

# Arts & Entertainment



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Viking Davis

A symposium concerning "The Writer and the Community" was held on October 19. Guest Speakers included Sara Hodgkins, who served on the N.C. Arts Council, Shelby Stephenson, Editor of Pembroke Magazine, Charleen Swansea, founder and publisher of the Red Clay Press, Sam Ragan, Editor of The Pilot, and Ron Bayes. The moderator of the symposium was Professor Edna Anne Loftus.

Basically, the guest speakers all spoke of their support for freedom of speech, and warned against those aimed for censorship. Furthermore, they each gave their communities credit for some of their individual successes. They discussed how people have an innate

desire to communicate, and supported this with a little history.

A major part of the discussion centered around the arts in North Carolina, and the liberal traditions that have fostered the arts here. Terry Sanford was credited, for starting the N.C. Arts Council, as a hero.

Other reasons cited for the excellent artistic climate of N.C. included its unique southern roots, and its Scottish farmer heritage. This helps to foster an independent spirit in its people; even today.

The meeting closed on a high note, with words of encouragement from Sam Ragan to artists everywhere: "Continue to think the unthinkable, and do the un-do-able."

## Monday Night in the Arts

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"Monday Night at the Arts," on October 23rd, was quite an exceptional evening. With a little imagination, the Hagan Choral Room could have been a swanky cabaret at the Hotel Savoy, London, thanks to the musical talents of Professor Thea Engleson and Professor Jonathan Maisonpierre.

Maisonpierre skillfully played the piano while Engleson, in a peacock blue

lace and taffeta dress, sang with angelic enthusiasm to a full house. The following selections were among the crowds favorite, and show the impressive diversity of Engleson's and Maisonpierre's repertoire: "Celestina" by Thomas Greaves (1604), "Chi mi vuol?" by Georg Philipp Telemann (1681-1761), "Das standchen" by Hugo Wolf (1660-1761), "Les Chemins de l'Amour" by Francis Poulenc (1899-1963).



Speakers at "The Writer and the Community" Symposium

## Play Earns "Thumbs Up"

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William Shakespeare's "A Midsummer Night's Dream" was performed under the direction of Mark Parsons October 17-20. Parsons reported that at least 12% of the school was involved with the project, the cast alone including more than thirty people.

After hearing mixed reviews, I was finally able to see the show on its final evening. Here, I must confess, I will admit that I am no fan of "Broadway-styled" productions. I prefer Avante Garde or minimalist theaters, but I must say that the show was consistently good, and some scenes were excellent.

I was amazed to see how much Parsons could

squeeze on that tiny stage. The set was lovely, but it needed a professional sized stage to show it at its best. Lighting was synchronized, but it was rather harsh and unflattering to the cast in some scenes. The flutists were superb, and were a real Elizabethan touch.

The costumes were full of color and style, and the make-up crew deserves special attention for a job well done. Because of double casting, they had as little as 30 seconds to transform characters.

Donald Smith and Dahn Wade did outstanding work; both were under the pressure of being cast in lead roles and of being

"double cast" as well. Other notable characters included Barbett Byarlay, who should be commended for her agility and jovial spirit. Abby Campbell (First Fairy) was the most poised and soft-spoken. Kenneth Koscho was a natural crowd-pleaser. He showed an impromptu skill at creating humor whenever a scene began to drag. "Hats off" to Laura Rose for her expression, charm, and pure genuine talent she showed on stage.

Thanks to all involved in the production for a great show, and good luck to Professor Beverle Bloch, who will be directing the next performance.