

BLACK MOUNTAIN COLLEGE FESTIVAL

St. Andrews College
Laurinburg, N.C. 1974

- February 15 - 8:00 p.m. Martin Duberman, author of *Black Mountain: An Exploration in Community*
Avinger Auditorium, St. Andrews
- February 18 - March 1
February 20 - 8:00 p.m. Black Mountain Book Exhibit
Jonathan Williams, poet
LA Auditorium, St. Andrews
- February 24 - March 9
February 25 - 8:00 p.m. Robert Rauschenberg Exhibit
Anselm Hollo, Finnish poet,
(tentative) TBA
- March 1 - 8:00 p.m. Robert Creeley, poet
Avinger Auditorium, St. Andrews
- March 2 - 8:00 p.m. Leslie Fiedler, critic
Avinger Auditorium, St. Andrews
- March 4 - 8:00 p.m. Hugh Fox, poet and editor
Student Union Lounge, St. Andrews
- March 5 - 8:00 p.m. John Cage and Merce Cunningham
Gymnasium, St. Andrews
- March 12 - 8:00 p.m. Concert: Clarion Woodwind Quintet,
North Carolina School of the Arts
Laurinburg Presbyterian Church
- March 10 - March 22 Josef Albers Exhibit
Vardell, St. Andrews
Chrls Olson Exhibit
- March 14 - 8:00 p.m. St. Andrews and Scotland County Libraries
George Butterick, Curator, Charles
Olson Archives
- March 15 - 8:00 p.m. Student Union Lounge, St. Andrews
Hugh Kenner, critic
Avinger Auditorium, St. Andrews
- March 14 - March 17 Edward II, performed by the Highland
Players, LA Auditorium, St. Andrews
- April 10 - 8:00 p.m. Concert: Piedmont Chamber Orchestra
Scotland High School

(Continued from Page 1)

College, its people, their background, and their contributions to the world in arts and letters, sciences, and social sciences.

In taking five years to complete his book, Duberman directly interacted with many of those related to the community, and actually gained personal understanding of many of the complex problems and intricate personalities that went to make one of this century's most important academic endeavors.

Even more important than Martin Duberman's connection with Black Mountain College is the unique type of author-historian he has become. His innovative ideas of how a society should reflect upon itself, and the historian's approach to this problem are in themselves major contributions to American arts and letters.

The belief of subjective recording of history is reflected in his book on Black Mt. He disputes the traditional methods of recording historical events and adopts instead a position of active assimilation of, and commentary on, the path of humanity. Duberman believes that attempts at gaining pure objectivity in historical reporting—as well as in at all types of perception of life—only deny reality. For him, history is people discussing people.

This position is carried over into all facets of human

behavior. "Human nature is a vital element in human planning and living" to quote one press release. He is noted for his lectures on modern education, Gay liberation, American society, and the theater of face: the off-Broadway scene.

He has written "Charles Francis Adams 1807-1886", "James Russell Lowell", and a play "In White America". He has received various awards, among which are the National Academy of Arts and Letters (1971), the Bancroft Prize (1962), a nomination for the National Book Award, the Vernon Rice Drama Desk Award ('63-'64).

Martin Duberman is a professor of history at Lehman College, City University of New York. He holds a B.A. degree from Yale, M.A. and Ph.D. from Harvard and is currently lecturing through

the American Program Bureau.

Jonathan Williams is perhaps one of the most shockingly delightful poets of our time. James Dickey once said of him, "my generation has not the equal of Jonathan Williams or anything like it." A native born Ashevilleian, he was educated at Princeton University, the Institute of Design (Chicago), and Black Mountain College. He is a noted lecturer in the United States and Europe, and has published two volumes of poems.

The first book, "An Ear in Bartram's Tree", led Buckminster Fuller to refer to Williams as the Johnny Appleseed of our generation. His poems range from the refined to the erotic, and with the everpresent Williams wit, often leave the reader outraged, boggled, and amused—and always to at least some degree enlightened. Williams has been likened to a honey bee; often with a lethal sting.

REVIEW

BY HELEN MOSELEY

"Inquest in the Twilight Zone" was presented January 28-29 and February 4 as a Winter Term independent project.

"Inquest in the Twilight Zone" submerges the audience into a world of anxiety and anguish, futilely waiting for something to relieve the ten-

sion. Throughout the performance, however, one grows more tense as piercing screams and unwanted silence increase the disharmony.

Undoubtedly, the author's purpose was precisely this tension. His use of one character solely as the Technician to control striking lighting and sound effects reflect the importance of the technical aspect which emphasize the tension. Perhaps the Technician is even himself a symbol of the technological control of human beings. The entire play seems to reflect a depressing view of life as the roles of the individual characters seem to merge indistinctly into one-man. All entertain themselves in similar ways with no real purpose behind them. It is a search for purpose and waiting, as in *Godot*, for that which never comes.

The play is a culmination of the writing of Chris Taylor and the cast's innovations—Bill Peterson plays the Actor imitating the superficial actions of Mary Lou Brown (the Girl) and Aurelia Huff (the Woman). Their ability to create a growing tension is to be appreciated although its effect upon the audience is one of disturbing strangeness. There is no plot as such but a series of fragmented scenes that the audience is left to put together as the Technician speaks in the closing line "I have at last come home." The

complex symbolism inhibits the audience from completely comprehending the play, yet at the same time leaves one feeling mysteriously empty, robbed of a treasured illusion.

REVIEW

BY TIM TOURTELLOTTE

For a Winter term project Danny Mizell directed a play by Tennessee Williams, suddenly *Last Summer*, in room 132, L.A.

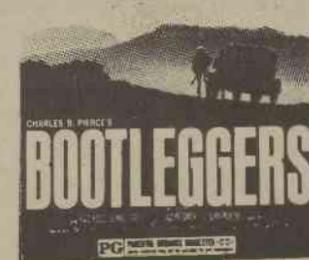
The actors — most notably Tommy Sperling, Paula Mell and Sydney Humphress — performed smoothly and easily; their concentration was quite admirable despite the fact that the audience was so close to the set. The supporting cast — Suzanne Collins, Barbara Parker, Clark Einbinder and Cindy Sperling — though having small parts, performed with enthusiasm and talent, most especially Miss Parker and Einbinder as the greedy and coniving mother and son.

Danny Mizell's talent as a director is commendable, or was it the acting talent of Sperling, Humphress and Mell that made the play an enjoyable success? At any rate, I hope that other theatre talents on this campus will follow Danny's example — and produce more independent plays with the lucid, mature quality of Mizell's play.

Cinema

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1:00
3:00
5:00
7:00
9:00



BOOTLEGGERS

Gibson

Now Playing

1:00
3:00
5:00
7:00
9:00



DISEMBEMBER MAMA

THE BLOOD SPATTERED BRIDE

A EUROPIX-INTERNATIONAL LTD. RELEASE
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THE DIRTIEST OF THEM ALL —
THE ITALIAN CONNECTION
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COLLEGE PLAZA

The Royal Scotsman Daks

Place: STUDENT CENTER LOUNGE

Time: 10 A.M. TO 6 P.M.

The Royal Scotsman and Daks will be there on Friday, Feb. 15th to wish all St. Andrew's Students well during Valentines by offering the latest fashions at half price and less. Plus, they will have 2/\$25.00 cash awards by a drawing to be held at 6 P.M. Dressing areas will be provided, plus a decorative atmosphere.

Peace and love from the two stores in Laurinburg who really love you, not only for your business, but for how much you mean to this community.

Right on!

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