

Transfers from women's colleges adjust to challenges of co-ed life

By **ELENI CHAMIS**
Staff Writer

Why would a woman, entering college for the first time, choose a private women's college over a university like UNC?

Can't think of any reasons? Try: 1. a better faculty-student ratio; 2. more individual attention; 3. knowing almost everyone on campus; 4. a family-like atmosphere; and 5. not having to worry about what you look like when you roll out of bed and go to class in the morning.

Those are some of the reasons Ann Matthews, director of news services at Queens College in Charlotte,

gave for attending a women's college.

"There's really a close rapport between teachers and students," Matthews said. "We expect a great deal of students and hardly let them get by with less than their best."

Queens College, however, has broken its long-standing tradition of "women only" and will begin accepting men in the fall of 1988.

There are less than 100 women's colleges left in the United States. More and more women who attend women's colleges, such as Peace, Meredith and St. Mary's, are transferring to universities like UNC.

Deborah West, a junior pharmacy major from Warsaw, said, "There are more educational opportunities at Carolina. And there are more things to do. At Peace, the academics were really limited."

Barbra Beth Burkot, a fifth-year senior in pharmacy from Newburn, said, "At Peace, a closeness develops with your professors. You get more special attention, which makes it easier to do better."

Mary Wyman, a senior speech communications major from Raleigh, said, "There's not as much activity going on (at a women's college), so it's easier to concentrate." "I wasn't really ready for college

at first. At Peace, it was like living at home," West said.

"I didn't think I could handle Carolina because it was too much of a step," Burkot said.

"You definitely have to have more discipline to go to Carolina. You have to make yourself go to class," Wyman said.

For some, meeting people at UNC can be difficult.

"The variety of people here is neat," West said. "But a big problem I had was walking to class and not speaking to people."

"My problem was that I didn't decide my major until my freshman year," Burkot said. "I could've squeezed into the pharmacy school. Of course, it's easier to get in if you're already here."

Tony Strickland, associate director of undergraduate admissions at UNC, said that junior transfers from

women's colleges usually adapt very well to college life at the University.

"By the time they get here, they've made most of the freshman adjustments — like being away from home and away from parents," Strickland said.

Strickland did not have information on the number of female transfers who come from women's colleges. However, he said that out of 430 transfers in the College of Arts and Sciences this year, 251 are female transfers. The transfers go into majors such as health affairs, nursing and business. For all schools at UNC, there were 650 transfers — of which 410 are female.

Dating is one concern of attending a women's college, where the male population is non-existent.

"I didn't really date much at Peace, even though N.C. State University was right there," Burkot said.

"If you worked at it though, there was no problem."

"I date more here at UNC because there're no rules and no curfew," Avent said. "On the weekends at St. Mary's, you could spend the night out and come in whenever. They had to unlock the doors for you, but it was no big deal."

West said, "I dated more at Peace than I have here because we were near N.C. State. There's a whole lot more girls at UNC and that makes it harder."

"At Peace, they kept the sidewalks so clean that we'd go to class in our bedroom shoes," Burkot said. "Then I came here, and I had to learn how to look nice and apply makeup again."

Wyman said, "There were no guys anywhere on campus. You could wear pajamas to class if you wanted to."

AIDS threat causes rise in glove sales

By **CLAY THORP**
Staff Writer

Many companies across the nation have encountered significant economic growth as a result of the AIDS scare.

Phoenix Medical Technology Inc., in Andrews, S.C., recently announced a large expansion in its latex glove-making department.

The company is going to release 400,000 additional shares of stock to help fund the expansion, said Grover Mixon, senior vice president in manufacturing for Phoenix.

Phoenix, which also makes vinyl gloves, surgical drapes, iodine scrubs and surgical preparations, has experienced a sharp increase in its stock prices.

Since June, the company's stock has risen from \$3.75 per share to more than \$9 per share.

Mixon refused to relate the rise in stock prices to the increased awareness of AIDS. "We are expanding because of the demand for latex gloves," he said.

Robert Lee, assistant professor of

economics at UNC, said the demand for latex gloves has quadrupled with all of the AIDS publicity.

"People are now using gloves in medical situations that they never used them in before," he said.

On a larger scale, Carter-Wallace Inc., maker of Trojan condoms, has noticed a sharp increase in sales as well.

From January to July, the company had a 46 percent increase in sales, said Gianfranco Chicco, a spokesman for the company. Over the summer, stock prices went from approximately \$30 per share to about \$90 per share.

"A variety of factors have affected condom sales," Chicco said. "The surgeon general's report that has recommended the use of condoms as the best means other than abstinence for preventing the spread of the AIDS virus has affected sales greatly."

Professor Stanley Black, chairman of UNC's economic department, said, "If you get projections of the increase in the disease, you can see the direct consequence reflected in the growth

of the demand of services."

Lee said this economic growth may last for quite some time. "It'll certainly last until there's an effective vaccine."

Black predicted that this growth may last for at least five years. He cited the polio epidemic as a guide. "It took five years to find a vaccine and another five years before the people most seriously affected had reached peak treatment."

