



Anne Queen

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Anne Queen: Y-court highness

by David Broadwell
Staff Writer

A unique bi-racial work camp was conducted in Nashville, Tenn. in 1944. Black and white students sweated together in an unprecedented effort to construct a playground for the children of the city. Anne Queen was one of those laborers.

In 1949, the University of Georgia found itself in the middle of a tumultuous legal storm as blacks applied to the institution for the first time in history. A novice assistant chaplain sought to calm all parties, serving as a liaison between the administration and the student body. That person was Anne Queen. Twenty years later, cafeterias at UNC were closed when workers organized a strike against the food service. Black students, white students and members of the faculty were drawn into the controversy, particularly after State Patrol troops were stationed on campus. Ultimately, the strike was settled through mediation—mediation made possible by a group of concerned onlookers which included Anne Queen.

Queen is currently serving as the overall chairperson of the YM-YWCA.

"She brings to the campus a very finely tuned social conscience," said Norm Gustavson, Y director.

"The Student Y has been a kind of prophetic voice on campus," Gustavson explained. "It has been very much concerned in the civil rights area, very much concerned

with questions of human justice and equality issues, as well as being concerned with new emerging issues."

Anne Queen does indeed stand as a paragon of this spirit. In talking with her, one feels the presence of a patient but tough crusader, someone perpetually in the thick of great moral conflicts.

Queen came to UNC in 1956 bearing a lifelong respect for the University and for one of the school's former administrators, in particular. "I had always been a great admirer of Dr. Frank Porter Graham," she reflected, with a nostalgic smile. "I'll always be grateful for the privilege of knowing him and having him as a model. He was the most imminently ethical person I've known in public life. Often, when faced with a problem, I just think of what Dr. Frank would have done."

Recalling the numerous activists with whom she has worked since coming to Carolina, Queen continued, "I took pride in seeing the number of students who acted so responsibly in the face of crucial issues. They did it because they cared about the University and they understood the meaning of freedom."

"They were never violent. I've kept up with those students and almost without exception they are now in positions of responsibility working for the good of society... unlike those who have been in the White House the past five years."

Queen was not as complimentary toward the students of 1974. "I think they too often reflect lazy thinking. I get concerned with the lack of concern." She was quick to add, however, "When people are quiet, we don't know what's going on inside them."

As a community leader, Queen may best be known for her work in the civil rights movement. Her major efforts were directed toward integrating restaurants and theaters and increasing black enrollment at the University. "It's almost impossible to believe that fourteen years ago, restaurants in town were not open to black students," she said, displaying a genuine incredulity of the absurd situation she had helped to change.

After Dr. Martin Luther King's assassination, the UNC Faculty Council recommended the establishment of the Committee on the Status of Minorities and the Underprivileged. Simultaneously, Chapel Hill was organizing its Human Relations Committee. Queen was naturally a member of both groups.

In these positions, she helped to settle the Cafeteria Worker's strike of 1969, thus averting a major disruption on the campus.

Despite the fact that Queen's greatest satisfaction has been "to see Chapel Hill become a racially open community," she warns, "we dare not assume that the Kingdom has come. We must be eternally vigilant."

"The next step is that we must have a realignment of power in institutions—all

institutions. There is no way to avoid tenseness, but I hope it will be creative tenseness."

Turning to another volatile issue of the '60s, Queen said, "In the case of the Vietnam War, one really had to make his opinions known. I opposed the war. It was students here at the University who contributed to my conviction that the war had done more to harm this country than anything except segregation."

Although she did not choose to demonstrate, Queen helped to organize student anti-war activities such as protest pilgrimages to Washington, D.C.

More recently, she has been working with groups such as the American Civil Liberties Union, Common Cause, and The Affirmative Action program.

What gives Anne Queen her extraordinary fortitude? Beyond her profound religious faith, she cited folk and classical music as providing a sense of inner strength and renewal.

She attributed the same effect to literature. "One has to have a sense of history and what it means to be a Southerner. We have to understand what it means to accept defeat and live with it. I've come to understand this through the literature of the South."

Queen points to the Biblical quotation printed above the door of Gerrard Hall as a guide for her busy life: "To do justly, to love mercy, and to walk humbly with thy God."

KALEIDOSCOPE

Cinema

Alternative Cinema—Cancelled this week because of the distributor's shipping error. "The Inheritor" will be rescheduled.

