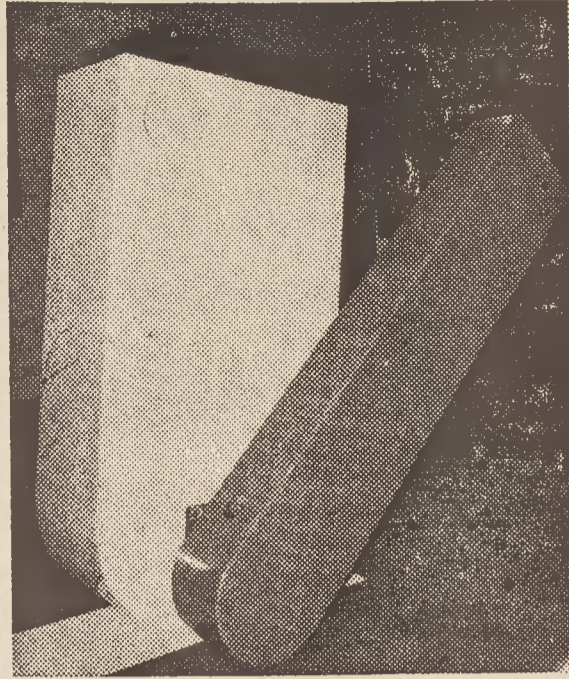


Francious Truffaut Film Festival

- Wednesday, Oct. 27th 8 P.M. **THE 400 BLOWS** — 1959 — FRANCE With **Jean-Pierre Leaud and Patrick Auffay.** Scope. Plus: BUCK ROGERS, Chapter 7.
- Thursday, Oct. 28 8 P.M. **JULES AND JIM** — 1961 — FRANCE With **Jeanne Moreau, Oskar Werner, and Henri Serre.** Scope.
- Friday, Oct. 29th 8 P.M. **FAHRENHEIT 451** — 1966 — GREAT BRITAIN With **Julie Christie and Oskar Werner.** Color.
- Saturday, Oct. 30th 8 P.M. **THE BRIDGE WORE BLACK**—1968—FRANCE With **Jeanne Moreau and Jean Claude Brialy.** Color.
- Sunday, Oct. 31st 8 P.M. **STOLEN KISSES** — 1969 — FRANCE With **Jean-Pierre Leaud and Delphine Seyrig.** Color.
- Monday, Nov. 1st 8 P.M. **MISSISSIPPI MERMAID** — 1969 — FRANCE With **Catherine Deneuve and Jean-Paul Belmondo.** Color and Scope.
- Tuesday, Nov. 2nd 8 P.M. **THE WILD CHILD** — 1970 — FRANCE With **Francois Truffaut and Jean-Pierre Cargol.** Plus: BUCK ROGERS, Chapter 8.

Porn In The FAC?



empts a feeling for the media. As Mr. Bill Mangum pointed out, many of the works in the show are indicative of a current trend of subjectivity. Some works, however, are so personal that a viewer feels they should have been left at home, along with the home movies.

"Nude with a Round Table," by Elsie D. Popkin, is a relief, since the spectator has a chance, here, to work a little. The colors give the canvas life by the tension they create, and Popkin's brushwork is not slick, but is handled well, adding to the overall composition. This could also be said of Vernon Pratt's canvas, "Clear" which is interesting and worth studying. Popkin's work well integrates color and form; Anne C. McLaughlin's "Nude I" does not, for example, since the painting would not suffer, essentially, if it were only black and white.

Perhaps the greatest interest in such a show, however, is in its diversity. Most contemporary styles are represented, such as hard-line abstraction, Andrew Wyeth—realism, illustrative realism, and pop constructoins. Conspicuously absent is a strong expressionistic style.

Definitely worth seeing are William Mangum's contributions in sculpture, "Rembrandt," and "Mask of Rouault," and Ed Shewmake's "Private Eye." Also accepted was Salem student Barbie Pflieger's watercolor, "The Homecoming."

The pornography by the way is only fair.

By Suzanne Wyatt and Lisa Childes

Faced with such a heterogeneous show in both style and content, as is the G. C. A.'s 35th Juried South East Show, it would be futile to compare all of the works or even to judge them individually in accord with what each artist was attempting. What is possible, is to step back, to look at the show as a whole, representative of current directions in art. As a result, certain works stand out as dealing successfully with the traditional

problems of their media, but in a twentieth-century manner, that is, taking into account the developments of modern art. Others, by contrast, are attempts at realism, social comment, humor or cleverness; all these things get in the way, perhaps.

There seems to be an obsession with subject and style which pre-

Hennig Supplements Music Department

By Sue Carter and Mary Donna Kimrey

A recent graduate of the North Carolina School of the Arts, Mrs. Drucilla Hennig makes an attractive addition to Salem's music department. At age twenty-one, she is married to a psychology major, and both are doing graduate work at U.N.C.-G. As a result of working on her masters in performance, she will be giving several recitals in the Winston-Salem area and hopes to give one here. In her first year here she teaches no college students, but gives private lessons to town students and Academy girls. Among others, she teaches both Dean Sandresky's son and Dr. Chandler's son. As well as being a pianist, Mrs. Hennig also plays the organ for the Pine Chapel Moravian Church and thinks their tradition of the love feast is a "neat experience."

After moving from her home in Florida several years ago, Mrs. Hennig came to Winston-Salem. Her earliest impression of Salem College was that it was "a very stymied place with very stilted girls, but," she says, "you're not like that

at all. You look relaxed and normal now."

During her interview, she commented on various subjects: on 4-1-4 . . . "If a student is old and mature enough to go to college, I think she can handle independent study (in a January program). It should work out beautifully;" on Woman's Liberation . . . "I'm all for women being liberated, but I really dig my femininity;" on Dr. Chandler . . . "Dr. Chandler is a very wise man. Salem is very lucky to have him. He is aware of young people;" on music . . . the Classical period is her favorite, and she finds it hard to accustom her ear to the music of such contemporaries as Stravinsky and Copeland. Painting is her hobby, and she finds it a great tension reliever.

Since Mrs. Hennig doesn't get the chance to meet college students through her teaching, some Salemites might like to make a special effort to meet her and make her feel welcome.

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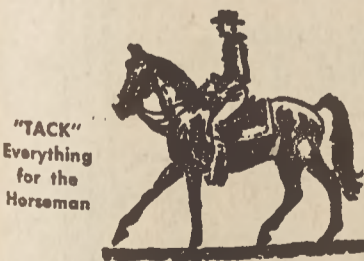
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