Rose' mixes serious, comic

By STEVE MURRAY
Staff Writer

In *Zelig* Woody Allen played a man who adapted like a chameleon to any social group. Leonard Zelig wanted to please everybody. As a director Allen tries the same stunt with his newest film, *Broadway Danny Rose*, in which he wraps up the different moods of his previous movies in a single package. The

mixture works, offering a variety of delights to all Allen fans.

Allen, who wrote the script, plays Danny Rose, personal manager for such dubious talents as a one-legged tapdancer and a skating penguin dressed as a rabbi.

Danny is too nice a guy to be a top-flight manager. His philosophy of life is "acceptance, forgiveness, love" in a world where "looking out for Number One" is the winner's motto.

Danny's latest find is Lou Canova (Nick Apollo Forte), a once-popular singer who has run to fat and mediocrity. Lou haunts the nostalgic circuit of clubs and lounges. His specialty revue is "Great Crooners of the Past Who Are Deceased."

In Lou, Danny sees great potential. His confidence pays off when Milton Berle agrees to check out Lou's act and consider him for an upcoming TV special.

But just when everything looks all right, it begins to go all wrong.

Lou's mistress Tina (Mia Farrow) refuses to come to the show. She's Lou's good luck charm, and he thinks he'll fall apart onstage without her. So Danny goes to the rescue.

Review

He pleads with Tina. He chases her from her apartment to a wedding celebration at her parents' home. There Danny is mistaken for Tina's lover, and misunderstandings escalate into blood-fueled passion. The chaser becomes the chased as Danny and Tina race off, pursued by her Italian hit-men relatives.

This fugitive theme is a pleasant throwback to earlier films such as *Sleeper* and *Take the Money and Run*. Allen seems to be acknowledging the fun of sight gags and slapstick.



'Winter, 1946,' by Andrew Wyeth, is part of an exhibit at the N.C. Museum of Art.

At N.C. Museum of Art

Art exhibit features Pyle, Wyeths

By ARLAINE ROCKEY
Staff Writer

"Howard Pyle and the Wyeths: Four Generations of American Imagination" is on exhibit through April 1 at the North Carolina Museum of Art in Raleigh.

Included in the show are 63 works by Pyle as well as by Andrew, Jamie and N.C. Wyeth that exemplify the influence of illustration and the narrative tradition as established by Pyle in the "Brandywine School." Teacher/pupil relationships link these four artists, who all lived and worked in the Brandywine Valley in Pennsylvania over the last century.

Organized by subject matter, the exhibition emphasizes the imaginations of the artists in four rooms: fantasy and history, landscape and seascape, animals and portraiture.

Review

Pyle (1858-1911) dedicated himself to bringing the visual to literature. His many illustrations continue to enliven such classics as *The Story of King Arthur and His Knights*. Pyle's works were also published in several periodicals. Among the illustrations included is *The Buccaneer Was a Picturesque Fellow*, published in *Harper's Monthly Magazine* in December, 1905. The original, a colorful oil on canvas, is an example of Pyle's philosophy that an illustration should "be made to fill out the text rather than make a picture of some scene described in it."

Pyle worked at the time of the introduction of low-cost color printing. Many of his originals, therefore, are in color. *The Burning Ship*, however, painted by Pyle in 1898, is an oil done entirely in white, gray and black tones. It was published in *Collier's Weekly* on December 10, 1904, without text.

A student of Pyle, N.C. Wyeth (1882-1945) continued this narrative tradition through illustrations in books. In 1911, he illustrated Robert Louis Stevenson's *Treasure Island*, an action which spurred N.C.'s career.

The transition in the "Brandywine School" from illustrations to independent paintings came with N.C. Wyeth. An example is his *Self-Portrait With Top Hat and Cape*, painted about 1928. This oil-on-canvas is an interesting mix of a detailed realistic figure using darks and red colors contrasting

with an impressionistic background using splashes of pastel colors.

Andrew Wyeth (born 1917), whose only art instruction was from his father, N.C. Wyeth, began with an interest in illustration. Today, however, with his independent paintings, he is known as one of the foremost artists of the 20th century.

Noted for artistic experimentation, Andrew's large portrait *The Black* (1969) is included in the exhibition. *The Black* is done in egg tempera on brown wrapping paper, which gives the rich browns and blacks a crinkled and torn texture.

