

COMING ATTRACTIONS

Art

Accents Southeast: Charlie Lucas: Through Oct. 4 at the Southeastern Center for Contemporary Art. African-American folk artist Charlie Lucas' humorous, unique works have brought him much attention and an appearance on *60 Minutes*. Free. 725-1904.

The Camera I: Photographic Self-Portraits From the Audrey and Sydney Irmas Collection: Through Oct. 1 at SECCA. This collection of 140 self-portraits covers an impressive array of artists from Alfred Steiglitz to Andy Warhol. Free. 725-1904.

Kerry James Marshall: Telling Stories: Through Oct. 4 at SECCA. Marshall uses mixed media to examine the issues of race and memory through several different perspectives. Free. 725-1904.

Fashioning the Native Image: Through Sept. 23 at the Museum of Anthropology. This exhibit explores how American museums have perceived Native American cultures throughout the past two centuries of curation. Free. Ext. 5282.

The Possible Fog Of Heaven: Through Sept. 28 at the Fine Arts Gallery in the Scales Fine Arts Center. New York artist John Knecht's videos feature Elvis speaking from the afterlife. Free. Ext. 5585.

Works On Paper: Through Sept. 28 at the Fine Arts Gallery in Scales. Seattle artist Robert Maki will display a selection of his drawings. Free. Ext. 5585.

Dreams and Lies: The Printmaker's Imagination:

Through Sept. 28 at the Fine Arts Gallery in Scales. Organized by university students, this exhibit focuses on the use of fantasy and artistic impression through four centuries of printmaking. Free. Ext. 5585.

Clubs

Ziggy's: Tonight, Breakfast Club. Fri., Bus Stop with Mother Nature. Sat., Korn, Orange 9mm and nailhole. Tues., Other People. Wed., Last One Standing and The Johnsons. 748-1064.

Cat's Cradle: Tonight, Dish w/ Fleming and John. \$6. Fri., Dirty Three w/ Grover. \$5. Sat., Knocked Down Smilin'. Sun., Dada Veda and Julie Ribbons. Mon., Seaweed, Into Another, Plexi. \$5. Tues., Unwound, Klikat-Ikatowi. \$5. Wed., Throwing Muses w/ Air Miami. \$10. (919) 967-9053. Cat's Cradle is located in Carrboro.

Music

Duck Baker & Molly Andrews: 8 p.m. Fri. at the 4th Fret, 418 W. 4th St. This duo combines fine finger-picking and folk singing in a fluid musical style that runs from Celtic to ragtime. \$10.

Meetings

Philomathesian Interest Meeting: 7 p.m. tonight in Tribble C216. The Philomathesians are a society devoted to film, music, art and poetry. All interested in learning more about the society are encouraged to attend this meeting. Free. Ext. 1710.

Miscellaneous

Greensboro Agricultural Fair: Tomorrow through Sept. 17 at the Greensboro Coliseum Complex; gates open at 5 p.m. weekdays, 1 p.m. weekends. This event features 35 rides, a giant roller coaster and a Live Shark and Mermaid Show. \$7-\$10. 274-8885.

