

# An Interview With Susan Summers

Recently Susan Summers was invited to Journalism 201 for an interview. The staff had already addressed her on its problem—three students on the staff of the college and high school newspaper. A notice had been placed in Don Martin's Happenings asking for assistance and none had come. But the staff was not that wrapped up in its own problems; they wanted to find out just how difficult the new president of Student Government was finding her job. But with its own problems in mind, the staff knew it would have a sympathetic ear when addressing Susan on the school's apathy. She had campaigned for change.

Interviewer: What have you found different so far from some idea you may have preconceived about SGA?

Susan: It's a lot more work. I imagined 10 to 15 hours of involvement a week; it's more like 30.

Essay: We heard that you recently spent some of that time putting out a fire.

Susan: Chris Robare was responsible for putting it out.

Essay: Were you there?

Susan: I had just driven up with a car full when the alarm went off.

Essay: What were people doing?

Susan: Everyone I saw was kind of standing around. Some D&P's were trucking, locating fire extinguishers, and by the time I got to second floor B the fire was being extinguished. Then, I tried to ventilate the smoke. Burning plastic does create a toxic gas. It was a pretty serious thing but no one took that into consideration. It could have

exploded.

Essay: Was anyone charged?

Susan: No one knows who did it.

Essay: Then you suspect arson?

Susan: It was hardly an accident.

Essay: Do you think it was a joke or something more serious?

Susan: It probably was a joke but the joker did not know how serious it could become.

Essay: Were the resident students alarmed?

Susan: Not really and I almost understand that. When you hear a fire alarm going off once a week—because a mechanism was messed up, somebody cooking or smoking, then all you do is wait for someone to cut the thing off. Plus students clown with alarms too and this is dangerous.

Essay: Speaking of dangers, last year there were a lot of outsiders bothering students, mainly girls, around the school. Is that still a problem?

Susan: I haven't heard of any occurrences. The security officer keeps me pretty informed and they have run a few people off campus. The other night there were six extremely drunk men at Waughtown Street. It is a poorly lit place and on the way to the shop. The place has become a concern of security guards. They feel there should be a light up there.

Essay: Moving on, is student government planning anything new this year to sponsor? Homecoming is a bit old.

Susan: Homecoming is a much larger investment now.

Essay: Is that good to someone like you who has been here for two years? Are you tired of it?



Susan: No, I'm never tired of it. The thing is that on another campus the students get involved with Homecoming. It's no release. It's no longer....

Essay: Fun?

Susan: Yeah. Some here get serious but it is a different kind of release. But we aren't really involved otherwise. The whole objective, you see, is to offer as big as release as possible to the entire student body. I want it to become for them whatever it will be.

Essay: We're staying away from apathy since this column usually goes that way with student government people, but what about our problem—the paper and three people on the staff?

Susan: Your problem is just an extension of the lack of involvement. We have no yearbook because no one wants to be bothered. It is really difficult to deal with people who say we must have a school paper but lend no

support. You can't make people involved.

Essay: The Happening Sheet is a positive thing. Do you feel that should continue?

Susan: Yes, but the reason it works is that there's one person who is paid to put it out. And he cares about it.

Essay: Do you feel that editors should be paid as in the case of the Essay?

Susan: I know the editor was salaried but it didn't work out. The Essay was extra-curricular involvement but that went downhill. Then we got cooperation with the Academic Department and things were great and then people lost interest again.

Essay: It's always been new students though. They just didn't show up this year with an interest for journalism.

Susan: I think a lot of students do not take into consideration the importance of student government and what position that organization can play in the campus community?

Essay: Is there a campus community?

Susan: In a physical form, yes.

Essay: What about high school? Do you get involved in their problems with Council?

Susan: Yes. What I was getting around to was that the thing about Council is that students don't know that they have that outlet. Constantly I hear old complaints about issues blown out of proportion. Students should come to Council when they can't get things done like housing problems, etc. Students need to realize this outlet.

Essay: When can students come and where?

Susan: Anytime they see me or another representative. The meetings are at 12 noon on Wednesdays in the Student Council office in Seminar C. here in Commons.

Essay: Is Commons a problem for you?

Susan: It is a tremendous problem to schedule a room for meeting in the Commons. In fact, it is not a student Commons; it's a classroom, a dance studio—none of this was the original intention. The newspaper should be officed up here. Dance should not be here at all.

Commons? The gym is still an orchestra rehearsal hall. The dance studio should be the book store or art gallery or something. The day students make a mess because they don't have anywhere to go.

The main concern is that the building is misnamed. It should be called Subsidiary Classroom Building!

Essay: Can anybody do anything about it?

Susan: Well, for starters, I got an office. I did lose Seminar B because I didn't sign up and was pre-empted by a drama singing class. Let me add—it's pretty difficult for twenty-nine representatives to meet in a closet. It just makes me mad. Let's just hope students become more involved with this community.

