

**WoW** from page 1

player charters and computer-controlled characters. The users must perform quests, defeat monsters and save maidens to gain experience points and magical items, which enhance their characters by granting higher levels and skills.

Anderson explained the biggest reason for his interest in WoW was the interaction with real people behind the computer characters. He would usually try to only play the game on Fridays, but then the habit turned into a nightly session.

"The problem was that I would start playing, and I just didn't want to stop," he said. "If you have a girlfriend, she better be pretty understanding."

His gaming sessions became intense after a couple of months of playing. And yet, as his character began to achieve higher levels, the time-consuming raiding and pillaging began to interfere with his relationship.

"Sorry, honey, I can't go out tonight. I have to go out on a raid," Anderson explained and laughed as he related the strains of his relationship from the growing addiction.

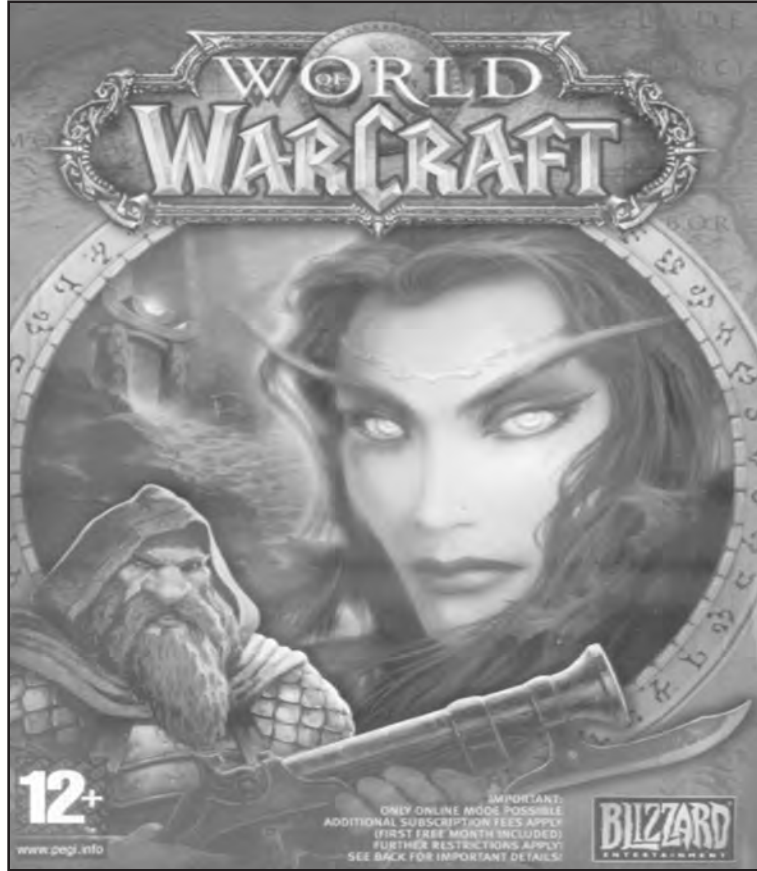
Junior education major Jessica Russell, 21, can relate to Anderson's other half. She was in a one-year relationship with a man who became addicted to WoW.

"I know that guys grow up playing video games," she explained. "My brother plays games. It didn't bother me — until 'World of Warcraft.'"

She said the frustrating experience started when her boyfriend received a free trial copy of the "Warcraft" game.

"I supported his gaming habit," she said. "But I didn't know it was going to be zombie zone for four months of our relationship."

Anderson said the problem is that the characters start out gaining the lower levels in a short amount of time, but the higher the hero



goes, the longer it takes to level.

"It usually takes six to seven months to reach level 60 and that's playing pretty regularly," he said. "The game consumes your life."

Russell agreed and said that her long-distance relationship became strained from her boyfriend's constant gaming.

"I had to call him at certain times," she said. "He would meet his friends online and put me off!"

She said her boyfriend was fixated in front of the computer when she would go and visit him. He had not taken a shower, and when she said something to him, he wouldn't hear what she had to say.

"He was too busy fighting a war," she said.

In addition, the problems got so bad that he didn't have a job, go to class or go out.

"He didn't want anyone to know he played the game," Russell said.

Anderson, however, faced serious consequences with his growing

habit, for his all-night gaming sessions began to catch up with him.

And his sleep time began to take place during his classes.

"I didn't have my parents there telling me to get off the computer," Anderson said. "I would go to class and fall asleep."

This semester, Anderson had to drop all of his classes at MSU and move out of the dorms.

"I wouldn't say it was the gaming alone, but 'World of Warcraft' was a huge contributor," he said.

Russell said it's like an alternate universe.

A couple of support groups are available on the web for people with gaming addictions: www.olganon.org, an online support group, Anti-Warcraft Association (AWA) and Girlfriends Against WoW, a Facebook organization and www.gamerwidow.com, a site for people left behind by their gaming partners.

**Woolf**

both," he said.

Anything else, according to Fischli, would be detrimental to students.

"All theatre programs in all campuses in the country have an obligation to expose students to all different facets of theatre," he said. "If we just did light entertainment pieces here, or pieces we thought would draw large audiences, we wouldn't be serving our students well."

The play centers around the marriage of George and Martha, played by Matt Griffin and Hannah McKinney, respectively.

