

Films

For the next two weeks the local universities and college are showing the following films:

Wake Forest  
Tribble Hall

Monday, Dec. 7  
8 p.m.

Tuesday, Dec. 8  
8 p.m.

Thursday, Dec. 10  
8 p.m.

Friday, Dec. 11  
3, 7 and 9:30 p.m.  
Saturday, Dec. 12  
7:30 p.m.

Sunday, Dec. 13  
8:30 p.m.  
Tuesday, Dec. 15  
8 p.m.

Wednesday, Dec. 15  
8 p.m.

The Magnificent Amberrions-1942-U.S.A. directed by Orson Wells.  
Viridian-1961-Spain With Fernando Rey  
Bad Boys 1960-Japan  
Unsentimental view of juvenile delinquency  
Oh What a lovely War-1968-Great Britain  
With Sir Lawrence Olivier and Sir John Gielgud  
The Bank Dick 1940-U.S.A. with N.C. Fields  
Sullivan's Travels-1941 U.S.A. With Joel McCrea and Veronica Lake  
The Beggar's Opera 1953-Great Britain  
With Sir Lawrence Olivier

Guilford College  
Dana Hall

Tuesday, Dec. 8  
8 p.m.

Throne of Blood

NCSA  
Dance studio, commons Building

Sunday, Dec. 13  
8:30 p.m.

Alice in Wonderland

Visual Arts

By Gavin

... it's something ... it's thoughts - but thoughts build and explode into art. In the art department thoughts happen and are encouraged. An idea can be expressed in a clay pot or plastic figure, woodwork or ceramic sculpture, pen and ink, pencil or bathtubs. The course is very wide-ranged and facilities are being improved and increased to meet the wants and needs of the students. Plans are being made for the construction and or purchase of looms for weaving. Weaving and hand-dyeing are being experimented with in old salem by some interested students.

Plans are also being put to work for the reconstruction of the kiln and the building on the field to keep it and its supplies in. Barring any further misfortunes the kiln is hoped to be in use before Christmas.

Lifedrawing classes are being held for the students once a week with models from the school and criticisms presented by the art teachers. A press for block-printing is soon to be set up.

Frescoes are being studied and experimented with along with rope-tying, ceramic glaze-making and a number of other possible crafts.

In design and two-dimensional classes, individual, as well as class instruction is given to the separate projects of the students. A critique class is held once a week where assignments are given and criticized. The assignments are to give the students a chance to draw or create things they might not normally. Such assignments have been given as illustrating poetry, creating sculptures from common and unrelated objects, portraying waughton street and designing postage stamp for women's liberation.

(lower case by author's request)

The library would appreciate it if the person or persons who "borrowed" volume 8 of Collier's Encyclopedia and volume 9 of the Encyclopedia Americana would return them to the shelves. It is impossible to replace one volume of an encyclopedia, and a set with a missing volume is like a dog with three legs.

movement, especially areas (i.e. mime, fencing, etc.) and the Alexander method.

They also ask for a complete curriculum and schedule to be drawn up; specific qualifications for new instructors; and more rigorous relationship with current instructors.

Also stated is the need for adequate clean rehearsal areas and the establishment of basic student rights.

The proposal was read and fully endorsed by the SCA of the School.

Thus, the meeting on Dec. 10 will be an important one. There it would appear, the future of the Drama Department will be decided.

SPOTLIGHT: Mrs. Fitz-Simons

In her own words, Marion Fitz-Simons, like so many faculty members here, is a person who "wears many hats". In addition to her primary position as Academic Advisor to the College Students, she also revises the school catalog, acts as assistant Academic Dean and director of the English program.

She graduated from the University of North Carolina at Chapel Hill, majoring in English, and continued studying her major at the graduate school from 1963 to 1965. She has also taught at Hood College in Maryland and the University of North Carolina at Greensboro.

However, her great involvement in the arts is even more fascinating, for here Mrs. Fitz-Simons truly wears many hats.

Theatre has been her major interest since she first appeared with the Carolina Playmakers at the University of N. Carolina. At that time, the University was as reputable as it is today, having such luminaries as Fred Koch, founder of the Carolina Playmakers, and Pulitzer-prize winning play-wright Paul Green.

Her first professional engagement was with Madame Borgny Hammer's Ibsen Company of New York City. With this company she toured in The

Master Builder. Curiously enough, the first stop on tour was North Carolina where Mrs. Fitz-Simons now remains almost exclusively except for appearances at the Nantucket Yacht Club Theatre. She has also worked in some capacity with the North Carolina outdoor historical presentations. For eleven years she, and at one time her entire family, performed in "Unto These Hills". She has also acted for five years in "Lost Colony."

In speaking with her, one can easily see that she's an actress to the hilt by the sparkling way she describes her favorite roles: - the Grand Duchess in Anastasia, Martha in Arsenic and Old Lace and the ineffectual witch complete with red wig and false lashes in Bell Book and Candle.