Essay: Well, this interview has opened up some interesting subjects. Can we end on a positive note?

Susan: I have a positive response—HOMECOMING!



## REVIEW



### FILMS

#### Sleuth

One of the delightful things about "Sleuth" was the part the element of surprise played in the development of the plot. In every case, the surprise factor formed a proverbial "exit" for the three or four main sub-divisions of the film, forming a pattern of tension and release that felt satisfying in its pretended complexity.

Michael Caine was adequate as a London hairdresser; the most confusing thing that I found in his interpretation of the character was the ever-changing IQ he inadvertently presented in this man. At first he appeared to have just walked off the set of one of his secret agent movies (the power of association) what with taylored suit, sports car, and the Michael Caine glasses. But later, what was evidently supposed to be an attempt at character development somehow came off as a reminder from the director to get into character.

While Oliviers performance was superior to Caine's, in my opinion, I felt that the most sincere job of acting took place in the character of the detective (the actors name I've forgotten). His relatively brief appearance somehow forms the highlight of the movie for me. Whether his reason for being there was to dub in for Caine's lack of sustaining power or whether merely to provide another actor with a job is irrelevant in this case, as the illusion is broken when "there

are only two people in the movie!" discovers through the credits and friends that "well, not really".

The music, also, subtly enhanced the effect of the film; the game-playing atmosphere where unreality and fantasy formed the major motivational factors involved. A little of the circus, a little of the ominous and only brief reminders of the real world, such as the end of the film. All in all, it was delightful entertainment and a well-needed change of pace from the Hollywood mill.

Clifford Young

#### Sister Moon

Franco Zeffirelli's interpretation of the major segments of the life of St. Francis of Assisi I hope will start a trend in subject matter for films in the 70's. I think we need more artistic endeavors where sheer positive thinking sets the stage; we need to see things as they should be instead of how they are (or how people think they are) in slightly larger doses than we're receiving at the present.

The film, essentially, centered on the metamorphosis of Francis from mere mortal to saint and the reaction of family, friends, and townspeople as well as his efforts to build a church. The quasi-climax of the film has St. Francis in an audience with the Pope. My main criticism of it is a lack of contrast in the form. Beautiful vistas and panoramas are constantly held up for our approval the rich costumes and colorful settings are paraded before our eyes, clamoring for

attention. The result of this beautiful marathon is that when we come to parts that are supposed to be tremendously spectacular, the effect pales because we've already seen too much like it.

Zeffirelli's eye for good, photogenic faces once again serves him in good stead; both St. Francis and the girl were extraordinarily beautiful. But this too proved tiresome after awhile even though token shots of peasants and lepers were forthcoming.

At any rate, a healthy dose of inspiring medicine did manage to make itself felt and the various messages of the film were projected, I think, loud and clear. If more of these messages were exposed to more people through the film medium, people might begin believing them.

Clifford Young

### BOOKS

#### The Show Business

##### Nobody Knows

From four-letter words to the legitimate theatre, from the casting couch to the work of Edward Albee, The Midnight Earl has walked a beat that has given him an "in" to many scandalous and heartwarming stories. These are stories he has never revealed; he does so now in *The Show Business Nobody Knows*.

In this eye-opening book, Earl Wilson gives us a fascinating dish of untold-tales, secret and not-so-secret scandals, and glimpses into the life styles of superstars in the tinsle world of entertainment. Nothing escapes the attention of Mr. Wilson as he zeroes in on the showbusiness roles played by sex symbols such as Rita Hayworth, Lana Turner, Marilyn Monroe, Jayne Mansfield and Raquel Welch, and superstars such as John Wayne, Marlon Brando, Sammy Davis, Jr. and Barbara Streisand.

Author Wilson peeps into what's behind the nudity revolution (Hedy Lamarr starting it all) and why it has reached the present epic proportions. He delves into scandals involving the business as well as private activities of stars, producers, and directors—including the Taylor-Burton saga—that have been hushed up.

He dedicates colorful chapters to Las Vegas and offers an unusual view of Mystery Man Howard Hughes. Wilson's treatment of the big-name bands and of stars as Frank Sinatra, Dean Martin, Perry Como, and Peggy Lee, who got their start with them—gives the reader a hypo-dermic in the arm of nostalgia. He also covers the rise of important black stars as Leslie Uggams, Diahann Carroll, Sidney Poitier, and Harry Belafonte, who have hit the jackpot.

The early night club era, the gaudy girlie shows, and the wild music business—disc jockeys, payola, the shift from jazz to rock to folk to rhythm and blues to the lonely cry of soul—are the stuff of *The Show Business Nobody Knows*.

Randy Jones