The biggest economic issue is how to pay for the treatment of AIDS victims, Lee said. Many people who contract the disease lose their insurance and must be given free health care.

Overall, the losses from AIDS overwhelm any economic benefits, he said.

**It brings out
the best
in all of us.**



Daniel Auteuil (left) and Yves Montand in a scene from 'Jean de Florette'

French film features exceptional acting

Beautiful cinematography and powerful acting performances combine to make "Jean de Florette" an exceptionally moving motion picture. The film exhibits a grace and subtlety that is rarely seen in contemporary films, but these qualities do not detract from the film's strong emotional impact.

The movie's plot concerns the interaction between three French farmers during the 1920s. Cesar Soubeyran (Yves Montand), an elderly farming patriarch, runs a large and lucrative vineyard, and Ugolin Soubeyran (Daniel Auteuil) is his ambitious nephew. The Soubeyrans try to buy a neighbor's farm to obtain a large spring that they need to expand and diversify their operations. The neighbor refuses to sell, but after his death, his farm is inherited by his nephew Jean de Florette (Gerard Depardieu). Jean is a tax-collector from the city, but he moves to the farm resolved to become a successful farmer.

The dramatic focus of the film concerns Jean's desperate attempts to preserve his farm, and the Soubeyrans' attempts to hasten his downfall.

"Jean de Florette" serves as a showcase for the acting talents of all three principal actors, but the finest performance is delivered by Gerard Depardieu. Depardieu nicely captures both Jean's early exaltation with life on a farm, and his later emotional devastation as his farm begins to crumble around him. Depardieu brings great passion to his performance, which enables the viewer to feel the depth of Jean's love for his family and his farm. His performance brilliantly exhibits both the strength of a man who tries to overcome great obstacles in order to succeed and the gracefulness of a man who takes great joy in growing things and taking care

David Hester
Cinema

of his wife and young daughter. Making the title character a many-sided man with whom the audience can empathize, Depardieu turns in a deeply moving portrayal which is the emotional core of the film.

Yves Montand also gives a superlative performance as the wily and ruthless Cesar. Montand makes Cesar seem like an amusing old man at the beginning of the film, but as the film progresses he brings out Cesar's self-centeredness and driving ambition. Although Cesar seems to become increasingly mean-spirited throughout the course of the film, Montand's even performance prevents Cesar from becoming a one-sided villain.

So convincing is Montand's performance that the viewer feels somewhat betrayed as Cesar progresses from a sympathetic and wizened old curmudgeon to a ruthless and brutal opponent to Jean, and Montand's performance therefore serves as an excellent counterbalance to Depardieu's.

Daniel Auteuil also brings great zest to his portrayal of the earthy Ugolin. He brings out the simplistic nature of Ugolin's character but does not make him seem excessively foolish or stupid. Auteuil's weather-beaten face looks like the face of a man who has spent most of his life in the fields, and Auteuil expertly portrays the attitudes and mannerisms of a simple small farmer. Ugolin's complex relationship with Jean is an important part of the film,

and Auteuil's performance excellently displays Ugolin's confusion about how he should treat Jean.

Director Claude Berri's depiction of the French countryside is one of the most moving elements of the film, and it greatly enhances the viewer's understanding of the characters' motives. The depiction of the land is breathtaking, and Berri's slow and careful presentation of different elements of the French countryside is one of the most striking visual displays in recent cinematic memory. By showing the beauty of the mountains, springs and storms of Provence, as well as the beauty of the crops that are grown by Jean and the Soubeyrans, Berri helps show the viewer why the film's central characters are so obsessed with the land.

This love of the land is especially important to Jean, and Berri often depicts the loveliness of the land as it would appear from Jean's point of view. Berri's brilliant cinematography is therefore an integral part of the film, and it also stands as an impressive aesthetic achievement in its own right.

One of the most striking elements of the film is the attention paid to subtlety and detail. Cesar's decades-old affair with Jean's mother is never explicitly explained in the movie, for example, but the viewer finds out about this affair when he sees Cesar in bed on the night of Jean's mother's death. Cesar is seen clutching a woman's comb, and the viewer hears him mumbling about Jean's mother. This low-key revelation of an important detail in the film is an example of the subtlety that exists throughout the film, and it is one of the reasons that "Jean de Florette" is such an impressive motion picture.

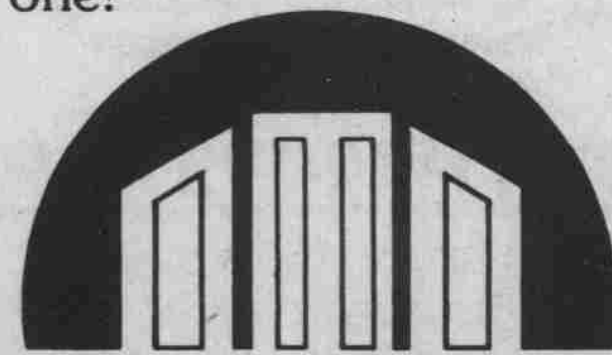
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