"Twentieth Century"—John Barrymore stars as an egocentric Hollywood producer and Carole Lombard is his protege in this zany and elegant comedy of the 1930's which was directed by Howard Hawks. (Friday at 6:30 and 9 p.m., Carroll Hall, Union Free Flick.)

"The Man Who Knew Too Much"—Alfred Hitchcock's British reputation was cemented with this 1934 thriller about a diplomat and his wife whose child is kidnapped by terrorists who discover the diplomat is about to uncover them. The director remade it in the 1950's with Doris Day and she sang "Que Sera Sera."

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"Maedchen in Uniform"—Directed by a woman, Leontine Sagen, in Berlin in 1931, this German film dealt with Prussian discipline in an unorthodox manner. A young girl is befriended by a sensitive and understanding schoolmistress who provides a human relationship for the student absolutely not condoned by the strict and structured authority which prevails. The fact that the teacher is unmistakably Lesbian caused censorship problems when this was first released in the States, and it was none too popular with Goebbels, either. (Sunday at 7 and 9:30 p.m., Greenlaw Auditorium, \$1.50, Chapel Hill Film Friends.)

"A Clockwork Orange"—Much was made of the cold, stylized violence—rape while singin' in the rain—when Stanley Kubrick's film appeared in 1972, and the controversy (like most controversy) overshadowed the aesthetic facts. (Sunday at 6:30 and 9 p.m.,

Great Hall, \$1 or Super Sunday subscription, Carolina Union Films.)

"The Tamarind Seed"—This old-fashioned romantic spy yarn casts Julie Andrews and Omar Sharif on opposite sides of the Iron Curtain, falling helplessly in love while dodging bullets. (Carolina, at 2:30, 4:40, 6:50 and 9 p.m., \$2.25.)

"Flesh Gordon"—A sex/sci-fi spoof which imitates—amusingly and faithfully—the style of the old futuristic serials. (Plaza 1, at 3:30, 5:20, 7:10 and 9 p.m., \$2.25.)

"Moonrunners"—Jim Mitchum has nothing better to do than imitate his father's "Thunder Road." (Plaza 2, 3:05, 5:05, 7:05, and 9:05 p.m., \$2.25.)

"2001: A Space Odyssey"—The photography and animation are unsurpassable in the genre of science fiction, the movie can mean anything you want it to. (Plaza 3, at 2:30, 5:30, and 8:30 p.m., \$2.25.)

"Fantasia"—Walt Disney's animated flop of 1942 turned into one of the biggest dope movies of all time during the late 1960's. (Varsity, at 1:20, 3:15, 5:10, 7:05 & 9 p.m., \$2.25.)

Late Shows

"Play Misty For Me"—Clint Eastwood's directing is better than his acting, at least. (Carolina, Friday and Saturday at 11:30 p.m., \$2.)

"Alex in Wonderland"—Hippies in Hollywood. Donald Sutherland wants to make a movie. (Far out.) He really can't deal

with the Establishment, though. (Right on.) Everything ends in a riot. (Stay away.) (Varsity, Friday and Saturday at 11:30 p.m., \$2.25.)

"Captain Blood"—The first Errol Flynn swashbuckler was a hit in Chapel Hill last month when students discovered the Carolina's Warner Brothers series and created the first theatre line to appear in mid-afternoon in recent memory. (Carolina, Sunday at 11:30 p.m., \$2.)

Durham

"Pat Garrett and Billy the Kid"—Sam Peckinpah brings Bob Dylan and Kris Kristofferson out West, with varying degrees of success. (Friday at 7, 9:30 and 12 midnight, Biological Sciences Auditorium, \$1, Freewater Films.)

"The Last of Sheila"—The screenplay is by Anthony Perkins and Stephen Sondheim, both puzzle-and-game freaks, and you'll have fun following all the twists. (Saturday and Sunday at 7 and 9:30 p.m., Page Auditorium, \$1, Quadrangle Pictures.)

"The Longest Yard"—Burt Reynolds in prison and playing football. It's coming soon to the Carolina. (Yorktowne, at 2:30, 4:45, 7 and 9:15 p.m.)

"Airport 1975"—This week's disaster movie. (Carolina, at 1:30, 3:20, 5:21, 7:13 and 9:05 p.m., \$2.50.)

"The Bears and I" and "The Shaggy Dog"—A Disney doublefeature. (Northgate, at 1:25 ("Bears"), 2:50 ("Shaggy"), 4:30, 6, 7:40 and 9:10 p.m., \$1 until 6 p.m.)

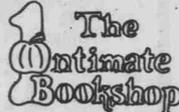
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