Movies

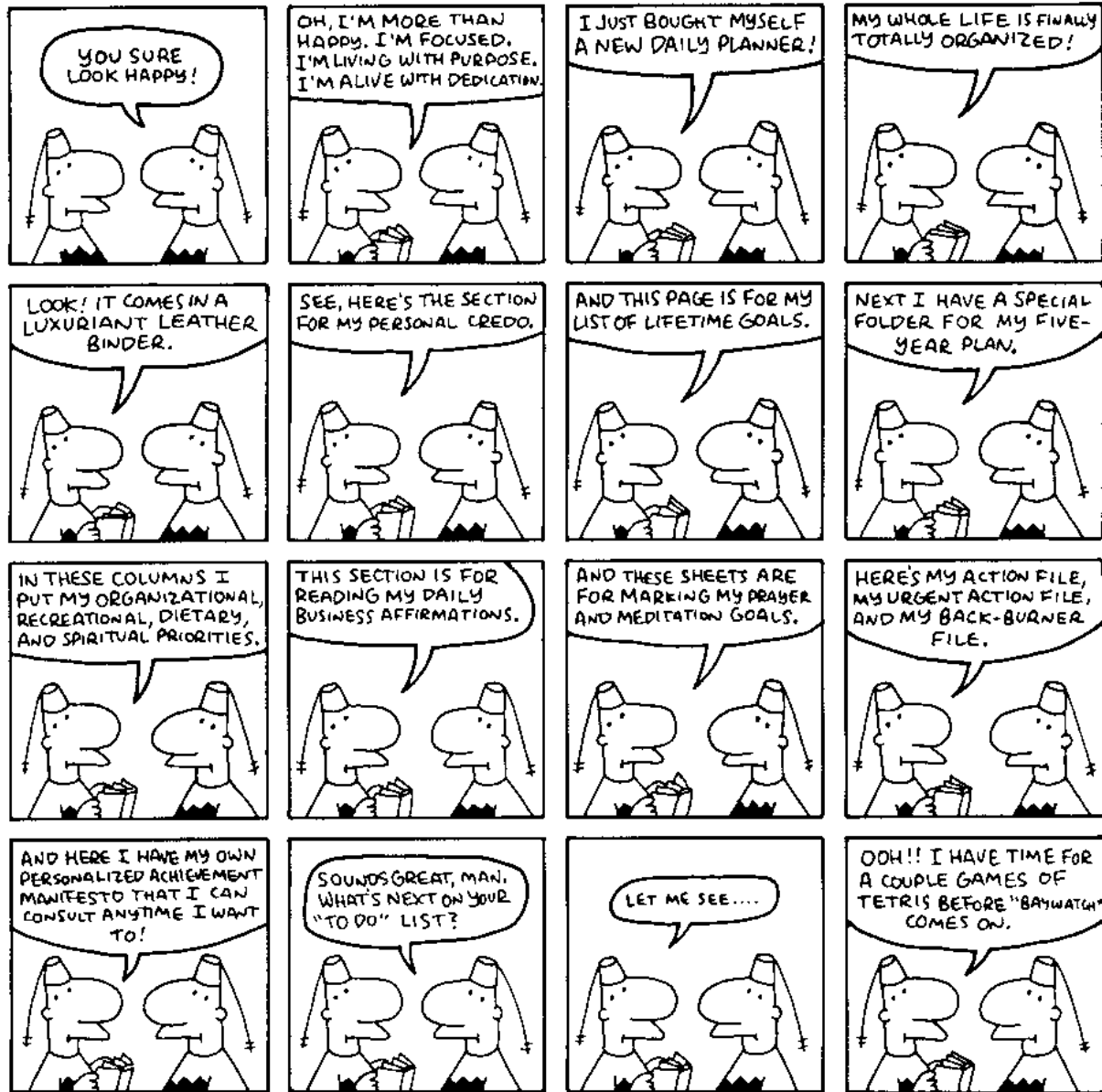
The Shawshank Redemption: 8 p.m. Thurs. in Pugh. In this Oscar-nominated film, two prisoners revolutionize their jail and perpetrate an ingenious escape. Stars Tim Robbins (*The Player*) and Morgan Freeman (*Robin Hood: Prince Of Thieves, Driving Miss Daisy, Glory*). Free. Ext. 5228.

While You Were Sleeping: 8 and 11 p.m. Fri. and Sat. and 3 and 8 p.m. Sun. in Pugh. Sandra Bullock (*Speed, The Net*) stars as a subway attendant who saves a man from certain death after being pushed on to the tracks. After posing as his fiancée, Bullock falls in love with the man's brother. \$2. Ext. 5228.

I.Q.: 8 p.m. Mon. and Tues. in Pugh. Albert Einstein's genius niece, Meg Ryan (*French Kiss*), is about to marry a stuffy scholar, but her plans are disrupted when Einstein tries to pair her up with an honest auto mechanic, played by Tim Robbins. Free. Ext. 5228.

Star Trek: Generations: 8 p.m. Wed. in Pugh. The casts of the *Star Trek* and of *Star Trek: The Next Generation* join forces to stop a madman preparing to destroy several planets. Free. Ext. 5228.

LIFE IN HELL



©1995 BY MATT GROENING

Ernie Pook's Comeek by Lynda Barry

Freddie the Girl

BY LYNDA BARRY • GO TO THE LIBRARY! IT'S COOL! ©95
Why does my brother Freddie want to wear the clothes of a girl? His answer: "The clothes of a girl are fantastic." Which I agree but so far I told him you better keep it secret, remember the fag problem from before.



Me and Freddie and even Maybonne would like the adoption. We love Carla. We love the foster dad named Don. Freddie picked out a yellow dress. I picked out a blue one. Freddie picked "old Rose" lipstick. I picked "cherry Freeze" My sister Maybonne walked in and had a screaming Spaz fit at us.



