

## GLEE CLUB MAKES SPRING TOUR



### Destination: Washington

On Thursday, March 25, the Brevard College Glee Club began an eight-day musical tour of appearances at churches, high schools, and other institutions in two states. This year, the tour is taking place in Virginia, Washington, D. C., and in various sections of North Carolina.

Harvey H. Miller, Director of the Glee Club and college faculty member, announced, prior to the trip, that a total of eleven programs and services would be given, including performance at Broughton Memorial Hospital in Morganton and at the N. C. State School for the Blind in Raleigh. Seven of these programs are to consist of religious compositions and four are to be of a secular nature.

The religious repertoire includes works by Heinrich Schutz, Alan Hovanes, Frauentholtz, Brahms, and by M. Thomas Cousins, a former faculty member of the college.

The majority of the songs performed in the secular portion are from Rodger's and Hammerstein's "The Sound of Music." Also in this program is a special arrangement of "Shennandoah" by Mr. Larry Whatley.

Other musical appearances are scheduled at the Broad Street Methodist Church in Statesville; Troutman High School, and the First Methodist Church, Troutman; Mt. Vernon Place Methodist Church; Grace Methodist Church, Newport News, Virginia; First Methodist, Roanoke Rapids, Virginia; Coburn Memorial Methodist Church, Salisbury; the Methodist Home, Charlotte; and Spencer Memorial Methodist Church, —Turn to Page Two

## Student Art Exhibit In Dunham

By John Gosnell

Unappreciated, relatively unnoticed, but certainly not uninteresting are many art pieces by college freshmen now unveiled to the inquisitive public in another art exhibition in the Art Lab, Basement Dunham.

In an exhibit of this nature, a not-particularly-artistic student is given a chance to see, to scrutinize, to criticize the work of the artist-in-training. Some self-acclaimed student critics, such as this layman, may discover that there are on display many fine drawings and paintings, some not as outstanding as others, but all with one noticeable characteristic: each student's personal style is carried from one aspect of painting to another. For instance, the critic can see basic standards of style whether the painting be of oils, water colors, crayon-chalk, or pencil. One might look for

the manner in which a particular artist draws his shadows or corners or surfaces or how he proportions his object or objects in relation to the actual ratio. By searching for small detail and noticing certain peculiarities, an artist's collection of works can be chosen without looking at the lower right corner, or wherever it may be, for his signature. This acknowledgment, and subsequent desire for appreciation, can soon lead to a vivid interest in what creation is being done in the small confines of the Art Department.

Right now, should you pay the collection a visit, you would find different drawings and paintings of the same objects which serve as models. Notice points of each picture; compare the various sheets of the same model; make a critical decision. After all, one must remember that these students are not yet professionals, in the true sense of the word, but are just students, that are being guided in artistic pathways where criticism is necessary and a compliment is sometimes saving.

Take a few minutes, won't you? Find out what "crayon resist" means. Ask Prof. Murray about that which you don't understand. And there's always that far-out chance that you might be enlightened.

## Big Sisters Sponsor Teas

The second of the series of Big Sister Teas was held Sunday afternoon March 21, at Dean Willoughby Jarrell's home.

Little Sisters of Linda Vogel, Donna Nichols, Sandra English and Frances Lynch attended the Tea.

The Big Sisters are sponsoring these Teas so that the girls may get acquainted with their teachers. All of the freshmen girls will be invited to a Tea sometime during the rest of the year.

Brevard College has accepted an invitation to play in the Collar City Christmas Basketball Tournament to be held December 17-18, 1965 in Troy, New York.

## WALLACE STRIKES AGAIN

Anyone versed, or even semi-versed in drama is familiar with the name Tennessee Williams. The son of a traveling shoe salesman, young Thomas Lanier Williams attended the University of Missouri, where his devout labors of writing led him to fail an ROTC course. Forced to work at a shoe factory, he remained thus employed for two years, finally returning to college. After graduation from the University of Iowa, he traversed the United States, working at almost every conceivable type of job.

A writer of sorts, William's name had become well known in theatrical circles by 1930. He wrote several plays, which were moderately successful. Finally, in 1945, he scored beautifully with *The Glass Menagerie*, an

almost immediate success. The play won the New York Drama Critics' Circle Award, as did a later work entitled *A Streetcar Named Desire*, also by Williams.

Who said nothing ever happens at Brevard? Anyone passing by the Campus Center Building April 14th or 15th might wonder at the apparently riotous happenings within. Civil Rights demonstration? Prohibitionist riot? Hardly. Sophomores may remember Moliere's *The Imaginary Invalid*. Mr. Alan Wallace, Brevard's directing genius, has struck again.

The sign says *The Glass Menagerie*. The applause says it's great. The bulging house says it's successful. The people say it's Mr. Wallace.

Can lightning strike twice in the Campus Center Building? Be there and find out.



PICTURED ABOVE are the ten Brevard coeds who will reign over the college May Day festivities. Left to right are Gretchen Kersinger, Lin-

da Ratteree, Deedra Dickenson, Jane Miller, Gale Andrews, Karen Manson, Penny Williams, Jane Hoilman, Norma Shaw, and Mary Joslin.