

REVIEW

2001:

ANOTHER VIEWPOINT

by Buddy Link

Movies, at least the Hollywood variety, have traditionally been made, viewed and evaluated essentially as filmed theater. Their dramatic elements, dialogue, plot and characterization, having central importance and pretty much determining critical success or failure.

Director Stanley Kubrick ("Lolita," "Dr. Strangelove"), in his latest film "2001" "A Space Odyssey" has produced a work so overwhelmingly visual that the conventional criteria of movie (Drama) criticism become simply inapplicable. Light, movement and design are central and determinant. The actors' business is mostly to stay out of the way. Plot is minimal; dialogue, humdrum and everyday. The bedroom sequence, near the end of the film in which the astronaut, representing the final development of technological man is reborn as a sort of Nietzschean Superman, is significant in containing no dialogue at all and only the most rudimentary sort of acting.

The film's photographic effects are the principal action and the vehicle for Kubrick's metaphysics. They are stunningly beautiful throughout. The by now famous Psychedelic scenes in which the astronaut experiences the evolution of the Universe from Creation are visual to the point that verbal des-

cription is meaningless. The other special effects, while less spectacular, are not less remarkable. The various space vehicles have the strangely severe beauty of functionally complex objects. They are carefully designed sculptures in their own right and beautifully managed design elements in the scenes they compose.

Second in importance only to photography is music. None of it was written specifically for the film and it represents works ranging from Strauss' "On The Beautiful Blue Danube" to Ligeti's "Atmospheres" (heard during the psychedelia near the film's end.)

The most important music thematically is the opening section of Richard Strauss' "Also Sprach Zarathustra," which is heard at the beginning of the film, during the scene in which the scavenging ape man makes his first cultural discovery, and in the final scene. Its use completes the thematic analogy between Kubrick's astronaut and Nietzsche's Zarathustra. Kubrick, however, views man's development in basically Marxian terms. The new superman, as well as the bone wielding old one, is essentially the result of technology. The film postulates that the change from terrestrial to cosmic environment (a technological phenomenon) will have effects on human life styles as from biology to culture. It is not coincidental that "2001" will be first year of the new Yeatsian Gyre.

From: "The Carolinian" publication of the University of North Carolina at Greensboro.

W-S Symphony Concert

On Tuesday, November 26, the Winston-Salem Symphony will present the second concert of its 1968-69 season in the Reynolds Auditorium. A wholly orchestral program of an exciting and varied nature will be presented under the baton of John Iuele.

Opening the concert, Mr. Iuele has chosen the sprightly overture to the opera Don Pasquale by Donizetti. Don Pasquale is Donizetti's most popular comic opera, and the overture is filled with vitality and operatic melodies-

Second on the program is the dynamic "Seventh Symphony" of Beethoven. Written in 1812, this symphony is considered by many to be Beethoven's greatest symphonic work.

After intermission, Mr. Iuele and the orchestra will present Maurice Ravel's orchestration of Modest Moussorgsky's Pictures At an Exhibition, One of the most popular pieces in the orchestral repertoire. A challenging and colorful work, which calls for a variety of unusual instruments including saxophone, ratchet, and whip. The original music, composed for piano by Moussorgsky in 1874, depicts the composers impressions of ten pictures on exhibition by the nineteenth-century, artist-architect, Victor Hartmann.

Performing in the concert will be members of the faculty and students of the School of the Arts. One-hundred-fifty tickets are available to interested student, free of charge, in the Student Activities Office.



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THRUWAY SHOPPING CENTER LOWER MALL

FEIFFER

MILDRED LEFT ME THIS MORNING, GOD.



SHE TOOK THE KIDS. SHE LEFT A NOTE. SHE SAYS IT'S ALL OVER BETWEEN US, GOD.



I'VE TRIED TO BE A GOOD HUSBAND AND STAY PASSIVE, GOD.



I'VE TRIED TO BE A GOOD FATHER AND OBEY MY CHILDREN, GOD.



I'VE TRIED TO BE A GOOD PROVIDER AND LIE, GOD.



AND SUDDENLY, MILDRED TELLS ME I'VE FAILED AND TEN YEARS OF MY LIFE ARE AS IF THEY NEVER HAPPENED-



AND I HAVE TO START ALL OVER AGAIN, GOD.



THANKS, GOD.