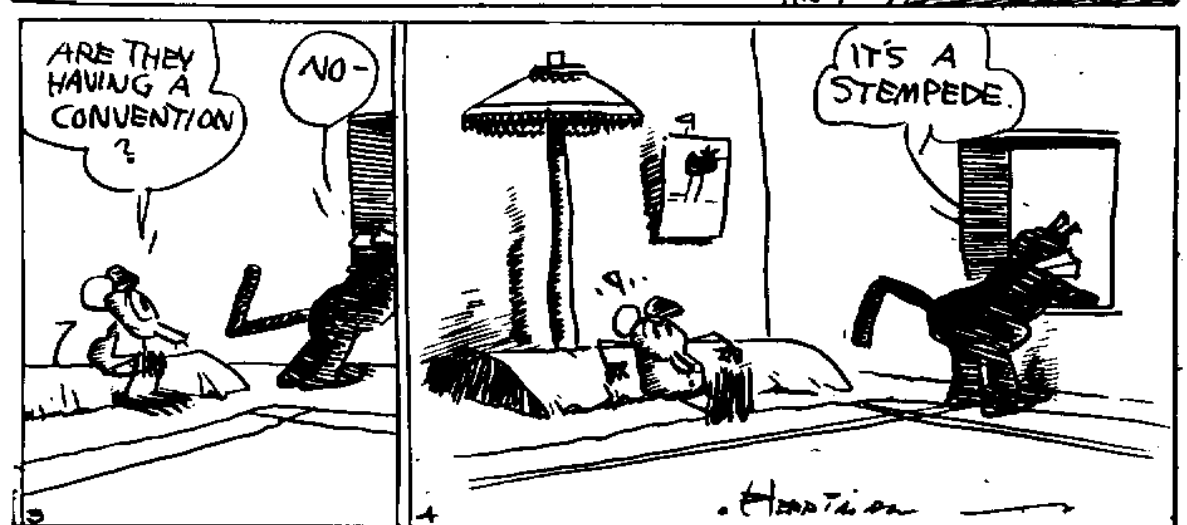
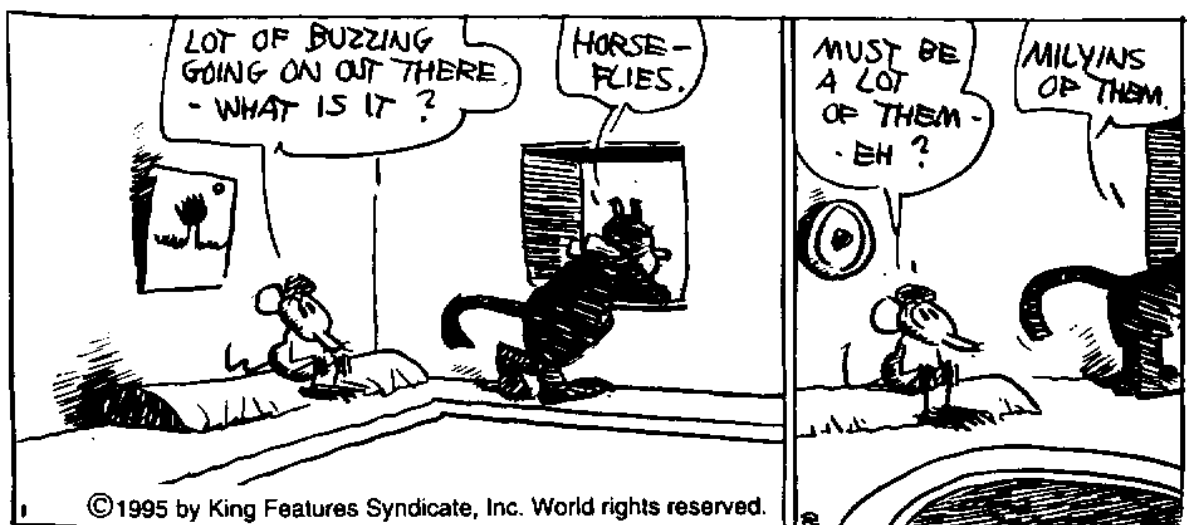
The fag problem was him getting beat up at his old school. He said "lets go to Carla's Closet" He said "Carla's closet" would be a perfect name for a store and "Carla" is the most beautiful name in the world. Who Carla is is our foster mother but she says to cross our fingers because she is trying to adopt us.



She told Freddie he can't be a girl anymore because it will wreck all our chances at adoption. He had to be a pure 100% boy. Freddie said then adoption isn't worth it. We heard the door open down stairs. Carla and Don coming home. Maybonne freaked. "Change back into your clothes Freddie!" She was whisper screaming, "HURRY!" Carla shouted from down stairs, "Hello! Anybody Home?"



Krazy Kat and Ignatz by George Herriman



Sculpture

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sculpture," Garin said. "In other words, something that wasn't so foreign; something that was sort of inviting and unassuming, that wouldn't put anybody off."

To suit his desires, Garin opted to work figuratively with the human form instead of opting for a more abstract route. However, he acknowledged that sculpture has a more challenging role as opposed to painting, figurative or not.

