

THE LANCE

St. Andrews Presbyterian College
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Student Awareness Needed

It is imperative that students realize the impact of the present Senate Welfare Committee drinking bill on the entire campus community. The mere fact that President Ansley Moore has referred the bill without veto to a student-faculty committee is evidence that administration does indeed seek to employ student oriented ideals into the overall machinery that keeps St. Andrews progressively moving forward. The fact that he has referred the bill to a student-faculty committee as well as directly to the board of trustees indicates that he feels a need not just for student motivated ideals, but also for the principles of the entire populis involved with our academic, social, and mental environment. The fact that he expects a statement directed towards these ideals and goals from the Student Life Committee concerning the drinking issue does in no way reflect the ultimate decision to be made by administration and trustees. Hence we may resolve that the final judgement concerning open drinking in the dorms made by the SLC may or may not be of significance in the outcome of the legislation. The significance of their action may only be determined by student reaction and the degree of their acceptance in terms of responsibility.

Should the SLC recommend vetoing the bill, the responsible student should question the reasons why, but should more importantly accept the present rules and attempt an alternative. Should the SLC recommend acceptance of the bill, the students should prepare for the responsibilities that they are to receive. The acceptance of this bill would mean absolutely no nonconformity nor irresponsibility. Should the SLC recommend tabling of the bill until certain complications are ironed out, students endorsing the bill should work wholeheartedly towards creating a more suitable framework for on-campus drinking.

Thus it is imperative that students accept the final decision on the drinking issue, and work responsibly toward creating a more effective government through honorable enforcement.

ID CARDS

Senate: Instigator of Present System

Would you believe it?--the St. Andrews Student Senate was the instigator of the present ID cards was considered in the Fall of 1966. Art Croswell, 1967 graduate, was assigned the task of working out an ID card system with the Office of Student Affairs. Numerous reasons were given as to why ID cards were valuable:

1. A positive means of identification when doing business in the Laurinburg community.
2. Library privileges at other colleges and universities are usually granted to bona fide

currently enrolled students in area colleges.

3. ID cards would facilitate the problem of student identification when certain social events took place on campus.

4. Numerous other minor items--the securing of reduced fare on airlines, student rates at hotels, etc.

The present concern about ID cards stems from the initial situation which was created with the opening of the new Physical Education Building. In an effort to control equipment which students may use, the ID card

was required as a deposit. It soon became abundantly clear that inasmuch as the PE department was partially the only user of the ID cards it was possible for a student to check out a valuable piece of equipment, leave his ID card, and keep the equipment for several days because the ID card was not required in other areas of the college.

Still another problem has been the increasing number of bad checks and some problems involved in tracking down people who have passed bad checks in an effort to correct the situation.

Yet another problem deals with the sizeable loss of books from the Library--persons who sign out books using fictitious names with no intention of returning the books. This cripples the efforts of the Library staff to increase the quality of the book holdings, inasmuch as a disproportionate amount of the Library budget is spent for replacements.

Therefore, the Administration has instigated a policy which would require students to present their ID cards for the use of the Library and check cashing. Because the ID cards are in constant use, the problems in the PE Department have been eliminated. The present system is on a trial basis for the first half of the current semester and obviously there are still some bugs to be ironed out. The failure of the Perf-O-Dent Company to supply cards after photographs were taken and also the necessity to validate cards from first semester to second semester are responsible for some of the present difficulties in the system.



"SO TIRED IN CLASS TODAY, I ALMOST FELL ASLEEP."

Dudley's Stargazer: "Accelerando Con Moto"

Just before I viewed Peter Weiss's "Marat/Sade" recently, I was burdened by the opinions of others who had either seen the film previously or spoken to someone who had. I half expected to see a disturbingly and pointlessly gruesome semi-horror movie that would send me in fits of disgust or anger to rap out a somewhat uncomplimentary review.

