

# Renowned poet to read works

By Travis Langdon  
Arts and Entertainment Editor

As the first installment of a three-part series, the department of Romance languages will present a poetry reading and lecture by renowned Spanish author Ana Maria Fagundo at 7:30 p.m. Oct. 2 in East 162. Refreshments will be offered in East's atrium starting at 6:45 p.m.

Fagundo will also give a lecture addressing Winston-Salem's Hispanic community at 7 p.m. Oct. 3 in the public library downtown.

Born in the Canary Islands of Spain, Fagundo is recognized internationally for her many contributions to the field of literature. She has published over 13 collections of original poetry dealing with a variety of themes and ideas and has received several prestigious awards for her work. However, Fagundo's involvement in the

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Chairwoman of the Romance languages department

literary world is by no means limited to her own poetry. She is the founding editor of *ALALUZ*, a journal of verse that circulates worldwide and has been in print for three decades. She has also written many books of literary criticism and published articles in other compilations.

In addition to these achievements, Fagundo teaches Spanish literature and creative writing at the University of California at Riverside. She is a scholar of modern Spanish literature and focuses her teaching on Hispanic women.

For her visit to campus, Fagundo will read selected pieces of her poetry in English, followed by a discussion and question/answer session. Candelas Gala, chairwoman of the department of Romance languages, said that Fagundo's talk, and those by the other two writers in the series, will give students a unique opportunity to meet the people whose works they read in class.

"We're doing this to enrich the learning experience of the students," Gala said. "Students will have the opportunity to speak to her at the lecture, and she will also be walking around campus and visiting classes. It's a nice opportunity because we study Fagundo's work in our Spanish literature classes, and you don't get the opportunity to meet the writers that you study everyday."

The next writer to visit as part of the series is Italian feminist and novelist Dacia Maraini, who will give a lecture Oct. 16. The series will conclude with a French writer, however the speaker and date has yet to be announced.

# Film

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a bit too convenient for the script. They're young and inexperienced when necessary for humorous purposes, yet hardened and cool when the plot calls for quick thinking and stealth planning — a paradox that remains undeveloped as the script unfolds.

In addition to this script flaw, *The Way of the Gun* also suffers a bit from its aforementioned reliance on the blood and guts.

While I am in no way generalizing about violence in film, I do think that occasionally a less-confident movie will rely too heavily on gore in an attempt to engage the audience. This is an unfortunate development in this film, which is already plenty involving given its serpentine plot and mysterious characters.

Given the subject matter, I don't think the violence is necessarily excessive. Moreover, I must emphasize that the final gunfight in particular is a quite thrill-

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ing touch to the film. I do fear, however, that its violence may overshadow or even spoil what it is a genuinely interesting film for audiences and critics alike.

*The Way of the Gun* will not win any awards, mind you, and it certainly does not live up to *The Usual Suspects*. Its flaws are evident and its room for improvement vast.

On the whole, however, this is a nice outing for the talented McQuarrie, who writes an entertaining and stylish yarn. *The Way of the Gun* is solid rainy day material.

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