"The major goal of public sculpture is to somehow interact with people in a space where they're not used to being challenged on that level," he said. "When you work three-dimensionally, it's in a space where everybody lives. Maybe it offends them, maybe it makes them happy. That's just part of doing public sculpture."

After forming the idea for his sculpture, Garin was confronted with the nitty-gritty of the actual sculpting. He purchased the chain from a Greensboro wholesaler, bringing it to campus on four separate trips due to its extreme weight.

After creating wire frames of each figure, he welded the chain around the frame and cut the wire away. The figures required approximately 50,000 to 75,000 welds over a two-month period. He estimates he spent 170 hours shaping *Link*.

The first completed figure was featured in an exhibit in the Benson Rotunda, where it caught the eye of assistant vice president Lula Leake,

the dean of summer school. "I was intrigued with anyone who could take links of chain and make something out of it," Leake said.

Though Leake liked the sculpture, she did not think of it in terms of something the university would buy. That took a call from Garin, who was interested in convincing the university to purchase his sculpture.

"I thought the university had been consistent in terms of collecting student paintings and prints, but that they didn't have any student sculpture, so I thought this would be a good opportunity to approach them," Garin said.

Garin first contacted Ken Zick, the vice president of student life and instructional resources, who referred him to Leake. He then consulted Leake and John Anderson, the vice president for finance and administration. Together with Harry Titus, the chairman of the art department, the three negotiated an offer and Garin accepted.

Titus, Leake and Garin settled on the spot between Benson and Tribble because of the high amount of student traffic through the area.

"They're a good conversation piece and they'll always be there for people to relate with in between classes," Garin said. "I was hoping people would develop some sort of relationship with them. They invite that sort of interaction."

Garin continued to explain their openness to scrutiny and conjecture. "Depending on what a certain person is feeling a certain day, they tend to interpret what other people are feeling in other ways," Garin said. "Some may look at the tall guy and think, 'Today he looks tired,' or angry, or

whatever. Those opinion are always changing. What I was hoping for, with the postures I put them in, was sort of a middle ground between extroversion and introversion."

After the site was decided upon, the sculptures had to be sand-blasted to remove rust, and then sprayed with an electrostatically-charged powder and heat-dried. Charles Barneycastle, the construction trades helper, Mike Campbell, the assistant construction supervisor, and Garin placed the statues with the help of a forklift.

Garin's perseverance in seeing the operation through earned him a write-up in the July 2 edition of the *Winston-Salem Journal*; the cover of the *Accent* section bears a photo of Garin dwarfed by one of his imposing creations.

Garin stands next to his sculpture with his hand on its shoulder as if it's an old friend, and he hopes the sculptures will seem similarly genial to students. "I don't think they communicate just with each other; I think they communicate with other people," he said.

Feedback has been positive, according to Leake and Garin, though Garin admits that he's had little opportunity to receive negative feedback, since the plaque crediting him has not yet been placed.

"I think it's been really interesting to hear what other students think," Garin said. "I'm just hoping that other students will take some initiative in trying to make this campus more of a pleasant and intelligent place to be, rather than putting an Abercrombie and Fitch outlet in the Pit."

Garin pauses, then laughs with a hint of irony in his chuckle. "I guess we could put a Gap in the Pit. That would be fun."

Outdoors

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about bringing a fishing rod, but dismissed the idea because that would mean work. If I caught a fish, I would actually have to reel it in.

Instead, I floated and looked and listened. Up ahead I saw the junction with Elk Creek that signaled the end of my trip. Faster water and hidden rocks waited to disrupt my comfortable buoyancy. I smelled the watery aroma of cool damp air and thick green vegetation.

Wild rhododendrons in thickets high on the banks created a dense layer of fragrant air, making it fun to breathe. The low dull roar of the upcoming junction with the creek marked the end and warned me of the coming waves.

I turned myself feet-first down river and held my beer high. I hit a rock, turned sideways, flipped over and spilled my beer in the waist-deep river, just feet from the sandy shore where I walked through a cornfield to camp.

out from her self-made trap before it is too late. As the movie draws to a close, it seems more and more unlikely that Sam and Steve will ever pair up, despite their natural attraction.

Sam and Steve's relationship is the central point of the movie. Newman and Woodward give their characters a heart and charisma, drawing viewers into the story.

The director keeps the movie at the lighthearted level of a romantic comedy by employing a variety of silly camera techniques that are now

amusingly out-of-date. Statues and pictures talk and other unlikely sound effects pop in and out. Outlandish scenes, such as one where Woodward tries on a variety of new looks including a huge purple wig, are interspersed with realistic interludes.

Shavelson gives the film a wonderful sense of style and '60s hipness with a biting tongue-in-cheek humor. Shavelson's style wonderfully frames Newman and Woodward's chemistry, making this film as fun and enjoyable as a real trip to Paris.