But instead I was pleasantly--to employ the term loosely--surprised by the show. The cameras have managed to capture every drop of the haunting and heavy emotion that was contained in the original stage version; the cinematic event resulting is one of the most intense and penetrating spectacles to be released recently.

Originally written in German for the European stage by Mr. Weiss, "The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum at Charenton Under the Direction of the Marquis de Sade" (if I might apply the drama's unabridged title once) was translated into the English tongue by Geoffrey Skelton and Adrian Mitchell to be performed in London and subsequently was brought to New York in 1965 by David Merrick.

The Royal Shakespeare Company of Great Britain filled out the cast in both cities, and it may now be seen again in the motion picture, which is in fact simply a filming of a stage production. The direction is by

Peter Brook, and his unique methods of staging are as applicable -- nay, definitely more so -- to the screen as they are to the proscenium arena.

The camerawork in "Marat/Sade" is very much an achievement worthy of praise, though it will admittedly make one's mind reel long before the picture stops -- and I say that the show stops since in a very literal sense it never actually concludes or ends in a conventional way; it simply stops in the midst of a peak of commotion and discordant insanity.

The idea of filming the play in performance is a good one, for it adds to the feeling that we are actually seeing one of de Sade's productions being presented.

A note on the historical accuracy is appropriate at this point. The Marquis de Sade was committed to the Asylum at Charenton in 1801, where he spent his fourteen years of confinement writing plays and producing them with the inmates forming the casts. This particular piece is the offspring of Weiss's imagination, though it runs a close resemblance to the type of performances which de Sade was responsible for staging. At the time it was considered a rare privilege to attend one of these shows.

The assassination itself is part of French Revolution history, and is reenacted to a reasonable degree of honesty; Weiss explains in an introduction to the printed copy of his work that although he has

taken several liberties with the minor characters, the two principals, Marat and his assassin, Charlotte Corday, are true replicas of their counterparts in history.

The acting in this play-within-a-play is naught but phenomenal: the actors are required to portray the insane persons who attempt to act the roles in de Sade's pageant, and they do stunningly well.

Ian Richardson is one of the most outstanding as he brings to life the inmate cast as Jean-Paul Marat; he plays a paranoid, who, of course, is especially anguished and forceful in the part. Patrick Magee, as the self-worshipping director, the Marquis de Sade, is also perfect in his delivery of some of the drama's most beautiful speech.

The Herald, the sanest of the bunch, narrates the performance in a style that is a most impressive credit to the actor of the role, Michael Williams. And the attractive Glenda Jackson is Charlotte Corday's impersonator, a seemingly intelligent girl given to fits of melancholia and acute frustration when her memory loses a line.

Utilizing an unusual blend of monologue, song and verse, Weiss has demonstrated both high imagination and underlying intelligence in the deeply meaningful recounting of a dramatic moment from the past.

"Marat/Sade" is primarily an investigation of two conflicting extremes in human

character, the spirit of social revolution (Marat) and acute individualism bordering on faithful nonconformity (Sade).

The Marquis carries on his campaign against accepted norms to fulfill his need to experience full confidence in himself, and has little regard for the welfare or opinion of the rest of the world. On the other hand Marat is interested in political change for the common good, largely without concern for self. A goodly portion of dramatic intrigue results from the direction of the humanitarian by the egoist.

A certain impact has resulted from the very placement of the plot within an asylum; the basic electric intensity of the setting and the sound, explosive, throbbing, thick and incessant, com-

bine to build the film's forceful styling.

The experience of watching this phenomenon is total theater in the truest sense; and in spite of short stretches of tedium about halfway through, the full effect derived from this 'tour de force' roughly approximates the feeling of being on the level of a cigarette of sorts, scorched, spent, trodden upon and suddenly abandoned.

"Marat/Sade" is not a picture that will easily entertain most audiences, but it is hereby guaranteed to be a film that no viewer -- regardless of how he receives it -- will ever forget. It has, to be sure, my vote as the fullest and most artistic dramatic production of the last twelve months.

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