Andrew's development of the narrative tradition is evident in such paintings as *Peter Miller, D. 1702* and *Winter, 1946*. He painted the latter shortly after his father's death. An explanation of its meaning is included in the show. "It's ... my feeling of being disconnected from everything," Andrew explains. "It was me, at a loss — the hand drifting in the air was my free soul, groping. Over on the other side of the hill was where my father was killed, and I was sick I'd never painted him. The hill finally became a portrait of him."

The narrative tradition becomes surreal through the imagination of Andrew's son, Jamie Wyeth (born 1946). His large oil, *The Raven*, takes on the frightening and bizarre qualities of Edgar Allan Poe's poem.

Jamie's paintings frequently offer to complete the narrative tradition through the use of humor and irony, as in his *Portrait of Andy*, in which Andy Warhol is holding a dog with a facial expression identical to Warhol's. The exhibition poster has a full-color illustration of Jamie's *30 Dozen*, a humorous account of a corrugated egg box with a rooster on top.

The exhibition was organized by the Memphis Brooks Museum of Art in Memphis, Tenn., under the supervision of Dr. Douglas K.S. Hyland, Chief Curator. Dr. William Chicago coordinates it at the North Carolina Museum of Art. The exhibition is funded in part by Hudson-Belk Company and Central Carolina Bank.

Museum hours are 10 a.m. to 5 p.m. Tuesday through Saturday and 1 to 5 p.m. Sunday. No admission is charged. A free gallery guide also accompanies the exhibition, and a recorded tour is available for a small rental fee. For more information, call (919) 833-1935.

Audience members who prefer the more serious Woody Allen of *Annie Hall* and *Manhattan* won't be disappointed, either. Though a comedy, *Broadway Danny Rose* buzzes with plenty of talk about honesty and betrayal. Confusion in relationships is a major theme as well. And, as ever, Allen gets a chance to stroll along with the female lead, discussing life and love.

As the brazen moll Tina, Mia Farrow turns in a terrific comic performance. Her Brooklyn accent sounds just right. But the role is such a departure for her she has to camouflage herself behind huge sunglasses and a pile of yellow hair. Near the end of the movie the unobstructed sight of her face is enough to suggest a change of heart taking place.

From brassy Tina she becomes the angelic Mia Farrow. Her cheekbones do the acting. Nick Apollo Forte makes Lou a believable lounge lizard. He's sleazy, but he isn't repulsive. Even if it's hard to respect his actions, at least his motives are always clear.

Danny Rose is the immediate successor to Alvy, Isaac, and Leonard: he's all Woody Allen, an idealist struggling with the demands of reality. Tracked to a restaurant by Tina's family, he's more concerned with leaving the right tip than with leaving alive.

Broadway Danny Rose isn't a perfect movie. But even its drawbacks might

please fans of the bitter *Stardust Memories* and the somber *Interiors*.

The view of the lounge audiences is stark, as if the camera were intentionally zooming in on blemishes. Also, Allen's approach to Italians, while used comically, is an exaggeration bordering on prejudice. He filters the culture through a grotesque Fellini lens, then liberally sprinkles it with mafioso, *Godfather* mythology.

Overall, though, *Broadway Danny Rose* is a refreshing blend of comedy, adventure, and Woody Allen angst. Bitter mixes with sweet, laughs with sighs. It's a well-balanced helping of life and art.

TAR HEEL SPORTS THIS WEEK

MEN'S TENNIS vs. UNC-CHARLOTTE
Friday 2 pm Hinton James Courts

MEN'S TENNIS vs. TENNESSEE
Saturday 1 pm Hinton James Courts

ACC GYMNASTICS CHAMPIONSHIPS
Saturday 1 pm Carmichael Auditorium
Duke, NC State, Maryland, and UNC
battle it out on the apparatus for the ACC crown.

Sponsored by



213 West Franklin St. &
1800 Chapel Hill-Durham Blvd.



BLOOM COUNTY

by Berke Breathed



SHARE THE COST OF LIVING.

TALK ABOUT FASHION!

Have you ever seen the beautiful clothes at The Shrunken Head? Just look at these exciting fashions for spring and summer.



Sandy is telling Fariba about the great buys in mini-skirts and romper outfits at the Shrunken Head.



The newest addition to the Shrunken Heads swimwear — sexy PLAYMATE suits and cover-ups.



For that unique jean look — white Jordache jeans with matching S.B. II jacket.

THE SHRUNKEN HEAD BOUTIQUE

155 E. Franklin St.

Layaway Now For Spring

942-7544