

ARTS

'Seduction' explores eccentricity of Hughes

A suggestive strip-tease, a blue moon and an eccentric old man in a bomber jacket — do these images sound like typical elements of modern drama? If your curiosity is piqued, you'll want to check out the Lab! Theatre's production of Sam Shepard's eclectic play, "Seduced."

"Seduced" is a play inspired by the end of millionaire Howard Hughes' life. It is Shepard's interpretation of the rumors that surrounded Hughes' mysterious death. The characters, however, are fictional and quite colorful.

One of the strong points of the performance is its special effects. Directors Michael Allen and Mark Ariail make effective and unconventional use of lighting, music, sound and scenery. An intriguing feature in the otherwise ordinary scenery is a large, surreal moon that dominates the background during much of the play. Lurking behind the actors, it adds a strange mystique.

Jenni Spitz
Theater

The play's opening focuses on central character Henry Hackamore, played by Byron Thompson, as he lies in silence on his bed. The entire action of the play, in fact, revolves around this bed. Henry, a quivering, decrepit old man with a fetish for cleanliness, is covering his body with Kleenex, presumably to ward away germs. He is so intent on this, however, that his action seems dramatic rather than humorous.

This is only one of the nonsensical endeavors of Hackamore, who, though bedridden, is full of worldly gibberish and filled with past desires for women, adventure, power and seduction.

Thompson portrays the strange old man with accuracy. His constantly trembling hands and cracked voice are testi-

monies to Henry's failing health. Thompson's eyes, which are never quite focused but always seem to be wandering off into a more tantalizing world, are evidence of his character's senility. Thompson shows real force behind his character through the fearful, paranoid outbursts to which Henry is prone.

Henry's servant, Raul, played by James Taylor, first appears as a flat, unemotional character. Subservient to his boss, Raul caters to Henry's insane demands with equally insane servility.

Taylor later adds dimension to his character, for the story climaxes with an angry, revengeful Raul. His coming-out in the second act saves Taylor's character from a fate of banality.

Two female leads, Henry's old flames, contrast one another in "Seduction." Elana Hadler plays Luna, a sophisticated tease who speaks in overheated undertones. Hadler gives Luna a deliberate sensuality, and she is at her

best when bantering with Henry in provocative innuendoes.

Luna's counterpart, Miami, is played by Jenny Sutton. Miami lacks the class of Luna but shows a sleazy naivete. With her ghetto accent, Sutton fleshes out the character with responsive emotion until she is almost charming.

The show's real eye-opener is at the beginning of the second act, when Sutton and Hadler perform an erotic, flesh-baring dance. After this, there is no questioning their innocence, nor their intentions toward Henry.

"Seduced" is an accurate stab at the dark myth that surrounds one of our nation's legends. It does not revolve around scandalous sex, as its title may imply, but is still worth seeing. The performance does raise a brow or two.

"Seduced" will be performed at 4 p.m. and 8 p.m. Sunday and Monday and at 5 p.m. Tuesday in the basement of Graham Memorial. Admission is free.

Islam

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himself a messenger of Allah and thus equating himself with Muhammad, the founder of Orthodox Islam.

Malcolm X became the national spokesman for the nation under Elijah Muhammad, after discovering Islam while in jail. The movement under Malcolm X had more converts than any other time in its history.

"Malcolm was ... fiery, informed, visionary," Phillips said, the opposite of Elijah Muhammad.

The Black Muslims were one of many groups in the '60s that were working to reject stereotypes, Phillips said. "They were recasting a whole, new, different image of what it meant to be an urban black in Harlem, Pittsburgh, Boston."

On his deathbed, Elijah Muhammad passed the torch of the Nation of Islam to his son, W.D. Muhammad, whom he had struggled with for years because he adhered to Orthodox Islam rather than his father's teachings. A few years later, in 1978, Louis Farrakhan, who had been the national spokesman for Elijah Muhammad after Malcolm X, resurrected the waning Nation of Islam.

Today Orthodox Islam adherents contend their religion and the Nation of Islam are two distinct religions. In a pamphlet distributed by their national

headquarters in Chicago, Orthodox Muslims claim vehemently that Black Muslims should drop all reference to Islam in their name and call themselves practitioners of Farrakhanism.

Orthodox Muslims believe Muhammad was the last and final messenger, and anyone else claiming to be a messenger is a false prophet, Dar said. According to the pamphlet, Black Muslims contradict the Koran in their national publication, The Final Call, and in Farrakhan's speeches.