Yet, her artistic talents hardly stop there. She has taught a number of crafts and at one time maintained a shop offering handwrought silver jewelry. She is also a painter and illustrator of the book Mexican Village by Josephine Niggli.

In addition to all this, she has somehow managed to squeeze in a family of four children who are now grown and pursuing their own careers. One can only say in awe: It's not a matter of wearing hats, Mrs. Fitz-Simons, it's a matter of juggling them!

Review

"WUSA" - Starring Paul Newman, Joanne Woodward, Anthony Perkins.

Much like Antonioni's "Zabriskie Point," this is a deeply flawed film. It is fragmented and drastically uneven. The acting ranges from occasionally superb to incredibly weak. The script, at times, is better than afternoon soap opera. Points of emphasis shift nearly at random, without warning and seemingly without purpose. But despite these inherent weaknesses, "WUSA" is an important film and one that borders on brilliance.

Moving in an almost stream of consciousness fashion, the film attempts to focus on the lives of three people in what is a futuristic (but not too far away) American society. It is a society where moral value is distorted, where white bigots have control (it is set in New Orleans), and where the central power is held and wielded by a right wing-super patriotic-politically owned radio station, WUSA. In this parasitic environment, three people confront their own identities and the absurdity of the American Consciousness.

On the surface, the characters seem hopelessly stereotyped: the alcoholic cynic, the down-and-out girl on the make, and the extreme moralist. But the characterizations by Newman (especially), Woodward, and Perkins very often lift these people from the traps of the obvious and give to them substance and dimension. The story line follows each as they attempt to deal with and survive a crippling system: the cynic who drinks and theorizes his way through, never giving himself entirely to the system, but enduring within it; the girl who can find only confusion and pain; and the moralist (played with schizoid beauty by Perkins) who tries to find meaning and value in a corrupt welfare project and who insists that he is a human being "only trying to survive," finding ultimately that violence is his only recourse against a system which threatens to swallow him.

The plot reaches a surrealistic climax at a patriotic benefit given by the radio station (where Newman is employed - he needs the bread to survive and the cynic will to milk the system). Perkins, in a fit of moralistic rage, attempts to assassinate the station owner (while a recreation of that "great American tradition - the gunfight" is being staged; a beautiful touch of irony). Amid incredible chaos, Newman is told to calm the crowd and he gives a bleary-eyed speech to the rioting flag-wavers, who never hear a word. The scene doesn't work entirely, but the concepts attempted make it staggering nevertheless.

"WUSA" is a hard film to talk about. The risk, of course, is the temptation to interpret more than is there, to go far beyond the intended meaning. In many respects, it reminds one of Anthony Burgess' esoteric novel, "A Clockwork Orange," which also deals with a futuristic society's level of consciousness.

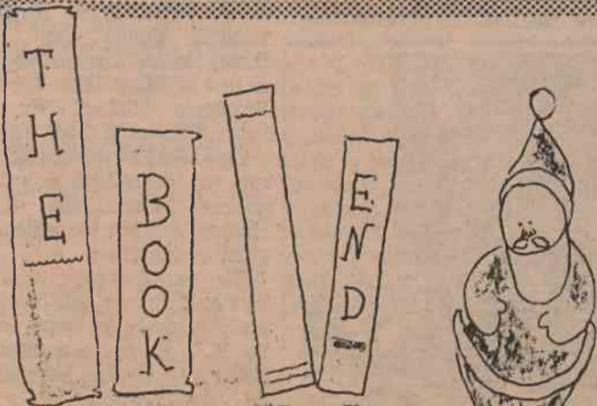
The film is a work of disturbing depth: it really begins to touch upon the psyche of Americana. The difficulties occur with its complexities and abstractions, its numerous inferences, which tend to blur the realities of the action of the screen. "WUSA" ends without drawing conclusions, but with the cynic somehow having endured (while the others have perished), but ripe for his collapse: (A key bit of dialogue: "It's kind of sad ain't it? Sad, you know what I mean?" "Yeah, I know what you mean.").

This is a film of unique vision, a view of disillusioned America, not as it is or was, but how it might be. I suspect that it will be a film of greater significance ten years from now (if we're still here). I decided one thing after seeing "WUSA": whatever America gets, she most surely has deserved.

Drama Cont. from page 1 proposed eleven points, calling mainly for a more complete program and more faculty.

The Drama Faculty proposal estimated the financing necessary for additional faculty, facilities, equipment, and recommended schedule change.

In the document, the students define a school of drama they feel provides an atmosphere conducive to their growth as artists and is devoid of the destructive fears and doubts the present disorganization inflicts on their work. It calls for a cutdown in class size and emphasizes individual attention needed in the study of acting, speech, and the incorporation of the craft, such as



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