The play is a dissection of an American marriage drained of all compassion.

"It's sort of a knock-out-drag-out between this husband and wife," Fischli said. "The point is we feel saddened by this relationship: 'What has gone wrong here? What on earth happened?' And, maybe, what on earth is happening to our culture."

He said the point is not that they're trying to propagate marital infidelity and profanity.

"The point is this marriage is not one we admire," he said.

According to Griffin, George and Martha still love each other, but the audience will see their digression throughout the play.

"George is emotionally scared by his wife and covers it by being very smug and very flippant," he said. "He is very passive but his weapon is his words and his ability to mold those words."

The ironic symbolism of George and Martha's names is obvious, referring to the names of the United States' first President and First Lady. Not only does *Who's Afraid of Virginia Woolf?* focus on the delusion and disillusionment in a marriage, it is also a depiction of the American Dream turned nightmare.

The play's title is a parody of "Who's Afraid of the Big Bad Wolf?" from Walt Disney's animated version of "The Three Little Pigs." Virginia Woolf herself was an English author, feminist, essayist, publisher and critic who suffered with bi-polar disorder and eventually drowned herself.

Throughout the play, Martha is

associated with Woolf.

"Martha is about 53 years old and she is highly sexually frustrated," McKinney said. "Sex is a weapon she uses in arguments with her husband. She is biting and vicious, but she is not a soulless witch."

McKinney said Martha is probably the oldest character she's played at MSU.

"I probably love Martha the most out of all of the characters I've played," she said. "She does have a soul and I like that."

Jonathan Hartman, who plays Nick, said his character is a big wimp.

"I get antagonized the whole play by the other characters and do nothing about it," he said. "Aside from being a pansy, he's a lot like me, but most of the other stuff I have done have been a different type of character."

Natalie Young plays Nick's wife Honey.

Young said she usually plays "bitchy, confident women," and Honey is anything but.

"She is pretty innocent and dim-witted," Young said. "She is all-American in a sense. She wants the ideal home life and a hubby and a baby. There are a lot of models for this character in today's society."

The play first opened on Broadway in 1962. It won both the 1963 Tony Award and the 1962-1963 New York Drama Critics' Circle Award for Best Play.

It was also selected for the 1963 Pulitzer Prize for Drama by that award's committee, but the committee's selection was overruled by the award's advisory board (the trustees of Columbia University) because of the play's controversial use of profanity and sexual themes.

A groundbreaking film was released in 1966 starring Elizabeth Taylor and Richard Burton.

The film was nominated for and won several awards.

*Who's Afraid of Virginia Woolf?* is notoriously emotionally draining for its actors, and MSU's actors are no different from those on Broadway.

"When we finished rehearsals the other night, I looked over at Hannah and said, 'That last scene kind

continued from page 1

of plays itself, doesn't it?" Fischli said. "Sometimes people think that theatre is an easy art form: You learn a few lines and walk around, have a lot of fun, but it really takes a lot of skill and training and dedication, just as it does to play an instrument well."

Griffin said this is the most emotionally demanding role he has ever played.

"I normally don't cry, and when I do, something must be wrong," Griffin said. "George's character does that too, but when he does cry he can't control his emotions. The game he plays gets so complicated he gets lost in his own fantasy."

For Young, the hardest part about being in the play was its ambiguity.

"The hardest part about the play is it doesn't completely tell the story," she said.

She said it leaves you guessing on what happens.

Directing the play has its own bumps in the road.

"The play's intensity is the biggest challenge," Fischli said. "The hardest part of directing this play is getting the students up to its dynamics because I don't think there's many other plays with as many sustained, intense moments between only four actors."

The play depicts sexual situations and contains profanity.

It is not recommended for junior high students or younger.

For high school students, parental knowledge and consent is preferred.

Admission is free to all MSU faculty, staff and students with a valid I.D. General admission is \$7. Tickets for senior citizens (age 50 or over), military personnel with valid I.D., high school students with a valid I.D., college students who do not attend MSU with a valid I.D. and members of the Ex-Students Association are \$6.

As with all MSU Theatre productions, no children under the age of six will be admitted.

Audience members are asked to turn off cell phones and beepers and no photography will be allowed.

No food or beverages are permitted in the theatre.

**TIPA**

never really believed it, though."

Three awards were won in the radio categories. Mobley took second place with both radio sportswriting and radio announcing. Carly Burres won second place in radio news-writing.

*The Wichitan* took third place in the newspaper general excellence category and third place in the overall newspaper sweepstakes.

Adrian McCandless, photo editor on *The Wichitan* and second-year participant to TIPA, was happy to place in four contests of pre-sub-

mitted works.

"*The Wichitan* staff works really hard to put out the best paper we can each week," she said. "So it's nice to be acknowledged for all of the hard work."

*Voices* took third place in the general excellence category for literary magazines, along with a fifth place finish in the overall literary magazine sweepstakes.

MSU-2 placed fourth among college television stations in the state, while the yearbook, the *Wai-Kun*, placed fifth overall.

continued from page 1

MSU senior Amanda Veitenheimer was elected TIPA parliamentarian for the 2007-2008 school year.

Sernoe also said the size of the program and university is deceiving.

"We have shown year after year that our students can compete with students from huge schools like UT-Austin," he said. "It isn't always true that bigger schools have higher quality programs than smaller schools."

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