Even Malcolm X recognized the tremendous differences when he made his pilgrimage to Mecca and converted to Orthodox Islam after his return, Dar said. "He realized what was true Islam." Race consciousness is de-emphasized in Islam. A person's character and piety sets him apart, not his race, Dar said.

In 1990, there were 5.6 million Muslims in North America, according to the 1991 Encyclopedia Britannica yearbook. The Nation of Islam under Farrakhan's leadership has 20,000 members, according to The Encyclopedia of the American Religious Experience.

David X, minister of Durham's mosque, said he did not disclose the membership in his mosque because he wanted all local blacks to consider themselves members.

"I'm a Muslim, but we're trying to be inclusive. We're trying to bring unity to our people," David X said, adding that this included black Christians.

The mosque offers services three days a week. On Sunday a lecture is offered, on Wednesday they invite people from the community to run programs, and on Friday they study the Koran.

"The Nation of Islam exists to elevate the moral standards and economic situation in our own (black) community first," he said.

Wallace said the message of the Black Muslims is as relevant today as ever. "Blacks are worse off economically than they have been for a long time. Black men are killing black men like flies. Islam comes along with a message that's enticing to people."

Campus Calendar

FRIDAY
9 a.m. Newman Catholic Student Center will sponsor a day's discussion on the history, background and theology of the Lenten season with speaker Rev. Ed Foley. Bring a bag lunch and a donation.
10 a.m. CAA will be having registrations for the Tar Heel 10,000 Road Race until 2 p.m. in the Pit. The Tar Heel 10,000 is a 2-mile, 5K, and 10K road race.
NOON: Sonja H. Stone Black Cultural Center official naming ceremony and reception until 3 p.m. Open to the public.
12:30 p.m. CGLA Lesbian Lunch in 220 Union until 1:30 p.m.
1:30 p.m. Juggling Club will meet at the flagpole between Wilson Library and South Building. Rain or cold location — Carmichael Ballroom.
5 p.m. CGLA Gay and Lesbian Triangle Student Organizations Caucus in 208-9 Union.
SUNDAY
6 p.m. WXYC 89.3 FM welcomes Larry Agran, former mayor of Irvine, Calif., and dark-horse presidential candidate, to "Northern Hemisphere Live." Call 962-8989 until 8 p.m.

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First Session:
AMST 40: Introduction to American Studies. 9:40. Fulfills Western Historical Perspective. Interdisciplinary study of American history and literature. Prof. Lisa Nanney (Georgetown University).
Second Session
AMST 20: Emergence of Modern America. 9:40. Fulfills Western Historical Perspective. Uses art, architecture, popular culture, literature, and history to examine American culture. Prof. Joy Kasson.
AMST 63: Artists & Writers in America. 11:20. Fulfills Aesthetic Perspective. Examines pairs of writers and painters in nineteenth and twentieth century America, including Winslow Homer & Mark Twain, Emily Dickinson & Mary Cassatt, Ernest Hemingway & Edward Hopper, Toni Morrison & Judy Chicago. Prof. Joy Kasson

Fall 1992
AMST 20: The Emergence of Modern America. 12 MWF. Fulfills Western Historical Perspective. Uses art, architecture, popular culture, literature, and history to examine American culture. Prof. Joy Kasson.
AMST 34H: Defining America. 1-1:50 MF, 1-2:50 W. Fulfills Aesthetic, Historical, or Philosophical perspective. An interdisciplinary course for junior-senior honors students that considers what it has meant to be "American" from colonial times to 1865. Profs. Joy Kasson, John Nelson, & Michael Lienesch.
AMST 40: Introduction to American Studies. 9:30 TTh. Fulfills Western Historical Perspective. Interdisciplinary study of American history & literature. Prof. John Kasson.
AMST 60: American Communities: A Photographic Approach. 7-9:30 T. Fulfills Aesthetic perspective. A field-work seminar in which each student will become involved in the process of producing a photographic documentary. Bill Bamberger.
AMST 63: Early American Modernism in Art & Literature. 2-5 M. Fulfills aesthetic perspective. Drawing extensively on local resources, this seminar will examine the nature of modernism in American art & literature of the first decades of the twentieth century. Profs. Arthur Marks & Townsend Ludington. (Crosslisted with ART 119).
AMST 80: American Expatriate Women Artists. 12:30 TTh. Since before Mary Cassatt, American women have gone overseas to find themselves & help define the American character. We will look at work by Cassatt & other 19th century artists as well as the life & work of Gertrude Stein, Isadora Duncan, Sylvia Beach & others. Prof. Margaret O'Conner.

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